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Govt. Luminaries Keynoting IMIC

WASHINGTON—Late additions to the IMIC keynoters lineup are James T. McIntyre Jr., director of the Office of Management and Budget, to discuss the national and international economic picture and Sen. Alan Cranston of California, to discuss the state of the nation. They will both speak on opening day, Thursday (24).

WASHINGTON—Two topics from today's headlines, the Warner Communications reward fund for information leading to counterfeit, piracy and bootleg convictions, and the union of three European independents to counter the hegemony of multinational companies (see both stories on this page), are certain to spark debate this week at Billboard's International Music Industry Conference, which begins here Wednesday (23).

Both touch issues vital to the global music industry leaders who will gather here, with particular relevance to two of this year's IMIC panels, "Piracy: A Global Threat," chaired by
(Continued on page 57)

WCI Posts \$100,000 Counterfeit Bounty

By RICHARD M. NUSSER

NEW YORK—Sharp-eyed retail and warehouse clerks are expected to be in the forefront of a \$100,000 drive against counterfeiters, pirates and bootleggers mounted by Warner Communications Inc.

While the dramatic bounty program unveiled Thursday (17) by WEA's corporate parent is open to anyone providing information leading to the arrest and conviction of so-called "music thieves," WCI is clearly hoping to enlist the cooperation of those on the marketing firing line.

The unprecedented program provides for cash awards totaling \$100,000 payable to persons supplying information on illegal duplication that results in conviction. The amount of the rewards will be determined by a panel of experts drawn from within and outside the recording industry.

WCI's bounty program is a result of the disclosure at the recent National Assn. of Recording Merchandisers convention that 90% of 500 retail outlets surveyed revealed some form of counterfeit stock. The survey was carried out over six months by the Recording Industry Assn. of America.

"In view of this evidence and our major stake in the record industry we felt it incumbent upon us to take this step," explains David H. Horowitz, office of the president at Warner Communications.

"The virus of counterfeiting and piracy has so infected our industry that severe steps must be taken to help stop its spread," adds Horowitz. "We believe our offer of cash rewards will help spur the flow of information needed to convict those who dis-"
(Continued on page 25)

European Indies In Licensing Link

This story prepared by Willem Hoos in Amsterdam and Mike Hennessey in London.

AMSTERDAM—In a move conceived "as a defense against the steamroller momentum of multinational conglomerates," three major European independent record companies are joining forces to attract licensing deals for the 10 countries in which they operate.

Inelco (Benelux), Teldec (West Germany, Austria and Switzerland) and Sonet (Denmark, Finland, Sweden and Norway) are planning to pool their resources in this as yet unnamed cooperative venture.

The project is the first of its kind to be undertaken in the record industry and it parallels the initiative of independent European music publishers in establishing the United European Publishers Collective, involving Sweden Music (Scandinavia), ATV (U.K.), Meisel (Germany, France, Austria and Switzerland), Durium (Italy), Kluger (Benelux) and Armonico (Spain).

Says Wim Brandsteder, managing director
(Continued on page 56)



NAB Probes AM Spacing

By DOUG HALL

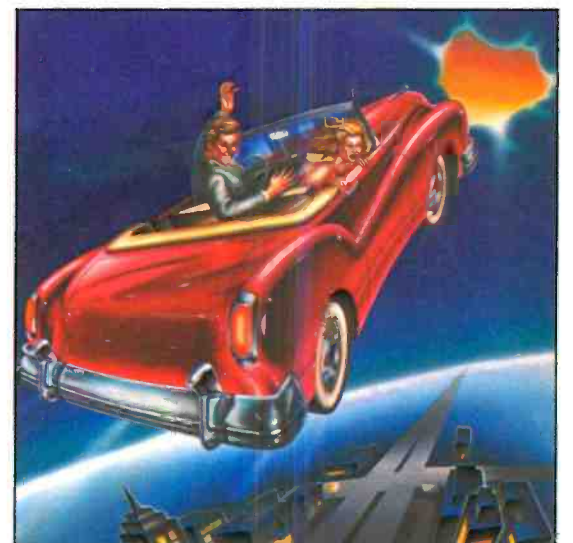
LAS VEGAS—From the kickoff speech of National Assn. of Broadcasters president Vince Wasilewski Sunday (13) to the final day (16) remarks of Rep. Lionel Van Deerlin (D.-Calif.), 9 kHz dial spacing was on the tongues of speakers at this 58th annual convention and international exposition of the broadcast industry.

And it was on the minds of many of the 6,500 radio broadcasters as they arrived and went home. 9 kHz spacing of the AM band is a method to crowd stations closer together so more can go on the air. It is a system used in Europe
(Continued on page 29)

U.S. Jazz Floods Europe

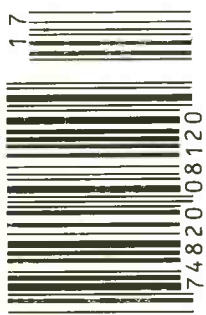
LONDON—This summer Europe will see the biggest ever invasion of American jazz musicians for a mammoth festival program which runs from April to October. The activity extends from Pori in Finland to Pisa in Italy, from London to Ljubljana in Yugoslavia, from Willisau in Switzerland to Warsaw in Poland.

Impresario George Wein will be promoting major jazz festivals in London—Alexandra Palace, July 11 to 13, Nice (July 12-22) and Munich (July 10 to 12) and "syndicating" many of his acts to smaller festivals around Europe.
(Continued on page 3)



RED RIDER/DON'T FIGHT IT! (ST-12028). When the heat is on—Don't Fight It! Red Rider, they're about as hot as you can get! White Hot—the new single (4845). On Capitol Records & Tapes. Produced by Michael James Jackson.
(Advertisement)

A classic song. A brilliant contemporary performance. Demanded by listeners and programmers as the new release from the double platinum album *One Voice*, (AL 9505) it's an instant blockbuster single. Barry Manilow's "I Don't Want To Walk Without You," composed by Jule Styne and Frank Loesser. (AS 0501) Another Manilow milestone on Arista Records.
(Advertisement)



Melissa.

Her sensational hit single is

"Fire In The Morning"
from the album *Melissa Manchester*. AL 9506

On Arista
Records and Tapes.
ARISTA

Q. What's Chick Corea up to this time?

A. The man who started the legendary Circle (with Anthony Braxton, Dave Holland, Barry Altschul); taught at Boston's prestigious Berklee School of Music; founded the electrifying Return To Forever, with which he took fusion music to its summit; introduced such virtuoso players via RTF as Stanley Clarke, Al DiMeola, Bill Connors, and Flora Purim; set new standards of improvisation in solo and duet albums (including 1979's Grammy-winning Duet with Gary Burton); who has recorded in contexts ranging from Flamenco to free jazz to rock; who took a 13-piece band with brass and strings on a record-shattering world tour, has, not surprisingly, done something NEW.

It's called Tap Step.
And Warner Bros. Records is staggered to have released it.

CHICK COREA. TAP STEP

Produced by Chick Corea.

On Warner Bros. Records and Tapes. (BSK 3425)



Thorn EMI-JVC in Videodisk Contract

By JIM McCULLAUGH

LOS ANGELES—Thorn EMI has taken another major step into video by announcing Wednesday (16) in London that it has reached an agreement with the JVC Victor Co. of Japan to cooperate in the promotion of the JVC Video High Density (VHD) and Audio High Density (AHD) videodisk system.

Last month the major London-based entertainment conglomerate revealed it would begin to market prerecorded videocassettes through its Capitol Records distribution network in the U.S. (Billboard, March 29, 1980).

The agreement involves the establishment of facilities for the manufacturer of both disks and disk players, as well as the production of

home video and digital audio programs.

Earlier this year, Japanese electronics giant Matsushita indicated it had adopted the JVC videodisk system for worldwide marketing and development (Billboard, Feb. 9, 1980). Since then, Matsushita has been pushing hard to establish the system as the standard among Japanese hardware and software companies. JVC is a subsidiary of Matsushita.

The Thorn EMI/JVC agreement could add considerable clout to JVC's hardware efforts. The two other major videodisk systems—the Philips/Magnavox/MCA optical laser system and the RCA SelectaVision capacitance system—have already established major software

alliances. The three hardware systems are all incompatible.

JVC's VHD system has a grooveless disk which the company claims allows multiple special effects play such as random access, slow motion, still frame, fast forward and reverse. The JVC systems records video and audio information as pits rather than grooves on the disk surface.

Referred to as an electro-capacitance system, information and tracking signals are picked up simultaneously by an electronically guided stylus which slides along the disk surface.

One major merit of the system, JVC claims, is that videodisks for the VHD approach can be manufactured using the same basic facilities as conventional audio disks.

The video trade in the U.S. received an update on the system via videotape (compliments of the Television Digest newsletter) at the recent ITA Seminar in San Diego.

The latest version uses 10-inch videodisks compared to the original 12-inch disks introduced two years ago. The smaller size represents a reduction in raw materials for both players and disks. Playing time is two hours.

A second innovation is a random access function as well as use of a holder (caddy) for the disk. Other features highlighted at ITA included: two audio channels, variable speed fast and slow motion, still frame, a scrambling signal which prevents copying of program material on the disk to videocassette, and

interface capability with a PCM digital audio processor.

Discussions, according to Thorn EMI and JVC, are also taking place with other worldwide companies regarding the provision of hardware and software for the system.

JVC is planning introduction of the system in Europe and the U.S. by the end of 1981. Both the Philips/Magnavox/MCA optical system (through both MagnaVision and U.S. Pioneer) and RCA SelectaVision (and licensee Zenith) are expected to be in national U.S. distribution with hardware by then. No pricing for the initial hardware has been set by JVC.

Assistance in preparing this story provided by Mike Hennessey.

SURVEY SHOWS POWER

Collegians Constant Buyers Of Records

By ED HARRISON

LOS ANGELES—A comprehensive survey on college student goods and services consumption reveals that 47% or 5,422,000 students (based on an estimated student population of 11,500,000) purchased 10 or more records or tapes within the past year. The survey, conducted in the spring of 1979 by Communications & Advertising Services to Students, utilizing the research by Belden Associates, randomly polled 504 students at 27 colleges and universities across the country.

Some 20% or 2,307,000 of those polled bought 19 or more records, 22% or 2,538,000 purchased 16 or more, 28% or 3,230,000 purchased 13 or more, 54% or 6,229,000 purchased seven or more, 77% or 8,803,000 purchased four or more, and 92% or 10,613,000 bought at least one record or tape a year.

In a monthly polling, 44% or 5,076,000 bought one or more records, 13% or 1,500,000 purchased four or more, 3% or 346,000 purchased seven or more, 2% or 230,000 purchased 13 or more and only 1% or 115,000 bought 16 or more pieces of recorded product.

The survey also reveals that 57% listen to radio less than two hours a day and of that figure 20% listen less than 30 minutes. Some 36% listen for two but less than six hours while only 3% listened for more than eight hours a day.

More than eight million students or 70% own stereo equipment and

(Continued on page 25)

TIME-LIFE INTO RETAIL WITH VIDTAPE

By IRV LICHTMAN

NEW YORK—Time-Life Video will enter the retail level for the first time in June with a videotape by the Kinks, called "One For The Road," several weeks after Arista Records markets a two-LP set by the group of the same title.

The company, having to date limited its prerecorded video repertoire to direct response sales, particularly its Video Club, will follow this release with 12 to 20 videocassette titles for retail sale late this summer, according to Jon Peisinger, former vice president of marketing at PolyGram Distribution Inc. Peisinger has joined Time-Life Video as vice president and director of retail marketing, a new division.

The Kinks project, produced by Time-Life Video at a concert in Providence, R.I., will feature both material from the new album plus

(Continued on page 50)

Digitals In Debut At CBS

By ALAN PENCHANSKY

CHICAGO—CBS Records will lift the wraps from its new digitally-mastered product series with a formal presentation in New York May 13. The launch is expected to be the biggest major label move into digital to date.

There will reportedly be several facets to the launch including introduction of a special new CBS logo to identify digital product, creation of a special audiophile marketing thrust, and release of product that crosses several musical boundaries.

According to one CBS executive, the "product will cover the main areas of music." To date, digital albums have concentrated primarily on classical repertoire.

RCA, Angel, Warner Bros., London and other labels already are in the stores with digital albums. The CBS move, however, promises to give the biggest push yet to the advanced recording method.

A formal press presentation will be held at CBS recording studios and will include playback of digital master tapes. Final details of the launch, including the list price of the new series and its name, haven't yet been revealed by the company.

Also to be unveiled are the results of recent work in upgrading of pressing quality through development of a special "audiophile" grade pro-

(Continued on page 16)



BREAKING UP—Neil Sedaka, right, watches as pool champ Steve Miserak demonstrates a tricky shot at a recent party at the Privates club in New York to celebrate the release of the Elektra artist's latest album, "In The Pocket."

LOS ANGELES RECEPTION

BMI, Film Group Host Chinese Arts Educators

LOS ANGELES—BMI and the American Film Institute are honoring a music education delegation from the People's Republic of China with a reception at the American Film Institute here Tuesday (29).

The delegation is in the U.S. to attend the Music Educators National Conference and to visit key institutions of music education throughout the country.

Since normalization of diplomatic relations between the U.S. and China, the Center for United States-China Arts Exchange has been sending art materials to China.

It also has provided the Ministry of Culture with information on American arts education institutions

and has been consulted by the Chinese with requests to recommend artist/teachers for assignments in China.

Antipiracy Move Gains Steam In Africa's Kenya

By RON ANDREWS

NAIROBI—In what's considered an antipiracy first in Africa, Kenyan member firms of the local chapter of the International Federation of Producers of Phonograms and Videograms have instituted legal proceedings against known pirates here, and have succeeded in obtaining favorable court rulings.

Concerned at the effects of piracy on an already small market, the chief executives of Phonogram (East Africa) and AIT Records (Kenya) have engaged the assistance of a local attorney, W. Deverell, who through close liaison with IFPI in London and close cooperation with law courts in Nairobi has managed to obtain several rulings or settlements in favor of the record companies.

Piracy in Kenya takes the form of unsophisticated recordings on hi fi units, and further duplication on high-speed copiers, allowing pirates to offer for sale any selection of available hits at a going rate of two albums for \$5.

The problem has afflicted both local and international artists, and

(Continued on page 58)

U.S. Jazzmen, In Droves, Awaiting European Festivals

• Continued from page 1

Claude Nobis stages his 14th Montreux Jazz Festival July 4 to 20, and in Holland, Paul Acket presents his fifth and biggest-ever North Sea Jazz Festival at the Hague, July 11 to 13. The North Sea event will involve more than 500 musicians.

Among the major jazz acts that will be criss-crossing Europe this year are Dizzy Gillespie, Oscar Peterson, Herbie Hancock (with an all-star sextet including Eddie Henderson, Bennie Maupin, Julian Priester, Billy Hart and Buster Williams), Bill Evans, Gerry Mulligan, Stan Getz, Sarah Vaughan, Carmen McRae, Chet Baker, Art Pepper, the Mercer Ellington Orchestra, Stanley Clarke, Jimmy Smith, Al Cohn with his old partner Zoot Sims, Lionel Hampton's All Stars, B.B. King, Wallace Davenport, Muddy Waters,

the Brecker Brothers, Chico Hamilton and the Art Ensemble of Chicago.

The idea of presenting specially assembled all-star groups is one that is gaining currency among festival promoters and, in addition to those of Lionel Hampton and Herbie Hancock, there will be a number of other star-studded combos on view. Gracing the Alexandra Palace, North Sea and Nice Festivals will be the Basie Alumni with Billy Mitchell, Jimmy Forrest, Al Grey, Joe Newman, Harry Edison, Eddie Jones, Nat Pierce and Gus Johnson.

Nat Adderley is assembling the Cannonball Adderley Brotherhood, as a tribute to his late brother, and Benny Carter will front an all star group featuring Budd Johnson, Cecil Payne, Jimmy Maxwell, Curtis Fuller, Ray Bryant and Oliver Jackson.

Art Blakey will be leading an augmented Jazz Messengers outfit. Concord Records will sponsor the Concord Super Band, featuring Scott Hamilton, and Connection '80 will feature Ron Carter, Tommy Flanagan, Jimmy Owens, Slide Hampton and Clifford Jordan with two

French-based American exiles, drummer Kenny Clarke and saxophonist Hal Singer.

MIKE HENNESSEY

Here's a country-by-country breakdown of the European jazz festival scene:

BELGIUM

Juul Anthonissen writes: For a small country, Belgium is well endowed with jazz festivals. Opening event of the summer will be the 10th International Lazy River Festival at Gentbrugge (May 23 to 25), which this year will present the Lionel Hampton All-Star Band, Al Casey, the Harlem Jazz & Blues Band and a number of European combos.

The third Gouvy International Jazz Festival will feature Art Bla-

(Continued on page 32)

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Cetec Gauss Big In East Europe

U.S. Tape Duping Equipment Firm Succeeding In Bloc

By ELIOT TIEGEL

LOS ANGELES—Cetec Gauss, American manufacturer of tape duplicating equipment, has its machinery in five Eastern European nations: Hungary, Yugoslavia, Poland, the German Democratic Republic and Czechoslovakia.

This strong penetration within the Eastern Bloc is based on the desire among these nations to have the same quality technology as Western nations, explains Mort Fujii, the company's president.

"The Eastern European nations take their lead from Western Europe," says Fujii, "particularly Germany. They talk to the Germans a lot and we have installations at 11 companies in West Germany."

Cetec Gauss is also the only American tape duplicating company to have a London sales and service office which provides customers with assistance and parts.

The satellite countries don't look to the Soviet Union for technology anymore, Fujii contends. The U.S.S.R. doesn't have the technology in tape duplication, anyway, the executive continues, "so these nations must look to the West for this kind of equipment."

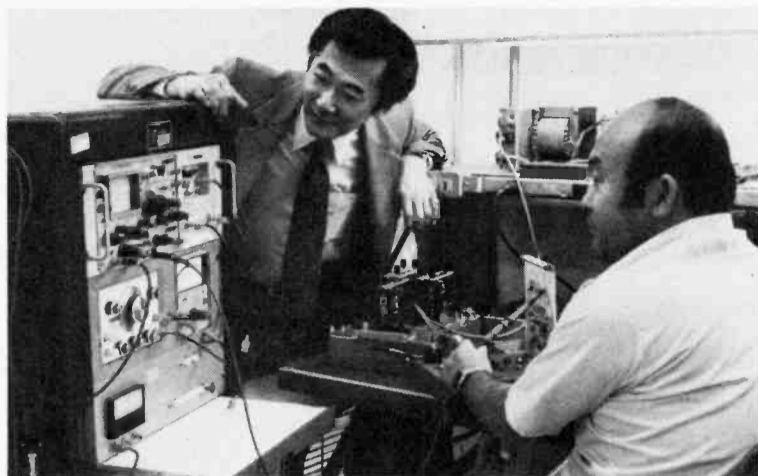
And the changing political climate in Europe allows these nations to look to the U.S. for technology and to get into trade deals, whereas in past decades, they could not get involved with American firms.

Cetec's equipment is the Series 1200 duplicator and it can be found in these Eastern European companies:

Hungaroton, Dorog, Hungary, the state run record company and the first East European installation; Jugoton Records, Zagreb and RTV Ljubljana Records, Ljubljana, both Yugoslavia; Prasa-Tonpress, Warsaw, Poland; VEB Deutsche Schallplatten, East Berlin, East Germany; Gramofonove Zavodny Records, Lodenice, Czechoslovakia.

The duplicators turn out pre-re-

(Continued on page 48)



Good Connection: Cetec Gauss president Mort Fujii, left, observes technician Sam Tomita check out the wiring on a Series 1200 tape duplicating unit.

HE'S NOT TALKING

Fead Out At RCA? Exec Shuffle Seen

NEW YORK—Although Bob Fead is expected to leave his post as division vice president of RCA Records-U.S.A., his departure date and possible new label affiliation remain at week's end one of the most intriguing executive shuffle enigmas of recent years.

The rumored departure of Fead, who joined the label in February of 1979, shortly after the creation of the RCA-A&M distribution organization and was named to his present post last August, first surfaced at the beginning of the week.

A label spokesman in New York could not at any point confirm or deny Fead's situation, declaring he could not reach key executives—who had departed for a Latin America meeting—nor Fead himself.

Fead, who had flown to New York by midweek, was not returning

calls, but was understood to be conducting "normal business" meetings at the label's headquarters.

Whatever the eventual position of Fead, it's been known that Fead had resisted relocating to New York from Los Angeles and, further, could not convince the label that its future lay as a West Coast operation.

Additional rumors circulated that if he indeed was leaving RCA, likely label candidates for his services included CBS, Motown or 20th Century-Fox, which is manufactured and distributed by RCA.

And there seemed to be logic to contention that upon his departure Fead might be replaced by Jack Craig, former executive at CBS Records, who recently joined RCA as managing director of its U.K. operation.

CBS Ups Prices On Multiple LPs

NEW YORK—CBS Records is increasing the list price of 22 selected multiple LP sets including Pink Floyd's top selling "The Wall."

Effective Monday (21) all KC2, KE2 and KZ2 record sets are being increased from a suggested \$11.98 list to \$13.98. These include "Live At The Greek" by Neil Diamond, "Willie & Family Live" by Willie Nelson, "One For The Road" by Willie Nelson and Leon Russell, "Circle In The Round" by Miles Davis, "Double Live Gonzo" by Ted Nugent, "A Decade Of Rock 'N' Roll" by REO Speedwagon, "Out Of The Blue" by ELO, "I Wanna Play For You" Stanley Clarke and "Live/Coast To Coast" by Teddy Pendergrass.

Going up from \$13.98 to \$15.98 are all PC2, PE2, and PZ2 titles. In addition to "The Wall" these include "War Of The Worlds" narrated by Richard Burton, "Live Bootleg" by Aerosmith, "California Jam II" by various artists, "An Evening With Hancock And Corea" by Herbie Hancock and Chick Corea, "8:30" by Weather Report, "Havana Jam," various artists, "At Budokan" by Bob Dylan, "Havana Jam II," "Live" by Lou Rawls, "Two For The Show" by Kansas, and "Winner Takes All" by the Isley Brothers.

RSO DRIVE ON 'EMPIRE'

LOS ANGELES—In addition to the \$1 million marketing and promotion budget RSO Records is allotting to its April 21 release of the double-pocket soundtrack of "The Empire Strikes Back," the sequel to "Star Wars," there will be major cross promotions tying-in with the motion picture.

In-store displays will include mobiles, two different 2 by 3 posters, 3 by 3 posters, special bin header cards, photo booster sets containing 25 different scenes from the movie and self-shipper cards. Video scenes from the movie will be on display in select locations.

Lucasfilm Ltd. and 20th Century-Fox are tying-in with RSO in giving the soundtrack and its availability prominent mention on the teaser trailer, newspaper, television and radio spots and billboards throughout the U.S. and the world.

The front and back cover of the soundtrack tie-in as well with the motion picture's advertising campaign. The packaging of the soundtrack also includes a 12-page full color photo novel attached to the inner fold of the jacket. The brochure depicts scenes from the film along with printed dialog from the script.

John Williams composed the original music, including the original

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Executive Turntable

Record Companies

Charles Kaplan named to the new post of contemporary music a&r associate director for Epic Records in New York. He was production director for DIR Broadcasting. . . . Randy Hock is now album promotion associate director for Arista Records in New York. He was Arista's West Coast promotion director. . . . Phyllis Palmetto joins Elektra/Asylum in Los Angeles as national singles specialist. She comes from WEA where she was a singles specialist in the New York branch. . . . Patty Kean is promoted at Columbia Records in New York to merchandising manager. She had been East Coast artist development man-



Peisinger



Palmetto



Urie



Caparro

ager. . . . Jim Urie takes over as branch manager for the New York market with CBS Records. He was Miami market branch manager. . . . James Caparro is upped to New York market sales manager for CBS Records. He was New York sales representative. . . . At the CBS Records branch in Miami, Larry Golinski moves to the post of branch manager sales manager. . . . Myron A. Hyman becomes vice president of business and administration for CBS Video Enterprises in New York. He was associate general counsel for CBS Inc. since August 1977 before stepping into this new post. . . . Rod Huff named to the post of fulfillment director for Capitol Records in Los Angeles. He was administrative coordinator. . . . In two appointments at Capitol Studios in Los Angeles, Charles Comelli and John Hanlon are now recording production manager and night recording supervisor, respectively. Comelli was production manager of Capitol's film and video department and Hanlon worked in mixing, editing and studio maintenance at several Los Angeles studios. . . . Jeff Backer becomes New York promotion manager for Arista Records. He was Arista's San Francisco promotion manager. . . . Staff changes at WEA include Scott W. Stephens becoming a field merchandiser for the Baltimore/Washington sales office. Stephens had been a sales representative for MCA. Roy Emory joins the WEA promotion staff in Cincinnati as the r&b promotion person representing Elektra/Asylum product. Emory was a regional marketing and promotion representative for King Records and CTI Records and recently was an independent promotion person in Ohio. The WEA data processing department in Burbank is reorganized with Burt Margolis having his field support management post expanded to include all nationally implemented computer operations. Conrad P. Restlock is shifted to development programming manager. He joined WEA in April 1979 as a data processing analyst. . . . Michael Martucci and Stephen Bonanno named Stiff Records distribution director and Stiff sales director, respectively, in New York. Martucci was national accounts manager at Arista while Bonanno was an ICM agent. . . . Jack Kreisberg joins Radio Records in Ft. Lauderdale, Fla., as East Coast operations director. He was Eastern regional sales manager for CTI Records. Also there, Marc Lamaze joins as national AOR coordinator and Greg Eagle comes in as secondary Top 40 promotion coordinator. Lamaze was with Phonogram/Mercury in local Florida promotion and Eagle was director of marketing services for BOK Music Productions and an inventory specialist for CBS Records. They join recently hired Barbara Glass, who is national secondary promotion director. She was working with Tone Distributors and in Polydor regional secondary promotion before that. . . . Beverly Padratzick is now general manager of the new Polish Records in New York. She was national promotion director for Bill Graham Management.

Marketing

Michael Vassen, Record Bar's district supervisor based in St. Louis, moves to the home office in Durham, N.C., to become merchandising and promotions coordinator. Replacing him in St. Louis is Fon Denton, manager of the North Hills store in Raleigh. The new manager in North Hills is Doug Sessions, who was an assistant manager in Durham. Connie Vassen exits her managerial post of the St. Louis Record Bar to join her husband in Durham. She is being replaced by John Orr, assistant manager in Springfield, Mo. Other managerial moves include Susan Austin, who is being transferred from Portsmouth, Va., to Winston-Salem, N.C. and Evelyn Morgan, assistant manager in Morrow, Ga., becomes manager in Portsmouth. . . . Charlie Wrobbel is now promotion director for House Distributors in Kansas City, Mo. He was a field sales representative for House.

Related Fields

Jon Peisinger joins Time-Life Films in New York as a vice president and director of retail marketing for the video division. Formerly, he was marketing development vice president for the PolyGram Corp. and he has also held retail marketing positions at Arista and Elektra/Asylum Records. . . . Winston H. "Tony" Cox and Michael Fuchs are new senior vice presidents of Home Box Office in New York. Cox is upped to sales/marketing senior vice president from vice president. Fuchs is programming senior vice president, up from vice president. . . . Leslie Dame returns to Le-Bo Products Co. Inc. as sales and marketing vice president in Maspeth, N.Y. Dame, one of the founders of the business, had been in semi-retirement. . . . Michael D. Marks, an executive of Madison Square Garden in New York is named advertising and marketing senior vice president for Resorts International Hotel Casino in Atlantic City, N.J. Also, Colin Wilson, director of entertainment at Resorts International Hotel Casino, is upped to entertainment vice president. . . . Theresa Levy is now tours and special projects vice president for Sight & Sound Management Ltd. in New York. Levy was production coordinator for Rollers Productions. . . . Will A. Wedel has been elected industrial relations vice president for Ampex Corp. in Redwood City, Calif. He had been corporate director of industrial relations since August 1979. . . . Tarra Thomas joins Lewis & Associates public relations counsel in New York as vice president and account executive. Thomas was corporate communications director for such companies as BSR (USA) Ltd., and Superscope/Marantz, Inc. and was most recently a partner in an independent public relations firm. . . . Jim Thornton joins Robins Indus-

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THE SINGING SINGLES!

MANHATTANS
AFTER MIDNIGHT



BILLBOARD:
Pop...PS...175*—124*
R&B LPS...43*—28*
R&B Singles...23*—16*

MANHATTANS RETURN TO SUPERSTARDOM

1-11222
"SHINING STAR" A SECOND
MAJOR CROSSOVER SMASH
FOR SUPER VOCAL GROUP!

From "After Midnight."
JC 36411
A sweet-as-honey new album
that America can
fall in love with.

TOP-40 ACTION!
WKMX, WVLD, Y100, FM99, WSGA(30-20),
KAAY(20), WGLF, KRLA, KFI, WHBQ

TOP-10 REPORTERS!
WSOK (#1), WGOK, WLOK, WBLK,
WOKS, WXVI, WCHB, WKWM,
WORL, WANM, WJMI, WOKJ, WOIC
and KDAY.



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Mickey Eichner
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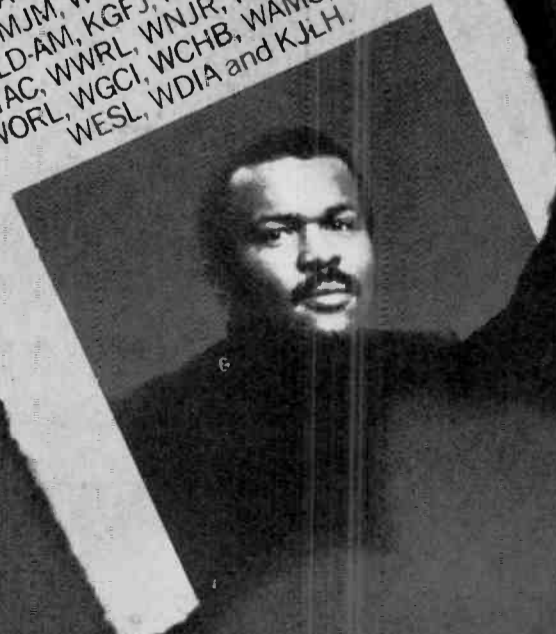
WKTU, WDAS-FM, WCAU-FM, WILD,
WWIN, WOL, WHUR, WKYS, OK-100,
WENZ, WAOK, WIGO, WVEE-FM,
WJLD, WGIV, WWDM, WVON, WJPC,
WBMX-FM, WJLB, WGPR, WCIN,
WDAO, KCOH, KMJQ-FM, KPRS,
KMJM, WLOK, WHRK, WBOK,
WYLD-AM, KGFJ, KDAY, KDIA, KSOL,
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General News

Judge Refuses Arista Request For Tax Data

NEW YORK—A U.S. magistrate has denied a request by lawyers for Arista and its top r&b act, GQ, to have the group's former management concern produce income tax records in connection with the label's claim that the management firm had failed to properly promote the act and its product.

Arista lawyers made the charge in an affidavit filed in U.S. District Court here in response to a suit charging breach of contract brought by Mister Vee Productions and Vigor Recording Corp., headed by Gabe Vigorito. Vigorito says he also has a claim on the group's hit, "Disco Nights (Rock Freak)" which he says was originally produced by the group as "Soul On Your Side" when GQ was called the Rhythm Makers.

GQ now contends that those contracts are void due to Vigorito's "self dealing" and allowing Vigor Recording "to decline into a state of inactivity without funds and without support staff" when it entered the group into a prior PhonoGram distribution deal.

However, Magistrate Joel Tyler ordered that a cassette tape related to a deposition made by songwriter Billy Terrell, a former employe of the plaintiff corporations, be made available to the defendants. Terrell, says the plaintiffs, coauthored the song in dispute.

Retailer & CBS To Court Over Returns

NEW YORK—A veteran New York retailer and former one-stop operator is challenging CBS Records' assertion that the merchant must pay for the label's inventory he currently possesses, or arrange for a limited return on the goods and forfeit further dealing with CBS.

The claim and counterclaim is part of a suit filed in state Supreme Court here brought by CBS in an effort to collect \$990,781 that the distribution arm of the record manufacturer says is due it from Sam Fitchelberg, who owns and operates

(Continued on page 15)

N.Y. UNION CRIES 'FOUL'

NEW YORK—Local 802 of the American Federation of Musicians here has requested arbitration involving the cast albums of "They're Playing Our Song" (Casablanca) and "Evita" (MCA).

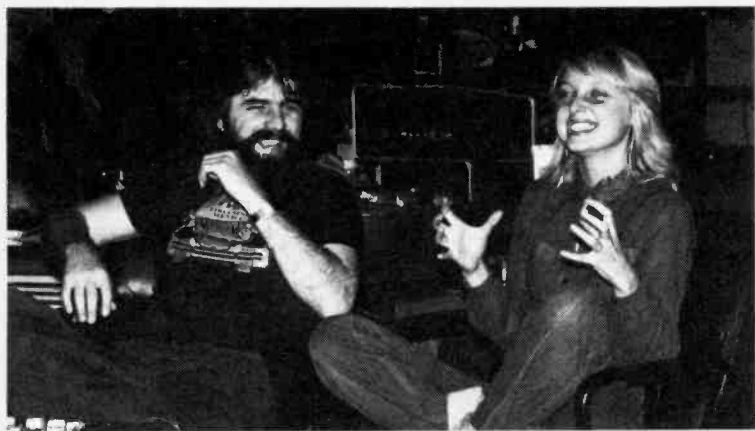
The local claims a violation of a contract with the New York League of Theatre Owners which requires that Broadway cast albums use members of the original Broadway theatre orchestra.

Both albums, featuring lead performers of the original Broadway casts, were taped in Los Angeles before their Broadway debuts.

The local further claims that Victor Fuentealba, president of the AFM, interfered with local autonomy by giving the two producers authorization to record in violation of the local's contract. "We consider this meddling with our contract," a local spokesman says.

The local says its claims would be satisfied if either the Broadway musicians are paid as if they had actually recorded the albums or if the cast albums are rerecorded, an unlikely prospect.

The arbitration decision is to be made Tuesday (22).



Billboard photo by Henry Diltz

HOLLYWOOD HOLLAND—Doobie Brother Michael McDonald and Capitol's Amy Holland, who McDonald coproduced with Patrick Henderson, listen to a playback of her debut LP at Cherokee Studios in Los Angeles.

21st Harmony Hut Open In Maryland

NEW YORK—Schwartz Bros. extended its Harmony Hut retail chain to 21 with the opening April 10 of a 4,200 square foot store in Forestville, Md. The new mall outlet carries musical instruments, sheet music, audio equipment and accessories, in addition to the "area's broadest selection" of records and tapes.

The new opening comes a month after the launch of a Harmony Hut store in Charlottesville, Va., where first month sales estimates have been exceeded, according to company officials.

Additional store openings are slated for later this year in Montgomery, Md., and Fairfax, Va.

TO BARRY MANILOW

—WELCOME BACK

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within
The music that surrounds you and makes you feel
at home,
makes you once again aware that we are, none
of us, alone.

It takes a talent quite unique to hold you in his
hands
and ease away the tensions and chaos of the
land,
It requires someone who has himself been
through the pain and strife,
to take you just outside yourself and help you
cope with life.

It takes a man who will stand on stage and say "I
need you too,"
To make a hectic world believe we indeed can
make it through.

N.J. FIRM DEMONSTRATES Checkpoint Claims Fake LP Detector

By JOHN SIPPEL

LOS ANGELES—An electronic circuit, printed on a two-inch square paper and inserted into an album during collation, could thwart counterfeiting and pilferage, according to Ben Barone, marketing director of Checkpoint Systems Inc.

The Barrington, N.J., firm is a pioneer in providing libraries with book protective devices and systems. It began equipping retail record/tape/accessories chain stores, such as Tower, Sacramento; Record Barn and Record Town, Albany, N.Y.; Wall To Wall Sound, Cherry Hill, N.J. and Music Jungle, Knoxville, two years ago.

Barone attended the recent National Assn. of Recording Merchandisers convention where he was an exhibitor. Last weekend he demonstrated his device to Stan Gortikov, Steve Traiman and Jules Yarnell of the Recording Industry Assn. of America.

The tiny paper circuit carries self-adhesive backing and may be imprinted with a company logo, price or picture. Barone points out it would be most inexpensive—from 1 to 3 cents—if the device could be inserted industrywide as the album is being collated at a pressing or duplicating plant. Presently, small orders for the two-inch square circuit run 12 cents with or-

ders beyond 500,000 at 7 cents.

As a counterfeit deterrent, Checkpoint supplies a portable large wallet size detector or a stationary mounted one, both of which cost approximately \$500. These enable a person moving among inventory to check single albums or boxes of stock and inventory moving on a packing line. When a package does not elicit a beep, it could be checked as a possible counterfeit if the goods inside are from a label which packs the "unduplicatable" teeny beeper into each album.

A retailer benefits doubly. Not only can his album merchandise be routinely checked for counterfeits, but the device is also a basic anti-pilferage aid, the company claims. By mounting a 66-inch by 6-inch wide silver or gold trombone-like detector on each side of any store entrance, persons attempting to leave the store with stolen albums would trip the beeper. The detector system costs from \$3,600 to \$4,200 per store.

Retailers presently are supplied with "thank you" stickers which are applied over the teeny beeper circuits.

In the works Barone says, is an electronic tuner which would automatically operate as the album is punched out on the cash register.

PROJECT 3 DISTRIBUTING

Hindsight Label Shifts To 1980 Jazz

NEW YORK—Hindsight Records, with more than 50 swing era albums of radio and private artist transcriptions, plans to launch a new label for newly recorded jazz material.

The new label, yet to be named, will also be distributed through Project 3 Records. It's scheduled to make its bow in about a month with an album by Ray Rivera called "Let Me Hear Some Jazz" plus several other releases.

Meanwhile, Herb Linksy, president of Project 3, reports strong retail level response to Hindsight since the company took on the line five months ago in a deal with owner Tom Grumiglia, who bought the label from Wally Heider a year ago. (Heider continues to produce Hindsight repertoire and Grumiglia, a tape duplicator located in Rochester, N.Y., claims clearances on Hindsight product.)

"I think we've got a newer market for the line, consisting of post-war babies who, at about 35, are discovering they like the swing era sounds,

especially as a danceable beat with which you can hold your partner," Linksy says.

Although Project 3 has a 100% exchange policy on returns, Linksy says returns have averaged less than 1% and that there's a consistent reordering pattern.

As with Project 3, the label formed by the late Enoch Light and acquired by Linksy and Gordon Bossin, vice president and general manager last year, sales are made direct to accounts and through a lineup of 10 independent distributors.

Latter includes Malverne, N.Y.: Pika, Cleveland; Pickwick, Minneapolis and Dallas; Associated, Phoenix; Schwartz, Baltimore-Philadelphia; Tara, Atlanta; Western Merchandisers, Denver; Progress, Chicago, and AMI, Detroit.

Among the bands represented in the Hindsight catalog are Jimmy Dorsey, Hal Kemp, Harry James, Les Brown, Artie Shaw, Duke Ellington, Larry Clinton, Claude Thornhill and an album featuring Mildred Bailey, among others.

Muscle Shoals Seminar May 14-16

NASHVILLE—A slate of prominent record industry leaders has been lined up as speakers and panelists at the third annual Muscle Shoals Music Assn.'s Records and Producers Seminar scheduled for May 14-16 at the Joe Wheeler State Park Resort in Alabama.

Among those confirmed as panel participants are Barry Beckett, producer, Muscle Shoals Sound Studios; Rick Blackburn, vice president, CBS Records; Rupert Perry,

vice president a&r, Capitol Records; Jim Ed Norman, independent producer; Ron Haffkine, independent producer; John Mason, attorney; Walter and Gitte Hofer of the Copyright Service Bureau; Bill Lowery, president, the Lowery Group; and Ed DeJoy, vice president a&r, RCA Records.

Muscle Shoals artists Amazing Rhythm Aces and Lenny LeBlanc will provide entertainment at the seminar. The deadline for registrations has been set for May 1.

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- "Seduction," James Last (Polydor)
- "Just Had You On My Mind," Billy "Crash" Craddock (Capitol)
- "Night Drive," Giorgio Moroder (Polydor)
- "Love Injection," Trussel (Elektra)
- "Hard Rock," Trammps (Atlantic)
- "Tomorrow's Girls," U.K. Subs (RCA)

Hit LP's

- "American Gigolo" Soundtrack (Polydor)
- "Suddenly," Arrogance (Warner Bros.)
- "Roberta Flack featuring Donny Hathaway" (Atlantic)
- "Mood Swing," Robert Kraft & The Ivory Coast (RSO)
- "You Can Get Crazy With Me," Bellamy Bros. (Warner/Curb)
- "One Voice," Barry Manilow (Arista)
- "Star Trek" Soundtrack (CBS Records)

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Burger King, CBS Records Link Promo

NEW YORK—CBS Records and the Burger King fast food chain have launched a joint cross merchandising promotional campaign whereby 300 Burger King locations in the New York area are giving out coupons worth a 30% discount off the shelf price at major area retail outlets.

Retail accounts participating in the promotion include Korvettes, Sam Goody, Record World/TSS, Harmony Hut, Alexanders, King Karol, Carl Graff and Discount Records. Altogether, 132 stores are involved.

Under the terms of the promotion, anyone who buys a "specialty sandwich" at a Burger King location gets a coupon to take to a participating retailer where it can be redeemed for the 30% discount on 10 top recent CBS releases.

These include Pink Floyd's "The Wall," Billy Joel's "Glass Houses," Michael Jackson's "Off The Wall," Dan Fogelberg's "Phoenix," Barbra Streisand's "Wet," Heart's "Bebe Le Strange," Elvis Costello's "Get Happy," Lou Rawls' "Sit Down And Talk To Me," Kenny Loggins' "Keep The Fire," and the Beach Boys' "Keep The Summer Alive."

The promotion began Sunday (13) and will run through June 7. It is the most extensive such cross merchandising campaign ever attempted by CBS, claims Ron Piccolo, Northeast regional marketing vice president at CBS Records, who was among the originators of the plan along with Burger King and the J. Walter Thompson ad agency.

(Continued on page 15)



HOT NIGHT—Pat Benatar and band members receive her gold LP for "In The Heat Of The Night" from Sal Licata, Chrysalis Records president, left. At the ceremony are band members Neil Geraldo, Benatar, Scott Sheets, Myron Grombacher and Roger Capps.

ATTORNEY KATZ He Does It All, But Refuses To Rep Non-Southern Acts

By MIKE HYLAND

NASHVILLE—Entertainment attorney Joel Katz of Atlanta has established record production, television production and public relations companies. He has acquired interest in a retail record chain and plans to put a pilot television show together within the next two months.

Additionally, Katz represents close to 50 recording artists as well as representing label executives, managers and concert promoters.

Katz's record production company, Kat Family Productions, has entered into a three-year, non-exclusive deal with Phonogram/Mercury Records and has placed such artists as Larry G. Hudson, Mylon, Billy Joe Royal, Teddy Baker and Darryl Katz with the label.

A partner in the firm of Katz and Weisman, he represents Willie Nelson, the Outlaws, B.J. Thomas, Dixie Dregs, Sea Level, Delbert McClinton, Korona, Hamilton Bohana and others, negotiating new or renewed label associations.

"All the artists I represent are lo-

cated in the South," states Katz, who is licensed to practice in Georgia and Tennessee. "I'm not interested in non-Southern artists."

Additionally, Katz represents the production team of Dillard and Boyce, the Rogers Agency, Pace Concerts of Houston, Nashville manager Don Light and a variety of music-related clients.

Katz's tv production deal is filming a half-hour pilot for Ted Turner's superstation, WTBS in Atlanta. The pilot show, a music-oriented format, will feature an interview with Phonogram/Mercury president Bob Sherwood and live music from Southside Johnny and the Asbury Jukes, with WTBS' Bill Tush serving as host.

At the moment, plans call for 26 shows per year, utilizing videotapes supplied by record companies, plus interviews with record and publishing executives, artists and songwriters.

Kat Family Public Relations, headed by Doc Field, represents many of Katz's clients as well as sev-

eral outside clients. The firm is one of the first agencies in Atlanta with worldwide contracts.

In addition to his Atlanta headquarters, Katz maintains offices in London with managing director Charles McCutcheon overseeing international releases of Kat Family product.

Katz's interest in the retail field began when he assisted in the acquisition of the Emerald City chain of Oz and Music Scene stores for Video Vision. Stephen Flaks, president of Video Vision has asked Katz's continued assistance in acquiring additional chains coast to coast. The firm maintains 110 stores throughout the country.

"I like to be involved in many different phases of the music business," says Katz. "I want to learn about all facets of the industry and try to avoid conflicting situations."

In addition, Katz is a national trustee of NARAS, cochairman of the entertainment division of the State Bar of Georgia, and active in the American Bar Assn.

Oscar Music Winners: Mostly Record Vets

By PAUL GREIN

LOS ANGELES—Craftsmen with extensive record backgrounds captured most of the Oscars in the music categories at the 52nd Academy Awards here Monday (14).

"It Goes Like It Goes" from "Norma Rae," the winner for best original song, was cowritten by David Shire and Norman Gimbel. Shire is cowriter of Billy Preston & Syreeta's current top five hit "With You I'm Born Again" and earlier wrote or adapted three tunes on the biggest-selling album in history, "Saturday Night Fever."

And Gimbel won a Grammy before he won an Oscar, sharing the 1973 NARAS prize for best song with Charles Fox for "Killing Me Softly With His Song." This was Gimbel's fourth Oscar bid since "I Will Wait For You" was nominated for the Oscar and Grammy as best song of 1965. Last year Gimbel & Fox's "Ready To Take A Chance Again" was nosed out for the Oscar by Paul Jabara's "Last Dance."

"It Goes Like It Goes," one of the least widely-known best song winners in Oscar history, was sung on

the ABC-TV telecast by Dionne Warwick, marking her first Academy Awards appearance since she sang the nominated "Alfie" in 1966. Warwick seems to be charmed as far as awards go: she won two Grammys in February and two weeks ago took the grand prize at the Tokyo Music Festival.

Ralph Burns was again the winner in the best adapted score category for his work on Bob Fosse's "All That Jazz." Burns won the same award in 1972 for Fosse's "Cabaret." Most recently Burns provided the additional music for "Urban Cowboy," the Paramount film due to open June 5 in Houston.

The "Jazz" soundtrack, which holds at number 36 on this week's pop album chart, is on Casablanca. Ironically its featured cut is a Warner Bros. hit from 1978: George Benson's "On Broadway," a

Koppelman & Bandier Tee New Talents

By JEAN WILLIAMS

LOS ANGELES—The Entertainment Co., whose production arm has worked with superstar acts, including Barbra Streisand, is now launching new acts.

In addition to record production and publishing, the firm, headed up by Charlie Koppelman and Martin Bandier, handles marketing, merchandising and record promotion.

And it has pulled out all the stops, using all of its resources to launch a new group on MCA Records called Heat.

"It's not difficult for superstar acts, but a new group like Heat

(Continued on page 16)

KEY TO HIT RECORDING STILL 'LOVE'

LOS ANGELES—Love is the key to the Hot 100 this week, with sentiments ranging from Pat Benatar's "We Live For Love" to the J. Geils Band's "Love Stinks."

Love has always been music's most popular topic, and that seems especially true this week as 11 other charted tunes have the word love in their titles.

This romantic bunch includes Air Supply's "Lost In Love," Jimmy Ruffin's "Hold On To My Love," Kenny Rogers & Kim Carnes' "Don't Fall In Love With A Dreamer," Peaches & Herb's "I Pledge My Love," Queen's "Crazy Little Thing Called Love," Tommy James' "Three Times In Love," Photoglo's "We Were Meant To Be Lovers," the Knack's "Can't Put A Price On Love," Neil Diamond's "The Good Lord Loves You," Bobby Caldwell's "Coming Down From Love" and Leif Garrett's "I Was Looking For Someone To Love."

Hearts and arrows are also on the mind of songwriters responsible for several of the tunes bubbling under this week's Hot 100. Among them: Mary MacGregor's "Dancin' Like Lovers," the Cretones' "Real Love," Crown Heights Affair's "You Gave Me Love" and Pat Travers' "Is This Love."

Grammy winner that year for best male r&b performance.

The winner of the Oscar for best original score was Georges Delerue for "A Little Romance." Delerue had been nominated on three previous occasions in the past 10 years, for his scores to "Anne Of A Thousand Days," "Day Of The Dolphin" and "Julia."

The "Romance" soundtrack is on Varese Sarabande, a small independent label based in L.A., headed by president Chris Kuchler. Its distributors are Euroclass in New York City, California in L.A., Kinnara in Chicago, Universal in Philadelphia, Zamoiski in Baltimore, Action in Cleveland, House in Kansas City, Associated in Phoenix, Rounder in Boston, One Stop in East Hartford and Tone in Miami.

Varese Sarabande recently issued the soundtrack to Delerue's latest score: "An Almost Perfect Affair."

APRIL 26, 1980 BILLBOARD

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LEN RAKLIFF, Gen. Mgr.

THREE SMASH ALBUMS IN A ROW.

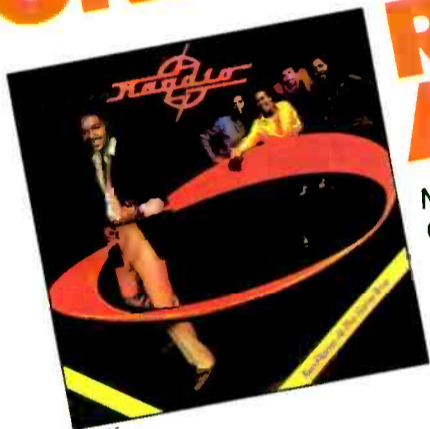
It started with their gold Arista debut, featuring the million selling single "Jack & Jill." Then came *Rock On*, another gold LP, with another cross-the-board hit, "You Can't Change That." And now...

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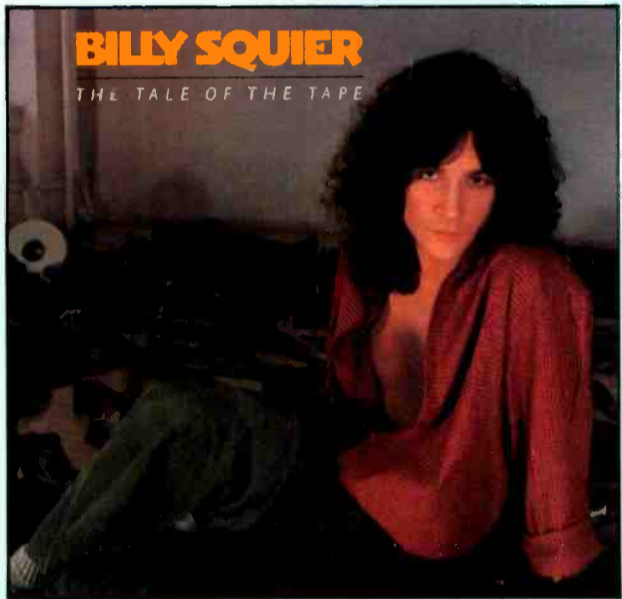
THIS MONTH'S



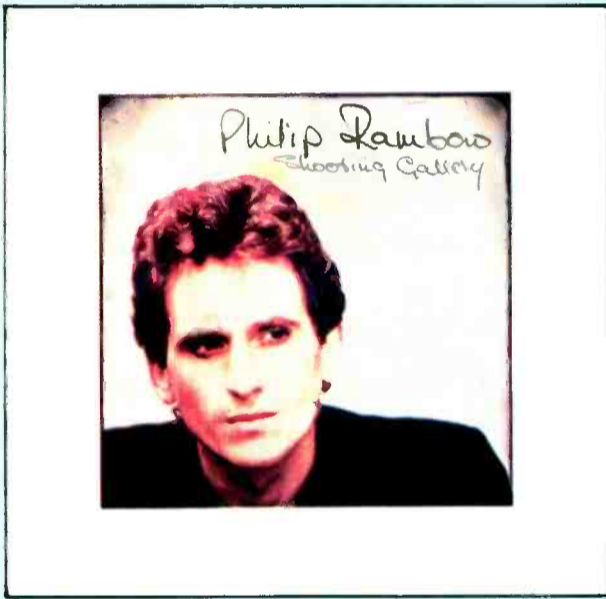
ANNE MURRAY / Somebody's Waiting
SOO-12064 • 8XOO-12064 • 4XOO-12064



PEABO BRYSON / Paradise
SOO-12063 • 8XOO-12063 • 4XOO-12063



BILLY SQUIER / The Tale Of The Tape
ST-12062 • 8XT-12062 • 4XT-12062



PHILIP RAMBOW / Shooting Gallery
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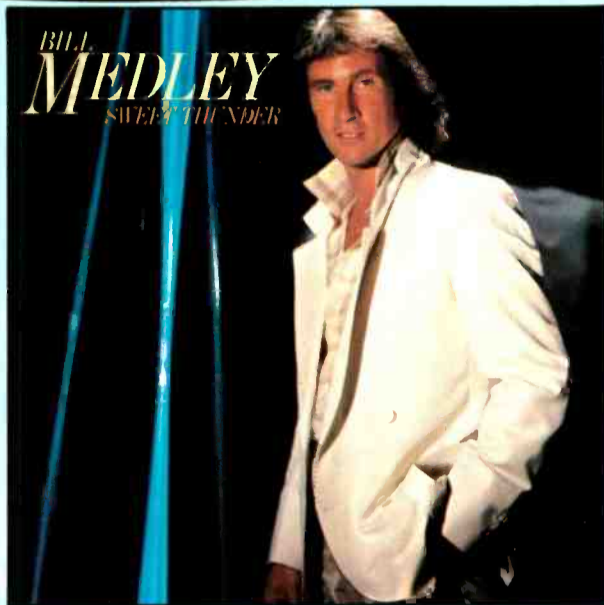


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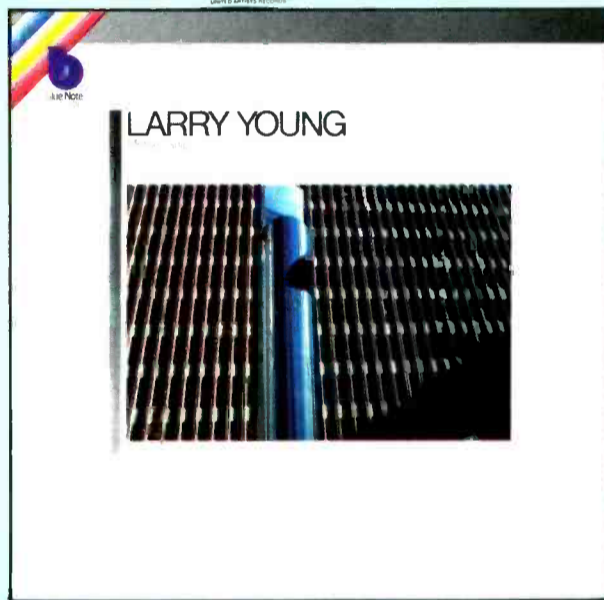
BILL MEDLEY / Sweet Thunder
LT-1024 • 8LT-1024 • 4LT-1024



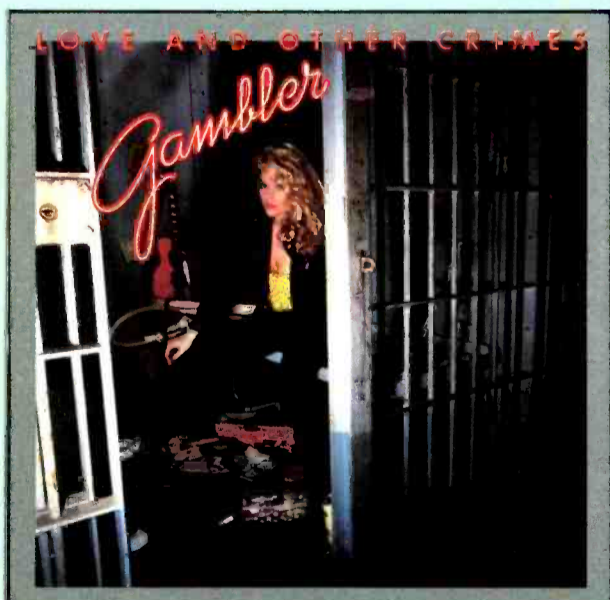
THE BLACK STALLION / Original Motion Picture Soundtrack
LOO-1040 • 8LOO-1040 • 4LOO-1040



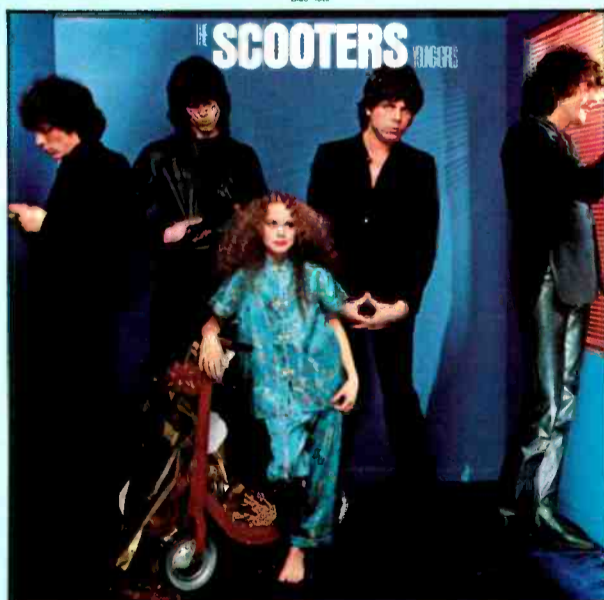
STANLEY TURRENTINE / In Memory Of
LT-1037 • 8LT-1037 • 4LT-1037



LARRY YOUNG / Mother Ship
LT-1038 • 8LT-1038 • 4LT-1038



GAMBLER / Love And Other Crimes
SW-17017 • 8XW-17017 • 4XW-17017



THE SCOOTERS / Young Girls
SW-17026 • 8XW-17026 • 4XW-17026



CHUCK JACKSON / I Wanna Give You Some Love
SW-17031 • 8XW-17031 • 4XW-17031



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Ian Hunter

Live

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— David Fricke, Rolling Stone

"After listening to two hours of the best rock and roll music to hit the Bay Area this year, the audience screamed, stomped and cheered its agreement with Hunter."

— Larry Kelp, Oakland Tribune

"Lashing, sneering, going straight for the throat... Hunter... benefited from his keen sense of drama and a deeply ingrained bond with his audience."

— Richard Cromelin, Los Angeles Times

"Hunter — Ronson band lights a flame... I had to tear myself away for deadline... please don't tell me I missed the best after I left. It couldn't have gotten any better."

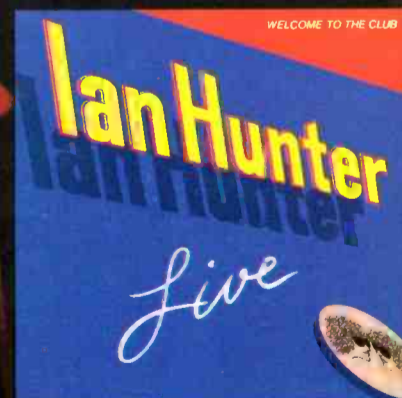
— Dale Adamson, Houston Chronicle

"The Ian Hunter Band played (a show) that inevitably quivered with tonight-legends-are-made vibes."

— Ken Tucker, Herald Examiner

"... Ian Hunter is turning out such gutsy, intense rock 'n' roll these days, that it's not his fault if he makes other bands look just not quite as good."

— Phil Kloer, Jacksonville Times-Union and Journal



Ian Hunter proves he puts on the hottest show in town on this double live album, "Welcome To The Club." It contains 18 of your favorite songs, including 4 new ones and features "We Gotta' Get Out Of Here." By the way, if you want to know why all of these critics are raving, Ian Hunter will be back on tour beginning in June.

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The album CH2 1269

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Management and Direction: Cleveland Management Co.

Integration Of Writers a Trend

By IRV LICHMAN

NEW YORK—Music publishing in the 1980s will realize greater integration of writers of one company with writers of another.

This is both a creative and economic necessity, maintains Chuck Kaye, president of Irving/Almo/Rondor. "This is the era of the 'maximum record,' which means that you've got to go for a big hit with every session and hardly anyone can write 10 hits in an album.

"Publishers can no longer afford to be so self-contained with their writing staff. We must agent these people around. Yes, you're going to give up some of the publishing pie—but I feel you've got to give it up in order to get it. It's the only way to get more coverage."

This process is well underway at Kaye's operation, with an obvious direction of teaming the company's

writers with artists—the more important, of course, the better.

David Foster has written tunes with Boz Scaggs, while Allee Willis has penned lyrics with Maurice White ("I Am"), Pablo Cruise, Herbie Hancock and Lani Hall. Will Jennings, who wrote "I'll Never Love This Way Again" with fellow staffer Richard Kerr, is writing with Joe Sample and Steve Winwood, while Rod Temperton has written with Michael Jackson, including "Off The Wall" and "I Wanna Rock With You."

Dave Ellington and Kim Carnes penned Kenny Rogers' songs on his new "Gideon" album. David Foster is writing with Peter Allen and David Lasley with Gary Wright.

Kaye says administrative rights to these copublishing arrangements are "negotiable," although he adds

that many deals are made with other writers, particularly artists, who control their own publishing setups.

In other areas, Kaye reports a strong 1979 for Irving/Almo, including such super seller publishing tie-ins with Supertramp, Alan Parsons, Earth, Wind & Fire, Dire Straits and Pablo Cruise.

An increasing amount of the company's 20,000 copyrights are getting jingles attention, including "You Are So Beautiful" and Beach Boys tunes.

Last year, the company abandoned its own print operation in favor of a distribution arrangement with Columbia Pictures Publications. Kaye says the turnover to Columbia was one of "relief," while recognizing the importance of maintaining a presence in this area. "We're extremely happy with the deal," he declares.

Rodgers & Hammerstein Albums Revert To Estates

NEW YORK—Recording rights to two Rodgers & Hammerstein Broadway cast albums, "Flower Drum Song" and "The Sound Of Music," have reverted from Columbia Records to the estates of Richard Rodgers and Oscar Hammerstein.

In essence, the estates of both writers could make a deal with another label, although Columbia can sell-off copies on hand, while requiring permission from the estates to press or duplicate further copies.

Both albums, the last two shows by the team, were recorded by Rodgers & Hammerstein Records Inc. and released by Columbia under a 10-year deal, according to the Rodgers & Hammerstein office.

Rights for "Flower Drum Song," recorded in 1958, expired first in 1968 and was renewed for another 10 years at the time, thus making 1978 the cutoff year for this album. "The Sound Of Music" rights expired a year later.

A spokesman at the Rodgers & Hammerstein office here confirms the expiration of rights, but adds that there's "no idea of farming out

the albums" at this time and indicates that rights might be granted for further pressings if Columbia desired it.

Both "Flower Drum Song" and "The Sound Of Music" were certified as RIAA-audited gold sellers many years ago. The soundtrack of "The Sound Of Music" on RCA Records, released in 1964, greatly outdistanced its Broadway counterpart, having sold about 14 million copies worldwide.

A spokesman for Columbia Records says both albums are "still active in our catalog," but will not elaborate on whether the label could press more copies of the albums on its own.

The first Rodgers & Hammerstein show to be marketed by Columbia was "South Pacific" in 1949 and the label continues to have normal recording rights for its release.

Like "Flower Drum Song" and "The Sound Of Music," it was produced by the late Goddard Lieberson, who produced most of Columbia's cast albums during his long career at the label.

BUT HE'S NOT EXPECTED

Chicago David Bowie Bash April 27

CHICAGO—An international collection of fans of rock star David Bowie will converge here for a one-day festival honoring their idol, Sunday (27), at the O'Hare Holiday Inn in suburban Rosemont, Ill.

Feature films, concert footage, live bands and speakers, and a cos-

tume parade will be part of the convention, called The 1980 Floor Show: Bowiecon I.

The festival is being organized by a 25-year-old Oak Park, Ill., physician, David Jeffrey Fletcher, a close follower of Bowie's career for more than a decade and author of a 120-page Bowie study, "David Robert Jones Bowie: The Discography Of A Generalist."

Screenings of Bowie's feature films, "The Man Who Fell To Earth," "Just A Gigolo," and "The Virgin Soldiers" will be offered in addition to 10 hours of concert video footage. The event is organized as a fundraiser, with proceeds to benefit Operation Snowball, a local teen alcohol abuse program.

According to Fletcher, a contingent of Australian fans is flying in for the event, along with several other foreign parties. Bowie himself is not expected to appear but former associates of the rock auteur manager Kenneth Pitt and singer Cherry Vanilla will be on hand along with deejay Rodney Bingenheimer and music writer Randall Wixen. Stations WXRT-FM and WMET-FM are helping promote the event.

CBS-Burger King

• Continued from page 10

The promotion was test marketed in Boston where a dollar discount was given at participating retail locations.

Under the terms of the New York plan, if a retailer has his own special on any of the titles in the campaign, then the coupon becomes invalid. This is because, sources say, CBS is not offering any special deals to retailers to make up for the 30% discount. This the retailer eats in return for the traffic brought into the stores.

CBS and Burger King are heavily advertising the campaign on television and radio and CBS is rotating its co-op ads with the local retailers to tie into the promotion.

Ad costs are split between CBS and Burger King.

Dealer—CBS Suit

• Continued from page 6

the Record Haven retail outlet and export firm here.

CBS says Record Haven owes the disputed amount for sales of records and tapes made to Record Haven from November 1978 to November 1979.

Fitchelberg, in reply to the CBS suit, claims he purchased the goods with the understanding that he could return "at any time all or any part of such recordings for credit of the full sales price" but that CBS refused to honor that deal in June of last year, when it switched to a limited return policy.

In addition, he charges that the CBS returns policy and the fact that he no longer can deal with CBS, has cost him more than \$2 million in lost sales and forced him to close his one-stop business.

CBS denies all the counterclaims.

3 Bradley Folios

NEW YORK—Bradley Publications has marketed three new folios and four single sheets.

There are two matched folios, Billy Joel's "Glass Houses" (\$7.98) and Dan Fogelberg's "Phoenix" (\$7.95). The third folio is "Longer. Just The Way You Are And Other Pop Chart Hits" (\$5.95).

The single sheets are "You May Be Right" by Billy Joel, "Heart Hotels" by Dan Fogelberg, "Sexy Eyes" by Dr. Hook, and "Should've Never Let You Go" by Neil & Dara Sedaka.

Feist Authors Book

NEW YORK—Leonard Feist, music publishing veteran and president of the National Music Publishers Assn., has written a book, "An Introduction to Popular Music Publishing In America." The 112-page tome includes a reference bibliography. It's available in hardcover at \$5.95 and softcover at \$2.95 and can be obtained from the National Music Publishers Assn. at 110 E. 59th St., New York, N.Y. 10022.

Hamlisch Songbook

NEW YORK—Chappell Music has marketed the first songbook devoted to the songs of Marvin Hamlisch, including 14 film, theatre and pop songs. The songbook, which features a biography and photos along with the composer's own comments on each song, retails for \$6.95.

UA Music Conclave Opening In Nashville

NASHVILLE — Themed by "A World Of Music Publishing In Action," United Artists Music opens a three-day global convention here Monday (21).

The huddle, declares Harold Seider, president, reemphasizes "both our special recognition of Nashville's impact upon worldwide music and our renewed commitment to an ongoing international expansion program."

The meet, in fact, is being cohosted by Jimmy Gilmer, vice president of Nashville operations and Frank Banyai, international vice president, at the company's Nashville offices.

International representation will include Lucien Naouri of United Artists Music in France; Gaby Richt of United Artists Musik, Germany; Dr. G. Gramitto Ricci of Edizioni Curci, Italy; Tatsuji Nagashima of Taiyo Music, Japan; and Frans DeWit of EMI Music, Netherlands.

Seider will chair a meeting structured around a series of audio/visual sessions presenting new UA songs, while Barry Bergman, vice president of creative affairs, along with professional manager Allan Tepper, will present the newest material of recently signed East Coast writer/artists. Also, professional managers Peter Pasternak, Suzanne Logan and Danny Strick will introduce a sight-and-sound revue of new West Coast material.

Gilmer will make a Nashville presentation.

Also on the agenda are special professional and management panels for foreign participants, while Banyai will outline the procedures and the future goals of UA's global strategy.

Show Songs To Goodman Group

NEW YORK—Regent Music, part of the Goodman Group, has acquired U.S. and Canada publishing rights for the score of "A Day In Hollywood, A Night In The Ukraine," which opens on Broadway May 1.

The show's original songs are by Dick Vosburgh (lyrics) and Frank Lazarus (music).

DRG Records plans to market the original cast album of the Alexander H. Cohen production.

Jingles Composer Issues An Album

NEW YORK—Steve Karmen, one of the jingle world's top writers, is going commercial—though this time it's an album on the Struttin' label.

The package, "Reconnecting," features songs written and performed by Karmen, who also arranged, orchestrated and produced, with some assistance on lyrics by Howard Cohen, Valerie Simpson and Patti Austin are among the backup singers.

Karmen has penned such jingles as "I Love New York," "Weekends Were Made For Michelob" and "When You Say Budweiser, You've Said It All."

Moss Group Moves

NEW YORK—The Moss Music Group has moved its offices here to 48 W. 38th St. The new telephone number is: (212) 944-9560. The company produces the Vox, Turnabout, Candide and MMG lines and distributes the Storyville jazz and blues label in the U.S. and Canada.

On the print end, Steve Cotler, vice president and general manager of Big 3 Corp., will chair a presentation session to acquaint professional managers and foreign representatives with the company's expanded music book product line and will outline new opportunities for worldwide sale of music publications. He'll report a 20% increase in print sales for the first quarter of 1980.

Jay Leipsig, president of the Music Agency and public relations/ad consultant to UA, will chair a seminar to develop coordinated UA music marketing and promotional campaigns throughout the world.

Following the Nashville meeting, all foreign executives will move on to Billboard's International Music Industry Conference in Washington, D.C.

Staff Goes At U.K. UA Music

LONDON—United Artists Music has closed down its U.K. professional department with a loss of three jobs. Sources at UA's Los Angeles headquarters say the London office was the only one worldwide that was "not currently successful."

The move cuts down UA's active publishing role, and presumably will leave it as an administrative unit concentrating on its extensive catalog, though the company insists it plans to re-staff the London operation "at some later date."

Affected by the closure are professional manager Billy McElroy, creative manager Meyrick Smith and Steve Lanaway.

General manager Robin Taylor, presently in South Africa, has been briefed on the situation, and is expected to continue to head up what remains of the operation.

Rosen Tees Off Ruthenium Firm

NEW YORK—Launched with more than 40 titles, Ruthenium Music has been formed here by writer Ruth Rosen.

In addition to her own material, the ASCAP writer has been collaborating with others, including Gary Portnoy, Mike Mandel, who has cut a teaming with Rosen, "Celebrate," for his new Vanguard album, Jack Perricone, with whom she's completed an album for Sesame Street Records, and Patrick Grant.

Also, Rosen is working on the music for a forthcoming Broadway show.

Ruthenium Music is located at 84 Charles St., Suite 14, New York 10014; telephone is (212) 929-5204.

L.A. AFM Local Surplus: \$290,438

LOS ANGELES—The American Federation of Musicians Local 47 general fund registered a revenue surplus of \$290,438 in the first nine months of last year, according to an audited report.

The report also disclosed that the Local's death benefit fund had a revenue surplus of \$121,515. The strike fund had a surplus of \$101 and the relief fund showed a deficit of \$27.

The general fund revenues were \$1,824,391. \$346,590 was collected in 1% work dues, \$973,857 in 2% work dues and \$245,663 in general membership dues. Interest revenues were \$57,646.



TV BLITZ—Polydor Records' Marti Webb, right, belts out a song from "Tell Me On A Sunday," the concept album that is being promoted via extensive television exposure, during an appearance on the Merv Griffin Show. Composer Andrew Lloyd Webber accompanies her on the piano. LP is described as a "one woman song cycle." Oscar winner Don Black wrote the lyrics.

New Acts Launched By Entertainment Co.

• Continued from page 10

could easily get lost," says Koppelman. "We delivered to MCA a comprehensive marketing plan that covered every aspect of what we wanted to do.

"It included starting the record off at black radio and using independent promotion persons to secure black and adult contemporary airplay. We secured the services of Macy Lipman (a marketing firm) to make sure we have stock in the marketplace and to get all of the reports we need. We also had a terrific in-store display and contest at the retail level.

"We're paying the heating bills for the past winter for the best store displays. The contest is in more than 20 markets," adds Koppelman.

The prizes are tied into the Heat concept.

Koppelman notes that contests also have been set up at the radio level. "This contest is called the Heat's On and we will pay the heating bills plus have album giveaways and time buys on the stations. To-

date, the contest is in 13 markets but it will end up in 24.

"All of this will happen the week that Heat's single ("Baby, This Love That We've Found") is in the 50s and 60s and moving up on the black charts and the week before we start to cross it over to Top 40. (Last week it was number 72 with a star.)

"The album was released about a month ago and we've already sold between 40,000-50,000 on a group that nobody ever heard of. We're looking to have a base of 100,000 albums sold just before we start to cross it over."

Bandier and Koppelman are also elated with a new Glen Campbell project. Campbell, for the first time, is coupled with Rita Coolidge for "Something About You Baby I Like" also on his forthcoming Capitol album.

The last time the Entertainment Co. and Campbell pooled their talents, "Southern Nights" emerged as one of his biggest LPs.

Bandiers notes that the company plans to expand Campbell's audience. How? "First of all Capitol Records believes in the record," he says.

Injects Koppelman: "We're going to service the single and album to AOR radio as opposed to just Top 40, adult contemporary and country. After all, Glen probably played on more AOR records when he was a studio musician than anyone else. Rita is sort of a darling of AOR radio.

"The product is there so it's up to
(Continued on page 25)

Rock King On Chart With 52%

By PAUL GREIN

LOS ANGELES—Rock dominates Billboard's Top LPs & Tapes chart, accounting for 52% of this week's 200-item survey. Rock has an even more commanding 75% lock on the pivotal top 20.

Black music—a combination of r&b and disco—is second with 26% of the top 200 and 20% of the top 20. Jazz has 8% of the top 200 and 5% of the top 20. Easy listening music—an alliance of MOR and soft pop—accounts for 8% of the top 200, while country claims 6%. Neither category has any top 20 representation.

Rock also accounts for the week's seven top new entries and most of the biggest jumps within the chart. The highest debuting LPs are by Genesis, Ian Hunter, Red Rider, Robert Fripp, Jimi Hendrix, Squeeze and the Greg Kihn Band. The fastest moving titles include LPs by Van Halen, Boz Scaggs, Little River Band, the Joe Perry Project, Ambrosia and REO Speedwagon.

The artists responsible for rock's dominance of the top 20 are Pink Floyd (1), Bob Seger (2), Billy Joel (3), Linda Ronstadt (4), Blondie, highlighting the "American Gigolo" soundtrack (7), Journey (8), Van Halen (10), Christopher Cross (11), Tom Petty (12), Pretenders (14), Eagles (15), Dan Fogelberg (16), Heart (17), J. Geils Band (18) and Elvis Costello (19).

Soul acts in the top 20 are Michael Jackson (5), Brothers Johnson (6) and the Whispers (9). Spyro Gyra (20) represents jazz.

Other jazz flavored acts on the top 200 chart are Chuck Mangione with two LPs, plus Grover Washington Jr., Earl Klugh, Ronnie Laws, Hiroshima, Herb Alpert, Angela Bofill, Manhattan Transfer, Webster Lewis, Bob James & Earl Klugh, David Sanborn, Pat Metheny Group, Passport and Herbie Hancock.

Kenny Rogers is tops in country with four LPs in the top 200, followed by Waylon Jennings and Willie Nelson, each with two. Also charted are the "Electric Horseman" soundtrack with Nelson, the "Coal Miner's Daughter" soundtrack of Loretta Lynn tunes and LPs by the Oakridge Boys and Ronnie Milsap.

The 8% share for easy listening is mainly due to the strength of traditional MOR acts such as Frank Sinatra, Barbra Streisand, Neil Diamond, John Denver, Gordon Lightfoot, Captain & Tennille, Jane Olivor, Ray Stevens, Melissa Manchester and Roger Whittaker. Also contributing are six singles-slanted pop acts: Andy Gibb, Rupert Holmes, Tommy James, Leif Garrett, Dr. Hook and Paul Davis.

RSO 'Empire' Push

• Continued from page 4

"Star Wars Main Theme" and performed by the London Symphony Orchestra. Williams emphasizes the continuing saga of the original characters, using their individual musical themes to help relate the new adventures.

The "Empire Strikes Back" will be released in the U.S. and London May 21 with continued advertising, marketing and promotion support as the film and soundtrack are released in different markets.

Rock'n'Rolling

Oscar Kudos Raise Question On Music

By ROMAN KOZAK

NEW YORK—Does Oscar hate rock?

"All That Jazz," notwithstanding virtually every movie musical made these days, uses rock songs extensively. And, as this year's "Apocalypse Now" and "Quadrophenia" show, serious films can use a rock background to good and telling effect. Also the film soundtracks that sell are rock or pop.

But you wouldn't know it from watching last week's Academy Award presentations. Every song and score nominated this year sounded as though the last 25 years of popular music never existed.

It is a situation that two years ago raised a loud outcry from Robert Stigwood, when "Saturday Night Fever" was not nominated. This year when the music from "The Rose," "Quadrophenia," "Apocalypse Now" and "American Graffiti II" was passed by, some film critics have noticed that something was amiss.

Writes The New York Times' Vincent Canby: "The Academy that in the past has seen fit to bestow its highest honor on 'We May Never Love Like This Again' (from the 'Towering Inferno') and 'The Morning After' (from the 'Poseidon Adventure') must still be capable of astonishing us. The members of the Academy's music branch, which okays the nominated songs, appear to be stuck in the 'Love Is A Many Splendored Thing' era. They resolutely refuse to be hustled out of it."

Sidney Skolsky of the New York Post was more concise: "Worst collection of songs in years. Try to whistle one of the bad lot."

A look at who nominates songs and scores for Oscars and how, and which songs are eligible to win, provides a clue as to why this situation developed.

All the music nominated is picked by the music branch of the Academy of Motion Pictures Arts and Sciences. There are about 220 members of that branch, including such composers/musicians as Paul Williams, David Rose, Nelson Riddle, Cy Coleman and others.

It is a talented lot, but the membership of the Ramones fan club it is not. And, say industry observers, this is not a group that will pick Joey Ramone's "Rock'n'Roll High School" theme over something else written by one of its peers.

Another factor is that most rock that appears in films is not rock written for the films. Rather, it is existing rock songs used as the soundtrack: i.e. "American Graffiti," "Quadrophenia" and "Apocalypse Now." And the rules say that to win, a song or a score must be original and be

Digital Albums Will Be Unveiled By CBS

• Continued from page 3

duction channel at the CBS Pitman, N.J., plant. All digital albums will be manufactured using the special process.

It's understood also that CBS plans a launch of an audiophile album series for release of non-digital product—including rerelease of catalog titles—for which the special production chain also would be used.

According to CBS Masterworks marketing head Bob Campbell, the

made especially for the film. Consequently "The End" by the Doors and "Satisfaction" by the Rolling Stones, both used in "Apocalypse Now" may be among the greatest songs ever made, but they are ineligible for an Oscar.

The situation is not likely to get better soon. For there to be an infusion of new and young blood into the academy depends not on the young blood but on the academy itself. It chooses its own members via a stringent procedure that requires at least two sponsors, and elections by the membership and the board.

Next year it will be even tougher to lobby for some favorite bit of rock music. Until this year the music branch would first select 10 semifinalist songs and scores, and then would cut them in half to make the final five nominees. Beginning with the next Academy Awards, that procedure will be eliminated and only the five final nominees in each category will be announced.

Ironically enough as the Oscars were being announced, the top song in the country was "Call Me" by Blondie, a tune written specifically for the film, "An American Gigolo." It was released after the new year, so "Call Me" only becomes eligible now for an Oscar.

Any bets it will even be nominated?

* * *

One thing that new wave has taught the rock establishment is that less can sometimes be more; smaller halls or clubs, lower ticket prices and fewer frills may be just the thing for these financially strapped times when many fans want more simplicity in their music.

It is a lesson not lost on the folks at Contemporary Communications Corp., who have brought the world "Beatlemania." Ted Nugent and Aerosmith.

Now Aerosmith (which did play clubs in 1977) will do a small club tour of New York, New Jersey and New England. During the tour, beginning Sunday (20), dates and cities will be announced in advance, but specific venues will be kept secret until the last moment.

Meanwhile, the company has sent out some of its lesser known acts: Frank Marino & Mahogany Rush, Humble Pie, Mothers Finest and Angel on a 100-date cutrate tour of America. This "Rock'n'Roll Marathon" is playing at lower ticket prices, but to make up for it there is also a "rock'n'roll supermarket" where one can buy first rate authorized rock'n'roll merchandise such as T-shirts, tour books, hats, etc., the company says.

quality of CBS' new pressing work recently was compared to that of a leading European pressing plant in independent laboratory testing.

It's Campbell's claim that the tests demonstrated the superiority of the CBS work. Attendees at the May 13 press gathering may find this evidence introduced into the presentation.

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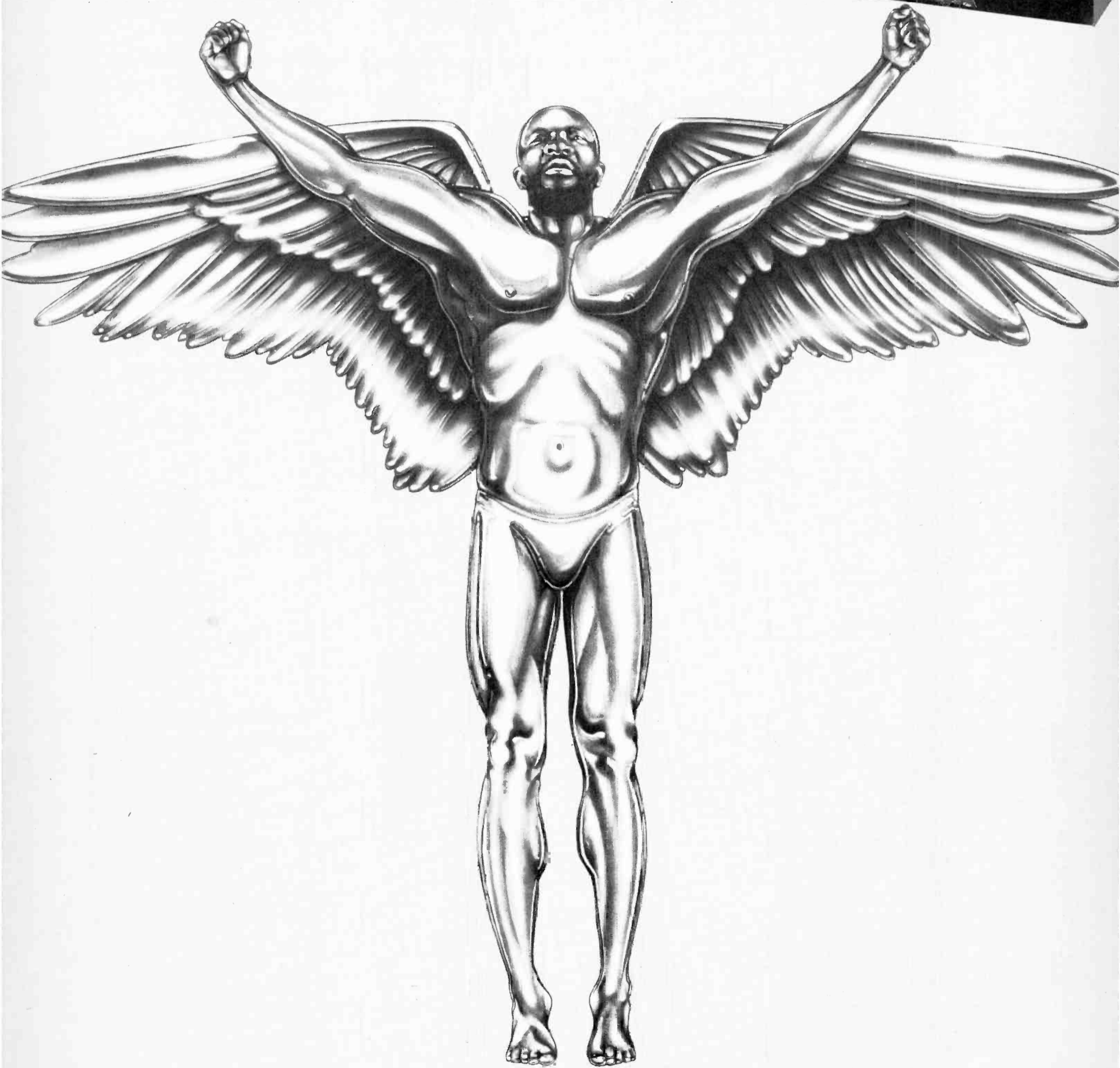
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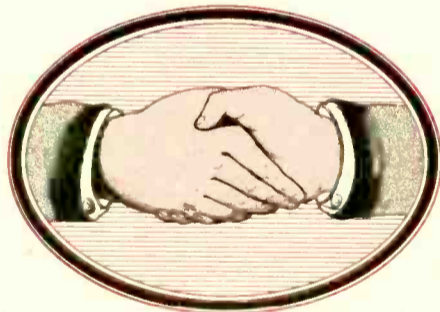
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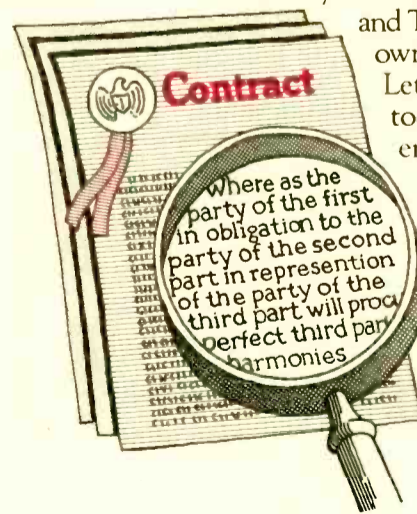
The Production Division will sign major stars and promising new artists, marry them to the ideal producer and create finished products for sale to record companies. In today's economy, record companies can no longer afford

to sign an artist and take the risk that the artist's music will not turn out as envisioned or that their LP will run over budget. With Stevens-McGhee, record companies will have all the finished creative elements before them. So they know exactly what their dollars are buying and exactly how much the project will cost.

PRODUCERS

Barry Mraz: The strength of Stevens-McGhee is in its A & R and production experience. And the cornerstone of that strength is the exclusive management of Barry Mraz. He's produced or engineered 27 Gold and Platinum records, including the quadruple Platinum "Grand Illusion," the triple Platinum "Pieces of 8," and three other Platinum albums by Styx, as well as million sellers for The Ohio Players, Uriah Heep and others.

Isaac Hayes: Isaac Hayes, Grammy and Gold Award winner and Top 10 artist in his own right with "Don't Let Go" is also one of today's hottest producers, recently gaining a Grammy for composing Dionne Warwick's, "Deja Vu." Hayes will produce two exciting new artists for Stevens-McGhee in 1980.



MANAGEMENT JUST GOT LARGER.

STEVENS-McGHEE CORPORATION

MANAGEMENT/DIRECTION

Helping artists chart the right course is the key to success. That's why Stevens-McGhee provides creative, well-connected management services.

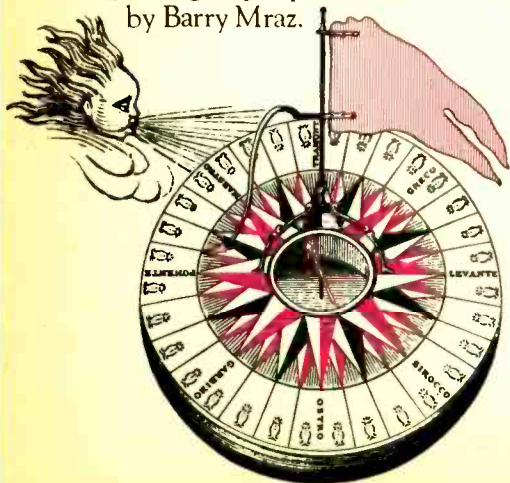
Among the clients already managed are:

Niteflyte: Signed to Ariola Records, their first single, "If You Want it," climbed to the Top 10 R&B, then crossed over to the Top 30 in the Pop charts. Now, their hit is currently bulleting up the U.K. charts.

Christie Allen: Her debut record, "Goose Bumps," rushed to the No. 1 spot on the Australian charts, and the follow-up is Top 5 in that country. Produced by Terry Britten of Cliff Richards fame, "Goose Bumps" will soon be released in the United States by Polydor Records and internationally by WEA.

Bernie Worell: As co-writer of the majority of Parliament/Funkadelic and Bootsy's Rubber Band music, and as keyboard star of P-Funk, Bernie Worell has clearly established himself as a major force in the contemporary music world.

Bait: Currently in negotiation with major record companies, this exciting rock group is produced by Barry Mraz.



RECORDING STUDIOS

Currently under construction in Miami, is a state-of-the-art studio complex. Designed and built to the exacting standards of producer

Barry Mraz, the studios are scheduled for a mid-1980 opening.

IN SESSION

BROADWAY PRODUCTION

As a total entertainment entity Stevens-McGhee is working with



one of the top book and song writers and a leading Broadway director to bring an exciting new musical to Broadway for Fall, 1981.

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Drawing on the talent of today's greatest recording artists, Stevens-



McGhee can assemble contemporary hit soundtracks for film producers with the kind of hit singles that can give a film extensive free radio exposure and promotion and add millions to their profit.

U.S. REPRESENTATION

With its extensive contacts and expertise in the international recording business, Stevens-McGhee offers U.S. representation and liaison for producers, artists and managers located outside the United States.



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700 Biltmore Way,
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PRESSURE

PD-1-6273



The Tchaikovsky Tour:

- Jun 12 Oklahoma City, OK
- Jun 13 Dallas, TX
- Jun 14 San Antonio, TX
- Jun 15 Beaumont, TX
- Jun 17 McAllen, TX
- Jun 18 Austin, TX
- Jun 19 Houston, TX
- Jun 20 Wichita Falls, TX
- Jun 21 Lubbock, TX
- Jun 22 Midland, TX
- Jun 23 Corpus Christi, TX
- Jun 25 New Orleans, LA

**BRAM TCHAIKOVSKY
PRESSURE**



Bram Tchaikovsky keeps the high energy turned up full with their new album, "Pressure."

On their last album and tour Bram Tchaikovsky took the United States by storm

matching the enthusiasm of the British Empire for the great rock and roll Bram made famous.

"Pressure." Bram Tchaikovsky keeps it up. On Polydor/Radar Records & Tapes.

WIN GREAT PRIZES. ENTER THE BRAM TCHAIKOVSKY DISPLAY CONTEST. SEE YOUR POLYGRAM DISTRIBUTION REPRESENTATIVE FOR ALL THE DETAILS.



Give the gift of music.

POLYDOR INCORPORATED
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The Polygram Group, Inc.
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Write or call your Polygram Distribution office for displays or other promotion items.

radar

WCI Unveils \$100,000 Counterfeiting Bounty

• Continued from page 1

regard the laws prohibiting illegal duplication of music."

The antipiracy drive will be publicized via posters and leaflets that will be included in shipments of records to accounts coming from the WEA organization. This will alert retailers, one-stops and other volume handlers to the drive.

The WCI campaign has the support of the RIAA and the Justice Dept. which oversees the ongoing drive against pirates and counterfeiters spearheaded by the department's special strike force.

Although Warner Communications is the only recording corporation to mount such a campaign so far, its move comes as no surprise to industry observers familiar with the vigorous antipiracy stance held by WEA International president Nesuhi Ertegun.

Ertegun, current president of the International Federation of Producers of Phonograms and Videograms, has been a major force in the global battle against pirates and counterfeiters. He chairs a panel Friday (25) on the subject at Billboard's International Music Industry Conference in Washington.

Under the WCI program, anyone with information about persons engaged in any area of counterfeiting—from sellers and distributors to manufacturers—are encouraged to send such information to the Anticounterfeiting Project, Warner Communications Inc., 75 Rockefeller Plaza, N.Y., N.Y. 10019. The deadline for

submission is May 1, 1981. All information must be postmarked no later than that date to qualify for the cash awards. When requested, the name of the person providing the information will be kept confidential.

As the information is received, all letters and other correspondence will be forwarded to the proper anti-crime units of national and local law enforcement authorities.

The impartial blue ribbon panel of experts will then determine, after a conviction is obtained, the amount of the award. The decision of the panel, WCI points out, will be "final and binding."

The WCI program is the latest move in the industry's efforts to thwart counterfeiting, which the RIAA estimates costs the industry an estimated \$400 million a year in the U.S. alone.

College Survey

• Continued from page 3

40% paid more than \$500 for their systems. Some 31% intend to buy a new system next year, paying an average of \$450.

Age breakdown of the sample base showed 78% of the respondents 18-24 and 45% male.

Cass' estimate, based on the findings of its study, suggests that students have \$20 billion to spend after their room, board and tuition have been paid with the bulk of the discretionary dollar being spent on entertainment.

Koppelman-Bandier

• Continued from page 16

us to put the right time buys together, airing a little bit of this cut and a little bit of that cut to let everyone know it's not a conventional Campbell album. It's an LP for people who enjoy music and not just people who enjoy Glen.

"We may decide to do an EP on him and sent it to AOR radio with the four cuts which best suit that format. Some parts of the audience may not want to listen to the more country-oriented cuts. This may give us the ability to expand an audience without subjecting it to things it may not want to listen to," Koppelman adds.

The Entertainment Co., boasting in excess of \$20 million grossed last year from record productions and publishing, now has approximately 25 active projects, many to be completed within the next two months. It recently completed Dolly Parton's next LP.

Upcoming projects involve product on Livingston Taylor, B.J. Thomas, Thelma Houston, Lynn Anderson, Roberto Carlos, Jeanne French and Garry Portnoy, among others.

It also is publishing the music for "Breaking Glass," a high budget U.K. film to be released by Paramount.

MUSEXPO '80

**MUSEXPO '80—
WORLD RECORD
AND MUSIC
MARKETPLACE**

**SEPTEMBER 26-30
MIAMI BEACH
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AMERICANA HOTEL**

**6th Annual
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**IMPORTANT:
INCREASE IN COST OF
PARTICIPATION AFTER
APRIL 30, 1980**

**IF YOU'RE IN THE
MUSIC BUSINESS
YOU CAN'T AFFORD
NOT TO BE THERE!**

Radio Programming

Objections To FCC Magnavox Choice Heard

Kahn Communications Chief Protests

By ELIOT TIEGEL

LAS VEGAS—The losers are starting to be heard from now that the Federal Communications Commission has given its approval to the Magnavox AM stereo system.

Leonard Kahn, head of Kahn Communications, one of the five systems which had been in competition for FCC consideration, told four FCC commissioners here at an NAB panel Tuesday (15) that he planned filing a petition for an oral meeting to discuss the FCC's decision.

Kahn told Commissioners Richard E. Lee, Tyrone Brown, James

Quello and Joseph Fogarty that he had had 14 stations using his system on a test basis, including WABC-AM New York and KDKA-AM in Pittsburgh. He said it was possible that the engineers working for radio stations themselves might be better technical persons than the FCC's own engineering staff which did the testing.

Kahn, patiently holding back his motions, said his petition for an oral

meeting with the government prior to its final vote on Magnavox's AM stereo system would show that the FCC's initial ruling was "not in the best interest of the industry and the American public."

"Do you think I have a chance for an oral hearing to tell our side and to let your scientists come after us?" he asked the FCC panelists.

Responded Commissioner Brown: "The Commission will give

its every consideration and if warranted, we will order a hearing."

Echoed Commissioner Fogarty: "We always favor oral arguments."

Dave Obergoenner, chief engineer of KJAS-AM in Jackson, Mo., stated from the floor that he believed the majority of AM engineers feel the Magnavox system is not the best one available because of technical and financial problems.

Commissioner Brown told him to

file a pleading for reconsideration. Added Commissioner Lee: "If every AM engineer in this country files a pleading, it'll change my mind." Noted Quello: "This is open to reconsideration, but our five chief FCC engineers said the Magnavox system was tops."

Responding to a question about when the public would actually be able to hear AM stereo, Brown replied: "It depends on any reconsideration pleas."

To which Commissioner Lee interjected: "We don't know of any

(Continued on page 28)



TAPE TALK—Hugh Wallace, left, vice president and general manager of the RKO Tape Corp., discusses RKO's offer to place a station's call letters and logo on blank cassettes with Warren Schulz of WFYR-FM, Chicago.

NAB Exhibitors Say Sales Set a Record

LAS VEGAS—As the NAB convention drew to a close Wednesday (16) the Convention Center here was full of smiling faces. Just about everyone judged the exhibit to be the biggest and best ever with a record amount of business written.

No one was talking about specific sales figures, but orders totaling close to \$500,000 were reported to be not unusual among the larger equipment companies which shared the 200,000 square feet of exhibit space with more than 400 exhibitors who showed broadcast-related products ranging from helicopters to styli.

Exhibitors were buoyed in orders by the coming of AM stereo which will require the typical AM station to revamp its equipment setup, the introduction of FM to Australia this summer (the show was heavily attended by foreign broadcasters), and a growing interest in audio quality by both radio and television broadcasters. A number of new exhibitors, who have sold exclusively to the recording industry in the past, joined the NAB show this year and did well selling multiple-track consoles which only a few years ago would not have interested broadcasters.

One such company took 36 orders on consoles that range in price from

\$14,000 to \$17,000. There were no spectacular technological breakthroughs at the exhibit, just general refinements and improvements in the lines being shown.

Syndicators seemed pleased with traffic and business both in the exhibit hall and the hotel suites (most were wisely located in the nearby Las Vegas Hilton).

A striving to offer a wider type of syndicated formats was evident with Radio Arts introducing its Encore format, which has just debuted on KUPL-AM Portland, Ore. This MOR-style format includes music from Al Jolson to Johnny Mathis and from Kate Smith to Barbra Streisand. At the same time Drake-Chenault found growing interest in its big band format, which is now on 13 stations.

Drake-Chenault was also promoting its "Weekly Top 30" show, which is now past 200 stations. Seven were signed up at the convention. To promote this program and gather data for further programming Drake-Chenault is staging a contest in which listeners send in their three favorite songs. These will be compiled for a special countdown for the July 4 weekend. Listeners who send in

(Continued on page 29)

MAGNAVOX SYSTEM UNPOPULAR

Bright AM Stereo Hopes Fade As Situation Unfolds At NAB

By DOUG HALL

LAS VEGAS—Any hopes that preliminary approval two weeks ago of AM stereo would mean that AM stations could soon move into stereo broadcasting and regain parity with FM has been dashed by closer scrutiny of the situation at the four-day (13-16) NAB convention here.

While the casual observer might expect AM broadcasters to be joyful over the Federal Communications Commission's step toward approval of AM stereo, there was actually a mood of gloom and doom at a management AM stereo session Tuesday (15).

An engineering session on the previous day produced cries of revolt from the more than 1,000 radio engineers, many of whom swore the FCC had adopted the wrong system.

While an optimistic prediction from Wilson Lafolette, chief of the technical & international branch of the rules division of the Broadcast Bureau of the FCC, suggested that the Commission could give final approval to AM stereo in a few months, Lafolette later agreed that this could take much longer if developers of losing systems appealed the FCC decision. The Commission voted to approve the Magnavox system over four other competing systems April 19, (Billboard, April 19, 1980).

And appeals are sure to be filed. Leonard Kahn, who developed the Kahn AM Stereo System, told Billboard he would appeal to the Commission for a reconsideration of its decision. Asked if he would contest it in court, Kahn said he was "open" on future actions.

Bill Erb, of WRIE-AM Erie, Pa. speaking during a question and answer period from the floor, said he was depressed. "I have been looking forward to this (the FCC's approval) but I'm getting the feeling that the approval is not a happy one. The specifications and restrictions that will be put on our system will be to the detriment of our mono broadcasts. If we have to weaken our signals to the cheap radios that are out there today, we will lose audience and we will lose money. By the time we have any AM stereo penetration in our market, we will be broke."

Panelists agreed that the Magnavox system will require stations to re-

duce their broadcast power. Said consultant Jim Lupas, "It's an imperfect system to go with. I don't know that we have any other choice, given the realities. We're not talking about the return of the good old days. This won't make AMs the entertainment source they were 20 years ago. You may improve your signal to one listener and lose another in the process."

Lupas warned, "It's important to think of quality. AM will otherwise be an inferior medium. There may not be another chance for AM."

One broadcaster suggested that salvation could come through AM stereo car radios. Panelist Richard Mertz of WBT-AM/WBCY-FM Charlotte, N.C., said broadcasters can expect car makers to be ready for AM stereo with the 1981 models. Mertz also suggested that the move to AM stereo is not just a function of a station's engineering department. "It's got to be a team effort, from equipment to the music library," he said.

No one could seem to put an estimate on the total cost to a station of conversion to AM stereo, but many predicted it would cost more than expected. A number of questioners asked if the Magnavox system was really the best, but panelists declined to comment. Lupas did add that "If I had another system, I'd be for it. I don't like any of the systems."

Lupas sees AM stereo mainly as a promotional tool and to "herald a new era of AM receivers, which have been terrible in the past few years."

Lupas warned that none of the AM stereo systems that were before the FCC will produce reception

comparable to FM stereo. "We must work with what's been given to us," he advised. He suggested that stations must move as quickly as possible into full, comprehensive stereo broadcasting. "We do not have the luxury, as FM did, of starting with an hour a day of stereo. There will be a promotional advantage to the guy who goes into stereo first," he advised.

The need for AM stereo was underscored by Dick French of KULF-AM Houston, who spoke from the floor. "We've got 65% of the listeners in Houston tuned to FM. The unwashed public think they listen to FM because there are fewer commercials, but we know that isn't so. We've got to deal with reality." French suggested that advertisers who will be selling new AM stereo receivers—Sears Roebuck and Radio Shack—should be signed up for major radio time buys to pay for a station's conversion to stereo.

Meanwhile, in a concurrent session, members of the National Radio Systems Committee were arguing the chicken and egg question of which might come first: improved signals from an AM station when it switches to stereo or improved receivers from the set manufacturers.

NAB assistant to the senior vice president, Chris Payne, said during this meeting, "We've been throwing rocks at each other for too long." This prompted John Baillie of NBC to add, "We need an exchange (with set manufacturers). There's room for improvement on both sides." Tom Prewitt of Delco added, "We must reach an understanding of each other's problems."

Strength In Unity? Radio Producers Assn. Sets Up

LAS VEGAS—The newly formed Assn. of Independent Radio Producers, a Universal City, Calif.-based non-profit organization comprised of producers and syndicators of features, programs and formats for radio held its first general membership meeting Tuesday (15) during the NAB convention here.

The association represents years of planning among these producers and syndicators to bring credibility to independent radio production which has failed to gather the recognition to association's leadership believes it deserves.

The Assn. of Independent Radio

Producers seeks to unify syndicators and producers by setting forth a code of ethics and practices so that in the future if a signator to the association code sends out product it will meet technical standards. Billing and payment will adhere to mutually agreed upon accounting procedures.

The NAB has pledged to support the organization and supply it with a standard contract and its legal and code of ethics expertise.

Among the immediate goals of the association are to provide its members with the Assn. of Independent

(Continued on page 30)



Party Time: Broadcasters enjoy the vittles at an ABC Radio Network bash with big band entertainment adding to the happy sounds at the NAB event.

ACTION AT SUNDAY PARTY

ABC's 'Rock Notes' Now 'Graffiti' But Still Rocking

LAS VEGAS—ABC announced additional artists for its rock and country specials and a name change for its "Rock Notes" news reports at affiliate meetings Sunday (13) at the NAB convention.

Cheap Trick and Journey have been signed to the ABC-FM network "Supergroups In Concert" series and Eddie Rabbitt and Tammy Wynette have been lined up for the upcoming "Country Greats In Concert" series on the ABC Entertainment Network.

Plans were disclosed by programming vice president Dick Foreman, who noted that the Cheap Trick concert will be aired May 31 and Journey's concert will be broadcast July 19. The Rabbitt special is set for July 12 and Wynette's show Oct. 25. Other upcoming country shows will include Ronnie Milsap on May 3 on the Oak Ridge Boys on June 7.

Meanwhile, the title of "Rock Notes" has been changed to "Graffiti," but the content of the Monday through Friday, 90-second news show will still give heavy coverage to rock music.

Foreman said the name was changed to "allow the young adult audience to more easily identify with the content." The show, hosted by ABC's KLOS-FM Los Angeles

personality Larry Jacobs, is fed on the FM network. The show was renamed by program production director Leslie Corn, coordinator for the program.

The music specials on the FM network are basically distributed on disks specially pressed for ABC so stereo and high fidelity can be maintained at the affiliate station level. ABC Radio has no satellite or immediate plans for them.

In what some might observe as sour grapes, network president Ed McLaughlin commented at the ABC sessions here, "We are not rushing to hitch our wagons to a (satellite) star simply to get attention. We do not want, nor do we need dish receivers on display as publicity props." This last remark could be interpreted as a slap at the Mutual Broadcasting System, which for several NAB conventions in the past few years has displayed satellite dishes and has conducted several convention demonstration broadcasts.

McLaughlin did say that satellite technology will add "even a greater variety" in programming. "Our network already has the best people and we will have the best engineered technology."

While ABC has been pushing

(Continued on page 31)

FCC Panel

• Continued from page 27

yet, and if a losing company decides to take us to court, it would delay the implementation. But if there weren't any actions, it would move rapidly."

But, noted Quello: "If there is a majority of AM engineers who disagree with this system, it would be overwhelming evidence that we'd have to reconsider. And then there is a strong case for oral argument."

Asked what effect AM stereo would have on formats, Fogarty said he heard it would probably increase the number of "classical and other formats of that type."

Fogarty emphasized that the Commission felt its engineering evidence best supported the Magnavox system, and the reason for the government's choosing one system was to help "introduce expeditiously AM stereo." Litigation, he said, would definitely hold up the introduction of "this great service."

Commissioner Quello noted that he was glad the FCC adapted one system after a long debate, pointing to the FCC's engineering studies as indicating that Magnavox was the best of the five services. Licensing five systems would have been a "waste of resources and confusing to the consumer," he said.

Commissioner Brown, one of the two dissenting voters, said all the commissioners were in favor of AM stereo, but he didn't favor one system because "the criteria by which

(Continued on page 31)

Small Radio Grows Larger Using Clever Promotions

By HANFORD SEARL

LAS VEGAS—Maintaining an overall promotional theme, the benefits of printed imagery and providing limited budget promo campaigns was detailed during a small radio NAB session Tuesday (15).

Pegged "I Didn't Know That Turkeys Can't Fly," the two-paneled group was chaired by Don Craig, general manager of KASH-AM Eugene, Ore. and addressed its main concerns to economical projects.

"Promotions will increase billing but also raise your Arbitron ratings," reported Beth Gay of WMOP-AM Ocala, Fla. "Each and every listener

and advertiser is made to feel a part of the station."

A country music station in existence for 27 years, the station's format relies on Top 40 hits, oldies but goodies and other country features such as a live bluegrass hour, according to Gay.

She outlined numerous promotional projects, from a yearly national trip contest to roadshow remotes and station newsletters. Hurricane charts, pencils and country outfits for station personnel also were covered.

Jack Miller of KCOL-AM Fort

Collins, Colo. endorsed the use of printed promotional material from telephone books, college publications and welcome brochures to 500 daily news sheets.

"The flexibility factor is limitless for this type of promotion," said Miller. "Public service announcements allow for a greater appreciation of airtime. It's a sizable, tangible contribution."

According to Miller, the adult contemporary station is expected to gross \$1 million in 1980 with a 3.5 net sale outlay, or \$30,000 in budget

Mutual's Eyes Turn To Country Specials

LAS VEGAS—The Mutual Broadcasting System is pinning its music programming growth on country music. This became evident as music programming plans were outlined Sunday (13) at a Mutual affiliates luncheon here at the NAB convention.

In an outline presented by programming vice president Terry Hourigan, a July 4 Johnny Cash special and a Labor Day "Jamboree In The Hills" emerged as the key music events for what is billed as "the world's largest radio network" for the coming year.

The two-hour Cash show is a 25-year retrospective of the singer's career with Cash telling stories about his hits which begin with his first in 1955, "Hey, Porter."

Cash, who is now touring Europe, taped remarks for the more than 1,000 luncheon guests. "We'll bring you up through the years to the present with my new Columbia album, 'Silver,'" Cash explained.

The Cash special is being produced by WHN-AM New York program director Ed Salamon and will be hosted by WHN DJ Mike Fitzgerald. WHN is a Mutual-owned station.

This will be the second retrospective by Mutual. The network carried one on Frank Sinatra New Year's Eve, produced and hosted by Sid Mark of WWDB-FM Philadelphia. Mark, who does weekly Sinatra shows on WWDB and WYNY-FM New York, has sold a taped version to KGIL-FM Los Angeles.

Hourigan praised Mark's work and introduced him from the audience. Hourigan also introduced Glenn Morgan, who has joined Mutual as director of music programming (Billboard, April 19, 1980).



Country Boost: Terry Hourigan, Mutual's programming vice president, explains the network's new country shows during an affiliate's luncheon.

Hourigan also announced plans for a six-hour country music spectacular, "Jamboree In The Hills." The program is an outgrowth of Mutual's weekly "Jamboree U.S.A." (Continued on page 36)

L.A. Airs Fests

LOS ANGELES—Musical selections from the repertoires of this summer's Santa Fe Opera Festival and the Berkshire Music Festival at Tanglewood will highlight "BMW Summer Festival Preview" on Monday (28) and May 5 respectively on both KFAC-AM-FM.

The Santa Fe Opera show includes selections by Mozart, Tchaikovsky and Strauss while the May 5 show focuses on works by Berlioz, Debussy and Copland. The shows air at 7:05 p.m.

DJs & Programmers Form a Group

LOS ANGELES—The Society of Radio Personalities and Programmers officially began operations on the set of the "WKRP In Cincinnati" television show. Honorary awards were given to cast members Howard Hesseman, Tim Reid and Gary Sandy.

The organization, formed by Gary Owens, is a non-profit professional association of music and talk personalities and program and music directors. In addition to Owens, of KMPC-AM Los Angeles society officers are executive vice president Jerry Fogel of CBS-TV's "White Shadow," vice president Dick Purtan, CKLW-AM; secretary Brant Miller, WLS-AM Chicago; and treasurer David Lawrence, WDAF-AM, Kansas City, Mo.

The remainder of the board of di-

rectors includes Jerry Bishop, KGIL-AM-FM Los Angeles; Bill Morse, KMBZ-AM Kansas City, Mo.; Morgan, KCMO-AM Kansas City, Mo., and Dick Wilson and Jay Cooper of KYYS-FM Kansas City, Mo.

In addition to the regular membership open to personalities and programmers, there are two other categories. One is for former air talents, educators, consultants and format syndicators. The other is for students who are studying broadcasting.

Plans for the association include insurance, monthly newsletter, quarterly magazine, a tape bank program for job referrals, and an annual awards ceremony.

The organization is based in Kansas City, Mo.

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'DEREGULATION A TWO-WAY STREET'

Rep. Van Deerlin Urges More Stations, Tougher Competition

LAS VEGAS—Congressman Lionel Van Deerlin (D.-Calif.) stated his opposition to radio deregulation Wednesday (16) unless there is new competition and more outlets.

"A few weeks ago, I suggested that broadcasters replace predictable self interests with a new, more enlight-

ened greed," said the lawmaker. "I would never expect you to throw your cap in the air over the creation of more radio outlets. However, a temperate reticence—some well chosen restraint—does not seem unreasonable. The NAB has failed to exercise such restraint."

The member of the House Subcommittee on Communications stressed the need for including smaller communities and minority-owner stations in the broadcast picture while endorsing deregulation.

Van Deerlin underscored the importance of deregulation as a "two-way street," emphasizing competition. According to the congressman, as the law now stands, there's no other choice.

Taking stock of broadcast changes in the last year, the congressman then listed certain developments, such as the rise of home video products and the teaming of RCA with CBS for the home video market.

Cable television and AM stereo also were covered by Van Deerlin, who tackled the recent 9 kHz decision.

Meanwhile, FCC Chairman Charles Ferris spoke about "the First Amendment in a changing communications worlds," endorsing the desire for less government intervention and control.

"I would rather risk the utterance of a few bad words than foster a society of governmentally fettered ideas," he said. "You have my pledge to continue to resist the pressures on the FCC to engage in more control of speech on radio and television."

According to the FCC chief, a policy of zero-based regulation is still a major policy since his taking over of the office as chairman two years ago.

Ferris promised a continuing effort to simply licensing requirements while encouraging minority ownership.

Tv and radio entertainment programming were measured by Ferris as to their development and cultural impressions, while the commissioner also touched upon the emergence of satellite and other technical advancements.

"You who were in radio three decades ago survived and became part of television, while radio changed its programming strategies and emerged stronger than ever," reported Ferris.

Spacing Of AM Dial Generates a Breeze

• Continued from page 1

and in much of the rest of the world.

Through direct NAB lobbying efforts, a move to 9 kHz spacing in the Western hemisphere was postponed at a broadcasters meeting in Buenos Aires last month.

Both Van Deerlin and FCC Chairman Charles Ferris were irritated over the NAB action and Van Deerlin chided members who listened to his speech Wednesday (16) at the Convention Center.

Wasilewski assured everyone, "We support the expansion of the AM band. NAB does not oppose reducing AM channel spacing from 10 kHz to 9. We never have. But without further comprehensive technical and economic studies, no responsible action can be taken."

Speaking at the same opening ceremonies after being awarded the NAB's Distinguished Services Award, outgoing NAB chairman Donald Thurston, president of Berkshire Broadcasting, North Adams, Mass., said, "We do not wish this industry to become an electronic 'Tower Of Babel,'" in referring to 9 kHz.

He also complained that when he attended the meeting in Buenos Aires he was treated "as the enemy" by U.S. government representatives.

With the NAB calling for more studies, FCC Commissioner Robert E. Lee told a gathering at an engineers' luncheon Tuesday (15) that he is confident that during next year's session of the Region II Radio Conference members will approve 9 kHz spacing for the Western hemisphere.

Lee, who was chairman of the U.S. delegation in Buenos Aires, said the U.S. position favoring adoption of the proposal was supported by daytime broadcasters, the White House, Congress and the National Telecommunications and Information Administration as a means of making way for more stations for minority ownership.

He expressed regret that some have criticized the delegation for being unprepared and said it "is frustrating to come back from a conference and hear, 'Why didn't you win?'"

The Commissioner said the FCC will try to give preference to minorities and daytime stations in allocating frequencies. He said he hopes a system of priorities will be developed, but does not expect any action for two to three years.

Meanwhile, the ABC Radio Network Affiliates government relations committee called upon the government to begin an inquiry into "all the social, economic, engineering and public policy implications of the many proposals that would increase the number of radio assignments."

Richard Chapin, president of Stuart Broadcasting in Lincoln, Neb., and committee chairman, accused the FCC of taking a "piece-meal" approach to the situation.

In addition to 9 kHz spacing the FCC is studying an expansion of the AM dial to 1760 kHz, reduced FM channel spacing, directional FM signals and dropping additional stations into what have been clear channels for some stations.

Custom Research Is On Upbeat In 1980s

By ED HARRISON

LAS VEGAS—Radio stations in both large and small markets will rely more on custom research in the '80s to augment Arbitron ratings and provide management with a sales tool on the nature of its listeners, program preferences, audience purchasing habits and other useful information.

In two separate NAB convention sessions, one dealing with how a small market station can conduct its own research and the second entitled "Opening The Book On Rating Services," credible methods of research and their impact were discussed.

During the ratings service session Tuesday (15) Bill McClenaghan, director of research for the ABC Radio Network, outlined a four-step approach when buying custom research.

According to McClenaghan, the first step should be writing a statement of the study's objective in layman's terms so that the research

company and the station have them clearly defined.

When looking for a research company, sources could include a ratings company, a marketing professor at a local college who can conduct the study as part of a class project or a non-competitive station for the name of a research company they might have used.

The third step is reviewing the study's specification as a general rule of thumb. 200-500 sample interviews will provide usable estimates of what you are trying to measure.

Random digit dialing will give households with listed and unlisted telephone numbers the opportunity to be included in the sample.

Method of interview depends on cost and how fast the results are needed. Sending out questions by mail is cheaper but has a lower response rate. Telephone interviews are quicker but more expensive, while personal interviews may prove restrictive. (Continued on page 30)

PANEL SESSION HEATS UP

Deregulation Cues Church Query

LAS VEGAS—What was billed as a panel to debate the merits of radio deregulation at the NAB convention turned into a beat-up-the-guy-from-the-Catholic-church session.

In an unusual alliance of broadcasters and the Federal Communications Commission, FCC Broadcast Bureau chief Dick Shiben spoke in favor of deregulation at what was one of the hottest sessions at the NAB convention here Tuesday (15).

As NAB radio board chairman Arnold Lerner of WLLH-AM/WSSH-FM Lowell, Mass. and Shiben spoke, it became clear that neither envisioned the FCC's deregulation plan as one which would much change programming, but one which would eliminate some of the red tape of regulation.

However, Richard Hirsch, secretary of communication of U.S. Catholic Conference & National Conference of Catholic Bishops, expressed fears that deregulation would lead broadcasters to increase commercial loads in their formats and give no programming service to such groups as the poor and elderly.



SATELLITE ROW—Broadcasters are dwarfed by a series of receiving dishes outside the Las Vegas Convention Center during the NAB convention. The Landmark Hotel looms in the background.

NAB Exhibitors Say Sales Set a Record

• Continued from page 27

entries are placed in a drawing for a trip to Hollywood.

Century 21 was promoting its six formats and was getting particular attention for its new "Album Oriented Z," or "AOZ" as it is known. This is a variation of the syndicator's successful contemporary "Z Format."

The Music Works added a "Pop Adult Lifestyle" format to its three country formats and reported doing well with the new syndication entry. Broadcast Programming International reported sales strongest with its country and easy listening formats.

Bonneville Broadcast Consultants

move from straight syndication of full formats to its "Program Management System," which is a flexible consulting service that can have Bonneville supplying playlists, carts or tapes of music. A variation on this service was offered by Concept Productions, which offers custom voice tracks for its three announced formats.

There were also a number of jingle package exhibitors including the Money Machine, which had brisk sales for its new "The Spirit" package Jam Productions, long associated with jingle packages, reported its best sales were in syndicated tv spots it has created for radio.

"two years of hell with the FCC" for taking a strong pro-life stand on the air and now "I don't understand what the church is trying to do to me."

A discussion of ascertainment (a formal method of ascertaining community needs would be abolished under the FCC proposal) brought charges from broadcasters that the "ivory tower" Hirsch comes from did not ascertain the wishes of parish priests in development of the deregulation stand.

One broadcaster commented that his local bishop wrote to the FCC in favor of deregulation after the bishop asked, "Does this mean that I won't have to talk to all of you broadcasters each year?" Hirsch, who had been on the spot for most of the session, broke into laughter.

The panel was rounded out by Steve Simmons, of the White House domestic policy staff. He explained that the various agencies of the executive branch supported deregulation in differing degrees. These agencies are the National Tele-

(Continued on page 31)



BOARD TALK—MCI manager Graeme Goodall, left, explains some features of his company's recording/mixing console to Alek Korac of Recording Services, Reno, at MCI's NAB booth.

Small Station Programming In Spotlight

LAS VEGAS—Imaginative programming, market segmentation and public service were all major topics outlined at a small radio station seminar Tuesday (15) at the NAB convention.

Led by moderator Willie Davis of KACE-FM Los Angeles, the three-member panel stressed the common theme of mirroring community needs as a tool for enhancing programming status.

"We must give the public what it is entitled to," said Herb Hobler, president of Nassau Broadcasting Co. "You have to be creative and do unusual things with your programming."

Hobler, who built stations WHWH-AM Princeton, N.J., and WPST-FM Trenton into top competitors with major New York and (Continued on page 31)



LICENSE TALK—Paul Bernard, BMI's Houston regional director, right, explains the licensing society's programs to Robert Sadowski of the Houston school system at BMI's NAB booth.

WLPX-FM RISE Milwaukee AOR Station Goes To 8.1 From a 5.6 Low Arbitron

By MARTIN HINTZ

MILWAUKEE—Consistency in programming and strong promotions are paying off for AOR-formatted WLPX-FM here.

"From the moment we started, we stayed with our format and stayed true to it," asserts John Hinkel, general manager. The station went into its format in December 1977. Since then it has climbed in the Arbitron ratings from a 5.6 share to an 8.1.

The station's muscle is consistent across the dayparts and soars to a 14.0 share during the 7 p.m. to midnight shift, up from an 11.7 last spring.

Hinkel holds that personalities are important but the music is the strength; although the two have to blend well. "When I hired (program manager) Tom Daniels away from WAAF-FM in Wooster, I told him to get me the people we needed. We put out feelers and drew in folks from Madison to Virginia," he says.

Station staffers have been with the facility since it got off the ground. But this January, Daniels shuffled some bodies. Currently, Bernie Lucas (who doubles as WLPX promotion director) is on morning drive, midday is handled by Chris Dixon; Bobbin Beam, formerly of WQFM and a Milwaukee personality for 10 years, handles the 2 to 6 p.m. slot, grizzled Jim McBean is on the 6 to 10 p.m. shift, Cassandra Stancil is the 10 p.m. to 2 a.m. personality, and part-timers hold down the 2 to 6 a.m. graveyard.

"When we started, WQFM was our biggest competitor," recalls Hinkel. "We've now just blasted way the hell past them," he claims. WQFM had a 4.4 share in October/November which is still a rise from 3.5 in the spring.

Promo man Lucas further explains the importance of keeping the WLPX name in front of the public. Disk jockeys make numerous personal appearances and are heavily involved in community projects. Through WLPX sponsored events in 1979, the station helped raise more than \$62,000 for local chapters of the Cystic Fibrosis and Kidney foundations and the Muscular Dystrophy Assn., Lucas points out.

The station has also gotten heavily into merchandising, working closely with the 1812 Overture record store chain in peddling hats, shirts and

similar items. "We're trying to create the image of a rock uniform," says Lucas.

Yet it all goes back to the basics of wall to wall music, says Hinkel. "We have only eight commercial units an hour, so there are few interruptions. I think we'll get stronger, maybe even move into third or fourth place next to WTMJ-AM or WISN-AM. In fact, it's not unusual for this kind of album rock format to be number one," Hinkel predicts. "But it's one step at a time. Just give us until next year."

Another powerhouse rising on the Milwaukee dial is light country WBCS-FM, nailing down a 7.1 overall share, up from 5.9 two years ago. Sister station, the traditional country WBCS-AM, pulls a 2.0 overall in the latest Arbitron. The stations simulcast during morning drive with the Dick and Ellen Stout's talk/music show until 10 a.m. The stations also simulcast from 3 to 7 p.m. with jock Jay Michaels. The combined AM-FM ratings place the station in one of the top slots in the market.

The Stouts, from Salt Lake City, are cited by program director Bill Conway as bringing in listeners who hang on throughout the remainder of the morning. Something must have clicked because the spring book for last year read a mere 5.5 for the FM outlet and 1.5 for the AM. The latest fall 6 to 10 a.m. slot shows a 7.4 on FM and 2.2 on AM—catching up with even the masterful Larry "The Legend" Johnson on competitor WZUU-FM.

"We changed our peak from midday to morning with the Stouts, especially after the local broadcast critics on the newspapers gave them rave reviews," says Conway, who handles the next time period. The Stouts are on from 5 to 9 a.m., with Conway from 9 a.m. to noon. Conway (who in mid-March departed for WDJY in Minneapolis as program director there) adds that WBCS-AM will continue its strong traditional country flavor, aiming to draw in a 3.5 or 4.5 share by next year. The same format will be kept on the FM band, he promises.

The station is also heavily into promos, sponsoring such gimmicks as weight loss contests and picking Milwaukee's most watchable man during National Man Watching

Week. "We like to involve listeners," says Conway.

Jim Brown, program director for WOKY-AM, also reports a strong year, especially with the rehiring of morning man Bob Barry, after Barry's three-year stint at WEMP-AM, and with Steve York on midday. York formerly had been with Milwaukee's WISN-AM, says Brown. The personalities have a healthy 8.8 and 6.8 respectively in the fall book.

The station pulls in a 7.2 on the 7 p.m. to midnight slot, up from 5.5 in A/M. "I think it's the Top 40 album cuts we play," says Brown who directs the format. "We really don't have any local competition at that time, only an automated station."

Listeners also seem to appreciate the penchant for showcasing new records. "We've got new music, fresh personalities, combined with news and info that people want," says Brown.

Seasonal trends show up with WEZW's roller coaster Arbitron ride, yet the FM station still manages to keep a grand 10.3 share overall, up from 6.9 two years ago. "For the past six to seven years, we have been up in the spring and down in the fall. It's something we expect and don't worry about," says Paul Fiddick, general manager.

To demonstrate his point, Fiddick cites the past few books on his strongest slot: the 10 a.m. to 3 p.m. section—8.9 (fall 1977); 10.3 (spring 1978); 15.2 (fall 1978); 19.3 (spring 1979) and 15.4 (last fall).

"We're third overall in morning drive and the tops FM in the market, which is exceptionally strong for around here," he says. "People like the easy listening format," he says.

Mike Elliott, program director for WTMJ, says the city's leading station has been consistently strong for years because of its combination of news, information and music.

"People want to hear and know what's going on," he says. While we're proving service and MOR, which is basically for the 25-plus crowd, we never really bounce out," Elliott says. The station has an overall 15.3 share, with a massive 20.2 for the 6 to 10 a.m. slot, a 12.4 for 10 to noon; a 14.2 for 3 to 7 and 11.7 in the 7 to midnight (a drop from the spring 21.3).

Custom Research Is On Upbeat In 1980s

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When all results are in and tabulated, they should be analyzed with the research company. "Research should make you smarter about your station," said McClenaghan.

Cullie Tarleton, of Jefferson-Pilot Broadcasting, an advocate of qualitative research, said his biggest concern was that the Arbitron books reflected listening habits that were six months old.

"This no longer accurately reflects listening habits. Qualitative research is costly. But what it brings back makes it a sound investment and not six months ago. You can turn qualitative research into sales dollars," said Tarleton.

Ernie Martin, Cox Broadcasting, questioned the validity of Arbitron's ratings and stated that there should be careful reconsideration on whether the diary is the best research for the '80s.

In an NAB workshop Monday (14), Las Vegas' all-news KNUU-AM was used as a case study on how a small market station can do its own research. A two-day research project

conducted by NAB vice president Larry Patrick and KNUU personnel yielded a low-cost method of improving station effectiveness. According to Patrick, factors in selecting a particular method of research, be it by telephone, in person or by mail, depended on timing, geographic location and convenience.

The KNUU survey, completed at a cost of between \$200-\$300, was done by telephone survey in which 400 randomly picked residential and unlisted numbers were called, but yielded only 201 numbers actually contacted with the remainder not home. Of those, 86 had not heard or listened to KNUU which pointed out a serious promotion problem. The station must become more visible. The remainder of the survey proved that the station was for the most part giving its audience what it wanted to hear.

Based on the study's results, station personnel will further emphasize its position on the AM dial instead of just referring to itself as all-news.

Strength In Unity? Radio Producers Assn. Sets Up

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Radio Producers directory which will list every independently produced audio product, program or service available to individual radio stations.

Other services the association plans to provide its members are detailed descriptions of special programs, program series, documentaries, short features, audio news services, network programs, automated formats, music i.d. packages, music production packages and public affairs and religious programs.

The directory will be cross-referenced by producer, distributor, format compatibility, type of program or package and name of program or package. The directory, slated to be ready by August or September, will be updated and mailed twice a year. It will include member companies and the association code of standards and practices.

Other committee assignments in process include the establishment of a data processing system for an accurate mailing list which will include every licensed commercial station in the U.S. and its principals and personnel, legal concerns, pub-

licity and an association code of practices.

The association will make available to members copies of contracts used by others with a standardized language of collections.

Other plans under consideration are a group medical plan, a workshop at NAB's radio programming conference in August and easily accessible exhibit space at future NAB conventions.

Membership dues are \$300 a year. Officers are Harry O'Connor, O'Connor Creative Services, president; Bo Donovan, Tuesday Productions, vice president; Tom Rounds, Watermark, secretary; and Harvey Mednick, RKO Radio, treasurer.

On the board of directors are Jerry Atchley, TM Productions; Ron Harrison, Radio Arts; Charles Michelson, Michelson, Inc.; Harvey Palash, Diamond P Enterprises; and Paul Ward, Audio Stimulation. Alternates are Peter Hartz of Golden Egg and Jim Kefford, Drake-Chenault.

According to O'Connor, membership is expected from the U.S., Canada and as far as Australia, giving the association an international flavor. ED HARRISON



REEL PROGRAMS—Dave Scott, left, Century 21 Programming's vice president, shows off how a format works with automated equipment to Tom Wessney of the Univ. of Nevada at the NAB convention.

Pro-Motions

LOS ANGELES—To honor the arrival of the J. Geils Band which played three soldout nights at Detroit's Cobo Hall, WWWW-FM played every song by the group in alphabetical order. Throughout the 10 hours, WWWW air personalities related information on the band. Also aired was an hour of music and conversation with group members Peter Wolf and Magic Dick.

WLIR-FM Hempstead, N.Y., in cooperation with Record World stores and Chrysalis Records is giving away a new Fender Stratocaster guitar in "The Robin Trower Victims of the Fury Guitar Giveaway."

FCC Panel

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the system was selected indicated the qualities varied slightly in all five systems." Brown said he felt it is better not to cut off technological breakthroughs in this field by deciding on one system now.

The commissioners were asked about the possibility of owners having to break up AM and FM combinations in the same market. Responded Commissioner Lee: "This is a subject of discussion but nothing is pending. We are not ready to separate at this time period." Added Fogarty: "It doesn't seem equitable to have stations which were told to expand into FM now have to divest them."

Noted Brown: "We are not proposing existing combinations be broken up. An AM daytime and an FM combination can be held, by my feelings are that existing combinations should not be held intact in future sales transactions."

FMs, noted Lee, are now more profitable in some markets than AM and "we seem to be going around full circle to where FM is supporting AM."

On the matter of nine kz dial positioning, Commissioner Lee noted nothing new is happening, but the topic needs more study and "it's an all or nothing thing." He said he was convinced it will be approved at the next session of international broadcasters in November of 1981.

Lee also tossed out the estimate of between 200 and 1,400 new stations coming on the air in the U.S. if nine kz spacing is approved. Lee also indicated the FCC would give priorities to minority owners and daytime stations when giving out the new dial positions.

The panel was moderated by NAB's president, Vince Wasilewski.

To enter, listeners mail a postcard to the station or fill out an entry blank at a Record World Store. It is a promotion for Trower's "Victims Of Fury" LP.

Sam Bellamy, program director at KMET-FM Los Angeles, has set up a Who Film Festival in honor of the group's upcoming Los Angeles dates. The retrospective of the three films made with the Who—"Tommy," "The Kids Are Allright" and "Quadrophenia" takes place June 16-18 at the Director's Guild Theater here. Tickets will be given away over KMET the next few weeks.

Rupert Holmes, MCA recording artist, recently stopped by WHYI-FM Miami while on a concert swing through Florida. MCA promotion person Roman Marcinkiewicz was involved in setting up the visit.

Haiku recording artist Jack Miller is now touring California radio stations to support his "Rockers Rising" LP. Stations involved are KTIM-FM San Rafael, KSBR-FM Orange County, KPFA-FM Berkeley, KPOO-FM San Francisco, KUSP-FM Santa Cruz and KCRW-FM Los Angeles.

ABC Shows

• Continued from page 28

rock and country specials on its networks, the music it provided at what has come to be one of the biggest parties of the convention Sunday (13) night, concentrated on disco and big band sounds.

ABC has in the past featured contemporary music at these parties, but ABC executives said there was no significance to the live big bands that played hits ranging from Clyde McCoy's 1930s "Sugar Blues" to Count Basie's 1950s "April In Paris." Disco tapes filled in when the band was on break and station managers and owners danced enthusiastically to both types of music.

Jazz Via WSRZ

LOS ANGELES—AOR WSRZ-FM Tampa, Fla., is now airing a weekly jazz show dubbed "Tampa Bay Jazz." Airing each Wednesday at 11 p.m., it is hosted by morning man "Jackson."

The type of jazz will range from the earlier styles to fusion. Jackson has worked in jazz formats previously, at WRVR-FM New York and WJZZ-FM Detroit.

NEW YORK—Mary Ann of the "Jim And Mary Ann Show" on WKKK-AM Rockford, Ill., is retiring so program director Curtis King has decided to look for a replacement within the community. "What we are looking for," King says "is someone who is cheerful and has an outgoing personality."

Stoney Richards has resigned as air personality on WRQX-FM Washington to take a role in a New York play, "Practice." He is looking

Small Station In Spotlight At a Seminar

• Continued from page 30

Philadelphia markets, underlined simple, direct promotion methods.

Those image-increasing steps included such items as reflective bumper stickers for kids' bicycles to "live" remotes of news events and special features.

According to Davis, KACE-FM conducted in-depth surveys to determine program format design while adding such listening-building specials as a "live" stereo simulcast of a Diana Ross/Home Box Office taping from Vegas.

A double-decker London bus also has been utilized by the Los Angeles station, christened the KACE-FM Express, to widen the station's identity with Inglewood audiences.

"We had to develop our credibility while asking listeners about the choice of format they'd like to hear," reported Davis. "Our telephone lines lit up with the Diana Ross special."

Entitled "If Your Signal Doesn't Cover the Metro, How Do You Compete with the 50 kw?" The panel's other two speakers concurred about the importance of the radio promotion director and his creative output.

R.K. Bonebreak of KOCY-AM Oklahoma City underscored the need for good attitudes and keeping staff and community relationships on a one to one basis.

"Sometimes big stations are more sluggish and slow to move out, change and take a chance. You're not a small station unless you think you are," maintained Bonebreak.

Program creativity and the use of radio advertising as opposed to newspaper, was covered by Steve Downes of WGCH-AM Greenwich, Conn., at a question and answer segment.

HANFORD SEARL

Church Query

• Continued from page 29

communications Information Administration, the Justice Dept., the Dept. of Wage and Price Stability and the Office of Consumer Affairs.

Earlier, Sen. Earnest Hollings (D.-S.C.), chairman of the Senate Communications Subcommittee, told a television session Monday (14) that he is optimistic that the Senate will have a good communications bill that will include deregulation of radio licensing.

Radio and television stations must now apply for renewal of licenses every three years. The Hollings proposals would have tv apply for licenses every five years.

DOUG HALL

Vox Jox

By DOUG HALL

for part-time radio work in New York. . . . Philip Hunt is the new 9 a.m. to 2 p.m. jock on WJRB-AM Nashville. . . . Darryl Bowman has been named music director of WVYC-FM, York, Pa. He succeeds Deb Wormsbaker at the York College station.

Susie Roeser has joined WLPL-FM Baltimore as midday personality. She comes from WAQA-FM Grasonville, Md.

Marc McCoy, former operations manager for KYNO-AM Fresno, Calif., is named to the same post at KLEO-AM and KGCS-FM Wichita, Kan.

John T. Galanses, former program director at WCKO-FM Fort Lauderdale, Fla. is now operations manager. Succeeding him as program director is Jonathan Keyes who is also on the air from 10 a.m. to 2 p.m.

George Wilson is now vice president and general manager of Outlet Broadcasting's KIQQ-FM Los Angeles. Wilson was vice president-general manager of KTLK-AM Denver.

Jay Hoker moves to KAUM-FM Houston as general manager. Hoker succeeds Willard Lockridge and moves from WRIF-FM Detroit.

William R. Figenshu is now national program director at Viacom International Inc.'s newly formed radio division in Bellaire, Tex. Figenshu was program/operations manager of KIKK-AM-FM Houston.

Pat Holiday is now program director at CKLW-AM Detroit. Holiday was an air personality and assistant program director at CKLW.

Lee Armstrong moves from program director at WNOE-FM New Orleans to program director at WVON-AM Chicago. Taking Armstrong's place is "Captain" Humble who had been music director. Ken McIntee, an air personality, is now acting music director.

Bob Scott is now program director at WBMX-FM Chicago. Scott had been program director at WOL-AM Washington, D.C. Scott replaces James Alexander. Replacing him at WOL is Bobby Bennett, an air personality at WAMO-AM Pittsburgh.

William Butler becomes station relations director for the Sheridan Broadcasting Network in Arlington, Va. Butler was manager of program clearance for the Western U.S. for Mutual Broadcasting System. Also at Sheridan, Frederick H. Mattingly becomes creative services director. Mattingly was an account executive for the network.

A new lineup of air personalities has been announced over WPBF-FM Middletown, Ohio, which switched from disco to adult contemporary last January. Program director Allen Matthews, who was p.d. at WSKS-FM Hamilton, Ohio, announces the lineup is Ron Lee from 6 a.m. to 10 a.m., Doug Nimmo 10 a.m. to 2 p.m. and Matthews from 2 p.m.-6 p.m. The station is semi-automated after 6 p.m.

Bob Dayton now an air personality in the 6 a.m. to 10 a.m. slot at WMPS-AM Memphis. Dayton comes from WJJD-AM Chicago where he was a morning man.

Mary Vidas is upped to operations manager at Radio Arts, Inc. syndicators in Burbank, Calif. Vidas joined as programming department assistant.

Air personality Wolfman Jack guest stars in a two-part "Galactica 1980" episode which was seen April 13 and Sunday (20). Jack has his own syndicated radio program.

KIIS-FM Los Angeles air talent Bruce Phillip Miller is now the announcer on the in flight broadcasts of Continental Airlines.

Bubbling Under The HOT 100

- 101—REACH YOUR PEAK, Sister Sledge, Cotillion 45013 (Atlantic)
- 102—DANCIN' LIKE LOVERS, Mary MacGregor, RSO 1025
- 103—MIDNIGHT RENDEZVOUS, The Babys, Chrysalis 2425
- 104—REAL LOVE, The Cretones, Planet 45911 (Elektra)
- 105—A LITTLE NIGHT DANCIN', John Cougar, Riva 204 (Mercury)
- 106—STREET LIFE, Herb Alpert, A&M 2221
- 107—YOU GAVE ME LOVE, Crown Heights Affair, De-Lite 803 (Mercury)
- 108—IS THIS LOVE, Pat Travers, Polydor 2080
- 109—IS THIS THE BEST, L.A. Boppers, Mercury 76038
- 110—SLIPSTREAM, Allan Clark, Elektra 46617

Bubbling Under The Top LPs

- 201—BERNADETTE PETERS, Bernadette Peters, MCA MCA-3230
- 202—CHARLEY PRIDE, There's A Little Bit Of Hank In Me, RCA AHL1-3548
- 203—FATHER GUIDO SARDUCCI, Live At St. Douglas Convent, Warner Bros. BSK 3440
- 204—FELIX CAVALIERE, Castles In The Air, Epic JE 35950
- 205—JUDY COLLINS, Running For My Life, Elektra 6E-253
- 206—DEF LEPPARD, On Through The Night, Mercury SRM-1-3828
- 207—THE TOURISTS, Reality Effect, Epic NJE 36386
- 208—GALLAGHER, Gallagher, United Artists LT-1019
- 209—JERRY KNIGHT, Jerry Knight, A&M SP-4788
- 210—ANGEL CITY, Face To Face, Epic NJE 36344

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Radio's most popular DJ Personality Gag Sheet since 1970, gets letters . . . RICK DEES, KHJ . . . "Tom . . . I still use that crazy humor of yours every chance I get."

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Talent

European Festivals Draw Legion Of Jazzmen

• Continued from page 3

key's Jazz Messengers, the Sam Rivers Trio, the Art Ensemble of Chicago, the Gerry Mulligan Big Band, Miriam Makeba, the Billy Harper Quintet, John Lee Hooker, Mal Waldron and Steve Lacy.

Belgium's main jazz event is the International Jazz Festival at Middelheim (Aug. 11 to 16) which this year will have as the main attractions the Arthur Blythe/Hamiett Bluiett Quartet, the Gerry Mulligan Big Band, Jimmy Witherspoon, the Red Holloway/Big Nick Nicholas Quintet, Azimuth from the UK (with Norman Winstone, Kenny Wheeler and John Taylor, and the Jack Wilkins Quartet.

Other events:

Sept. 6 & 7: 10th International Honky Tonk Festival at Dendermonde, and the 20th Golden River City Jazz Festival at Kortrijk with Clark Terry and the Pasadena Roof Orchestra.

Oct. 18: first International Jazz Festival of Namur, with the Dexter Gordon Quartet and the Dutch Swing College Band.

CZECHOSLOVAKIA

Lubomir Doruzka writes:

Main event in the Czechoslovakian jazz calendar is the Prague Jazz Festival which was inaugurated in 1964 and is held usually in October in the Lucerna Hall. Although there was no festival last year, the event is expected to be revived this year and will feature two or three top U.S. jazz acts. The concerts in the 3,500-seater hall are almost invariably sellouts.

DENMARK

Knud Orsted writes:

Denmark's biggest festival is that

of Roskilde, which features rock, folk and jazz music and regularly attracts 25,000 people. Roskilde, a town 14 miles from Copenhagen, presents its annual festival on the first weekend of July.

Also set for July is the Copenhagen Jazz Festival, sponsored by the Tuborg Brewery, which will feature major jazz names in concert at the Tivoli Gardens concert hall, in the Montmartre Jazz Club and in a number of other venues around the city.

The annual jazz festival of the small island of Femoe is held in August and the Holstebro Jazz Festival is set for September.

FINLAND

Kari Helopaltio writes:

Finland's major annual jazz event is the Pori Festival, whose 15th edition will be held this year from July 10 to 13. From its humble beginnings in 1966 when it presented U.S. trumpet star Ted Curson and attracted just 600 people, the Pori Festival has become one of the most important annual jazz events in Europe with a total attendance each year ranging from 35,000 to 45,000.

This year's event will feature Carmen McRae, Melba Liston's All Female Band, the Brecker Brothers, George Coleman with Billy Higgins and Finland's own Heikki Sarmanto and the DDT Jazz Band. At the fes-

tival Oscar Peterson will be featured at a local night spot at \$40 per plate.

FRANCE

Henry Kahn writes:

France positively abounds with jazz festivals during the summer, by far the most impressive being the Nice Grande Parade du Jazz, presented each July in the delightful setting of the Cimiez gardens.

George Wein inaugurated this event six years ago, using mostly the

mainstream and bebop segments of his Newport lineup. The format of the Grande Parade involves the presentation of simultaneous one-hour sets on each of three open air stages. Musicians are assembled in various permutations and combinations in order to create interesting musical interactions.

This year Nice runs from July 12 to 22 and will feature the Lionel Hampton All-Stars, the Mercer El-

ington Orchestra, the Basie Alumni, Panama Francis and the Savoy Sultans, the Adderley Brotherhood, Dizzy Gillespie, Freddie Hubbard, Zoot Sims, Al Cohn, Carmen McRae, Rose Murphy, B.B. King and Wallace Davenport.

Overlapping the Nice event is the Nimes Festival (July 10 to 16) which will feature many of the Nice stars plus the Chet Baker Sextet, the Art

(Continued on page 53)

CHAIRMAN OF COBRA PRODUCTIONS

Dave Parker Of Pirates Goes To Bat As a Concert Promoter

By SHAWN HANLEY



Dave Parker: building in Midwest and Southeast.

LOS ANGELES—When he's not dazzling baseball fans, Dave Parker, celebrated outfielder of the world champion Pittsburgh Pirates, promotes concerts.

The two-time National League batting champ is chairman of Cobra Productions, operational since last January. The Pittsburgh-based firm is focusing on developing major black acts in the Midwest and Southeast, regions generally considered dormant in the black concert area.

The 28-year-old athlete reveals that he's a frustrated singer himself who's always been "intrigued by the entertainment world." But what is different about Parker's straddling of the two worlds is that while he is elbowing with top celebrities, he's also exposing a musical element he believes is flagrantly lacking in certain chunks of this country.

Teaming with Concert Consultants of Dayton, Ohio, Parker has looked to that firm's president, Jerry Dickerson, for his experience in the business. This is Parker's first venture into concert promotion. Dickerson will help steady Cobra while it explores new territory, and hence all booking operations are coordinated through his Dayton office.

Considering the scant sprinkling of black promoters in the area, it didn't take the ballplayer long to find Dickerson. But Parker was ultimately convinced of the firms' marriage as Dickerson "came highly recommended." Comfortable with the congenial partnership, Parker says, "The two of us together can get more things accomplished."

Completing the triangle is Albert Sewell, Cobra's vice president, who administrates the company's daily activities.

By breaking open markets such as Dayton, Cincinnati and Pittsburgh through consistent staging of black talent since January, Parker hopes to attract the top, hottest selling acts. Artists touring these markets are the O'Jays, Phyllis Hyman, B.B. King, Johnny Taylor, Millie Jackson and the Solar Galaxy of Stars.

Spanning into the Southeast re-

gion as well, forthcoming tours, filling up April and May, will be ventured by Smokey Robinson, the Commodores, Kool & the Gang, Peabo Bryson, Rick James, the Gap Band, Prince and Lenny White.

While the majority of dates are multiple shows booked in venues ranging from 3,000 to 16,000-capacity, the Commodores' gig at the end of May may be scheduled as an outdoor event. Parker is also counting on presenting two major outdoor events by 1981.

Charities and benefits will also be regular functions for Cobra Productions/Concert Consultants. "I'm anxious to put something back into the community," states Parker. A portion of the monies accrued from concerts by Kool & the Gang, the Gap Band and Peabo Bryson will go to the Willie Stargell Foundation for Sickle Cell Anemia.

Splicing his two careers won't always be easy, reflects Parker. "and I'm obviously not going to be able to concentrate heavily on the company during baseball season." But he has reinforced his firm with people on whom he relies.

Firm N.J. Acts

ATLANTIC CITY, N.J.—With the debuts of Barry Manilow and Engelbert Humperdinck and return stands by Frank Sinatra, Steve Martin and Donna Summer, Tibor Rudes, vice president of entertainment, has completed the roster of summer stars at the Resorts International Hotel Casino here.

Performing at the casino's 1,700-seat Superstar Theatre during July-August are: Manilow, June 30-July 6; Tom Jones, July 7-12; Cher and Buddy Hackett, July 14-19; Humperdinck, July 21-26; Don Rickles, July 28-Aug. 2; Steve Martin, Aug. 4-9; Donna Summer, Aug. 11-16; Diana Ross, Aug. 18-23; Sinatra, Aug. 25-31.

Annual Detroit Jam Set For April 28

CHICAGO—The annual jam session sponsored by Detroit's non-profit Musicians Referral Service, open to all musicians seeking job placement and group's recruiting new members, will be staged Monday (28).

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Preston-Syreeta Hit Long Time Making It

By CARÝ DARLING

LOS ANGELES—"With You I'm Born Again" is an ironic hit for Billy Preston and Syreeta. It has brought them back from near obscurity as far as the general public was concerned and put them at the top of the pop charts.

The two peg the success of the song on a swing back to ballads by radio listeners and record buyers. "Everything is coming back around to the roots," says Preston. "People are getting back to songs."

"I see a renaissance in ballads," adds Syreeta.

The tune is unusual in that it has taken more than a year to break. It was originally part of the "Fastbreak" soundtrack in 1979. Though both liked the song, they never dreamed of it being a hit single. "We knew it was a beautiful song," says

Preston. "And after the film didn't do very well, the album didn't sell well. We pulled it off that album and put it on mine. We wanted to give it more time. But we still didn't think of it as a single."

However, airplay in Europe changed that. "I was surprised," states Syreeta. "I thought everybody wanted disco but then it started getting airplay overseas."

Success is doubly sweet for Syreeta, who has never had a top 10 pop single. Preston, on the other hand, had a string of hits in the early 1970s. She had recorded three solo albums in the 1970s but between those and "Fastbreak" kept a relatively low profile. "I was sort of retired due to no management," she explains. "I had nobody to talk for me." Now,

she and Preston are managed by Suzanne dePasse and Tony Jones.

One of her efforts was a duet with G.C. Cameron who released several albums in the 1970s for Motown. "They wanted to get my career going and his going at the same time but the vehicle used wasn't as good as it could have been," she states.

On her latest album, two cuts are duets with Preston. One of the songs is written by Carol Connors and David Shire, the team which wrote "With You I'm Born Again." Also, Syreeta and Preston plan to do some writing together and Syreeta may even show up on some of his tour dates this summer.

However, both are aware that their two careers must remain separate. "People will tend to link us automatically," comments Preston.

"But by releasing our own solo albums and doing things separately, I think they'll get the message."

"We thought about it before we even recorded 'With You I'm Born Again,'" adds Syreeta. "So, we planned ahead of time to work around that."

The song "Born Again" can be interpreted as a love song, a religious song or both. "When we saw the movie, we understood it was a romantic song," says Preston, who has his gospel material released on Word Records. "But, I think of it as religious because God is love so it all inter-relates."

Syreeta herself may do some gospel work in the future though nothing is set. Concludes Syreeta: "After all, he is the one I really have my contract with."

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Spectrum's Seating Policy Plays It Safe

PHILADELPHIA — Although rock concerts are back at the 19,500-seat Spectrum, and all the attractions coming up are selling reserved seats only, the city's major entertainment and sports complex is still holding aloof to fixing a firm seating policy.

The Spectrum reserves the right on all bookings, says Stephen J. Greenberg, vice president of productions, to quality seating policy, ticket sales, prices and times for all rock concerts. And until such time a definitive policy is announced, all seating will be determined on a concert-to-concert consultation with the promoter.

All rock concerts presently booked are being promoted by Electric Factory Concerts, the locally-based firm headed by Larry Magid and Alan Spivak.

It was Electric Factory which promoted the Who concert that struck a tragic note in Cincinnati last December. The first rock concert this year was staged March 29 at the Spectrum with Z.Z. Top and the Rockets.

Linda Ronstadt plus Danny Kortchmar were set for Thursday (10), the Beach Boys, Saturday (12), and Todd Rundgren & Utopia, Monday (13). Van Halen is set to check in May 7, staying over to do a second show May 9.

While ticket prices vary from show to show, all seating is reserved.

Sinatra Probe By Grand Jury

LOS ANGELES—A federal grand jury in New York is investigating Frank Sinatra's possible involvement in an alleged skimming of receipts from New York's Westchester Premier Theatre, with Sinatra allegedly receiving \$50,000 under the table.

Others alleged to have possible involvement in skimming from the now defunct theatre where Sinatra performed are Mickey Rudin, Sinatra's attorney and manager, and Jilly Rizzo, the singer's bodyguard and friend.

The government rejected an effort by Louis "Louie Dome" Pacella to overturn a civil contempt citation issued because he invoked the fifth amendment when asked if he knew Sinatra. Pacella, an alleged figure in organized crime, was called before the grand jury last month.



MOVING UP—Rock artist Joe "King" Carrasco leaps high in the air during a recent performance at the U.K. Club in New York.

FIRST IN ENGLISH

Singer Iglesias Set For CBS International Album

NEW YORK—After his current American tour, Julio Iglesias, who records in French, German, Italian and Portuguese besides his native Spanish, will begin recording his first album in English for CBS Records International, under the supervision of producer Jack Gold.

"Julio is the most universal singer in the Hispanic world," says Manolo Diaz, director of CBS European artists development program, "and because the creative vacuum in the U.S. favors the possible appearance of a Latin singer. CBS has decided to launch him in the American market with songs, music and arrangements suitable for that market."

In his 12 years as a professional singer, Iglesias has sold a reported 50 million records worldwide. A former soccer player, he had an auto accident that left him paralyzed for several months. While in the hospital, he started writing songs.

Performing for the first time in the Benidorm Song Festival of 1968, Iglesias sang one of the songs he wrote in the hospital and it became an instant hit.

"I'm psychologically prepared for whatever's going to happen in my incursion into the American market," declares Iglesias. "I'm a disciplined and creative professional, and now CBS is giving me the opportunity to extend my career into the U.S."

In only two years, Iglesias has become a successful record seller in Belgium, France, Switzerland, Sweden, Italy, Holland, Greece, Israel, Germany and Denmark. "In all these countries," affirms CBS' Diaz, "Julio is still the same. He has never changed his name or his style."

"In the U.S. the only thing that is going to change is his repertoire which is going to be written especially for him."

Talent Talk

Brian Johnson tabbed to replace the late **Bon Scott** as lead singer of Atlantic's AC/DC. Scott had been with the group **Geordie**. AC/DC begins recording its next album in May, followed by a summer tour.

East Hampton High and St. Dennis are two New York area secondary schools which have won free concerts by **Hall & Oates** as part of a promotion by Care Free Gum. The schools won the concerts for collecting the most gum wrappers or facsimiles. St. Dennis students collected 83,520 wrappers or 440 per student, but that's nothing compared to what the East Hampton kids did. They collected 722,407 wrappers or 944 per student. Life Savers Inc., makers of Care Free, has been running similar promotions since 1971.

Blondie's **Debbie Harry** may be promoting Gloria Vanderbilt jeans. ... **Tavares** to play a Tupperware convention. ... **Jocko Marcellino**, lead singer and drummer for the new wave band **Movers**, resumes a more lucrative career when he rejoins **Sha Na Na** for its fourth season on syndicated television. ... All 11 tunes on the new **Carole King LP**, "Pearls," due next month, are Gerry Goffin/Carole King originals, and all but one have been past hit singles or memorable album cuts for other artists. Some of the tunes are "Locomotion," "Chains," "One Fine Day," and "Oh No, Not My Baby." **Herbie Hancock** is now playing a

clavitar, a combination keyboard and guitar, and is moving toward a hard rock direction after listening to **Jimi Hendrix LPs**. ... **REO Speedwagon** to be the grand marshalls of the March of Dimes Walkathon in Columbia, Mo., this week. ... **Chili's**, a Mexican restaurant near Times Square is looking for blues and torch singers. ... Billboard staffer **Shawn Hanley** and Atlanta stringer **Bill King** are among five winners in a Capitol contest looking for the name of the designer of the **Beatles** "Revolver" LP. It was, incidentally **Klaus Voorman**.

Zohn Artman, who formerly headed up Bill Graham Presents' publicity wing, is press and media relations consultant for several San Francisco performers. Artman, who formed ZAP (Zohn Artman Presentations) in San Francisco, is working with the **San Francisco Opera**, **Esterhard Seminars Training (EST)**, the **San Francisco Symphony**, the **Grateful Dead's** special projects and the **San Francisco Gay Freedom Day Marching Band & Twirling Corps**.

Touring nationally for the first time are **WB's Urban Verbs**, hailing from the nation's capitol, and **E/A's Sue Saad & the Next**. ... **Clint Eastwood** can be heard dueting with **Merle Haggard** in the forthcoming Elektra soundtrack LP, "Bronco Billy."

ROMAN KOZAK & SHAWN HANLEY

Billboard® Top Boxoffice™

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	BOB SEGER/ROCKETS —Pace Concerts/Louis Messina, Summit, Houston, Tx., April 9 & 10 (2)	23,922	\$8.65-\$9.65	\$228,359*
2	JOURNEY/BABYS —Pace Concerts/Louis Messina/Pantora Ten, Summit, Houston, Tx., April 12	16,944	\$8.65-\$9.65	\$159,837*
3	J. GEILS BAND/3 D —Belkin Productions, Colis., Cleveland, Ohio, April 12	18,803	\$8-\$9	\$152,416*
4	LINDA RONSTADT/DANNY KORTCHMAR —Ruffino & Vaughn/Ron Delsener, Colis., Uniondale, N.Y., April 13	12,500	\$11.50-\$12.50	\$150,000*
5	LINDA RONSTADT/DANNY KORTCHMAR —Electric Factory Concerts, Spectrum, Philadelphia, Pa., April 10	14,758	\$7.50-\$10	\$135,192*
6	LINDA RONSTADT/DANNY KORTCHMAR —Cross Country Concerts, Civic Center, Hartford, Ct., April 9	12,000	\$8.50-\$10.50	\$119,844
7	JOURNEY/BABYS —Stone City Attractions, Arena, Ft. Worth, Tx., April 10	13,956	\$8-\$8.50	\$116,671
8	JOURNEY/BABYS —A Dirty Productions, Fairgrounds Arena, Oklahoma City, Okla., April 8	12,000	\$8.50	\$102,000*
9	LINDA RONSTADT/DANNY KORTCHMAR —Monarch Entertainment, Athletic Center, Rutgers Univ., Piscataway, N.J., April 11	8,226	\$9-\$11	\$85,290*
10	JOURNEY/BABYS —Stone City Attractions, Convention Center Arena, Dallas, Tx., April 11	9,816	\$8-\$8.50	\$81,270*
11	BOB SEGER/ROCKETS —Pace Concerts/Louis Messina, Centroplex, Baton Rouge, La., April 8	8,729	\$8-\$9	\$77,607
12	HEART/VAN WILKS —Contemporary Productions/New West Presentations, Assembly Center, Tulsa, Okla., April 9	8,846	\$8-\$9	\$76,858*
13	TED NUGENT/ROMANTICS —Contemporary Productions/New West Presentations, Noble Center, Norman, Okla., April 13	9,049	\$7.50-\$8.50	\$76,357
14	HARRY CHAPIN/HARTFORD SYMPHONY ORCHESTRA —David Miller Promotional Consultants, Civic Center, Hartford, Ct., April 10	9,452	\$6.50-\$8.50	\$74,312
15	CHEAP TRICK/FAST FONTAINE —Contemporary Productions/New West Presentations, Noble Center, Norman, Okla., April 9	8,744	\$7.50-\$8.50	\$72,909
16	CHEAP TRICK/FAST FONTAINE —Contemporary Productions/New West Presentations, Fieldhouse, Lawrence, Kan., April 12	8,117	\$8-\$9	\$70,964
17	TED NUGENT/ROMANTICS —Feyline Presents, Arena, Univ., Albuquerque, N.M., April 10	7,331	\$9-\$10	\$72,469
18	WILLIE NELSON/DON BOWMAN —Sunshine Promotions/Entam, Rupp Arena, Lexington, Ky., April 12	7,625	\$8-\$9	\$63,212*
19	FRANK ZAPPA —Feyline Presents/CU Program Council/New West Presentations/Contemporary Productions, Events Center, Boulder, Co., April 10	7,026	\$8-\$9	\$60,890*

Auditoriums (Under 6,000)

1	RUFUS/CHAKA KHAN —JAM Productions, Aud. Theatre, Chicago, Ill., April 10 (3)	9,860	\$8.50-\$10.50	\$101,348
2	ROBIN TROWER/SHOOTING STAR —Contemporary Productions, Kiel Opera House, St. Louis, Mo., April 9 & 10 (2)	6,760	\$9	\$59,355
3	FRANK ZAPPA —JAM Productions, Music Hall, Omaha, Neb., April 12 (2)	4,857	\$8-\$9	\$43,085
4	FRANK ZAPPA —Contemporary Productions/New West Presentations, Mem'l. Hall, Kansas City, Kan., April 13 (2)	4,538	\$9.50	\$40,850
5	BOOMTOWN RATS —Perryscope Concert Productions, P.N.E. Gardens, Vancouver, Canada, April 8 & 9 (2)	4,800	\$9-\$10	\$40,770*
6	JANE OLIVOR —JAM Productions, Aud., Theatre, Chicago, Ill., April 11	3,185	\$8.50-\$10.50	\$33,017
7	J. GEILS BAND/3D —JAM Productions, Aragon Ballroom, Chicago, Ill., April 11	4,087	\$8-\$9	\$32,755
8	UFO/EARTH QUAKE/OFF BROADWAY —Bill Graham Presents, Mem'l Hall, Sacramento, Calif., April 11	4,107	\$6.95-\$8.95	\$32,582
9	ROBIN TROWER/SHOOTING STAR —JAM Productions, Granada Theatre, Chicago, Ill., April 12	3,312	\$9.50-\$11.50	\$32,581*
10	UTOPIA —Concert Production Int'l., O'Keefe Center, Toronto, Canada, April 12	3,191	\$9.50-\$10.50	\$32,423*
11	OAK RIDGE BOYS/CON HUNLEY —Landmark Productions, Music Hall, Omaha, Neb., April 8	3,600	\$7-\$8	\$28,800
12	PRETENDERS/BILLY BURNETTE —Avalon Attractions, Civic Aud., Santa Monica, Calif., April 12	3,500	\$7.75	\$28,234
13	PAT TRAVERS/TORONTO —Concert Productions Int'l., Massey Hall, Toronto, Canada, April 13	2,765	\$9	\$23,337*
14	ROBIN TROWER/SHOOTING STAR —Horizon Productions, Mem'l Hall, Kansas City, Kan., April 8	2,904	\$8	\$23,232
15	UTOPIA —DiCesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., April 11	2,728	\$8.75	\$23,214
16	PAT TRAVERS/38 SPECIAL —DiCesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., April 12	2,517	\$8.75	\$21,599
17	RAMONES/NO SISTERS —Bill Graham Presents, Warfield, San Francisco, Calif., April 12	2,279	\$8.50	\$10
18	CHIC COREA —Monarch Entertainment, Eastman Theatre, Rochester, N.Y., April 13	2,333	\$5.50-\$8.50	\$15,770

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Talent In Action

JAMES BROWN*Studio 54, N.Y.*

It was more than fitting that the grand master of funk capped a decade of decadence March by staging one of his periodic comebacks in the pleasure palace that helped turn America's passion for dancing into a jet set routine. Despite the fact he's past the half century mark himself, Brown proved once again the vitality of the rhythms that earned him the sobriquet of the "Godfather of Soul" in a 90-minute, 10-song set that was to be the last public performance at the old Studio 54.

A nine-piece band plus a backing vocal quartet warmed the air with a few introductory numbers in preparation for Brown's entrance which was rather low key considering the dazzle and precision of the ensemble that provided the overture. But he eventually overshadowed all that.

Opening with a series of songs devoted to the themes of having "A Funky Good Time" and being a "Monkey Man," Brown gradually worked himself into the same frenzy that wowed audiences in the past. He flicked the microphone stand as if it were a rubber wand. He dropped abruptly to his knees and sprang back again to his feet in quick, breath-taking moves, and he punctuated the lyrics with gasps of "Good God" and "Y'all" that intensified his performance. He swung into "I'm Back," "Sex Machine" and several other standards with the vigor a man half his age. Midway through the set he was actually enjoying it.

Brown brings a flair for showmanship to the stage that is lacking these days. He is very much in command of the strutting backup singers, the syncopated horn section stepping neatly behind him, and the rest of the chugging, puffing crew that provides him with the musical foundation he needs. After a five minute rest he returned with "It's A Man's, Man's, Man's World" and the patented litany of departed soul stars that vents the emotional, rather than the dramatic, side of his personality. The set concluded with his staggering finale, complete with two changes of cape (one black, one red). The audience went home satisfied. That's show biz.

RICHARD M. NUSSER

KEITH JARRETT*Royal Festival Hill, London**Tickets: \$15*

Aside from his incongruous jeans and sneakers, the Festival Hall made an apt setting for Jarrett's soldout solo piano concert March 29. This is a premier classical venue for a music that's rooted not in jazz—though it's still categorized that way—but in a tradition of classical improvisation that classical musicians themselves abandoned around the time of Liszt.

To compose and perform two richly structured 45-minute pieces plus encores is an amazing feat by any standards, and tends to deter criticism. The wonder, as the old tag says, is not that it's done well, but that it's done at all.

Jarrett's almost obsessive use of pedal point calls for comment, though. One can see the practical advantages of establishing a recurrent left-hand pattern with a strong tonal center to serve as a continuing foundation for thematic development. But used persistently, pedal point becomes oppressive, a kind of emotional monochrome.

The way Jarrett bends and sways at the piano testifies to the enormous concentration required in performance. To his credit he makes no big thing of the suffering artist in the throes of creativity, and he communicates in words and mime with a light, humorous touch.

This meant that a considerable number of \$15 ticket holders caught in London's subway strike or guilty of ill-timed cloakroom visits spent much of the evening watching closed circuit television in the foyer, not everyone's idea of a good time.

NICK ROBERTSHAW

ground for the storytelling songs in definitive harmony that have become a Statler trademark.

Obvious crowd pleasers were "Do You Remember These?" "Class Of '57," "Bed Of Roses," "Flowers On The Wall" and "How To Be A Country Star." Don Reid's composition "Susan

When She Tried" provided a nice creative touch.

Mandrell's 55-minute set of 19 songs was a show in itself, opening with her latest releases and gaining momentum throughout.

Poorly balanced sound marred her presentation of "Years" with drummer Wright sharing

the vocals, but no one seemed to mind. She closed that number by shedding her slinky, glittering gown for a soft outfit that allowed her freedom to rock on "Johnny B. Goode" while joining pianist Gary Smith on the keys.

Exhibiting her talent on steel guitar, banjo

and saxophone with her band the Do Rights kept the set moving at a fast pace.

The "good time" came from her Waylon covers that had the grandmas, babies, cowboys and good-hearted women clapping along.

ROSE CLAYTON

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**THE STATLER BROTHERS
BARBARA MANDRELL***Mid-South Coliseum, Memphis**Tickets: \$8.50, \$7.50, \$6.50*

Fans took advantage of one of the hottest tickets in country music when the Statler Brothers and Mandrell appeared here March 22.

The Statlers' 18-song, 80-minute set (including three encores) was a well-balanced combination of music and comedy.

Harold Reid's jokes, contortions and popular bass voice provided the comedy teamed with front man Don Reid. Baritone Phil Balsley and Lew DeWitt, tenor, blended into the compatible unit as one hit song after another was energetically shared with the responsive audience.

Their four-man band simply provided a back-

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Wembley Festival Draws New Crowd Mark: 37,700

LONDON—With its unprecedented four-day length, promoter Mervyn Conn's Wembley Festival ending April 7 drew an all-time record ticket sale of 37,700 seats.

The British event successfully blended many different areas of country music, with particular emphasis on traditional and contemporary sounds falling on the Saturday and Monday night concerts.

Among the 40 U.S. artists attending the festival, Texas performer Boxcar Willie once again earned outstanding crowd response, attracting wild cheers as he walked on the Wembley stage and a standing ovation a half-hour later as he concluded a set consisting of hobo and train songs, as well as material from Hank Williams and Jimmie Rodgers.

Another memorable highlight of this year's Wembley fest was the appearance of the recently-reunited Tompall and the Glaser Brothers. The trio's fine harmonies brought the arena audience to its feet, showing clearly that the British fans had not forgotten the longtime country act. The Glasers provided an encore.

which showed them emotionally overcome from the tumultuous response.

Jimmy C. Newman entertained Friday, making his English debut with a mainly uptempo set of cajun songs which the crowd enjoyed. Another artist on the Wembley billing for his first time was Charley Pride, and his 50-minute set earned strong audience reaction.

The Saturday night concert kept mainly to traditional realms, with appearances from country music hall of fame members Roy Acuff, Kitty Wells and Bill Monroe, along with instrumentalists Charlie McCoy, Lloyd Green and Johnny Gimble. MCA entertainer Roy Clark's brief set hardly gave him time to unwrap his diversified musical talents but showed him a crowd favorite, nonetheless.

Monday night, the concert swept to the other end of the musical spectrum, with a seven-hour program that indicated British fans are quite willing to accept helpings of rock'n'roll in their country.

With British rockabilly band Matchbox leading off, the evening carried with a stylish six-song set

from Canadian artist Colleen Peterson, a show from the Bellamy Brothers, and newcomer Joe Sun on Ovation matching up to the buzz that had preceded his first appearance on English shores. Commander Cody strutted from piano to stage front in a 40-minute performance that concentrated heavily on boogie woogie.

Concluding the four-day musical spectacular was Emmylou Harris, described by promoter Conn as "the best female country singer in the world." During her hour-long appearance, Harris presented a well-balanced repertoire of traditional and country rock songs in her fine, pure vocal, winning a standing ovation at the end of her performance.

Praise should also be given to Ronnie Prophet, who seems to be building a reputation within England as a brilliant performer. Besides his own straight 20-minute set on Sunday evening, Prophet masterfully handled the hosting duties the previous two evenings with routines mixing music and comedy routines.

Others acts appearing at the London festival were Charlie Rich, the Kendalls, Stella Parton, Janie Fricke, Faron Young, Johnny Wright, Cristy Lane, Stonewall Jackson, Brenda Lee, Jeanne Pruett, Barbara Fairchild, Kenny Serratt and Don Everly.

Ticket prices ranged from \$12 to \$34 per day at this year's Wembley Festival.

Outside Great Britain, Conn staged his international festivals of country music in Sweden, Germany, Switzerland, Holland and France, attracting an overall audience of more than 30,000 ticket buyers. In addition to the audiences present at the festivals, each of the events was covered by television for broadcast in the next three months to an estimated audience of 100 million European viewers. In England, the London festival was recorded by BBC television, with recorded highlights to be screened in eight 40-minute shows.

TONY BYWORTH



Global Country: Left to right, country emcee Ralph Emery, singer Barbara Mandrell, British journalist Tony Byworth and David Burns Windsor of England's Country Roads Enterprises check out Windsor's plans at a Nashville reception.

COUNTRY ACTS STARRED

U.K. Firm Into New TV Skein

By GERRY WOOD

NASHVILLE—The international exploitation of country music continues to grow, with the latest addition to the bandwagon being Britain's Country Roads Enterprises.

In Nashville to tape a "Music City Special" starring Tammy Wynette at the Grand Ole Opry House, David Burns Windsor revealed his plans at a reception Monday (14) at Maryland Farms Country Club.

The first plans to reach fruition involve the tv series featuring country music stars. Other sites for tv production over the next two years include Los Angeles, Toronto, London, Amsterdam and Frankfurt, according to Windsor. Also in the tv realm, is a planned pilot program for a 26-time half-hour international series centered on country music.

Becoming a possible competitor for Mervyn Conn and his famed European country music festivals, Country Roads plans to stage a major international festival in Europe for the summer of 1981. "It'll be family-oriented like an American state fair," noted Windsor. The site selected is Birmingham, England.

Windsor said he will soon announce

plans for distribution of country product to the "new home video markets in North America and Europe," a record production and distribution venture in Europe, a tour by a major U.S. artist and a country music publications venture.

Windsor plans to develop his own artist agency, noting, "If we can export the Beatles, we should be able to export a good British country band."

With 10 years background in the tv industry, Windsor remarked, "Country music is very popular in Europe, but it wasn't really being developed comprehensively. We're looking for a more intelligent way of developing shows."

Also representing Country Roads in its Nashville debut were directors James C. Wright and Tony Byworth, a British journalist considered an authority on country music.

The reception drew such artists as Barbara Mandrell, Ronnie Prophet and Terry Bradshaw, Pittsburgh Steelers quarterback, now on Billboard's country chart with his latest release.

Mutual Network's Airing Country Acts In Future

Continued from page 28

Show," which originates in Wheeling, W. Va., on WWVA-AM.

The fourth annual "Jamboree In The Hills," a two-day outdoor country music festival, will be held July 19-20. Mutual will tape the entire 18 hours of performances by such country entertainers as Loretta Lynn, Larry Gatlin, Tammy Wynette, Mel Tillis, Buck Owens, Donna Fargo and Ray Stevens. These recordings will be boiled down to a six-hour show for the Labor Day weekend.

Hourigan also announced that effective May 16, "Jamboree U.S.A." will be presented as a 53.5-minute show on the network. It is presently in two 24-minute segments.

The show is also being restructured so that one top country artist will be showcased each week. Open-

ing acts will be dropped from the broadcast. Recent performers include Barbara Mandrell, Tom T. Hall, Brenda Lee, Eddie Rabbitt and Ronnie Milsap.

Hourigan said Mutual is also putting in place new production facilities to record the large concerts with "the best state-of-the-art equipment with resulting improvement in sound quality."

"Jamboree U.S.A." is carried by 255 Mutual affiliates across the country with weekly concerts recorded at the Capital Music Hall in Wheeling.

Mutual president Marty Rubenstein, noting the large luncheon turnout, said, "It confirms our faith in radio and in radio as Mutual's only business, when so many of our stations turn out in order to learn about our plans for the future."

APRIL 26, 1980 BILLBOARD



BURNS JOINS—Film, television and recording star George Burns joins the Country Music Assn. Looking over Burns' application is Ralph Peer II, president of CMA. Burns' first country single, "I Wish I Was Eighteen Again," reached number 16 on Billboard's Hot Country Singles Chart. His next single, "A Real Good Cigar," is taken from his debut Mercury album.

Newsbreaks

• ATLANTA—Mercury artist Larry G. Hudson has continued his promotional tour to support his debut single, "I Can't Cheat." Returning to Nashville for more interviews and radio visits, Hudson plans a trip to Texas visiting radio stations and doing interviews in nine cities. Also on the agenda is a visit to Memphis, Cincinnati and Chicago. Hudson's first album, scheduled for release later in the year, has been completed by producers Mike Greene and Skip Lane in Atlanta.

• NASHVILLE—A major network "development deal" between NBC television and Wendy Holcombe has been announced. The deal will result in Holcombe appearing on network specials and variety shows. The 16-year-old high school junior from Alabaster, Ala. also appears on the nationally syndicated tv show "Nashville On The Road."

• NASHVILLE—With the recent selection of RCA's Tom T. Hall as host of "Pop Goes The Country," Top Billing, Inc. has six of its artists appearing as regulars on three nationally-televised programs. They

are Porter Wagoner as host of his own show, Jim Ed Brown and Jerry Clower who co-host "Nashville On The Road" with guests Helen Cornelius and Wendy Holcombe, and Hall on "Pop Goes The Country."

• WASHINGTON—The Statler Brothers entertained recently in the East Room of the White House after a state dinner honoring Egyptian president Anwar Sadat. The Phonogram/Mercury artists were invited at the special request of President Carter. The Statlers performed a 40-minute show, the group's third official White House visit.

• WHEELING, W. Va.—Ray Stevens will be host of this year's "Jamboree In The Hills" the annual country music festival produced by Jamboree U.S.A. July 19-20. Also appearing in concert are Hoyt Axton, Moe Bandy, Donna Fargo, Con Hunley, Cristy Lane, Loretta Lynn, Mayf Nutter, Buck Owens, Johnny Russell, T.G. Sheppard, Joe Stampley, Mel Tillis, Kelli Warren, Clarence "Gatemouth" Brown, Billy "Crash" Craddock, Janie Fricke, Larry Gatlin, Jerry Lee Lewis, the

Thrasher Brothers and Tammy Wynette.

• LOS ANGELES—Presenters for the May 1 telecast of the Academy Of Country Music Awards show will include Melissa Sue Anderson, Susan Anton, Moe Bandy, Bobby Bare, Barbi Benton, Charlie Daniels, Crystal Gayle, Bobbie Gentry, Mickey Gilley, Sonny James, T.G. Sheppard, David Soul, Sissy Spacek, Jan Michael Vincent, Kitty Wells and Dottie West. Performers set for the awards presentation include the Dallas Cowboy Cheerleaders, Donna Fargo, Janie Fricke, Larry Gatlin and the Gatlin Brothers, Barbara Mandrell, the Oak Ridge Boys, Eddie Rabbitt and the 10 nominees for top new vocalist of the year.

Rodriguez Judge

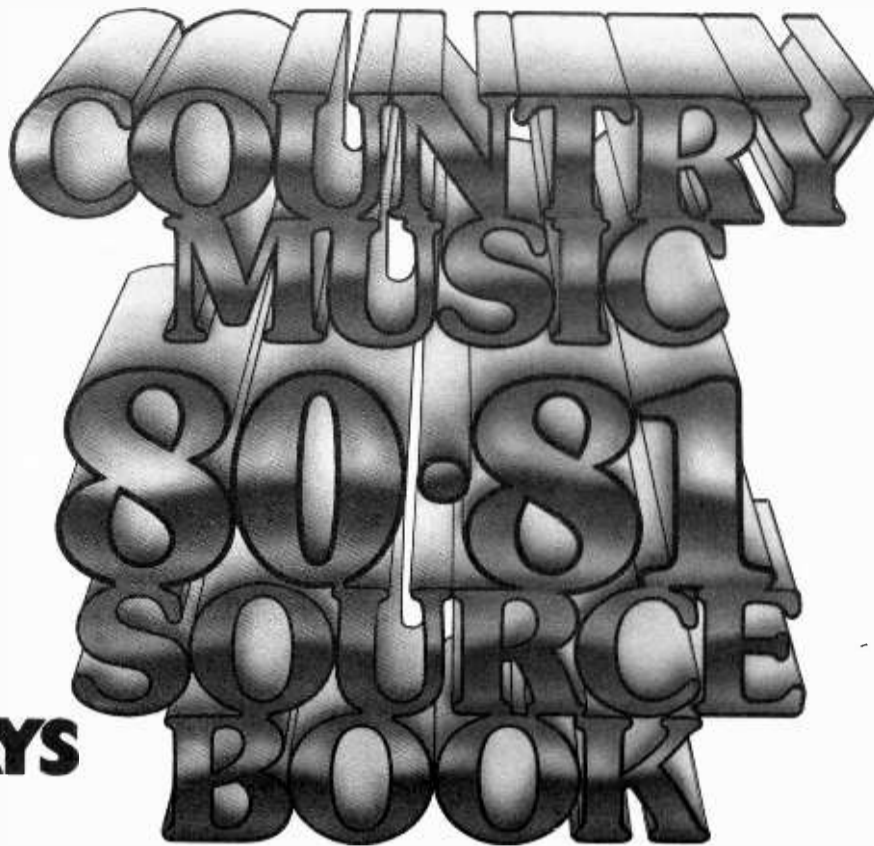
NASHVILLE—Epic artist Johnny Rodriguez is scheduled to join Lee Majors, Mac Davis and Jayne Kennedy in judging the finals of the World Wide Talent Competition of the Armed Forces Tuesday (1) at Travis Air Force Base, Calif.

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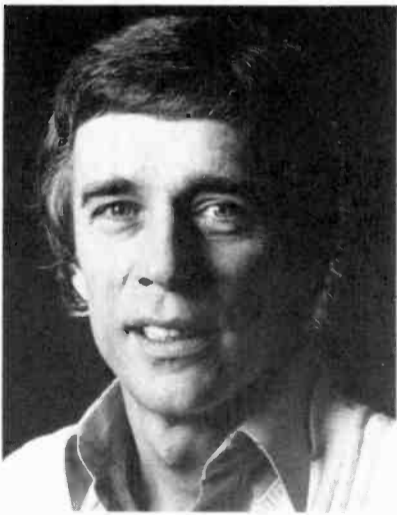
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What do these 8 leading Country Programmers have in Common?



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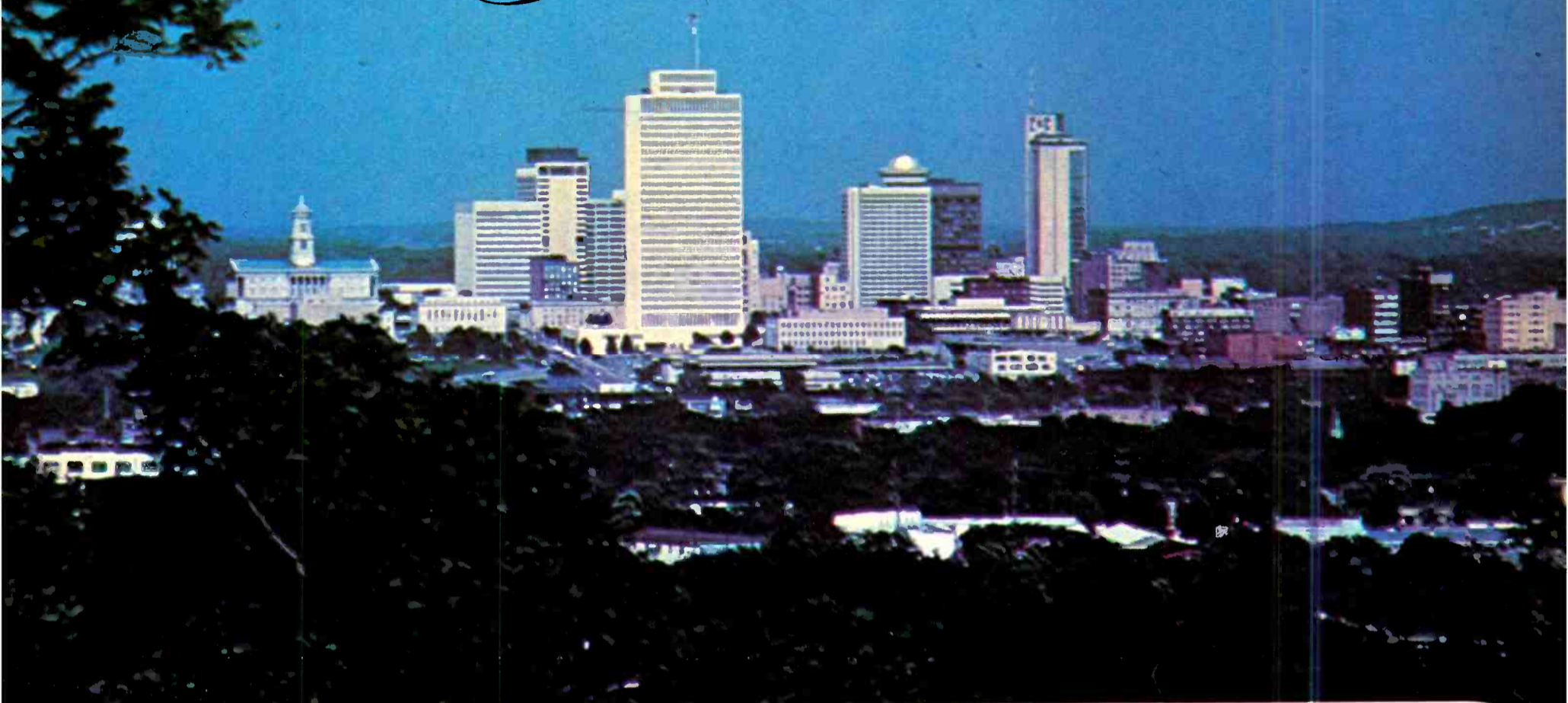
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NASHVILLE!



MUSIC CITY

NO LIMITS

A Billboard Spotlight

The first name on the list is Arthur Alexander. "Every Day I Have To Cry Some." A great soul chart hit that spread to the Billboard pop chart.

The last name on the on the A-Y list is Neil Young. "There Comes A Time" and other pop hits put him on this impressive list. Scattered between Alexander and Young are such names as Joan Baez (How about "The Night They Drove Old Dixie Down"), Teresa Brewer, James Brown (many call him the king of r&b), George Burns (many call him the king of comedy), the Byrds, J.J. Cale, Don Cherry, Perry Como, the Crescendos, Mark Dinning (remember "Teen Angel," nostalgia

By **GERRY WOOD**

buffs?), Dr. Hook, Bob Dylan, Dan Fogelberg, Steve Forbert, Connie Francis, Bobby Goldsboro, Grand Funk Railroad, Dobie Gray, Slim Harpo, the Hilltoppers, Frank Ifield, Burl Ives, the James Gang, Kansas, Robert Knight, Buddy Knox (reunite, nostalgia freaks, for "Party Doll"), Snooky Lanson, Gordon Lightfoot, Lobo, Loggins & Messina, Paul McCartney (anybody out there remember the Beatles?), the Monkees, Olivia Newton-John, Nitty Gritty Dirt Band, Freddie North, Roy Orbison, Marie Osmond, Elvis Presley, Arthur Prysock, Paul

Revere and the Raiders, Ronny and the Daytonas, Buffy Sainte-Marie, Seals and Crofts, Joe Simon, Nancy Sinatra, Ringo Starr (remember the Beatles, Part II), Joe Tex, B.J. Thomas, the Tune Weavers, Billy Vaughn, Bobby Vinton, Gene Vincent, Tony Joe White, Andy Williams, Johnny and Edgar Winters and Peter Yarrow.

What is this list?

It's a listing of artists who have recorded Billboard Hot 100 pop chart songs in . . . Los Angeles? No. New York? No. Make that Nashville.

Nashville?

(Continued on page N-3)

Burbank to Nashville?
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Warner Country...

Rex Allen, Jr.	Donna Fargo
John Ancerson	Don Gibson
Bellamy Bros.	Emmylou Harris
Deboy Boone	Con Hunley
Carlene Carter	Gordon Lightfoot
Guy Clark	Buck Owens
Rodney Crowell	Margo Smith
Gail Davies	T.G. Sheppard
Big Al Downing	Stephanie Winslow



MUSIC CITY NO LIMITS

'Nashville is without question the country music capitol of the world. But in the beginning it was a pop music town... and a pop music town it remains.'



1943: New partners in publishing company Acuff-Rose. Fred Rose and Roy Acuff wrote such standards as "Blue Eyes Crying In The Rain."

1958: Brenda Lee & the Casuals, in the midst of her string of pop successes. Standing second from left is Buzz Cason, now a leader in the Nashville pop music scene. As Gary Miles, he had a hit called "Look For A Star."



A Billboard Spotlight



The look of now: Crystal Gayle meets with Greg Allman at premier Nashville rock event, Charlie Daniels' Volunteer Jam.



Circa 1957: Elvis Presley and the Jordanaires at the RCA studios in Nashville.



Left, Barbara Mandrell, who has charted on pop, adult contemporary, country and soul charts, teaches Chinese ambassador Chai Zemin some licks on the banjo at the Nashville BMI reception for the diplomat.



"Near You," recorded in 1948, in Nashville, was not a country hit at that time. It was a pop hit.

It's remarkable in an era of print, radio and tube communications, that a city can be so stigmatized as Nashville has.

But there are reasons for it. First, is the tremendous surge that country music has made as one of the favorite sounds of the world. There are many reasons behind this co-renaissance of country, not the least of which is the effective job performed by the Country Music Assn.

With Jo Walker as executive director, and a president and chairman and board that has consistently claimed some of the top business and creative names in country music, the CMA serves as an example of how an organization can best achieve its objectives.

It has done such an excellent job that some Nashville music leaders believe they need their own organization to similarly promote what's happening in the non-country sector.

Enter NARAS, and enter the Nashville Music Assn. Enter some producers, writers, publishers, artists who feel they have much more to offer than country, noble as it is.

And it all leads to one of the most striking scenes you're likely to see in the music business today. Some of the founders, and lifetime board members, and ex- and present-presidents of the CMA, are the first to herald the advance of the pop music movement in Nashville.

Unlike other "music cities" where the factions have conducted open warfare, Nashville has benefitted from an intelligent, visionary leadership that, with a flashback of yesteryear, sees beyond today, and touches on tomorrow.

After all these years, Atlanta still hasn't jelled. Memphis was hotter than Nashville at one time—and look at it now. Memphis is a ghost, grabbing at a good golden ring. Miami and Muscle Shoals are long-time challengers, but, analyzing their form of music they aren't really challengers at all. They're more cohorts than challengers.

Nashville's success as a country music center is only an indication of what's to come for Nashville's success as a total (Continued on page N-34)

NASHVILLE!

• Continued from page N-1

Nashville, Tennessee? That country music capitol of the world?

Everyone from the rolling hills of Tennessee, to the dusty plains of Texas, to the hustle and bustle of Tokyo, knows about the country music that beams from Nashville.

But it seems that no one—or practically no one—knows about all of the other forms of music that beam from this wildly, diversely creative cosmos called Nashville.

Would it surprise you to learn that most of the music recorded in Nashville is NOT country music?

Would it surprise you to learn that the favorite radio format in Nashville is NOT country?

Would it surprise you to learn that the most popular music sold in Nashville record stores is NOT country?

Would it surprise you to learn that... Be prepared to be surprised.

Nashville is without question the country music capitol of the world. But in the beginning it was a pop music town... and a pop music town it remains.

Combined with the international appeal and aura of country music that has become one of the hottest music styles on earth, the non-country output from Nashville forms one of the strongest multi-chart musical thrusts that Thomas Edison has ever seen.

The overwhelming success of country music has brought Nashville, and its music business, countless blessings. It has also brought a problem or two.

Nashville has become stereotyped as a country-only music center. And that sometimes works a hardship on those dedicated souls trying to gain success with other types of music.

The sad fact of the matter is that there are still record companies headed by six- and seven-figured executives in New York and Los Angeles who still believe Nashville is one-dimensional. There are still producers in that same category. And television network executives. And... You name it; just fill in your show business category here

The sad fact of the matter is that many pop/rock/adult contemporary/soul/jazz acts slip into Nashville to take advantage of the city's excellent recording facilities and musicians, put down great product on tape, and then, when it's time for the album to come out, judiciously advise the label to omit any mention of the studio, or city, where the LP was recorded, fearing when radio and retailers see "NASHVILLE" on the jacket, that they'll automatically categorize it as country product and relegate it to the country bins.

Ever more sad is that some of the staunchest backers of Nashville as a total recording center—those who live and work in this Tennessee sound town—also do the same thing. It's reality. It's economic. Put "Nashville" on the album, and it's got to be country—whether that artist is pouring out his or her guts in pop, easy listening, jazz, big band, soul or classical fashion.

Artists, labels, producers and managers will quickly affix the recording site of Los Angeles, New York, Muscle Shoals, Memphis or Miami to a record, yet blanch like a frightened Casper when contemplating the realities of committing "Nashville" in print where any unsuspecting patron might discover it.

Such actions, sooner or later, will touch the creative intelligence of any recording center. Actually, it has touched Nashville already.

Nashville was a pop music town long before it was a country town.

Gary Wood is Billboard's Nashville Bureau Chief.

MUSIC CITY
NO LIMITS

Crossover Sparks Label Boom



A Billboard Spotlight

Below: MCA Records party finds Martin Satterthwaite of MCA, London, Brenda Lee, Bill Golden of the Oak Ridge Boys and Bob Siner, label president.

Above: Johnny Cash celebrates his 25th anniversary on TV with Waylon Jennings.



Columbia president Walter Yetnikoff congratulates Willie Nelson for his entertainer of the year award at the CMA awards.

Nashville is fast becoming a total music center for the world. The seven major record labels based here have been aware of this growing trend for the past several years and are prepared for it. In the last five years, there has been an increase of pop and rock recording in Nashville, as well as disco, gospel, jazz and r&b.

While Nashville has been described as the country music capital of the world, a title that the industry won't deny, it also encompasses the various musical genres—utilizing many of the creative means at its disposal including songwriters and publishers, recording studios and some of the finest players in the world.

Many of the label executives agree that there is a boom going on in Nashville. While the music industry is in a state of flux, the Nashville labels are proceeding with optimistic caution, keeping in mind that Nashville is not recession-proof.

The Nashville recording industry got underway in the late '40s and '50s with Decca, RCA and Columbia leading the pack. During the early years, very few publishers and recording studios were located here, but it didn't take long before the great migration of labels, publishers, songwriters and players took place. Labels such as Kapp, Dot, MGM, Cimmaron, Viva, Smash, Chart Cadence and Royal American, as well

as Mercury, and Capitol began opening offices and putting out hits.

Acuff-Rose, the first publisher in town, was soon joined by Pamper Music, Cedarwood, and Tree International, and were later joined by other publishers from New York such as Peer-Southern, Hill & Range and Shapiro Bernstein, opening offices here.

As for the studios, most early recordings were done either at the WSM radio studios or Castle Studios, the first "real" recording operation in Nashville. Owen Bradley built the Quonset Hut Studio, which was followed by the RCA and Columbia studios.

In the early '60s, the country music industry in Nashville exploded with a continued migration of still more studios, artists, writers and publishers.

The term "crossover" is a relatively new music industry term for country music reaching the pop charts. Country artists such as Kenny Rogers, Waylon Jennings, Willie Nelson, Dolly Parton, Eddie Rabbitt and Crystal Gayle have all recently crashed the barriers by landing records on the pop charts enhancing the image of country music all over the world. The total success of these artists has been a boon to the Nashville industry.

However, crossover records are not exactly new in country music. Webb Pierce, Faron Young, Buck Owens, Sonny James, Donna Fargo, the Statler Brothers, Roger Miller, Jeannie C. Riley, Flatt and Scruggs, Eddy Arnold and many others have all enjoyed crossover success dating back to the '50s and '60s.

With the increase of its popularity and acceptance, country music is finding a home on adult contemporary and pop stations all around the world. Many of today's records are a hybrid of country and pop, music which is appealing more and more to young adults burnt out on rock 'n' roll and not totally prepared for traditional country sounds.

The making of this new form of country music as well as the increased awareness of the creative forces available in Nashville has helped the city to become a total music center—total because the industry is not limited to country, but aware that any other form of music recorded here can be just as good, if not better, than if it was recorded elsewhere.

"Nashville today reminds me of Los Angeles in the early '60s," relates Rick Blackburn, vice president and general manager of CBS Records. "With the city's creative energy, it is fast moving toward becoming a total music center."

Jimmy Bowen, vice president of Elektra/Asylum Records agrees. "Although Nashville is a total music center now, it still is in its infancy. While country music is the base of this music center, the other forms of music will quickly grow and within three years, Nashville will be turning out major pop, jazz and r&b hits."

(Continued on page N-14)

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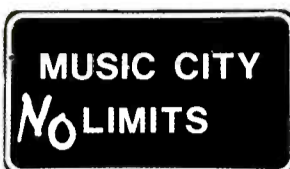
Studio's: Making Tracks In & Outside Country

By KIP KIRBY



Newly remodeled CBS studio A, with sand-filled floor, low frequency traps, new ceiling acoustics and glass enclosed vocal booth.

The Four Freshmen graduate to Nashville, with producer Pete Drake (seated, right) at the controls at his own Pete's Place studios.



few eyebrows in the "Gee-I-Didn't-Know-That-Was-Cut-THERE!" department:

1. "Come Monday" by Jimmy Buffett, "Lay Lady Lay" by Bob Dylan, "Sally Gee" by Paul McCartney & Wings, "Last Date" by Floyd Cramer, "Please Come To Boston" by Dave Loggins, "Wake Up Little Susie" by the Everly Brothers and "Bread And Butter" by the Newbeats were all Top 40 hits cut where?
2. The rock group Kansas took home a triple platinum album for its "Point Of Know Return" LP. Where was it recorded?
3. Steve Forbert's recent Top 40 hit, "Romeo's Tune," and the album from which it was pulled, "Jackrabbit Slim," used local musicians and studio facilities . . . where?
4. Neil Young's "Comes A Time" album helped spur his own recording career along, as well as that of an unknown background singer named Nicolette Larson. Where did they record this project?
5. The unlikely teaming of Dan Fogelberg and Tim Weisberg created an unusual musical melding titled "Twin Sons Of Different Mothers." Where did the pair go to cut this album?
6. Where were the rhythm tracks cut for last year's No. 1 smash, "Just When I Needed You Most," by Randy VanWarmer?
7. Pop group Dr. Hook has had a barrage of hits in its red-hot career comeback during the past several years, including

Kip Kirby is a reporter in Billboard's Nashville office.

"A Little Bit More" and "Sharing The Night Together." In fact, the band and its producer, Ron Haffkine, like the city where these records were cut so much that they've now moved their entire base of operation there. What city is it?

If you answered "Nashville" to all of the above questions, congratulations! You are now eligible for membership in the Music City appreciation league, an informal (and completely unofficial) group devoted to reinforcing Nashville's across-the-board music image.

The city, or "town," as it affectionately still likes to call itself, is justifiably proud of its track record in the pop recording field. And if it seems just a tiny bit boastful of these Top 40 accomplishments, perhaps it's because there is still a vague myth that clings to this recording center, a holdover from earlier days that says, "If it comes out of Nashville, then it must be country."

In fact, Nashville studio owners, producers, artists and engineers shake their collective heads in agreement when they refer to the unspoken and hard-to-dispel stigma that seems to be attached to liner notes on pop albums that read: "This album was recorded in Nashville, Tenn."

Comments Chet Atkins, Nashville's first big producer and still very much an active part of the local recording scene, "It's sad that some artists still have to be afraid to publicize that

(Continued on page N-40)

In the darkened isolation of the studio control room, it's difficult at first to make out the figures of the engineer and producer as they bend together over the console.

"Okay . . . we're rolling," comes the quiet command from the engineer. His hands slide quickly over the controls, adjusting faders, monitoring levels, checking meters.

The producer leans closer and whispers something to him, while out beyond the control room glass, the artist takes a deep breath and begins to sing.

A minute later, the producer nods, smiling, and the engineer stops the tape.

"Perfect—that's great!" says the producer, and the artist smiles back, as she removes her headphones.

Helen Reddy has just wrapped up the last of her overdubs on her first Nashville-recorded album.

Helen Reddy? In Nashville? You bet your boots; and if you think that's surprising, well, you ain't (as they say) heard nothin' yet. Because Helen Reddy is only the latest in a steady procession of pop acts who have been making beelines into Nashville recording studios.

A visit to one of Nashville's 60-plus recording facilities will show platinum and gold trophies lining the walls, earned for singles and albums that never gave a thought to turning up on a country chart.

For starters, here's a little quiz that may raise more than a

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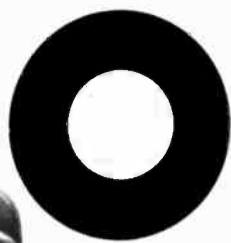
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Glen Campbell
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Jessi Colter
Billy "Crash" Craddock
Kenny Dale
Dr. Hook
La Costa
Mel McDaniel
Anne Murray
Diane Pfeifer
Ray Sawyer
Don Schlitz
Keith Stegall
Gene Watson
The Whites

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Michael Johnson
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Charlie Rich
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Dottie West
David Wills
Bobby Wright



MUSIC CITY
NO LIMITS



rganizations Push Total Market Image

By CHUCK NEESE



BMI hosts BMA in Nashville: From left, Kenny Gamble, BMA president; Frances Preston, BMI vice president; Stevie Wonder, and Glenda Garcia, BMA executive director. Standing is Jules Malamud, BMA senior vice president.

"The Gambler" writer Don Schlitz receives CMA award from Kenny Rogers.

A Billboard Spotlight

APRIL 26, 1980 BILLBOARD

Nashville is big on organizations.

There's NARAS that has recently developed a multi-field music slant through attorney Bob Thompson's NARAS Music Committee.

The most noted, most powerful group thus far has been the Country Music Assn. Their leadership is solid, their accomplishments are legendary.

It has a nationally-aired television awards show, a spectacular Hall of Fame and Museum and a professionally staffed research center that would be the envy of many small colleges.

CMA executive director Jo Walker says even though the organization doesn't promote pop music, CMA welcomes anything that will make Nashville better known around the world.

"CMA realizes that Nashville is more than a country music center," states Walker. "We don't have the name 'Music City' for nothing."

Elektra/Asylum vice president Jimmy Bowen feels that "CMA has done a great job—but they don't make the world aware of all the other forms of music coming from Nashville."

So, Bowen and about 25 other Music City pop producers, writers and performers are putting together the bylaws of the new Nashville Music Assn.

NMA's aims, once it's organized, are twofold: 1. To make the members aware of each other's activities and 2. To make non-Nashvillians aware of the total activity in Music City, its professional facilities and the economics that allow a 25% to 40% savings over New York or Los Angeles efforts.

Bowen, who has also been active in CMA and produces country act Hank Williams, Jr., sees no reason why CMA and NMA can't both function in the Nashville environment. Likewise, the NMA and Thompson's NARAS committee have already discussed cooperating in efforts to push the picture of Nashville as a total music community.

A former president of MGM Records and a Los Angeles producer of note (are Frank Sinatra and Sammy Davis, Jr. suitable credits?), Bowen believes that Nashville is going to be the entertainment "growth center" of the '80s.

Maggie Cavendar, executive director of the Nashville Songwriters Assn., International, feels that "we can no longer put labels on our songwriters. The newer writers compose right in the middle of the spectrum. We just write the songs . . . after that, they can go any damn place people want to hear them."

And write them they do. Nashville ASCAP writers scored in the pop charts with such hits as Anne Murray's "Shadows In The Moonlight" by Rory Rourke and Charlie Black, Lobo's "Where Were You When I Was Falling In Love" by Jeff Silbar and Sam Lorber, and, of course, Kenny Rogers' "The Gambler" by Don Schlitz. Then there's "She Believes In Me" by Steve Gibb and "You Decorated My Life" by Bob Morrison and Debbie Hupp, two more hits for Rogers.

To demonstrate the national power of Nashville songwriters and publishers, just check the results from the recent song of the year honors from the National Music Publishers Assn. The New York-based organization, with members in 20 states, voted for the best song of the year, and announced the award

at its first annual awards presentation at the Plaza Hotel in New York.

The results? A tie. Between two Nashville songs. By two Nashville writers.

"The Gambler," published by Writers Night Music and written by Schlitz tied with "You Needed Me," the Anne Murray hit written by Randy Goodrum and co-published by Chappell & Co. and Ironside Music.

A nebulous award? Not quite. As NMPA president Leonard Feist proclaimed, "These voters are an elite group of peer professionals, whose judgments on songs are definitive."

ASCAP's Southern executive director Ed Shea points to Nashville and the South as the site for many more pop hits to come. "The pop music movement has been growing here for years—and only now is it reaching fruition," says Shea. "The

(Continued on page N-24)

Nashville NARAS:

Bob Thompson, chairman of the NARAS Music Committee, offers some poignant views on the NARAS role in the Nashville pop music movements. His perspective comes from working in the music business in its three major centers: New York, Los Angeles and Nashville.

"From the standpoint of what kind of an organization has the opportunity, as well as the background, to provide the educational knowledge about the scope of recording activity in Nashville, I guess that NARAS is the most suited. NARAS is probably the only music organization that deals with everything in the way of recorded expression.

"Since Nashville is known worldwide as the home of country music, it's obvious that the Country Music Assn. is one of the most effective trade organizations in the history of our business. But there's a lot more that goes on here—and will continue in the future—that doesn't have anything to do with country music.

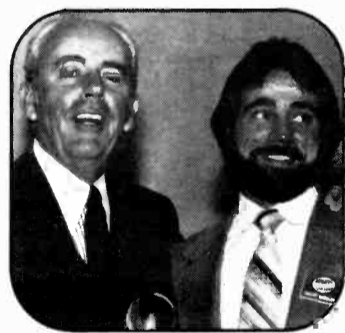
"Nashville has a great opportunity to expand its media and entertainment involvement on a very broad scale. But there are certain things that need to be done.

"An important step is the recent naming of a Tennessee film, tape and record commission by Gov. Alexander. It's necessary to have both governmental and private sector awareness of the economic value of these industries to the community.

"Our future growth in television and films is going to depend on our ability to attract from other places the creative talent represented by writers, particularly screen writers, as well as directors and behind-the-camera people not strictly associated with the technical crafts. There will have to be developed an awareness on the part of unions, merchants and the populace that this kind of enterprise is very valuable to the total economic spectrum of the community.

"There have been some instances where people coming here from out of town to shoot film have been viewed as fair game to be plucked. They have been charged prices and hit

The Scope Of Recording



NARAS music committee chairman, Bob Thompson, with SESAC's Vincent Candilora.

with problems they shouldn't be hit with. Hopefully, the film commission is the first step toward getting that message across.

"The pop music business outside Nashville has become largely controlled by lawyers, managers and the so-called self-contained act. Nashville is the only music publisher center in the U.S. where the music publishers continue to play a prominent role.

"There was a time when a major company to be a major company had every idiom of expression represented in its artist roster—from a solo piano player to a symphonic orchestra. There may be a return to that. If so, then some of the other kinds of recording that are being done in Nashville are going to offer an enormous opportunity

to expand. Any competent accountant or lawyer familiar with tax statutes, can figure out for himself the enormous tax benefits in being based in Nashville, as opposed to New York or California. There is no state individual income tax in Tennessee—an extraordinarily attractive lure to creative talent.

"The real problem exists in the decision-making control of the major record companies being located in California, New York, and in some instances, even further removed to Europe. The people in those responsible positions have no idea of what Nashville is.

"Anything recorded here is immediately labeled country or gospel.

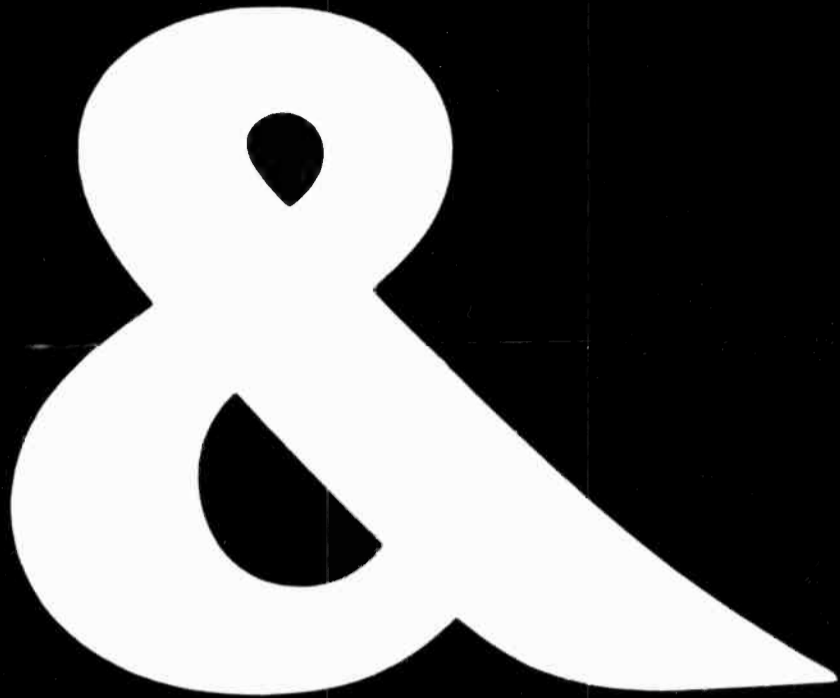
"Meanwhile, there's a reawakening of the value of country music. It has remained among the most stable items in our recently unstable economic times. We need to build on the tremendous base and stability that country music offers here.

"We've got to encourage some of the major record companies to consider Nashville as corporate headquarters, and to make some moves. With the real property values here—compared to Sunset Blvd. or 52nd St. in New York—they could move to Nashville in a very profitable sense."

Chuck Neese is a freelance writer based in Nashville who has been a producer, publisher and songwriter.

Billboard

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**WE'VE
COME A
LONG WAY
TOGETHER**



BMI song of the year celebrants: Roger Cook is third from right; Bobby Wood is second from left.

Publishers Paradise In Songwriters' Mecca

By MIKE HYLAND



From left, Ed Shea, southern regional director of ASCAP, Buzz Cason, ASCAP award winning writer and publisher (compare to picture with Brenda Lee, page 3!), Paul Marks, ASCAP managing director and Steve Gibb, ASCAP award winner for "She Believes In Me."

There are more than 350 publishing firms in Nashville that specialize in all forms of music. While country music is the prominent music published here, gospel, rock, pop and r&b are also represented. Many firms represent all forms of music, while there are companies that strictly publish country. In recent years, several publishing companies have located in Nashville to tap and promote their pop and rock catalogs, the only music in which they deal.

The publishing business here has gotten quite sophisticated within the last 10 years. Slickly produced demos are sent to producers and a&r directors everyday. The Nashville publishing executives spend time in New York, Los Angeles and other cities around the country and around the world pitching their wares.

In the early days of Nashville, the songwriters would hear that a producer or label a&r executive would be coming to town, and literally camp out at the hotel to play their songs. One producer reported that a writer entered his room one

morning and remained the entire day waiting for the producer to return. When he finally did return, the writer played the songs he wrote that day, with one of the tunes becoming a major country hit that is considered a standard today.

Scenes like that were commonplace in Nashville in the '50s. It wasn't uncommon to see Willie Nelson, Hank Cochran or Mel Tillis hanging out in hotel lobbies or coffee shops, singing songs for executives. On occasion, several writers would entertain producers with a "guitar pull," passing an acoustic guitar around while singing their latest compositions.

The magnet that drew the writers to Nashville was the "Grand Ole Opry." Through the "Opry," country music reached every state in the South, and when it went network in the late '30s, the entire nation listened. The potential songwriters headed to Nashville to pitch their songs to the "Opry" stars.

While the Nashville publishers—Acuff-Rose, Pamper Music, Cedarwood and Tree International—began signing writers in the early days, many firms from New York came to Nashville, opened offices and started signing the local writers. Several of these firms included Peer-Southern, Hill & Range and Shapiro-Bernstein.

The publishers in Nashville today see the city growing bigger than ever before. Many of the writers are turning out pop and rock songs in addition to country. They feel that Nashville will never lose its country image, yet it will emerge in the '80s as a music center of the world where producers can pluck any type of song from the files of the Nashville publishers.

"I find more and more that everyone is really wide open to Nashville songs, pop songs in particular," says Bob Montgomery, executive vice president of House of Gold Music. "They know there's a wealth of pop material here."

Rok Blok and Picalic, Inc. are two examples of predominately pop organizations who have recently established offices in Nashville to take advantage of the creative resources here. Both firms have found considerable success in presenting their music to producers and artists here and in other cities.

"The South is the home of rock 'n' roll," states Ralph Murphy, who along with Roger Cook, operates Picalic. "We came to the source to establish our company." While the company has been in Nashville for a relatively short time, they have had many successes in both country and pop. Their major country success was pitching songs to Crystal Gayle, including her first Columbia single "Half The Way."

Rok Blok has been successful in pitching songs to McGuinn and Hillman, Levon Helm and southern rockers, Hotel. "There aren't yet a lot of places to pitch pop material in Nashville," says general manager Billy Martin. "However, more and more pop records are being cut here, and it's growing."

(Continued on page N-12)

Nashville is a publishers town. That simple statement is made by virtually everyone here—record executives, songwriters, producers, engineers, publicists, managers, agents and, of course, publishers. The Nashville music industry was founded on publishing music. The foresight of four men, Fred Rose, Roy Acuff, Paul Cohen and Nat Tannen back in the '40s secured Nashville's reputation as a music town.

The Nashville Songwriters Assn., an organization founded years ago to promote an awareness of songwriters, coined a slogan, "it all begins with a song," which is precisely how Nashville began.

Mike Hyland is a reporter in Billboard's Nashville office.

APRIL 26, 1980 BILLBOARD



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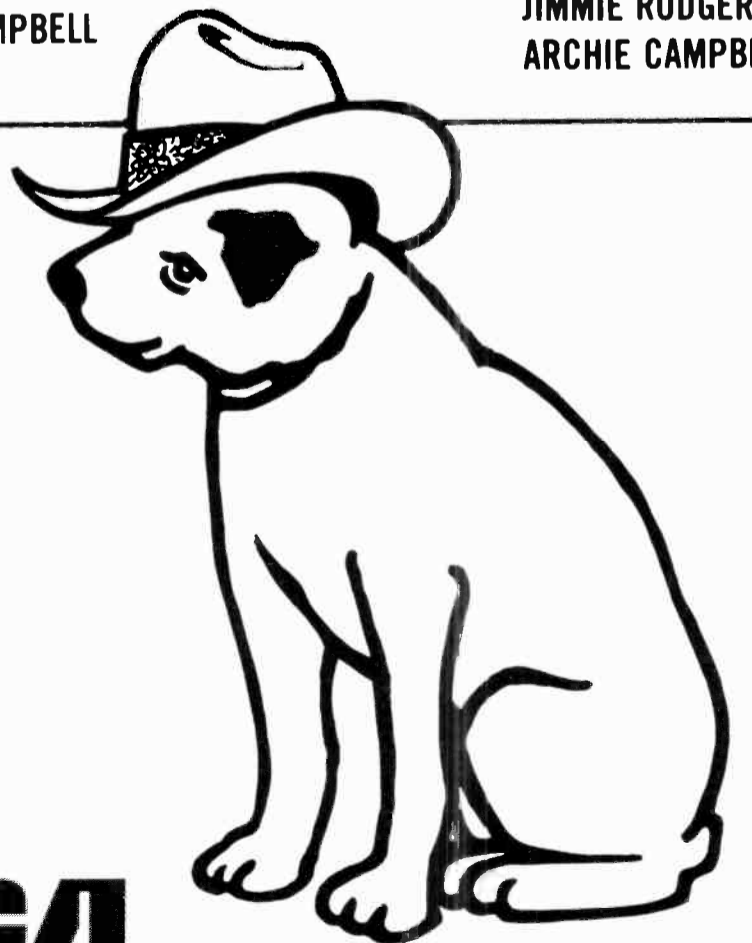
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Publishers Paradise

• Continued from page N-10

With pop hits such as "Jealous Heart" by Al Morgan in the '40s and "Tennessee Waltz" recorded by Patti Page in the '50s, Acuff-Rose is the granddaddy of Nashville publishers. The firm has chalked up the amazing record of 21 BMI million performance songs. "This is the mecca of country music, but it has always been a total music community," comments Wesley Rose, president.

Two of the oldest and largest publishing firms here are Tree International and Combine Music. Tree's Jack Stapp and Buddy Killen and Combine's Bob Beckham envision Nashville as a total music center, and are prepared for its growth.

"Nashville is unlimited in its growth because of all the great material and the studios," states Beckham. "The only limit we have here is what we put on ourselves. More and various kinds of music are being written and recorded in Nashville, and the world is beginning to recognize the talents of the people of this town."

"Hollywood and N.Y. vocalists came here to record pop type songs, and it melted into the overall picture," recalls Jack Stapp, Tree's board chairman (Killen is president). "So people here started singing MOR songs that could go either way. It started very slowly, but the trend should grow even stronger."

Killen agrees. "I recently got back from Los Angeles, and it seems real slow out there. In Nashville, everything is popping up and down the street. We have a great supply of producers, studios and of course songs—all kinds of songs. I see Nashville now as being right up there with other recording centers."

As Nashville began growing in the '60s, and country music was becoming more popular—with early records breaking into the pop charts—publishers in New York and Los Angeles were quick to realize the potential of the city. Like the California gold rush of the 19th century, music firms started setting up affiliated offices in Nashville up and down Music Row.

While many of the companies were guilty of referring to their Nashville operations as their "country divisions," now these companies are referred to as the Nashville division, encompassing all the music forms that are found here.

"We were guilty of being known as the 'country division,'" explains Henry Hurt of Chappell/Intersong Music. "As recent as two or three years ago, we were the country division. Now, we are the Nashville office, providing material for all recording centers in the world. We maintain close ties with our New York and Los Angeles offices, but I feel the barriers of the 'made in Nashville' stigma are coming down."

Charley Feldman, general manager of Screen Gems/Columbia-EMI here, says, "Our writers here are creating all kinds

of music. We have provided material for country, pop, rock, r&b and adult contemporary artists and we don't, nor do our other offices, feel that we are a strictly country operation. We just happen to be a part of the Nashville music center."

"The songs are what make Nashville special," comments Tom Collins, president of Pi-Gem/Chess Music. "Now that the disco phase has slowed, people are getting back into the song—the lyrics. Nashville is now a total music center, maintaining our leadership in country music."

The Nashville publishers have increased their efforts to get cuts by non-country artists. Their methods in pitching material range from trips to the East and West coasts, constant telephone communication and closer rapport with producers and a&r representatives. All the publishers strive to make the industry aware of what is available here, and continue to attempt to gain pop and adult acceptance industrywide. In essence, the Nashville publishers function as an unofficial Chamber of Commerce on behalf of the city's music industry.

Countless artists worldwide have recorded Nashville tunes. Europe is currently having a love affair with country music, and the hit songs of Nashville are covered by artists in Germany, France, England, Holland as well as Japan.

The artists and producers tend to be more receptive to Nashville songs these days. Now, if producers are looking for outside songs, they are eager to see what is happening and available in Nashville.

With the amount of publishing companies in Nashville, there are literally thousands of songwriters. Buddy Killen at Tree estimates that his firm has around 100 writers, including Sonny Throckmorton, Red Lane, Bobby Braddock, Rafe Van Hoy, and Killen himself. House Of Gold has 14 exclusive staff writers who include Kenny O'Dell, Bobby Goldsboro, Larry Henley, Larry Keith, and Bobby Springfield.

Bob Morrison, recent Grammy winner for "You Decorated My Life," along with Larry Gatlin, Kris Kristofferson, and many others are writers for Combine Music. Eddie Rabbitt, Paul Overstreet, Even Stevens and David Malloy write for Deb-Dave/Briarpatch Music.

Cedarwood represents Billy Joe Burnette, Zack Van Arsdale, Dewayne Orender and Dale Royal. April Blackwood represents the writing talents of producer of the year Larry Butler, plus Dottie West, the team of Foster and Rice, Keith Stegall, Chris Waters and Roger Murrah.

The Southern Writers Group, headed up by Buzz Cason, consists of 10 publishing companies which were set up to administer several writer-owned catalogs. Included in the group are Buzz Cason Publications, Steve Gibb's Angel Wing Music, Freddy Weller's Young World Music, plus companies owned by Spooner Oldham, Dan Penn and Donnie Fritts.

England Dan and John Ford Coley, Jermaine Jackson and Olivia Newton-John are three pop acts that have cut recent songs from the Famous Music catalog in Nashville, according



to Bill Ficks, Nashville director of creative affairs and Judi Got- tier, Nashville director of operations.

Screen Gems and its affiliates administer the writings of Gail Davies, Mark James, Rayburn Anthony, Charlie Craig, John Grazier, and the team of Jim Valentini and Frank Saulino, better known as Val and Birdie.

The Welk Group represents Bob McDill, Don Williams, Dickey Lee, and Mark Wright. Writers at Pi-Gem/Chess include Kye Fleming, Dennis W. Morgan, Dean Dillon, Charles Quillen, Don Pfrimmer, Archie Jordan and Kent Robbins.

While much of the music in Nashville is home grown, many of the affiliated companies also represent the major pop and rock stars from around the world. Nashville's ATV music can get you any song from the John Lennon and Paul McCartney MacLen catalog, as well as almost any Buddy Holly song. April-Blackwood can provide you with Billy Joel material, while Screen Gems represents the Carole King catalog.

"Nashville isn't just Nashville anymore," says Jimmy Gilmer, vice president of United Artists Music here. "Our base has expanded. We are enjoying a new credibility on every format level in every place."

"What people don't realize," says April-Blackwood's Charlie Monk, "is that some of the biggest copyrights in music have come out of Nashville. This is a song town, while other cities are production towns. Lyrics are most important here."

Nashville affords songwriters an almost unique opportunity for creativity. The relaxed atmosphere is most conducive for writing. Many of the publishers have daily workshops in which the writers get together and bounce ideas around. Consequently, many of the songs will have more than one author.

You can go into any publishing office on Music Row at any time of the day and hear music being created. The energy level in Nashville for creativity is perhaps at an all time high. Visitors to the city are amazed at the activity going on here.

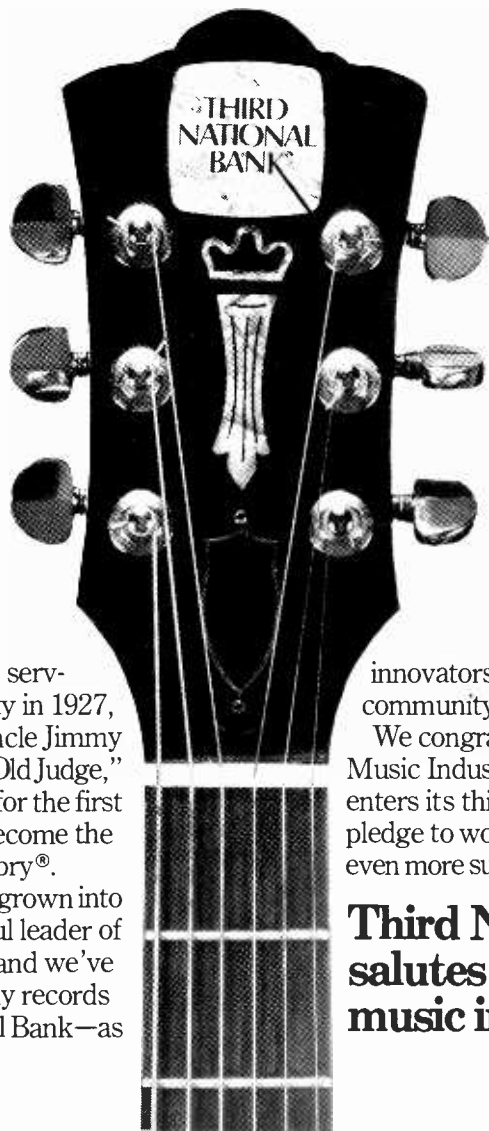
"I see more of everything happening here in the '80s," says Combine's Beckham. "There will be more and various kinds of music written and recorded here, and we will become recognized for it."

"What is happening here now," explains Roger Sovine of the Welk Music Group, "is just the tip of the iceberg—it's just getting started."

Bill Hall, also of the Welk Group, agrees, commenting fur-

(Continued on page N-14)

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Revue
Joe Stampley
Warren Storm
Freddy Weller
Tammy Wynette**



From CBS Records, Nashville.

Publishers Paradise

• Continued from page N-12

ther, "we've been able to overcome the 'hillbilly' tag, and we've been somewhat successful in overcoming the 'country & western' tag—since there isn't anything 'western' about country music, the big thing now is to overcome the problems people create when they see it was done in Nashville. That automatically meant country, but not anymore.

"Kenny Rogers sells more records than just about anyone else," Hall continues, "and they are recorded in Nashville. Willie Nelson is the hottest attraction in Las Vegas, and his records are gathering more pop and adult radio play each time out. Slowly, the barriers of the Nashville stigma are falling."

In addition to the label that everything from Nashville is country, other problems facing the industry here is its acceptance by the New York and Los Angeles segments of the record industry.

While the Nashville record label executives may disagree, many publishers feel that country acts, as well as the new writer-artists being signed, do not get a commitment from the labels for strong marketing, promotion, publicity and tour support.

The profit margins of many major record companies have stayed in the black due to the successful recording activity of their Nashville divisions.

Several publishing companies have opened doors in recent years. One such company is Elektra/Asylum Music. Headquartered in Nashville, the company is a full line publisher, with its base of operation being here. Dixie Gamble-Bowen, general manager of the firm, feels that the "Nashville music industry is like a pot with the lid bubbling, and will boil over one day soon. More and more, people are looking to Nashville, because there is so much here which is not country."

With the economy on everybody's minds, is now a good time to initiate a publishing company? "Yes," answers Gamble-Bowen, "a publishing operation can be a low overhead industry and a profitable one. With the amount of talent on the streets here waiting to be developed, a publishing company is the one entity that can survive in tough economic times."

While many music-related industries are in the midst of cutbacks and laying people off, many of the Nashville publishing companies are expanding their operations.

DebDave/Briarpatch Music has recently moved to a new building in Nashville and will be constructing a 16-track studio, as well as expanding its staff.

House Of Gold Music has purchased a second building a half block from its present location to house its ever expanding writing staff, and Pi-Gem/Chess Music will be moving to new offices to expand its growing operations.



'You can go into any publishing office on Music Row at any time of the day and hear music being created.'

These are but a few of the ongoing updates Nashville music publishers are involved in. The bottom line for all the publishers, however, is the song. Without it, there never would have been a Nashville.

The publishers are also aware of the burgeoning field of motion pictures and television. There are a great deal of films centered around or simply including country music. "Electric Horseman" not only featured the music of Willie Nelson, but Nelson made his screen debut in the film. "Coal Miner's Daughter," the life of Loretta Lynn, was filmed here with the soundtrack also being recorded here. Other films made here include Robert Altman's "Nashville," and "Payday," plus several made-for-tv movies, "Murder In Music City," and "Concrete Cowboy."

Additionally, several films are currently in production, one of which is based on Sonny Throckmorton's song "Middle Age Crazy." Also to be released in several months is "Urban Cowboy" which features numerous country recording artists.

The state of Tennessee has established a film commission which, in essence, will work to lure film productions to the state, and help cut through governmental red tape.

Several tv production companies have opened shop in Nashville to produce network and syndicated specials and series. Shows such as "Hee Haw," "Pop Goes The Country," "That Nashville Music," and "The Porter Wagoner Show" are a few of the series currently produced here. Many network tv specials have originated from Nashville, with even more on the drawing boards.

Additionally, the facilities at Opryland are utilized more often than not for both network and syndicated work.

Knowing the power of tv and motion pictures, Nashville publishers are quick to take advantage of this newly opened medium. Not only does the new awareness of country/Nashville music mean big business for publishers, its acceptance across the country and around the world can only help to finally break down the barriers and prejudices that surround Nashville.

Billboard

Labels Boom

• Continued from page N-4

"This city has made great inroads over the past few years," says RCA's marketing vice president Joe Galante. "And while it has been an uphill struggle, due mainly to the prejudices of the outside world regarding the 'made in Nashville' tag, the city is and will continue to evolve during the course of the '80s."

Jerry Kennedy, vice president of Phonogram/Mercury Records feels, "the capabilities for Nashville are here now. There isn't a field in which Nashville is limited," says Kennedy. "We have state of the art studios, musicians and the music, but the acceptance of Nashville as a music center will be another story."

"We're located in middle America, and it's easy for us to keep our fingers on the pulse of America," states Jim Fogle-song, president of MCA/Nashville. "We have a country music image and I hope we never lose that. I feel the creative talent here is very capable of producing any kind of music."

Norro Wilson, a&r director for Warner Bros. Records is also bullish on Nashville. "It all relates to the songs," says Wilson. "One thing this town is not short on is songs. This town is on the verge of a very large explosion, but it will be a very controllable explosion."

"I see Nashville making a considerable amount of adjustment within the next 10 years," claims Lynn Shults, vice president of Capitol/UA/EMI. "While the talent here will tell what strength Nashville will have, I see the city going from a so-called country music capital to enhancing its position in the world as a total music capital."

While some of the labels have come and gone during the last 10 years, the Nashville music industry has weathered the unpredictable storms of last year almost without a scratch. Only a few layoffs at the major labels took place, and while country music record sales continued to rise, more and more of Nashville's writer-artists, be it country or pop, were signed in almost record numbers. Writers such as Bobby Braddock, Rafe Van Hoy, Rock Killough, Dean Dillon, Sonny Throckmorton, Deborah Allen, Sonny Curtis, Keith Stegall, Diane Pfieler, Sterling Whipple, Randy Goodrum, Don Schiltz, Larry Keith, Dennis William Wilson, Michael Johnson, Jim Weatherly and many others have been signed to label deals.

These newcomers have, for the most part, been involved within the Nashville music industry for a number of years. They all began as writers, and through their own recordings, have created a fusion music encompassing country, pop, rockabilly and adult contemporary, which appeals to the traditional country record buyer and increasing numbers of young adults.

(Continued on page N-24)



wish to express their thanks to the following Nashville artists and businesses for their continuous support and friendship.

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4. "TENNESSEE WALTZ"—Lacy J. Dalton—Columbia—Pee Wee King & Redd Stewart
5. "DEALING WITH THE DEVIL"—Eddy Raven—Dimension Records—Eddy Raven
6. "SWEET SENSUOUS SENSATION"—Don Gibson—Warner/Curb—Kenny Walker
7. "CATHY'S CLOWN"—Springer Bros.—Elektra—Don & Phil Everly
8. "DO YOU WANT TO SPEND THE NIGHT"—Mitch Goodson—Partridge Rec.—Eddy Raven
9. "COLD COLD HEART"—Charlie McCoy—Monument—Hank Williams
10. "OLD MILWAUKEE'S TALKING"—Kitty Wells—Ruboca—Kallie Jean
11. "ANY PORT IN THE STORM"—Leona Williams—MCA—Eddy Raven
12. "CRYING"—Stephanie Winslow—Warner/Curb—Roy Orbison & Joe Melson
13. "MAKES ME WONDER IF I EVER SAID GOODBYE"—Kin Vassy—International Artists—Mickey Newbury
14. "OUR BED OF ROSES"—Glenn & Renee—Diggin' Records—Glenn & Renee Shell
15. "MANSION ON THE HILL"—The Drifting Cowboys—Standing Stone Records—Fred Rose & Hank Williams
16. "SING ME A LOVE SONG"—Gene La Vern—Master-Trak Records—Eddy Raven

POP

1. "CATHY'S CLOWN"—Tarney Spencer Band—A&M—Don & Phil Everly
2. "DARLING, WILL YOU MARRY ME AGAIN"—David Frizzell & Shelly West—Casablanca West—Sanger D. Shafer & Warren Robb
3. "BLUE ANGEL"—Denny Martin—Spoonfer Records—Roy Orbison & Joe Melson

POP GERMANY

"INDIAN RESERVATION"—Orlando Riva Sound—Ariola—John D. Loudermilk.

POP HOLLAND

"CRYING"—Don McLean—EMI—Roy Orbison & Joe Melson

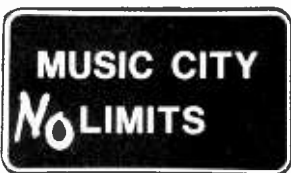
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Producers Channel The New Nashville Energy

When soft-spoken producer Larry Butler carted away his Grammy as producer of the year, the moment was an emotionally moving one for the Nashville music community.

It was an unexpectedly sweet triumph, considering the formidable competition in that category by the four other nominees, whose records regularly keep company together up around the higher regions of the pop charts.

And especially since Nashville is a recording town not exactly . . . well . . . what you'd call famous for its pop production.

But if producers like Norbert Putnam, Brent Maher, Steve Gibson, Chip Young, Kyle Leaning, Fred Carter, Ron Haffkine, Rob Galbraith, Moses Dillard, Jesse Boyce, Chips Moman, Buzz Cason, Ralph Murphy, Roger Cook and Randy Goodrum have their way, Butler's Grammy won't be lonely for long.

For these talented and determined producers are changing the face of the Nashville production scene. Raised on rock'n'roll and r&b/soul music, they are quietly turning out



Below, Allen Reynolds, producer of Crystal Gayle: "Do they think that Memphis and Muscle Shoals are a thousand miles away from here?"

Right, A trio that crosses all roads: Grammy producer of the year Larry Butler with Waylon Jennings and Julie Andrews.



hit records that carry not the slightest pretense of country overtones.

Maybe this is one of the reasons there's an electricity and excitement whipping through Nashville these days at a low-key fever pitch.

It originates from the cartel of capable new musicians who've been steadily drifting into town during the past few years from Los Angeles, New York, Memphis and Muscle Shoals.

It carries over into the fresh breed of original songwriters who write music that can only be classified as pop.

And it's affecting everyone from record label executives to the producers themselves, whose job it is to channel this enthusiastic talent.

"As far as I'm concerned, everything you need to cut great records is right here in Nashville," says Ron Haffkine, Dr. Hook's ebullient producer—and more recently, Helen

Reddy's. "The musicians and studios are excellent, and I can cut great records here with a lot less expense than I could anywhere else."

Haffkine likes to recall with a smug sense of amusement the initial reaction of his East and West Coast music business friends when he decided to relocate to Nashville two years ago.

"They said, 'Ron, you're crazy! You won't cut any hit records down there!' Well, you can bet no one's saying that any more—the group's never done better! I love working in Nashville, and I'm not even thinking of going anywhere else for my production."

"It used to be you could count on one hand the number of pop producers we had here in Nashville," comments Brent Maher, who co-produces Michael Johnson, David Loggins, Bill Medley and Dottie West.

"Now, though, we've got a crop of good ones, and there's more coming here all the time. What's going to change the industry's view of Nashville will be a consistent streak of hit records from this town."

In a nutshell, that appears to be the most talked-about problem facing Nashville: the simplistic image the rest of the music world attaches to Nashville like an unwanted appendage.

More than one producer interviewed for this article cited examples of well-known artists cutting albums in Nashville and then substituting the names of Memphis or Muscle Shoals on the record jacket.

"For heaven's sake," laughs Allen Reynolds, Crystal Gayle's producer and former Memphis songwriter. "Do they think that Memphis and Muscle Shoals are a thousand miles away from here? That everyone else is cutting southern music but we're only cutting country?"

Reynolds adds that when he got ready to form his own production company, he very nearly named it "The Law of Averages," because, he claims, "those are the odds everyone gave against me ever having major pop hits out of Nashville!"

Time and chart consistency will probably do the most to erase any lingering smudges of bias toward Nashville musically, local producers say. For the truth is, the combination of great songs—and first and foremost, Nashville is a song town—coupled with its studios, musicians and producers, makes for a winning hand in any musical card game.

Bill Justis, the legendary arranger (who also produced his own hit record, "Raunchy"), moved to Nashville in 1959 when he left Sam Phillips' Sun Records. Justis is unequivocal in his enthusiasm for Nashville.

"You can get a good feel here on a record, a good groove," he says, "and feel is probably the most important thing besides the song itself."

Nashville producer Norbert Putnam originally came to

(Continued on page N-26)

APRIL 26, 1980 BILLBOARD

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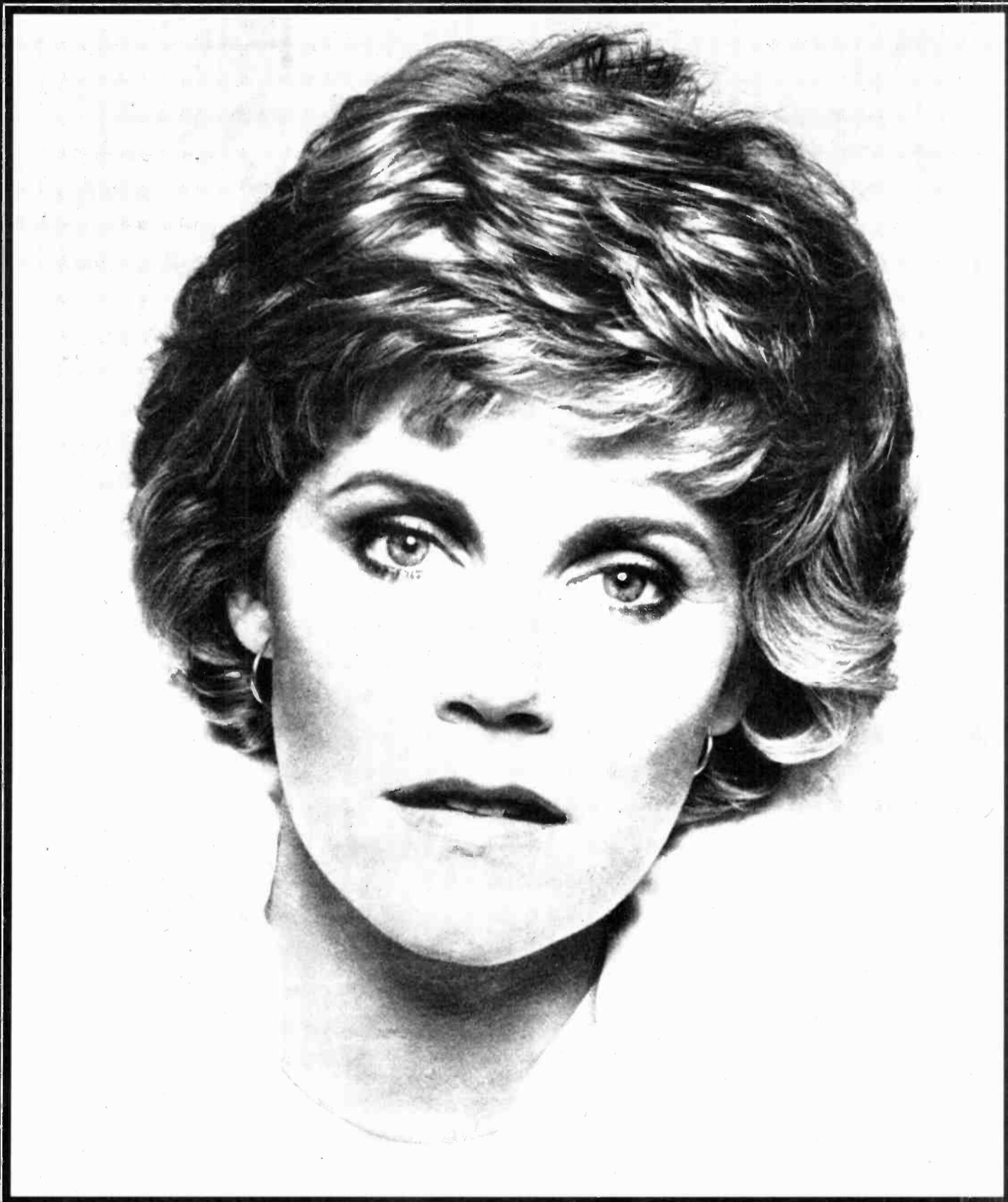
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SISTER EMMA TUCKER—"CRYIN' DAYS WILL BE OVER"
- # 102
THE CONSOLERS—"WAITING FOR MY CHILD"
BROTHER JOE MAY—"THE MASTER IS ON OUR SIDE"
- # 103
REV. CLEOPHUS ROBINSON—"WRAPPED UP, TIED UP"
REV. ISAAC DOUGLAS—"THE HARVEST IS PLENTIFUL"
- # 104
THE SWANEE QUINTET—"HOW MUCH DO I OWE HIM"
THE C.B.S. TRUMPETEERS—"MILKY WHITE WAY"
- # 105
DOROTHY LOVE COATES & HARMONETTES—"I WON'T LET GO"
LOS ANGELES COMMUNITY CHOIR—"I'VE DECIDED TO MAKE JESUS"
- # 106
THE PILGRIM JUBILEE SINGERS—"THREE TREES"
THE BRIGHT STARS—"ALL MY HELP"
- # 107
THE FAMOUS SKYLARKS—"BAPTISM OF JESUS"
THE BOYER BROTHERS—"STEP BY STEP"
- # 108
BROTHER JOE MAY—"DON'T LET THE DEVIL RIDE"
REVEREND WILLINGHAM—"NEW WALK"
- # 109
THE CONSOLERS—"SOMEWHERE AROUND GOD'S THRONE"
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An evening with Anne Murray
and members of the Nashville Symphony
May 21, 1980, Grand Ole Opry House
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lot of people are punching the dial, and a lot of stations are sharing audiences with each other."

Prior to adopting its Top 40 format, WBYP was contemporary/solid gold. "We switched," Damon explains, "because we felt the old format had run its course, and we went from automated to live programming that featured personalities."

Damon maintains that running a station in Nashville is not much different from running one in any other city of the same size. He does concede, however, that there is more access to performers than there would be otherwise.

As Damon reads the signs, Nashville is moving toward a loss of its country music identity. "In 10 years, this town will be an across-the-board music center—maybe even a movie center, too."

Butch Brannum, program director for WKDA-AM, says that listeners are more concerned with sounds than categories. "If

a record sounds good," he argues, "people will sit through it—no matter where it's being played on the dial." WKDA has programmed country music for "about 12 years," Brannum says. He adds that although the station still plays the old standards of country music, a lot of attention is being given to the "new Nashville sound" with its crossover potential. The "hardcore" fans of traditional country music must turn nowadays to the "Grand Ole Opry," Brannum maintains.

Among the virtues of having a Nashville location, Brannum lists better service from record labels and greater availability of recording artists for interviews and promotions.

Despite the fact that its call letters are virtually synonymous with country music, WSM-AM did not fully embrace the country format until last October. "In the past," explains music director Diana Kelly, "we tried to appeal to the metro au-

(Continued on page N-42)

Guest Alan King with Minnie Pearl and Roy Acuff, on the nation's longest running show (heading towards 55 years), "The Grand Ole Opry."

Rock is the ticket at this Nashville Record Bar outlet.

Bill Anderson and Willie Nelson chat over an NBC radio live broadcast following the CMA awards.



Retail: The Natives Want Rock 'N' Roll

By PAT NELSON

This may be considered Country Music USA by the rest of the world, but when it comes to record sales, Nashville natives want to rock 'n' roll.

Of the record outlets surveyed, most stores accredited 60% to 90% of sales to rock 'n' roll with country music accounting for five to 15% of business. Only two stores—owned by country artists and geared toward Nashville's tour business—cited significant sales figures of the music this city has become known for making.

Keith Hollifield, manager of Camelot Music, says that 90% of its sales are rock 'n' roll records, with disco and country accounting for most of the other 10%.

"We do sell more country music during the summer months, though," Hollifield points out. "When the tourists are here, May through September, country sales probably surpass soul and disco."

The store doesn't do much country promotion because "cop ad dollars aren't as available from the labels as rock 'n' roll dollars," according to Hollifield, although he adds that "the rock dollars aren't as available as they have been."

"Lack of label support is our biggest retail problem right now," Hollifield notes. "The cuts in merchandising staff and money spent for promotion and advertising have been tremendous," he continues. "WEA is about the only company giving any kind of support these days."

Hollifield feels "Nashville consumer tastes are more diver-

(Continued on page N-38)

Pat Nelson is a former Billboard staffer now freelancing in Nashville.

Flourishing Formats Stir Radio Scene

Whatever their radio stations' formats, program directors agree that Nashvillians demand far more variety than country music alone offers. But most of them admit there are advantages to being located in this music and recording center.

"Music is more fragmented now than it has been in a long time," says Mark Damon, program director for WBYP-FM. "A

A Billboard Spotlight

APRIL 26, 1980 BILLBOARD

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THE KENDALLS

The Kendalls won the 1977 Grammy Award & the 1978 CMA "Single of the Year" for their monster hit, "Heaven's Just A Sin Away." Since then, the rich harmonies of Royce & Jeannie have won over the Heart of America. With their current smash single, "I'm Already Blue" (OV 1143) and LP, **Heart Of The Matter** (OV 1746), the Kendalls enter the '80's as country's No. 1 duo.



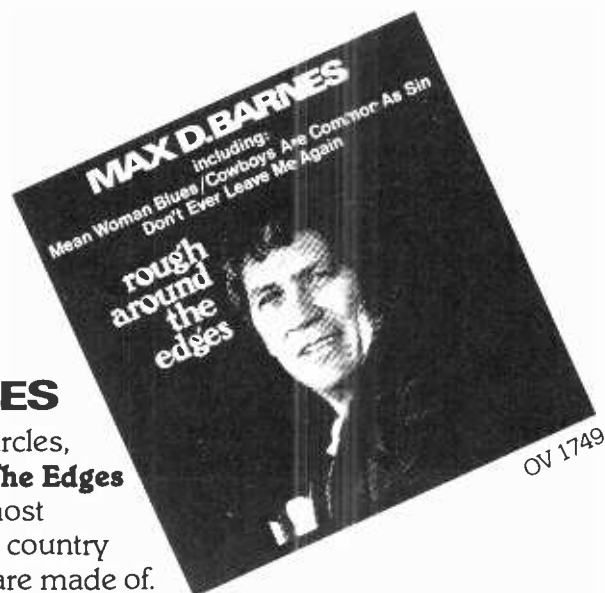
Joe Sun

Joe Sun has earned his place in the country limelight with two critically-hailed LP's (**Old Flames** and **Out Of Your Mind**) and "Blue Ribbon Blues" and the current smash, greatest new talent in 20 years by Johnny Cash, Sun is certain to be a major voice in the '80's.

hits like "Old Flames," "Shotgun Rider." Called the

MAX D. BARNES

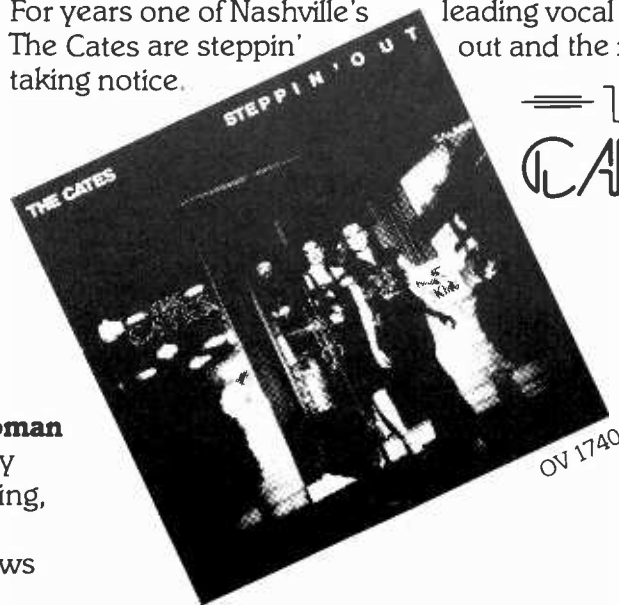
A songwriter and session musician well known in Nashville circles, Max D. Barnes makes his album debut with **Rough Around The Edges** (OV 1749). Barnes' voice is a pastiche of many of country's most influential vocalists. Combining traditional and contemporary country elements, he serves up an album full of the material classics are made of.



Sheila Andrews' debut album, **Love Me Like A Woman** (OV 1738) has won some of the finest critical acclaim of any country LP of the past year. "An extraordinary intensity of feeling, sadness, bitterness and anger," writes the **Chicago Tribune's** Jack Hurst. With her bluesy, unforgettable voice, Sheila Andrews is winning fans across the nation, as well as overseas.

Sheila Andrews

The Cates—Margie & Marcy—came to the attention of country and pop audiences with last year's "Make Love To Me" from their debut album, **Steppin' Out** (OV 1740). For years one of Nashville's leading vocal & instrumental session duos, The Cates are steppin' out and the music world is taking notice.



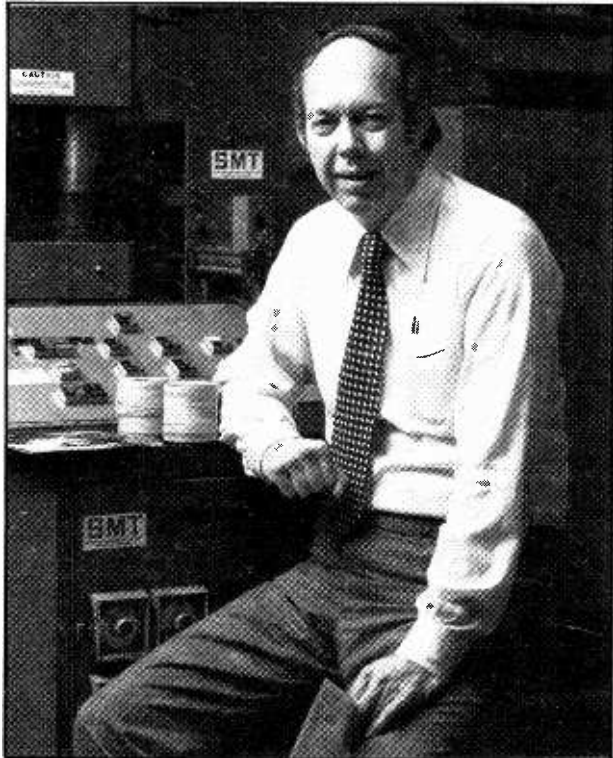
== THE ==
CATES

ovation RECORDS 

CHICAGO NASHVILLE BEVERLY HILLS LONDON

MUSIC CITY
NO LIMITS

Pressing More Than Country Vinyl



Joe Talbot, co-owner of Precision Record Pressing and United Record Pressing in Nashville.



Dave Harrison of Harrison Systems shows the post production input module PP-1 that incorporates new digital/analog technology.

says that since the late 1960s, there have generally been six pressing plants in Nashville.

Talbot's plants, which are co-owned with John Dunn, Ozell Simpkins and Ronnie Yearwood, service some 300 customers annually.

United Pressing handles singles for the group of plants. Maximum output at United is 35,000 pieces per day. Precision Pressing is the album presser for the group, with maximum output of 30,000 pieces per day.

Country music accounts for 39% of the pressing business at United and Precision—other forms of music lead with 61%. A specific breakdown shows these figures that will be startling many national and international music executives who think of Nashville in country-only terms:

49% pop
39% country
12% religious

James Lenahan's Volunteer Record Pressing, Inc. in nearby Murfreesboro, can handle 15,000 LPs and 27,000 45s per day. General manager Fred Hibdon figures that 60% of his business comes via major labels, and the balance is custom pressing.

Hibdon's breakdown gives 40% to pop and 60% to country/gospel.

Dixie Record Pressing's Jim Gann deals strictly with albums. His 14 presses can handle 35,000 records in a 24-hour

period. Gann's best clients are gospel groups, which account for 54% of his total output. Top 40 gets a 40% share, miscellaneous receives 5%, and, lagging way behind with 1% is country.

Not only are records pressed in Music City, but record presses are designed and built in Nashville.

Bill Westermann, age 42, came to town to go to Law School and before graduation discovered the music business. Westermann now designs and manufactures every piece of product used in the manufacturing of phonograph records—from lathes to automated presses.

Westermann's SMI presses are now found in 14 different countries.

Southern Machine and Tool was founded in 1968, and employs some 25 people in its design and assembly facilities.

Southern American Record Pressing Co. president Jim Avantis states that his business is split equally between singles and LPs, most of which are gospel. His six presses and 12 employees can turn out 10,000 pieces a day.

Nashville's pressing plants further broaden the scope of Music City's involvement in the business of making records—all the way from creation of the songs themselves to putting shrinkwrap on the finished product.

The technical area of this fertile middle Tennessee region seems to be growing as fast as the creative.

Nashville's newest tape duplicating facility is MagneCom, Inc. At a lull in the recording industry, this company, now one year old, is growing quickly.

In 1979, Abby S. Kennedy, general manager, walked into an empty building with a swift master technician—and decided to duplicate. She soon met Bonnie Bebout, and a production team was established, with an emphasis on the gospel music industry.

Nashville is quick to break the Southern stereotype of a turtle-paced way of life and progress. Success came quickly to MagneCom. "Does anyone resent working for women?" Abby Kennedy offers as a rhetorical question.

She answers it best herself: "All I can say is you've come a long way MagneCom—and nothing's stopping us now!"

Meanwhile, at Harrison Systems, the firm headed by David Harrison continues to gain international recognition for its state of the arts recording consoles for studios.

"If we didn't have the Harrison console, we wouldn't be able to make it," comments John VanFrey, supervising rerecording mixer at Walt Disney Productions. He's referring to the Harrison system used for Disney's epic movie "The Black Hole."

With Harrison's unique PP-1 post production module that incorporates new digital/analog technology, all analog signal processing is under the control of a hierarchical system of microcomputers. It has been winning raves for use in film sound

(Continued on page N-38)

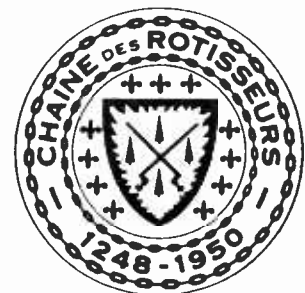
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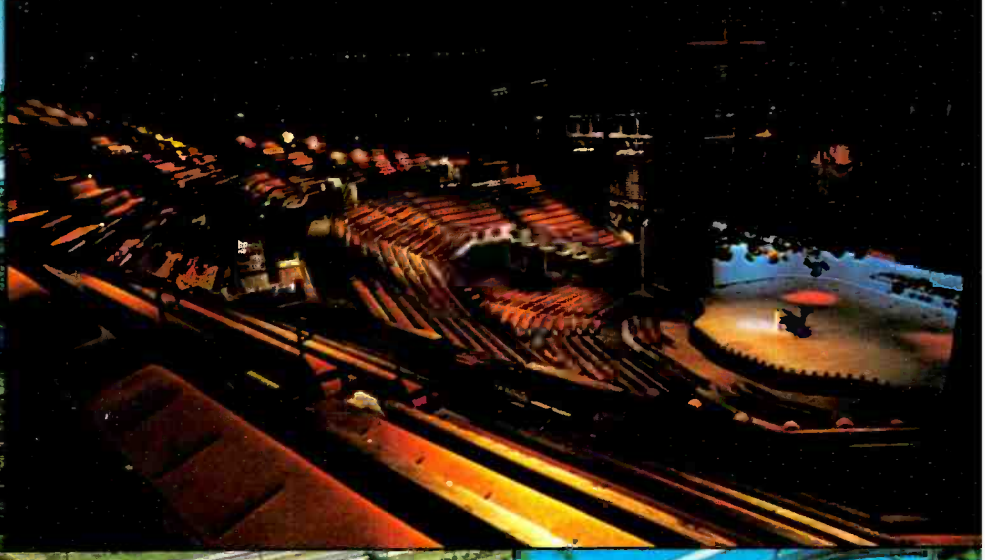


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n.



Opryland—the park the Grand Ole Opry built. It's a beautifully planned theme park, and the theme is American music. From gospel to folk, rock to Dixieland to bluegrass, every part of our musical heritage is presented, in 10 separate theatres. Some of our shows are major productions, and every year we travel the country to audition talented kids. The best 400 make up our casts, and it's a terrific training ground for young talent. In fact, many of our Opryland kids have gone on to successes on Broadway and in Hollywood.

There is the best in country music here, of course, and live broadcasts of the Opry every week. But there are also touring Broadway shows, dance companies, ballet, and other attractions—many in the 1,600 seat Roy Acuff Theatre.

The Grand Ole Opry House, home of WSM's Grand Ole Opry, is also the country's largest TV studio. We have the most sophisticated taping facility in the country, plenty of studio space, CMX editing suite, and mobile capacity. "Carol and

Dolly in Nashville" was taped here, as were Ann-Margret's "Rhinestone Cowgirl" special and "The Unbroken Circle," to name some recent ones. And TV spot production goes on all the time, too.

Finally, there is the elegant Opryland Hotel with 614 rooms, 36 suites, 90,000 sq. ft. of exhibit space, and a main ballroom which accommodates 2,200 people. The appointments are luxurious, the food superb, and the atmosphere relaxed.

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Total Image Push

• Continued from page N-8

surface has barely been scratched by these great music-makers who are equally at home in the fields of pops, adult contemporary, soul and country."

Across Music Row is BMI's Nashville office, which lists some 38 writers involved in pop music. Some of BMI's pop award winners include Joe Melson and Roy Orbison for Linda Ronstadt's "Blue Bayou," Roger Cook and Bobby Wood for Crystal Gayle's version of "Talkin' In Your Sleep," and Dolly Parton for her own "Two Doors Down."

BMI's Frances Preston (referred to as "Mother Music" by her admirers) says she is elated by the pop fortunes of the Nashville music community.

"In ever increasing numbers, the producers, artists, managers and record labels are looking to Nashville for the hit songs which build and revive the careers of superstars."

"It can never be overemphasized that the key which unlocks this treasure box called Nashville, is none other than the songwriters themselves," states Preston. "In ever increasing numbers, the producers, artists, managers and record labels are looking to Nashville for the hit songs which build and revive the careers of superstars. Also there has been a new and dramatic trend toward the use of Nashville songs in major motion pictures."

Preston's formal efforts to spread the word about Nashville's strong pop momentum go back five years. Her leadership, combined with the efforts of other "all-market" advocates led to Bob Thompson's NARAS Music Committee, which is charged by the Nashville Chapter to gather and disseminate data on all forms of music recorded in Music City. "We want to let everybody know that Nashville is a music center dealing with the total spectrum of recorded music," says Thompson.

Part of that spectrum is represented by the Gospel Music Assn. GMA's executive director Don Butler says, "We are reaching out to anyone who records gospel music."

GMA's Dove Awards programs now include a category called "Secular Artists Performing A Gospel Work." And nominees have included everyone from Bob Dylan to Joan Collins.

Dianne Petty, director of country music for SESAC, says that even though Nashville's SESAC office is mainly focused on country product, she and SESAC's Jim Black are working on the development of all types of writers.



Black's activities on behalf of pop music have taken him to Memphis and Muscle Shoals. As a member of the Muscle Shoals Music Assn., Black has put together a seminar for May that brings together such rockers as the Amazing Rhythm Aces, Dobie Gray and Jeannie Greene.

Petty says that the new staff at the Nashville SESAC office is the "new kid on the block" and they are making the music community aware that their doors are always open to all comers, with writer development a viable part of their program. Knowing which publisher will be interested in which material is of paramount importance, says Petty. "And we know."

Nashville music sweetened the coffers of the local American Federation of Musicians members by more than \$7 million last year, according to Johnny DeGeorge, the local 257 president. The Nashville AFM local is one of that union's strongest branches—and the operation recently moved into sparkling new offices.

Despite the general economic downturn in 1979, Nashville members of the American Federation of Television and Radio Artists earned more than \$6.2 million in calendar '79. The earnings came from phonograph records, radio and tv programs and commercials, and educational, training and industrial programs.

"The production of radio and tv commercials, especially jingles, has become an important area of employment for Nashville's over 1,000 AFTRA and Screen Actors Guild members," comments David Maddox, executive secretary of both AFTRA and SAG. He cites such national accounts as United Airlines, Holiday Inns, Ford, Chevrolet, Coca-Cola, Budweiser, McDonalds, Bell Telephone, Clairol, Chrysler and even the Internal Revenue Service.

"Due to the growth of film production in Nashville, the Screen Actors Guild expanded into Nashville by opening an office as a joint operation with the existing AFTRA office last year," notes Maddox. "Together, AFTRA and the Screen Actors Guild are developing a series of conservatory or training programs to help area performers develop and sharpen the skills of their craft to increase the depth of the local talent pool."

So there it is. An organized Nashville working toward one end—making the world aware of the many faces of Nashville music.

So many faces, in fact, that way back in the '50s, deejay David Cobb nicknamed Nashville "Music City U.S.A." **Billboard**

Labels Boom

• Continued from page N-14

"I believe that the pop-adult marketplace will be getting larger and larger in the '80s," states Jimmy Bowen. "And this marketplace is one strength of the Nashville music community. The racks and retailers are starting to bear this out, they're looking to salable music to young adults."

"There will be a whole new crop of headliners in the coming decade," says Galante. "In some areas, Top 40 radio is softening and adult contemporary stations are looking more and more to Nashville for new music. Many people out there just don't realize the amount of talent in this town."

The demographics of the radio listener and the record buyer have been changing in the past several years. Ten years ago, when the majority of the young were in their late teens and early 20's, they were listening to heavy rock 'n' roll like Led Zeppelin, Black Sabbath and Grand Funk. Today, that population is in its 30s with its own kids, and as it has grown, its musical tastes have changed. They are now into Kenny Rogers, Crystal Gayle, Eddie Rabbitt and others. They tend to be much more aware of the type of music coming out of Nashville, and while they are not hung up on the "Nashville" label, they are still somewhat shy of traditional country music. Through the fusion of pop, rock and country via these artists, a new crop of future stars will rise.

Because of the studios, engineers, producers and songwriters, many pop acts who have recorded in New York or Los Angeles have migrated to Nashville to take advantage of the creativity offered here in a relaxed, non-hype, enjoyable atmosphere. Successful pop acts such as Dr. Hook (who also reside here), Dan Fogelberg, Kansas, Lobo, Dobie Gray, Paul McCartney, Seals and Crofts, Neil Young, Bob Dylan, the Byrds, the Charlie Daniels Band (also a hometown act), England Dan and John Ford Coley, and even Grand Funk have utilized Nashville facilities, and the list keeps growing year after year.

Also taking advantage of the Nashville recording scene are such r&b artists as James Brown, Joe Simon, Joe Tex, Peggy Scott and Jo Jo Benson and a plethora of gospel artists.

Capitalizing on the big band sound, Nashville-based JMH Records has released an album of Nashville's Louis Brown Orchestra. It's title is "Big Band Bridge" and the music was written by Nashville composer Jim Hudgins.

While all may look rosey on the surface, Nashville is not without its problems. The major problem discussed by the label executives is the "made in Nashville" preconception attached to all product recorded here. Outside of Nashville, the belief is that if it was cut in Nashville, it must be country.

Other problems include a lack of artist management repre-
(Continued on page N-28)

A Billboard Spotlight

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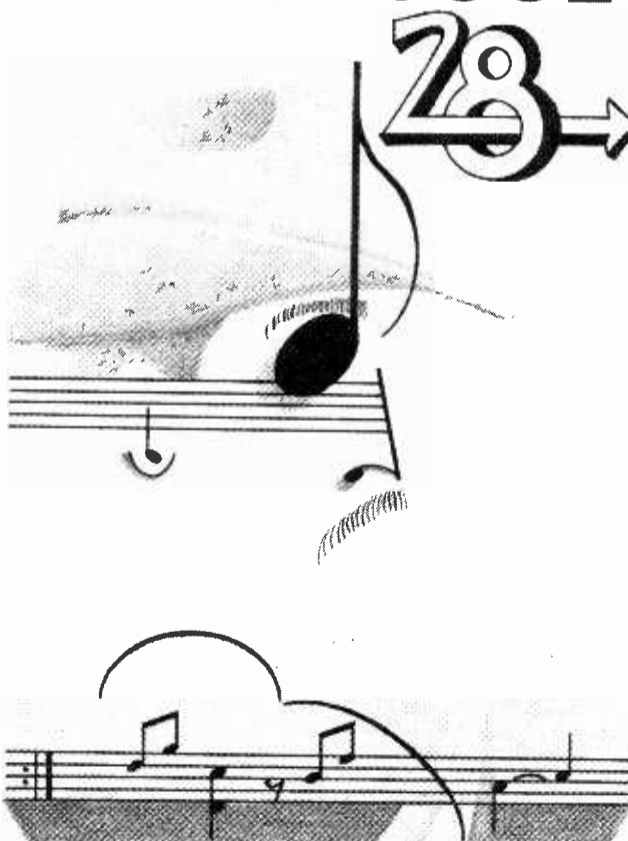
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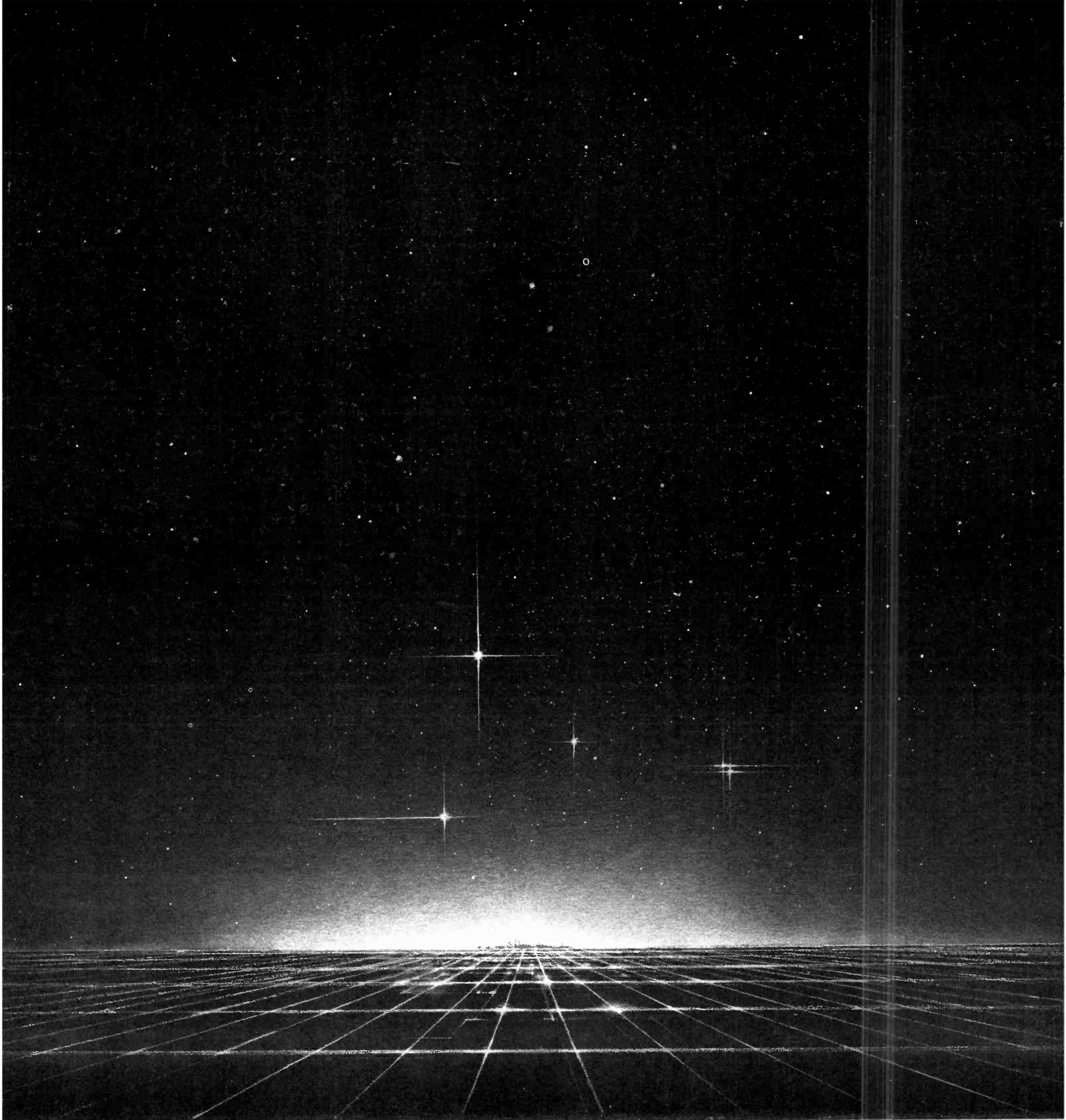
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Producers Energy

• Continued from page N-16

Nashville from Muscle Shoals because he felt the music scene would be more diversified and offer more possibilities for different kinds of music.

Putnam built Quadrafonic Studio in the early 1970s with arranger and keyboardist David Briggs. They were among the strongest proponents of pop music in Nashville. Putnam's first production effort was the million-seller, "The Night They Drove Old Dixie I Own," by Joan Baez; since then, he's followed that with such albums as Dan Fogelberg's "Netherlands" and current "Phoenix," "Changes In Attitudes, Changes In Latitudes" and "Volcano" by Jimmy Buffett, and projects with Toby Beau and the Poussette-Dart Band. He's about to go into the studio again to produce a solo album for former Wet Willie singer Jimmy Hall.

Putnam, a mild-mannered but strongly-motivated force on the local recording scene, says there was a time when he became highly discouraged about the progress of rock music in Nashville.

"I decided to leave because I thought things were moving too slowly here," he recalls now. "I felt it was taking too long to get real results, and attitudes from the people who'd been here for 20 years were holding things back."

What changed his mind?

"Well, I suddenly realized that it was people like me who could really make things change in Nashville," Putnam smiles, obviously relishing his decision to "stay and fight."

"There were too many good things about this town that I like, too much incredible talent and creative ability here, for me to walk away. So I'm staying, and I think you're going to see some real rock'n'roll coming out of Nashville before long."

On his agenda is a project that may well give Nashville its first "homegrown" rock band. Called, not unpredictably, "Nashville," the band is composed of top local players, and Putnam expects it to storm the Hot 100 like gangbusters when he finishes with its album.

Another person who can't seem to find enough good things to say about Nashville is producer Jim Ed Norman, the young whiz behind Anne Murray's streak of gold. Norman is opening a production office in Nashville and intends to spend "a whole lot more time" around the local scene.

"I want to get involved with everything that's happening in Nashville musically," he says with enthusiasm. "I think the next five years here are going to be incredible. When I first came down here myself and saw all the things going on creatively in Nashville, it completely changed my mind from what I'd always heard Nashville would be like."

"Can you quote me for this article? Sure, just make sure

that what you print is positive, because personally, I couldn't be any more positive about the future and importance of Nashville as a music center."

"Call us pioneers," chuckles Fred Carter, who just finished an album on ex-Band drummer-turned-actor Levon Helm at Bradley's Barn in Nashville. "Maybe Nashville hasn't been known for its contributions to the pop field before, but look out, son, it's only beginning!"

Even among Nashville's most established producers—and producers long associated with predominantly country acts—the winds of change are being felt. Synthesizers and syn-drums are showing up on country records right along with steels. And the highly-publicized "crossover" contagion has, if nothing else, at least smoothed the lines of demarcation that used to separate Nashville's music from the general mainstream. These days, it seems, "Nashville" has become easily synonymous with "mass appeal."

Among the names of Nashville's best-known producers are those of Bob Montgomery, Tom Collins, Ron Chancey, Billy Sherrill, Don Gant, Larry Butler, Jimmy Bowen, Norro Wilson, Jerry Crutchfield, Bud Logan, Brien Fisher, Ken Laxton, Pat Carter, David Malloy, Jerry Kennedy, Jerry Bradley, Danny Davis and of course, Buddy Killen, who is responsible for two of Joe Tex's biggest r&b smashes, "Ain't Gonna Bump (With No Fat Women No More)" and "Hold On To What You've Got," along with what is generally considered Nashville's first country/disco hybrid record, "I Can't Wait Any Longer" by Bill Anderson.

Two producers who must be mentioned in the same breath as forerunners of all Nashville production qualify as genuine legends in their own time: Owen Bradley and Chet Atkins. Their efforts went immeasurable distances toward putting Nashville on the music map.

Bradley's incredible track record spans the entire Decca catalog of hits from 1945 straight up until his retirement from MCA Records in the mid-1970s. Included in this remarkable career are monster sellers as "Crazy" by Patsy Cline, "I'm Sorry" by Brenda Lee, "My Special Angel" and "Jingle Bell Rock" by Bobby Helms and everything ever recorded by Loretta Lynn (to name only a few). Bradley's records never thought twice about whether they were supposed to "cross over"—they just did.

Chet Atkins first began recording for RCA Records as early as 1948, arriving two years later permanently in Nashville. His sideman status with RCA producer Steve Sholes in New York and his work with Nashville producer/publisher Fred Rose (of Acuff-Rose) led to a barrage of sessions here with artists ranging from Hank Williams to Elvis Presley.

However, his first big break as a producer came with Don Gibson's classic "Oh Lonesome Me," backed by an equally-classic "I Can't Stop Loving You." Through the years since then, Atkins has continued to produce artists such as Perry



Como, Rosemary Clooney, Al Hirt and Ann-Margret. And he has just recently finished a new album with pianist/songwriter Randy Goodrum, another in a long line of LPs that covers every kind of music imaginable—except, by his own admission, rock'n'roll.

In the earliest days, production in Nashville was in the hands of a very few local a&r label executives: Don Law at Columbia; Paul Cohen and Owen Bradley at Decca; Steve Sholes and Chet Atkins at RCA; Ken Nelson and Marvin Hughes at Capitol; Murray Nash and Dee Kilpatrick at Mercury. Much of the overflow was done by outside producers such as Dick Pierce, Bill Lowery and Archie Bleyer, whose success with the Everly Brothers provided some of Nashville's first Top 40 ("Wake Up Little Susie," "Bye Bye Love," "Bird Dog").

As time went along, more local producers began turning up. Fred Foster's first hit was "Gotta Travel On" by Billy Grammer, and he followed this up with Roy Orbison's hot streak ("Only The Lonely," "Running Scared," "Crying," and "Pretty Woman"), "Down At Papa Joe's" by the Dixiebelles and "Yakety Sax" by Boots Randolph . . . Felton Jarvis, later to become Elvis Presley's producer . . . Shelby Singleton, with his hits that ranged from "Muleskinner Blues" by Rusty Draper to Joe Dowell's popular "Wooden Heart" . . . and Jim Vienneau of MGM Records, who cut "It's Only Make Believe" and "Lonely Blue Boy" with Conway Twitty and "Teen Angel" with Mark Dinning, as well as records by Connie Francis and Tommy Edwards, among others.

Although Nashville has long been tagged with a reference to its particular playing style—the "Nashville Sound"—its musical abilities have since given way to a sophisticated, across-the-board approach in the studio, suitable for any kind of song.

Yet the "Nashville sound" epithet still lingers, a never-clearly-defined term that by loose explanation seems to refer to the especially close relationship and communication from the area's musicians. Certain tunings and changes stood out on Nashville-produced records and gave them an identifiable sound at one time from other records.

Owen Bradley, trying to put his interpretation of the "Nashville sound," once described it more as a manner of style rather than an actual sound.

"To me," he said, "it was developed by the great musicians here. Each section of guys would come up with their own ar-

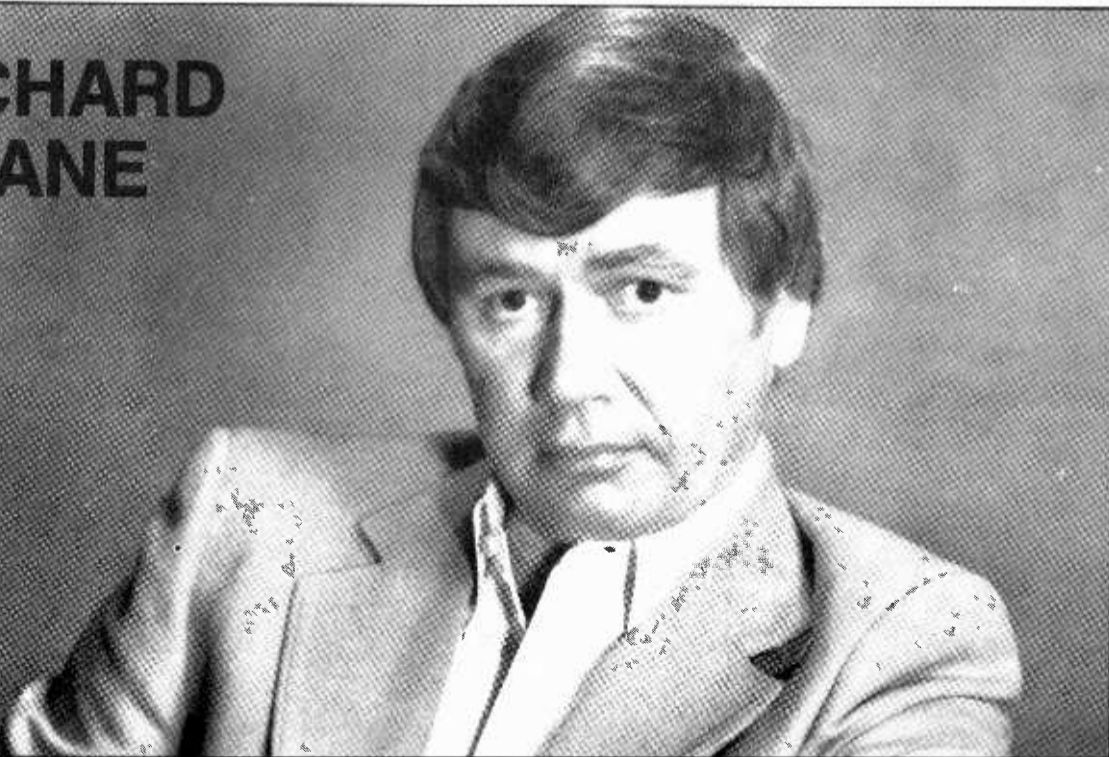
(Continued on page N-28)

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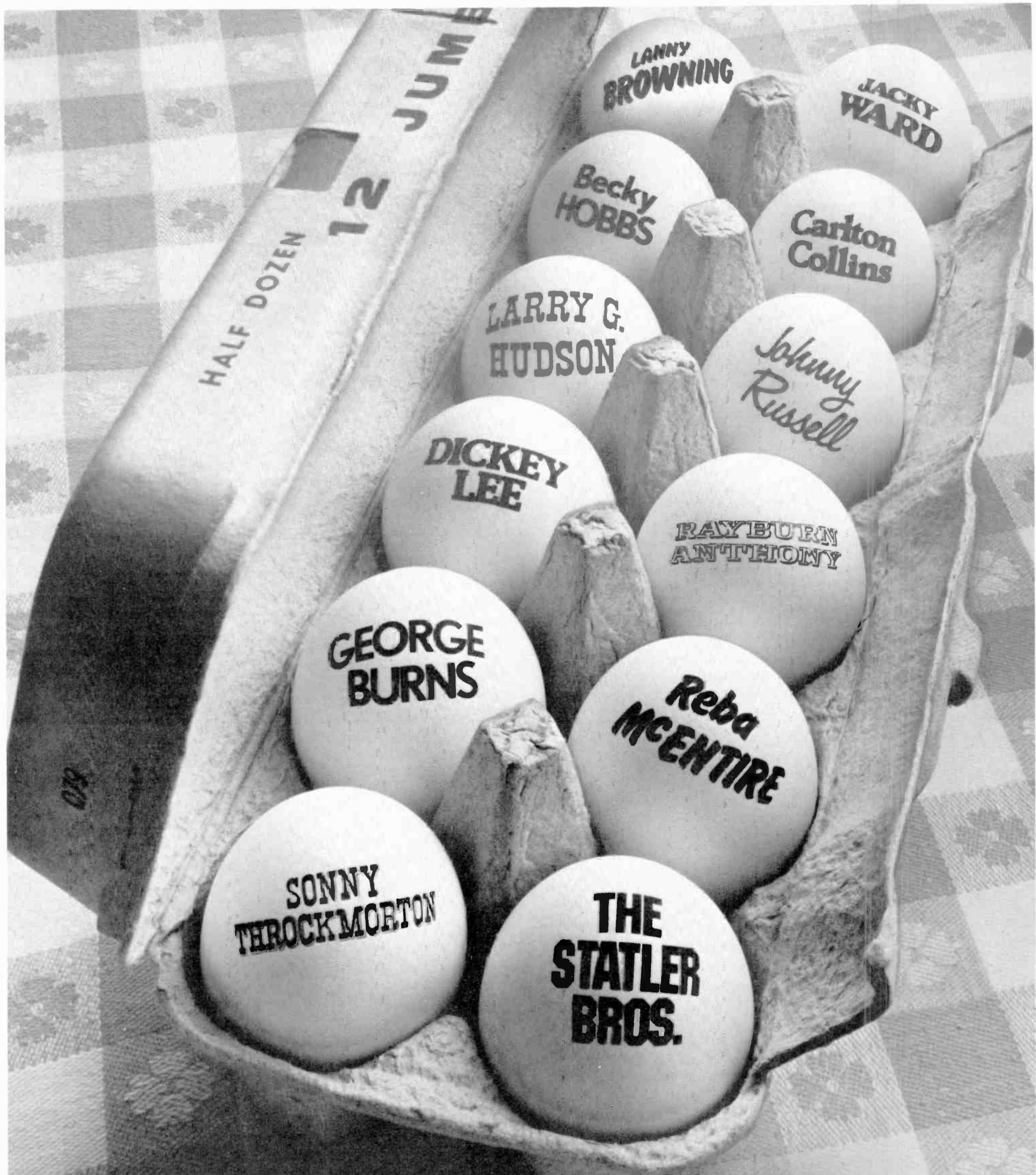
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Producers Energy

• Continued from page N-26

agement on a song kind of spontaneously, usually without writing anything down on paper. The vocal group would have its own arranger, and things sort of naturally just came together. Everyone contributed something to the record."

This close-knit harmony and efficiency among Nashville's various "A teams" of musicians still characterizes its studio sessions these days.

Producer Larry Butler freely credits his regular rhythm section players and arrangers on whom he regularly depends for the success of his records with artists like Kenny Rogers. And this sentiment is echoed frequently by other Nashville producers in talking about their country, pop and MOR records.

Besides the superb musicians who have always been a part of the local recording scene, Nashville's Shelly Kurland Strings bring in a volume of business annually that finds his players working on up to 300 sessions each year.

Another factor in Nashville's popularity is its wealth of background singers who have contributed a big measure of success on records cut here.

The unofficial "mama" of background vocalists is Alcyone Bate, daughter of Dr. Humphrey Bate. Besides being a practicing physician, Dr. Bate also happened to be an accomplished musician, playing harmonica, piano, guitar and flute. Dr. Bate was the bandleader on a radio show in the early 1920s called the "WSM Barn Dance," later to become the "Grand Ole Opry" by 1936.

Alcyone formed a quartet with Jack Shook, Dee Simmons and Nap Bastien, and for years their distinctive "oohs and ahs" were familiar backgrounds for some of the Opry's biggest stars. Her group, known as "Betty and the Dixie Dons," always played a part in the success of WSM Radio's popular "Sunday Down South" show.

The Anita Kerr Singers also earned universal acclaim across the country for their vocal expertise, and Kerr also worked closely with producers like Chet Atkins all through the early days of Nashville music right up until she left in 1965 for Hollywood. Her group works today under the name of "the Nashville Sounds."

No mention of Nashville production would be complete without a tip of the hat to the Jordanares, a quartet whose identifiable gospel-tinged vocal sound helped make records like "Gone" by Ferlin Husky and "Heartbreak Hotel" by Elvis huge successes. The Jordanares are still one of the industry's most versatile and in-demand background singing groups, holding the record for more recorded performances than any other group in the world.

As the 1960s fed into the 1970s and musical influences changed, so too did Nashville. Musicians and producers like



Chip Young, Chips Moman, Bob Montgomery, Larry Butler, Norbert Putnam and others dotted the local recording picture, bringing roots from Memphis, Muscle Shoals, California, New York, Florida, Texas—anywhere where there was music being made and music being played.

Following along were the musicians who cut their teeth playing on records by Aretha Franklin, Otis Redding, Percy Sledge, Sam & Dave, the Boxtops and Wilson Pickett; and as they blended into the studio scene, they began to make their mark on Nashville recording.

Today, with a minimum of fanfare and a straight-ahead concentration, the Nashville music community goes about its business of making records. In the process it sometimes forgets that perhaps a little publicity about some of these lesser-known efforts could go a long way toward beefing up its overall image outside the local industry.

Moses Dillard and Jesse Boyce (who have sent more than one of their disco records sailing into the top 10 of the national charts in the last year or so) are so involved with making disco/jazz/fusion albums here that they don't think to send out a press release. Norbert Putnam receiving a platinum certification for a Jimmy Buffett or Dan Fogelberg LP doesn't turn around and advertise his success. Brent Maher receiving a gold record for his production of "Bluer Than Blue" with Michael Johnson is already hard at work on his next project in the studio. Chip Young finishes cutting the Dick Clark film soundtrack for "Elvis!" and neglects to shout it from the rooftops.

But maybe, in the long run, it really doesn't matter. Country music will always thrive here and recent years indicate that its bedfellows of the future—rock, pop, you-name-it—will have no problem co-existing.

"We do what we do best here," says one producer, "and so what if we aren't another Los Angeles or New York? We aren't supposed to be. Nashville has its own style, and that's why it will continue to succeed."

And one thing is certain. Nashville is succeeding.

In the words of arranger Justis, who has a penchant for nailing things squarely on the head:

"As long as people no longer get off the airplane and expect to see Roy Rogers standing there with a guitar, we're making progress!"

KIP KIRBY

Billboard

Labels Boom

• Continued from page N-24

sentation capabilities. When an artist reaches a certain degree of success, they tend to look to Los Angeles or New York for strong personal management. While there are some excellent managers in Nashville, an influx of creative artist representation is needed to build and guide careers from Nashville.

The demise of Free Flight Records points out another problem area. Launched by RCA in 1978 as the first pop Nashville label under a major national label, it died some nine months later, a victim of the economic times and RCA's refusal to bankroll it for a justifiable period of time.

Another problem, pertaining strictly to the country music area, is the fact that no new artists were broken in 1979. Says Bowen, "We must solve the problem of breaking new country acts. Not one new artist cracked the top 10 on the country charts last year. While this is a major and serious problem, not many seem concerned. The industry must address itself to this problem in the very near future."

Addressing the outside barriers on Nashville product, Norro Wilson states, "There's good music being made all over this town, but there are barriers out there classifying all Nashville music as country. Sure, we're country music, but we're pop and r&b, too. Those barriers are falling, but until they do, Nashville still has to fight for its complete identity. The people in New York, Los Angeles and even Europe have no idea of how hot this town is."

"The barriers are still up around Nashville, but they seem to be slowly coming down," says Blackburn, who is expected to soon lead CBS Records more heavily into the pop realm. "Hit records will cure that better than any PR campaign. Hit records will put Nashville in a different posture."

While the labels gear up for a successful decade, the city's publishers and writers, studios and producers are also geared up for what could possibly be the biggest boon to the worldwide recording industry.

"I'm a real Nashville fan," says Jerry Kennedy. "I think and feel positive that the '80s will snap together very quickly. In 1962 we had a flood of new artists and Nashville exploded. The same thing can happen again. Technically, we're (Nashville) second to none."

"This baby is ready," enthuses Bowen. "All of the studios have been upgrading their facilities for the past several years. The songs, the main ingredient here, are ready, and Nashville is in a position to compete for all music forms with anybody. With the young producers and writers, and the various organizations such as the CMA and the newly formed Nashville Music Assn., the recording industry is in solid shape."

"Nashville is on the verge of lots of gold and platinum records." (Continued on page N-42)

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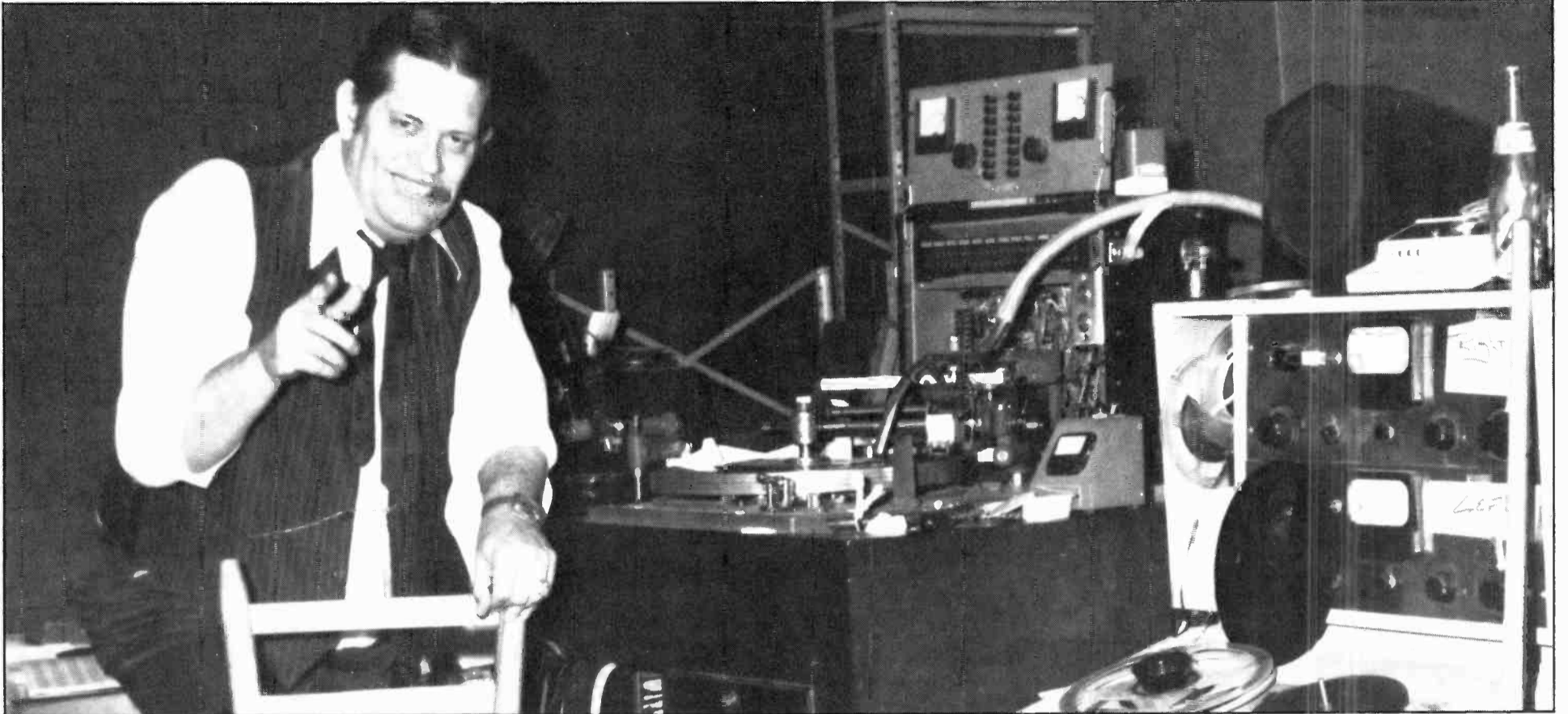
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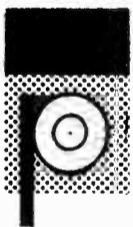


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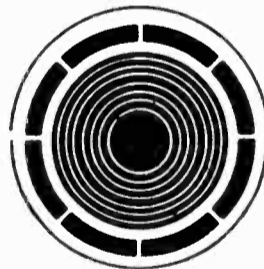
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Dolly Parton is honored for her work on a Nashville tourism ad campaign. Mayor Richard Fulton is at left, Joe Thompson, Jr., chamber of commerce president is at right.

A Billboard Spotlight

Actor Hal Holbrook strolls along Toledo's waterfront and muses to the television cameras on the civic optimism of a local bank.

Meanwhile, in a recording studio in Wembley, England, a 49-piece symphony orchestra has assembled to perform a Beethoven-like theme for a Sabena Airlines radio commercial.

What these two situations have in common, other than their intent to sell something, is that they are being directed by commercial-making professionals based in Nashville. In fact, many of the most seen and heard commercials in America are being put together in whole or in part by a half-dozen or so production houses in Music City.

Some of these firms provide the full range of commercial services—from writing the copy to delivering the finished audio or video tape—while others specialize in particular links of the production chain. Their in-house staffs number from 2 to 50, but all of them use freelance assistance.

One such freelancer is composer/arranger/performer Bill Pursell. One of Pursell's most recent jobs was providing the background music for the first series of Firestone Tire commercials featuring Jimmy Stewart. Usually, Pursell handles all of the music for an ad from composition through final mix.

"For the Firestone commercials," Pursell says, "I tried to create music that would describe the kind of guy Stewart is. What I want to do is create a kind of Tiffany product that can sell to people without insulting them—a little vignette of art. In

By EDWARD MORRIS

advertising, we're literally brainwashing people, so we ought to make it as nice as possible."

Pursell, who also holds an associate professorship in music at Nashville's Belmont College, has been freelancing for advertising agencies since 1969. He laments the tendency of outsiders to write Nashville off as "a hardcore country music town." When that happens, he says, "it not only limits me—it limits everyone else. There's a lot of talent here that's never been tapped."

Pursell says he believes much of his success as a freelancer is attributable to his pre-production preparation. "I make sure my stuff is prepared accurately before I go into the studio so that there's none of this standing around and correcting parts. There is no reason why you can't cut a 60-second commercial in an hour of studio time." He says that the session for Sabena Airlines went so smoothly that he was able to get the orchestral theme music in 53 minutes of studio time.

Among Pursell's other commercial credits are Fresca, Coca-Cola, Six Flags Over Georgia, and Busch Beer. In 1978, he was nominated for a Grammy for his arrangement of "We Three

Ed Morris is a freelance writer and frequent contributor to Billboard.

Kings" for the National Geographic album, "An American Christmas."

Although it has been turning out network specials and syndicated tv series for a long time, Opryland Productions is just completing its first year of commercials. Sales manager John McCorkle reports that Opryland has done commercials for Fayva Shoes, Burlington Industries, Quaker State, First Alabama Bank, and the Hal Holbrook series for Toledo Trust.

"We offer full-service videotape production for ad agencies," McCorkle says, "and sometimes we work directly with the advertiser. We do a lot of location work—with our battery-operated equipment we can go almost anywhere."

According to McCorkle, more and more commercials are being cast with Nashville talent. This, plus the availability of superior musicians and technicians, McCorkle says, makes Nashville a complete center for commercials. "We can pretty much offer turn-key production here," he says.

Even with a production crew of 50, Opryland still relies occasionally on the freelance services of stagehands, grips, and directors.

McCorkle notes that Opryland promotes its commercial offerings both by word of mouth and by ads in such trade journals as Advertising Age and Backstage.

Video South is keying much of its current commercial activity to Nashville's entertainment industry. Lynn Bennett, the

(Continued on page N-33)

APRIL 26, 1980 BILLBOARD

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Growing Exposure On The Big And Little Screen



Celebrating the opening of "Coal Miner's Daughter" are from left, Tommy Lee Jones, Loretta Lynn, Mooney Lynn and Cissy Spacek. Jones and Spacek portray the Lynns in the film.



"Hank Williams: His Life and His Music" airs on tv this spring. Jim Owen (right) plays Williams, while Capitol/EMI/UA country promotion head Jerry Seabolt, has the role of Jim Denny.



Larry Gatlin, left, and Kris Kristofferson warm up before the taping of the Johnny Cash 25th Anniversary Special, originating from the Opryhouse.

Though Nashville does not appear to pose a serious threat to Hollywood in the foreseeable future, the availability of skilled personnel both behind and in front of the camera, and of constantly improving production facilities has made Music City a center for an increasing amount of television and film production.

In the last year alone several films were partially shot in Nashville, as were an increasing number of tv shows, both live and taped, in addition to the healthy syndication atmosphere—exemplified by "Hee Haw," "Pop Goes The Country," and the like—that continues to prevail. Several more are in production at the present, and plans are in the works for other Nashville-oriented films.

As John McCorkle, sales manager for Opryland Productions, puts it, "Recognition factor is growing year by year, as is business. There are many reasons, of course, but Nashville is becoming a production center of major proportions, despite dreary economic forecasts."

Although this has accelerated rapidly in the past decade it is actually an outgrowth of Nashville's longstanding tradition as a media center. The "Grand Ole Opry" went on network radio—then, of course, as popular as tv is now—in 1939, a half hour show sponsored by Prince Albert. Network radio continued to play a part well into the age of tv. "Sunday Down

South" was also a popular network feature on Sunday afternoons in the late 1950s.

In regard to film, probably the first Nashville oriented feature presentation was Republic's 1940 feature "Grand Ole Opry," which featured Roy Acuff, Uncle Dave Macon, and others. It, however, like the eight Republic features Roy Acuff made in the mid 1940s, was shot in and around Hollywood, as were Eddy Arnold's two starring features of the late 1940s.

Even the major production "The President's Lady," the 1953 film starring Charlton Heston and Susan Hayward as Andrew and Rachel Jackson, was not shot in Nashville despite the emphasis in the story on Nashville and the Hermitage, Jackson's Nashville-area plantation.

In the late 1950s, however, a trend began, as several low-budget quickie films were shot here. Thin on story line and heavy on music, they were pretty much intended for the country music loving drive-in circuit, and films of this type include

Doug Green, formerly with the Country Music Foundation, is now a writer and entertainer.

titles like "Country Music On Broadway," "That Nashville Beat," "The Nashville Sound," "Second Fiddle To A Steel Guitar," and an early, if forgettable, appearance by Waylon Jennings, starring in "Nashville Rebel."

Country music's second "major" film would probably have been "Your Cheatin' Heart," but the flamboyant if not particularly accurate 1964 biography of Hank Williams was not filmed here either. Nevertheless, shortly thereafter several Nashville-located films were produced, including "Payday" (now an underground classic), "W.W. And The Dixie Dance Kings," "Nashville," and most recently "Coal Miner's Daughter."

There is a pleasant irony to the fact that Owen Bradley, who is musical director of "Coal Miner's Daughter" (Nashville's latest film) was the man who pretty nearly started Nashville as a film and tv center. Although he is best known for setting up Nashville's first full time recording studio, it is not as well known that this studio was designed and equipped for film and tv work as well. Bradley and his brother Harold both felt as early as the 1950s that these were the coming industries, as far as Nashville was concerned.

It wasn't long before work came their way, either: Al Gannoway began a series of color programs for tv syndication around 1955, filmed at the Bradley Studios, and syndicated

(Continued on page N-39)

THANK YOU

Keith Stegall

for writing

"Sexy Eyes"

for Dr. Hook/Capitol Records

"Lonely Hotel"

for Don King/Epic Records

"The Fool Who Fooled Around"

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From the people who love you at

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The CBS Music Publishing Companies

1930 Century Park West
Los Angeles, California 90067

31 Music Square West
Nashville, Tennessee 37203

1350 Avenue of the Americas
New York, New York 10019

TV Specials

1977

Alan King Goes Nashville, Oct. 17, 18, 19, & 20, 1977.
Barbie Benton Christmas Special, Jan. 19, 1977.
CMA Awards Show, Oct. 10, 1977.
Johnny Cash Christmas Special, Nov. 30, 1977.
50 Years of American Music, Oct. 20, 1977.
Lynn Anderson Country Welcome, Sept. 20, 21, 1977.
Ann-Margret, Rhinestone Cowgirl, April 26, 1977.
Phenomenon of Benji, Aug. 31, 1977.
Wayne Newton Special, Sept. 26, 1977.

1978

CMA Awards Show, Oct. 10, 1978.
Classic Cash, May 9, 1978.
Country Night of Stars, Part I and Part II, May 23, 30, 1978.
Mike Douglas Show (series), 5 shows May 8-12, 1978.
50 Years of Country Music, May 22, 1978.
Hee Haw 10th Anniversary Show, Oct. 22, 1978.
Lucy Comes To Nashville, Sept. 18, 19, 1978.
Merry Christmas From the Grand Ole Opry, Dec. 3, 1978.
Oral Roberts Fall '78, May 17, 18, 1978.
Oral Roberts Christmas '78, Oct. 16, 1978.

1979

Crystal Gayle Special, Sept. 12, 1979.
Johnny Cash Spring Special, May 9, 1979.
Merry Christmas From the Grand Ole Opry, Dec. 3, 1979.
The Unbroken Circle, July 10, 1979.
Carol & Dolly In Nashville, Jan. 1979.
Nashville Salutes America, July 2, 1979.
Music City News Cover Awards 1979, June 4, 1979.
Johnny Cash Christmas Special.
CMA Awards Show, Oct. 1979.

MUSIC CITY
NO LIMITS

CREDITS:

Editor: Earl Paige. Assistant Editor: Susan Peterson.
Editorial direction: Gerry Wood, Nashville Bureau Chief.
Art: Bernie Rollins.

Nashville's Film Future

By ERNIE FRANKEL

One of the nation's most respected film producers, Ernie Frankel is owner and executive producer of Frankel Films based in Studio City, Calif. He has shot seven films in Nashville: "Murder In Music City," four episodes of "Nashville 99," an episode of "Moving On," and also a Daniel Boone series in Tennessee. The following frank viewpoint on the advantages and disadvantages of Nashville's future as a film production center gain even more credibility because of his experiences, not only in California, but in Tennessee:

With inflationary costs, Nashville and any other distant (from Hollywood) locations will have to find a way to make up the difference for transportation costs, housing and feeding so that they will be mitigated by reduced costs in other areas.

It's not mandatory to go on location. Hollywood has been doing Paris on the back lot for a long time—and "Dallas" isn't being shot in Dallas.

There's got to be economic parity. Nashville has a weather problem. Sometimes it contributes to the look of a picture. With big budget feature films, the producer decides whether the autumn look, snow, or whatever is worth the trouble.

I shot "Nashville 99" in Nashville three years ago when the wind chill factor was 30 below. We got some beautiful film, but the crew was paralyzed with the cold. It's difficult to work and move equipment in snow and ice.

Nashville must cease depending on people coming there because it's a Nashville picture or the locale is Nashville. In "Murder In Music City," part of the picture took place in New York. We shot some exteriors and interiors in New York and matched them in Nashville—it's possible to do that.

The catering and equipment facilities are not there yet—and Nashville is going to have to make accommodations with the union situation. Hollywood companies like to work under one set of rules, rather than some working on New York rules, and the L.A. people on Hollywood rules. Under Hollywood rules, they work time and a half for Saturdays. Nashville people want double-time for Saturdays.

These problems can be worked out. The producers have to sit down with union reps and point out the problems. These situations cause additional money expenditures after you're already on location.

Hotel facilities are another problem. In certain times of the year, hotel accommodations are practically impossible to get. You'll take 45 rooms and still end up paying more money for

each room than a salesman. The hotels will have to accommodate for the needs of the crew by keeping food facilities open—both earlier in the morning and later at night. Also, in most towns, your offices are given free.

Whether a state film commission is helpful depends on the professional caliber of the people heading the commission. The most valuable ones concentrate on the practical aspects of attracting a movie company. They're knowledgeable and know your needs. They get the script and look up locations, so when you come to town they'll have several possibilities for each location, air transportation to fly there, they'll know where to obtain special skills and props, and will provide liaison with local people.

The biggest advantages of Nashville are the people and their attitude. They're terrific—polite, lovely and thoughtful. I've shot all over and I've never had more enthusiasm and help—from the people, police department and mayor's office.

We've also had good cooperation from the Opryland people. But we haven't been successful getting cooperation from the Country Music Assn. It's a question of not really caring about your problems and not going out of their way to assist you. When I wanted to photograph their audience one night for a picture, they had to read the script and pass it around and deliberate. They have no sense of time.

It'll take time for all the organizations in town to realize that most picture firms leave a lot of money behind—and they don't pollute.

Nashville also has some wonderful things to shoot—interesting historical sites, beautiful scenes like waterfalls, lakes, forests, and opportunities in the downtown area to shoot city scenes.

And there's a great storehouse of talent in Nashville in terms of performers. A lot of country music people are natural actors. I haven't met one Nashville star who isn't a thoughtful, talented and helpful person. People like Barbara Mandrell, Tammy Wynette, Boots Randolph, Mel Tillis, Larry Gatlin, Charlie Daniels, Ray Stevens.

There are also technical, creative people who are very good—as good as you can get in L.A. The recording facilities are as good as L.A. and New York, and in some cases, better. Both the equipment and personnel.

I love Nashville. We'll be shooting a sequel to "Concrete Cowboys" called "Concrete Cowboys 2" starring Jerry Reed. It'll be shot in New Orleans or Nashville. If we do a series on Concrete Cowboys (CBS has an option), I'd plan to shoot it in Nashville, assuming I can work out the problems I mentioned.

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Imagemakers Discover

• Continued from page N-30

company's founder and owner, says the time is coming soon when the videotape will be as common in artist promotion as the audio tape.

Recently, Video South did a series of 10- and 30-second tv commercials to promote Waylon Jennings' concert appearances. The commercials were constructed to allow the add-on of local taglines and distributed to tv stations in the cities where Jennings was performing. The company also did a "presentation film" for Joe Stampley and Moe Bandy which dramatized their hit single "Just Good Ole Boys."

Bennett says such films can be used to introduce artists to record companies, concert promoters, DJs, and as auditions for promotional appearances on network talk shows. "They're almost video letters," Bennett explains. "We're trying to develop a service that provides these presentations almost at cost—mainly to show their availability and versatility." He notes that the Stampley and Bandy project was shot on location in Nashville in about three and a half hours and edited in another four, all for a cost of less than \$1,000.

'Versatility is the key word for Nashville. It has the best creative talent, the ultimate singers, the finest musicians, and the most able technicians.'

With a staff of six, Video South offers services in writing, scoring, producing, filming, videotaping, editing, and distributing. Bennett says he subcontracts all of his music and graphics work and about half of the writing.

Bennett, who has a background in tv news reporting, says the availability of tv gadgetry leads too many people into believing they can produce their own promotional tapes. "You can spend a lot of money," he says, "and wind up with an awful product." He adds that effective tv and film production is a sophisticated undertaking and that he is constantly travelling about the country to keep abreast of new techniques and capabilities. He says he reports his activities to current and potential clients via a newsletter.

Besides artists and record labels, Video South's accounts in Nashville include Castner-Knott department stores, Commerce Union Bank, Dury's photo supplies, Elm Hill Meats, and Purity Dairies. Bennett estimates that his company produces 125 to 175 commercials each year.

Soundshop, according to its president Craig Deitschmann, has done audio tracks for such accounts as Budweiser, Cummins Engines, Amax Coal, Clairol Herbal Essence, Kentucky

Fried Chicken, Pizza Hut, First American National Bank, and for Lamar Alexander in his successful campaign for the governorship of Tennessee.

Deitschmann says that his in-house staff of 10 (including two arrangers) turns out the musical tracks for 300 to 400 commercials a year, relying on only a minimum of freelance help. He maintains, only half-facetiously, that his biggest service to advertisers is overcoming the language barrier that exists between them. "I've learned that when a 55-year-old man tells me he wants a 'contemporary sound,' he means rock 'n' roll."

Then, there's the "baby alligator syndrome" Deitschmann says he's had to learn to deal with. "It gets its name from the fact that when a baby alligator leaves the egg it thinks that the first thing it sees moving is its mother. A lot of advertisers are like that. If I make the original contact that results in a commercial they really like, they don't want to deal with anyone else in the company—not even when I point them toward the one who actually did the creative work."

Because of these linguistic and psychological loose ends, Deitschmann says, there's often a lot of shopping around before an advertiser settles in with a particular production facility.

Deitschmann says that about half of Soundshop's studio time is devoted to commercial production and half to recording sessions. Most of the company's promotion is through direct mail and word-of-mouth.

G. Hill & Co., one of Nashville's busiest and most respected commercials producers, operates with a fulltime staff of two, including its president Gayle Hill. The company has been in business since 1970.

Says Hill, "Versatility is the key word for Nashville. It has the best creative talent, the ultimate singers, the finest musicians, and the most able technicians." Naturally, Hill uses freelance songwriters, musicians, engineers, and arrangers, although she does "a lot of the writing" herself.

Hill's accounts include, or have included, Weavever, Rubbermaid, GMC, Kraft, Chevrolet, and Coca-Cola. Her "Country Sunshine" series for Coca-Cola earned a Clio award for excellence in advertising. The company's average annual output is 40 to 50 commercials.

Hill says that while there is a need for creativity and innovation in commercials the shape they ultimately take must depend on the product being sold and the target audience. "There is," she says, "a wide range of approaches."

Kelso Herston Enterprises specializes in complete musical services for radio and tv commercials. Schlitz has been a client for almost two years. Others include Red Lobster, Kawasaki, Burger King, Pizza Hut, RC Cola, 7-Up, S&H Green Stamps, GMC, Budweiser, Exxon, and Firestone.

Of Nashville's climate for commercials Herston says, "I like the attitude of everybody involved—they want it to happen."



Everybody's so pleasant to work with. And there's so much talent. You can get any sound here that you can get anywhere else in the world." Herston reports that his company even does commercials in other languages, including a recent one in Spanish for Service Merchandise to air in its Florida market.

Herston works with a staff of five and uses freelance copywriters, songwriters, arrangers, and musicians. He says there has been "no drastic change" in the kinds of music written for commercials. "But we can get by with more rock beats now," he adds.

Among the prizes netted by Herston for his commercials are Diamond awards for Burger King, RC, Firestone, and Schlitz projects and an IBA award for Burger King.

Bob Farnsworth of Hummingbird Productions and Ron Chancey of Ron Chancey Productions are two more producers involved in Nashville's jingle industry, along with Ed Labunski. Bergen White's talents are often used in composing and arranging, and among the talent agents specializing in advertising are Betty Clark of Spotland and Patsy Bruce of Ed Bruce Enterprises.

'You can get any sound here that you can get anywhere else in the world.'

Like most of the production houses in Nashville, Creative Productions works primarily through advertising agencies and does not create the original ad concept. Dale Morris, a partner in the company, reports that Creative has produced music for Schlitz, Coors, United Airlines, and Kellogg's commercials, among others.

Morris says he believes that music for commercials is being written and produced to have the same sound and appeal as hit records. "There's less hard sell," he says, "and more emphasis on being attractive."

If there is a disadvantage to producing commercials in Nashville, Morris thinks it's in luring people from the outside. "Outsiders tend to be real frantic. But people who do work here like it—if for nothing else than the relaxed atmosphere."

Creative Productions maintains a staff of three. "There are hungry people here," Morris says, "who want to do creative work—who will even do it on speculation. We'll even do spec work in the hope of getting a national account. It looks to me like commercials are getting better and better in Nashville."

Billboard

A Billboard Spotlight

APRIL 26, 1980 BILLBOARD

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LEVON HELM CHINA GIRL		RAZZY BAILEY TOO OLD TO PLAY COWBOY		GLADYS KNIGHT AM I TOO LATE		MILLIE JACKSON IF THAT DON'T TURN YOU ON		CHARLIE RICH BEHIND CLOSED DOORS		LOBO HOLDING ON FOR DEAR LOVE		EXILE IT TAKES LOVE TO MAKE LOVE		RAZZY BAILEY I CAN'T GET ENOUGH OF YOU		JOHN CONLEE ROSE COLORED GLASSES																							
LOBO WHERE WERE YOU WHEN I WAS FALLING IN LOVE		KENNY ROGERS SLEEP TIGHT GOOD NIGHT MAN		KENNY ROGERS & OOTTIE WEST—ANYONE WHO ISN'T ME TONIGHT		CRYSTAL GAYLE YOUR KISSES WILL		DR. HOOK BETTER LOVE NEXT TIME		JOHN CONLEE BACKSIDE OF THIRTY		EDDY ARNOLD LET'S GET IT WHILE THE GETTING'S GOOD		BRENDA LEE THE COWGIRL AND THE DANDY		TANYA TUCKER CROSSFIRE OF DESIRE																							
KAWASAKI I'M A RACER		PIZZA HUT PIZZA HUT		RC COLA RC COLA		7-UP 7-UP		S&H GREEN STAMPS S&H GREEN STAMPS		GMC GMC		BUDWEISER BUDWEISER		EXXON EXXON		FIRESTONE FIRESTONE																							
MAC DAVIS WHY DON'T WE SLEEP ON IT TONIGHT		ROY CLARK IF I HAD TO DO IT ALL OVER AGAIN		BOBBY GOLDSBORO AIN'T NEVER HURT NOBODY		RAZZY BAILEY WHAT TIME DO YOU HAVE TO BE BACK IN HEAVEN		STEVE PIPPIN		JOHNNY SLATE		JUM HURT		LARRY HENLEY		DANNY MORRISON		BILL BOLING		AARON WILBURN																			
O. C. SMITH LOVE TO BURN		EXILE SMOOTH SAILIN' (ROCK IN THE ROAD)		STEVE PIPPIN		JOHNNY SLATE		JUM HURT		LARRY HENLEY		DANNY MORRISON		BILL BOLING		AARON WILBURN		SAM LORBER		JOHN THOMPSON		STEVE JOBE		RICK LYON		TIM DUBOIS		WYMAN ASBILL		KENNY O'DELL "BEHIND CLOSED DOORS"									
LARRY KEITH		BOBBY SPRINGFIELD		JEFF SILBAR		VAN STEPHENSON		BOBBY GOLDSBORO		BOB MONTGOMERY		STEVE PIPPIN		JOHNNY SLATE		JUM HURT		LARRY HENLEY		DANNY MORRISON		BILL BOLING		AARON WILBURN		SAM LORBER		JOHN THOMPSON		STEVE JOBE		RICK LYON		TIM DUBOIS		WYMAN ASBILL		KENNY O'DELL "BEHIND CLOSED DOORS"	

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NASHVILLE!

• Continued from page N-3

music center. The future and past of pop is now merging with the present omnipresence of country to put this mid-America chunk of earth into orbit as one of the three top music centers in the world, regardless of titles.

Another reason for that country tag is the international reputation of the nation's longest running radio show—the "Grand Ole Opry" which will celebrate its 55th birthday in a few months.

The "Opry" is more popular than ever—both over the radio and at its modern, 4,400-seat Grand Ole Opry House. Summer shows are usually soldout months in advance.

The "Opry" continues to preserve some of the best elements of traditional country—from Minnie Pearl to the Stoney Mountain Cloggers—yet has become flexible enough to open its stage to such non-country performers as James Brown and Alan King.

"Nashville is the only music center where the various components of musical styles—country, pop, rock, r&b, disco, gospel, jazz, folk and bluegrass—are all being successfully created, produced, and, most importantly, synthesized." That's the view of Frances Preston who shares in the diversity through her roles as vice president of BMI, lifetime board member of the CMA, recent chairman of the board of the Gospel Music Assn., past board member of the Nashville Symphony Assn., past president of the Country Music Foundation, lifetime board member of the Nashville Songwriters Assn. International, past board member of the local NARAS chapter, and a member of the Black Music Assn.

"It's by way of these sometimes unlikely mixed marriages that Nashville's position continues to grow at an unprecedented rate—and likewise music itself," concludes Preston.

Or, as Preston's counterpart at ASCAP, Ed Shea observes, "Nashville songs are now national songs. We're reaching all parts of the spectrum."

The success translates into money. AFM local 257 reports its Nashville members earned more than \$3.6 million from recording and demo sessions last year. Earnings from network tv surpassed \$1 million, while radio and tv jingle work yielded some \$760,000. Syndicated videotape paid \$654,521, tv film \$263,843, motion pictures \$167,457 and \$236,124 for symphonies.

A recent communitywide study by Shockley Research, Inc. confirmed the musical diversity in Nashville. The survey showed that easy listening led the preference poll with a total of 42.9%, followed by country at 30.8%, rock at 17.2%, classical at a healthy 12.6% (outdoor signs erected by the Nashville

Symphony proclaim—"The Nashville Symphony—The Other Nashville Sound"), and jazz at 9.5%.

On a positive note for the country music industry is the combined figure of 80.4% representing those who either favor country music or listen to it on an occasional basis. Favorite entertainers for the cross-section ranged from comedy to country: in order, Bob Hope, Kenny Rogers, Johnny Carson, Steve Martin, Carol Burnett, Richard Pryor, Lawrence Welk, Bing Crosby, John Wayne, Roy Clark, Elvis Presley, Dolly Parton and John Denver.

"Music City U.S.A. is becoming more and more what that broad descriptive name connotes. Its growing involvement in a whole range of popular music is being felt around the world—and the future for further growth seems assured."

Is that laudatory statement from a p.r. flack for Nashville's pop music movement? A biased view from a subjective Nashville soothsayer?

No, it's neither. It comes from none other than Leonard Feist, president of the New York-based National Music Publishers Assn. The NMPA, under Feist, has increased its Nashville projects and communications. Little wonder. Two Nashville songs by Nashville writers tied for national song of the year honors at the NMPA awards in New York.

With the rise of adult contemporary music to the top status in many radio and retail markets, Nashville has been on the rise as a major supplier of this music.

In a recent Billboard Adult Contemporary chart, 11 of the top 50 songs were recorded in Nashville studios, seven were written by Nashville writers, and nine featured Nashville-based producers.

Steve Diener, when at the helm of ABC Records, predicted that Nashville music would some day become the "MOR music of the future." That future is now, according to such authorities as the ASCAP great, Hal David of New York. "The musical expertise of the creative community in Nashville is equal to the finest I've seen anywhere," claims the former writing partner of Burt Bacharach. "Every kind of record can be made in Nashville—it's long past being the regional place it may have once been."

Ever since Owen Bradley pioneered the Nashville use of strings on a session, and Chet Atkins and Anita Kerr combined their remarkable talents in evolving a smooth, professional sound, Nashville's music has been moving in an upward spiral of universal acceptance.

Actually, Nashville's "overnight" success is more like a half-century musical drama. Let's take a trip down Memory Lane.

Francis Craig recorded for the old Columbia label in the late '20s and early '30s (cut in Atlanta). His dance orchestra enjoyed its most permanent gig in the Hermitage Hotel ballroom in Nashville. The Craig orchestra was featured on extensive national network dance remotes on NBC and CBS. In the '40s

he ran a popular show called "Sunday Down South" that went network.

Craig's vocalist in the early '30s was Kenny Sargent who went on to sing with the Glen Gray Casa Loma Band and was known for the song "For You," "It's The Talk Of The Town" and "Under A Blanket Of Blue." Craig's alto sax player was James Melton who later became one of the Metropolitan Opera's greatest stars and had his own radio prime time variety program in the late '30s. Other big bands were featured six nights a week at the Andrew Jackson, Maxwell House and Noel Hotels, but they were traveling bands.

The night club scene was dominated by the Plantation Club (no relation to the present Plantation). It booked national acts and the biggest name bands—for example, Jimmy Dorsey would come in for a two-week stand. The club met a fiery finale in the early '60s.

Even earlier, Nashville was also high on the routing of the vaudeville circuits. The top local house was the Vendome, followed by the Knickerbocker Theatre.

Nashville, with its large black population, has always been a factor in black music. Chattanooga's Bessie Smith, the Empress of the Blues, recorded "Nashville Woman's Blues" on May 26, 1925 with Louis Armstrong on cornet and Fletcher Henderson, piano.

She sang:

"Down in Nashville, Tennessee, every night 'bout half-past three,

The women down there do the Shiverer
If you go down there, you have no time to lose,
Just go uptown and buy a new pair of shoes,

Folks down there they drink a lots of booze,
You can catch what you choose, I've got those Nashville women's blues.

Down there they strut their stuff, the way they strut ain't no bluff.

You can say what you choose—I have got those Nashville women's blues."

Bessie, hailed by aficionados as the all-time No. 1 blues singer, was so successful with the "Nashville Woman's Blues" that other blues singers covered it. The song was composed by Fred Longshaw, a black pianist.

In the early '30s at Fisk Univ., an institution that owes its life to music (fund-raising efforts centered on far reaching tours of the famed Fisk Jubilee Singers—a group still singing its heart, and soul, out), a music instructor formed a band from students to play dances, mostly black. During the summer vacations the band, under Professor Jimmy Lunceford, played around the country and became so good that the group left Fisk and made the band scene.

They signed with Decca and cut about 55 records that are still available today as examples of the best swing/jazz music

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in the U.S. In that Nashville orchestra of Lunceford were many men that were soon to go on and become famous; musicians such as Sy Oliver whose arranging skills propelled the Tommy Dorsey Band ("Opus One" and "Well Git It"), Willie Smith (Harry James' star soloist), Joe Thomas on sax, and Jimmy Crawford on drums. The Lunceford style was imitated by Billy May and established him successfully in the record business.

Because of radio, Nashville became an r&b center in the '50s.

WLAC-AM, with 50,000 watts beamed one of the nation's strongest signals after sundown. A rather sedate daytime station, LAC pulled a Jekyll-Hyde at night following CBS prime time radio. Late night radio shows aimed at the black audience, spilled over to immense popularity with whites—and all shades in between. It was some of the best radio this nation has ever heard, and caused listeners in more than 30 states to slide their dials to 1510.

The deejays were classics. Personality plus. Gene Nobles having a field day with double entendres involving sponsor White Rose Petroleum Jelly, John R.'s gravely voice conjuring up visions of a man who had tasted it all, Hoss Allen, sometimes outruffing John R.

Three extremely competitive record dealers experimented with mail order r&b records (called "race" records then), and enjoyed immediate success. One of those was Randy's in Gallatin, headed by a man named Randy Wood who later became a famous music man with his Dot Records. There was Ernest Young's Ernie's Record Mart in Nashville, and Buckley's with two local locations, owned by the wily Louis Buckley who retired from the record business only three years ago.

All sponsored an hour or more on the station—and they had it down. Each had his own deejay. Gene Nobles was Randy's man, John R. was Ernie's man on the air, and Hoss Allen was Buckley's. Each dealer offered packages (78 r.p.m. singles) or pre-selected blues records, and would plug these packaged sides until they became national hits.

If Randy or Ernie or Buckley happened to run out of a record, suddenly you wouldn't hear it on the air again until it was back in stock. Tight control.

Soon after Wood cleared enough money to establish Dot, Thompson started two highly profitable firms—Nashboro and Excello Records. Many blues artists were first recorded in Nashville for these Nashville labels, including John Lee Hooker and Slim Harpo.

Nashville's radio clout with two 50,000-watters has had an immense effect on the music industry. Thousands of present day music business performers and executives cut their teeth on the late night offerings of WLAC or its down-the-dial counterpart, WSM, home of the "Grand Ole Opry." WSM can be

(Continued on page N-36)

Q: What do all these artists have in common?

A: They are on the list on page 37. (Artists with pop hits recorded in Nashville)

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Chuck Mangione



The Everly Brothers



Kansas



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NASHVILLE!

• Continued from page N-35

heard in all 48 continental states—as a mail-in contest proved a few years ago.

And then, along came jazz.

In the late '50s, the music scene drew a very young Gary Burton to Nashville from Indiana, and he impressed no less an expert than Chet Atkins, who won the Playboy Jazz Poll guitarist award for nearly a decade.

Monday night jam sessions were held for years in Printer's Alley at the Carousel Club—an off night when the country musicians would sit in and play jazz. The leading picker was always Hank Garland, but the rest of the jazz lovers were on hand—and they included Gary Burton.

The first jazz LP to be cut in modern Nashville probably was the "Tennessee Firebird" album that Brad McCuen produced with Burton for RCA. "We used Burton's quartet and a large number of local pickers," recalls McCuen. "The men had a good time and this experience led to the formation of the band Area Code 615 which cut several commercially successful albums in the late '60s and early '70s."

Nashville is the home of the statewide Tennessee Jazz and

Blues Society, an organization that for the past seven years has held a Jazz Festival that has brought to Nashville such attractions as Duke Ellington, Stan Kenton, Dizzy Gillespie, Thad Jones-Mel Lewis, Stan Getz and their groups.

McCuen and Bruce Davidson have a National Public Radio network show on jazz that originates from the studios of WPLN-FM, Nashville, and is syndicated.

Jazz is still being recorded in Nashville. Some of the LPs that have been cut here in the last few years include "Earwitness" by George Tidwell and Dennis Solee, "S'Wonderful" by Joe Venuti/Curley Chalker/Jethro Burns/Eldon Shamblin, "Nashville Jam" with Vassar Clements, Doug Jernigan and Buddy Spicher, "Minors Aloud" by Buddy Emmons and Lenny Breau, "Me And My Heroes" by Buddy Spicher, "Bits Or Percussion & Jazz" by Farrell Morris/Stan Getz/Ron Carter, "Yesterday & Today" by Buddy Spicher & Friends, and the most recent, a direct-to-disk recording by Dave Brubeck.

Almost a decade ago, Mega Records, a Nashville label, released jazz LPs by Larry Coryell, Bernard Purdie, Benny Goodman, Eddie 'Cleanhead' Vinson and Leon Thomas.

Some early pop product emerged from Nashville with Snooky Lanson in the '40s. Woody Herman's orchestra also cut a session at the Ryman Auditorium in those days. Bullet cut many pop sessions in the '40s, including Dean Hudson's band. The major studio then was Castle Sound in the old Tulane Hotel, used by Decca, Columbia and others. Later, RCA

set up its own studio in a large garage on Broadway before moving to its new studio on 17th Avenue South.

Gospel music in Nashville also dates back to the mid-'40s. The first gospel group to record in Nashville was Wally Fowler and the Oak Ridge Quartet. In 1945, Fowler formed a record label known as Wally Fowler's All Night Sing Record Club, and recorded the Happy Goodman Family.

Fowler, a well-known entrepreneur of country and gospel music, formed Bullet Records with Jim Bulliett, one of the early recorders of gospel music in Nashville. Fowler brought the Goodmans to the label, and later became exclusively involved in gospel. In 1946 he produced recordings for Columbia Records in the studio located in the Tulane Hotel.

The same year, the Speer Family began a radio program of gospel music on WSIX-AM five days a week. On one 60-second spot they drew an unprecedented 38,000 pieces of mail. The Speers also began a daily morning television show over WLAC-TV.

In 1948, Fowler began the original First Friday Night gospel singing each month at the Ryman, broadcast over WSM.

Nashboro became a pioneer in the black gospel music realm, instituting the sale of gospel records through mail via radio, utilizing WLAC radio. Shannon Williams has reigned as chief producer for Nashboro.

Later, Hoyt Sullivan started another Nashville-based company dealing with black gospel. The company, H.S.E., has recently been purchased by a group of investors.

In the '60s, Skylite Recording Company began its label, selecting Brock Speer to produce most of its product in Nashville studios. RCA was active in gospel music in the '50s and '60s with the Blackwood Brothers, the Statesmen, the Speer Family, George Beverly Shea and Wendy Bagwell and the Sunliters.

Columbia, from the '40s to '60s, contracted the Chuck Wagon Gang and recorded the group in Nashville.

The Benson Co. was involved in the printing and publishing of gospel music from the '40s under the stewardship of John T. Benson Jr., and in the '60s, formed Heartwarming Records, later launching such labels as Greentree, Impact and Cross-Country.

Calvary Records and Supreme Record Co. are two other exclusive labels headquartered in Nashville, a town that has become a mecca for gospel artists, writers, publishing firms, talent agencies, management firms and related industries. It's also the home of the Gospel Music Assn. GMA's president is W.F. Myers of SESAC and the organizations' executive director is Don Butler.

The GMA promotes gospel music internationally with functions ranging from Congressional Breakfasts in Washington to the annual Dove Awards.

Nashville management, led by Joe Sullivan of Sound 70, has moved from the Dark Ages in dealing with pop acts to a new plateau. A few years ago, Dolly Parton left Top Billing while expanding her career. The table turned recently, though, when Bobby Bare left Bill Graham of San Francisco and ICM of L.A. to come to Top Billing and Sound 70 which are mapping a pop/country career slant for the veteran entertainer.

Nashville. You can't tell what's going to happen next. George Burns comes to town in his 80s, and records a country hit that spills over to adult contemporary and pop. Under the guidance of former Phonogram/Mercury vice president Charlie Fach, Burns is due back in Nashville soon for more recording and a tv special. Fach, head of Musiverse, moved to Nashville from Chicago a year ago, and beams, "I've never had as much fun in the record business as I did with the George Burns thing."

His next project is an album with Moses Dillard and Jesse Boyce, who have been scoring disco and pop success with their own productions out of Nashville.

There's Russ Miller and his lushly orchestrated productions for National Geographic Records, live entertainment venues from the remarkable facilities at Opryland to the Exit/In, Roy Christiansen and his classical label, one of the nation's premiere rock'n'roll events, the annual Charlie Daniels Volunteer Jam, and reams of talented musicians who, contrary to the Nashville play-it-by-the-ears stereotype, DO read music.

From Richard Nixon's visit to the "Grand Ole Opry" stage to the recent trip to Nashville of the Chinese Ambassador at the invitation of the CMA, the unusual becomes the usual in this city with no city limits.

The town is in ferment—and that brings problems as well as potentialities. The following articles deal specifically with some of the highlights. But even an issue this large can't begin to touch all areas and all of the creative people who are contributing to the total Nashville scene.

How about the organizations, producers, labels, studios, motion picture and tv productions, publishers, writers, commercials and jingles, technical facilities, retail outlets and radio stations? Not to mention such educational institutions as Belmont College—the first U.S. university to offer a four-year degree program in music industry management—and Middle Tennessee State Univ., Vanderbilt Univ. and Fisk where the Jubilee sound is still jubilant. What's believed to be the nation's only recording studio for high school students has been opened at Nashville's Hillsboro High School.

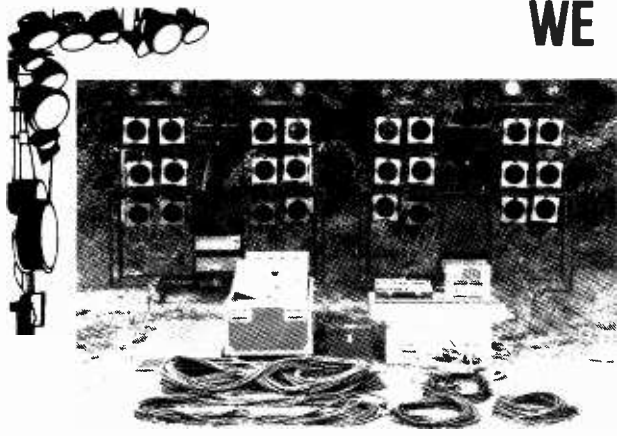
This week, Nashville is celebrating its 200th anniversary. The Century III parade will feature . . . what else? . . . eight musical attractions, ranging from rock to the Tennessee State Univ. Band.

The Nashville spectrum of sound is splayed across the broad sweep of musical and human colors, tastes and abilities. This Grand Central Station of creativity is nearing rush hour.

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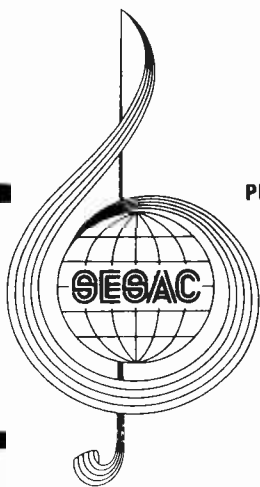
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Nashville Pops

Artists who have hit Billboard's Hot 100 pop charts with Nashville-recorded songs

Addressi Brothers	Dr. Hook	Horton, Johnny	Moore, Bob	Shannon, Del
Alexander, Arthur	Drake, Pete	Houston, David	Nelson, Willie	Shepard, Jean
Ames, Ed	Draper, Rusty	Husky, Ferlin	Nelson, Ricky	Shore, Dinah
Anderson, Bill	Drusky, Roy	Ifield, Frank	Neon Philharmonic	Simon, Joe
Anderson, Lynn	Dudley, Dave	Inman, Autry	Newbeats	Sinatra, Nancy
Anthony, Ray	Dylan, Bob	Ives, Burl	Newbury, Micky	Smith, Cal
Apollo 100	Eden, Barbara	Jackson, Stonewall	Newton-John, Olivia	Smith, Sammie
Arnold, Eddy	Elledge, Jimmy	Jackson, Wanda	Nitty Gritty Dirt Band	Snow, Hank
Atkins, Chet	England Dan & John Ford	The James Gang	North, Freddie	Spears, Billie Jo
Baez, Joan	Coley	James, Sonny	O'Dell, Kenny	Stampley, Joe
Bare, Bobby	Eubanks, Jack	Jennings, Waylon	Orbison, Roy	Starr, Kenny
Barefoot Jerry	Everly Brothers	Johnson, Michael	Osmond, Marie	Starr, Ringo
Blanchard, Jack & Misty	Fairchild, Barbara	Jones, George	Owens, Buck	Statler Brothers
Blorgan	Fargo, Donna	Kansas	Ozark Mountain Daredevils	Stevens, Ray
Boone, Pat	Feller, Dick	Kendalls	Parton, Dolly	Stewart, Red
Bradley, Owen	Fender, Freddy	Kerr, Anita	Perkins, Carl	Swan, Billy
Bradshaw, Terry	Flatt, Lester & Earl Scruggs	King, Claude	Pierce, Webb	Tex, Joe
Brewer, Teresa	Flood, Dick	King, Pee Wee	Pozo-Seco Singers	Thomas, B.J.
Brown, James	Fogelberg, Dan	Knight, Robert	Presley, Elvis	Thompson, Hank
Brown, Jim Ed	Foley, Red	Knox, Buddy	Preston, Johnny	Thompson, Sue
Browns	Forbert, Steve	Kristofferson, Kris	Price, Ray	Thundercloud, Billy
Buffett, Jimmy	Ford, "Tennessee" Ernie	Lanson, Snooky	Pride, Charley	Toby, Beau
Burnette, Johnny	Francis, Connie	Lee, Brenda	Prysock, Arthur	Tucker, Tanya
Burns, George	Frazier, Dallas	Lee, Dickey	Pursell, Bill	Tune Weavers
Butler, Carl	Frizzell, Lefty	Lewis, Jerry Lee	Rabbitt, Eddie	Twitty, Conway
Byrds	Gatlin, Larry	Lightfoot, Gordon	Rainwater, Marvin	Van Dyke, Leroy
Cale, J.J.	Gayle, Crystal	Lobo	Randolph, Boots	Vaughn, Billy
Cargill, Henson	Gene & Debbe	Locklin, Hank	Ray, Johnny	Vinton, Bobby
Cash, Johnny	Gibson, Don	Loggins, Dave	Raye, Susan	Vincent, Gene
Cash, Tommy	Gilley, Mickey	Loggins and Messina	Reed, Jerry	Velvet, Jimmy
Cherry, Don	Glaser Brothers (Tompall)	Loudermilk, John D.	Reeves, Jim	Wagoner, Porter
Clark, Roy	Goldsboro, Bobby	Luman, Bob	Paul Revere and the Raiders	Walker, Billy
Cline, Patsy	Gore, Leslie	Lynn, Loretta	Rich, Charlie	Wallace, Jerry
Colter, Jessi	Grammer, Billy	Mack, Warner	Riley, Jeannie C.	Ward, Dale
Como, Perry	Grand Funk Railroad	Maddox, Johnny	Ritter, Tex	Wells, Kitty
Cotton, Gene	Graves, Billy	Maggard, Cledus	Robbins, Marty	West, Dottie
Cotton, Lloyd & Christian	Gray, Dobie	Mandrell, Barbara	Roberts, Austin	Wheeler, Billy Edd
Craddock, Billy "Crash"	Greene, Jack	Mangione, Chuck	Rodriguez, Johnny	White, Tony Joe
Cramer, Floyd	Guitar, Bonnie	Martine, Layng	Rogers, Kenny	Whitman, Slim
Crescendos	Haggard, Merle	McCall, C.W.	Ronny and the Daytonas	Williams, Andy
Daniels, Charlie, Band	Hall, Tom T.	McCartney, Paul	Royal, Billy Joe	Williams, Hank
Davis, Mac	Hamilton, George, IV	McDowell, Ronnie	Russell, Bobby	Williams, Hank Jr.
Davis, Skeeter	Harden Trio	Medley, Bill	Ryles, John Wesley	Winter, Johnny and Edgar
Dean, Jimmy	Harpo, Slim	Miles, Garry	Sainte-Marie, Buffy	Wood, Del
Dean & Marc	Harris, Emmylou	Miller, Jody	Sawyer, Ray	Wynette, Tammy
Dickens, Little Jimmy	Hawkins, Hawkshaw	Miller, Roger	Scott, Jack	Yarrow, Peter
Dinning, Mark	Helms, Buddy	Milsap, Ronnie	Scott, Peggy and JoJo Benson	Young, Faron
Dixiebelles	Hilltoppers	Monkees	Seals and Crofts	Young, Neil
Donovan	Homer & Jethro	Montgomery, Melba	Seely, Jeannie	

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Studio Tracks

• Continued from page N-6

they're cutting here because they think the public will automatically assume it's going to be a country record."

What makes this especially paradoxical is the fact that the roster of celebrity artists who have cut non-country records in Nashville reads like a "Who's Who" of the pop music industry.

For instance: Foghat . . . Poussette-Dart Band . . . Paul McCartney & Wings . . . Bob Dylan . . . Sister Sledge . . . Joe Tex . . . Andy Williams . . . Leon Russell . . . Joe Simon . . . England Dan & John Ford Coley . . . the Little River Band . . . Nantucket . . . Grand Funk Railroad . . . Hotel . . . Edgar and Johnny Winter . . . the Byrds . . . Lobo . . . Carrie Lucas . . . Joan Baez . . . Elvis Presley . . . the Amazing Rhythm Aces . . . Toby Beau . . . Jimmy Buffett . . . Bill Medley . . . Olivia Newton-John . . . Michael Johnson . . . Twiggy . . . John Prine . . . the James Gang . . . Gordon Lightfoot . . . Leonard Cohen . . .

Get the picture?

That's why it's hard to understand why anyone would regard Nashville in strictly country terms, in light of what's popping up around the charts these days from local studios.

The Nashville chapter of NARAS recently compiled a statistical survey of local recording studios to determine the percentage of non-country sessions done here annually. The re-

sults are interesting: pop/disco/r&b sessions are on the rise and encroaching steadily on studio time once devoted to exclusively country projects.

Here's the breakdown . . . and remember that these figures reflect business conducted in a year not likely to be remembered kindly by the record industry.

First of all, though obviously the Nashville recording industry felt the shakedown caused by a generally unstable economic crisis in the music business, nonetheless the number of Nashville sessions dropped off by a relatively small percentage. There were 36,500 studio sessions in 1979 against 1978's total of 37,000.

Secondly, the actual number of non-country sessions was on the upswing:

1979	1978
42% Country	44% Country
34% Pop/Rock/R&B/Disco	32% Pop/Rock/R&B/Disco
13% Gospel	16% Gospel
11% Jingles	8% Jingles

Closer scrutinization of this survey shows that certain Nashville recording facilities such as Creative Workshop, Quadrasonic, Soundshop and Sound Lab, are doing more than 75% of their whole recording volume in pop business. Others, such as Woodland Sound Studios, Sound Emporium (formerly Jack Clement Recording Studios), Columbia, Music City Music Hall, Sound Stage, LSI and Audio Media Recorders, are splitting a



hefty percentage almost equally between country and non-country projects.

As befits one of the three major recording capitals of the music industry, Nashville studios take a back seat to no one. They are state of the art facilities with a wide variety of in-house technical equipment and instruments included in the basic studio rate.

Prospective clients can choose to cut their records in spacious studios with dual 24-track machines ready for multi-track link-up, or nestle in for a few weeks' worth of sessions in a cozier studio. They can select a Westlake room, or perhaps one designed by one of Nashville's own excellent studio design and consultant firms such as Valley Audio, Studio Supply, Audicon or The Company/John W. Gardner, Inc.

They can pick a studio situated in a lake-front house (Studio By The Pond) or one located on a full 28 acres of Nashville's scenic countryside (Bull Run Studios in nearby Ashland City).

If the occasion calls for on-location or live recording, they can call upon the crackerjack expertise of Fanta Sound, one of the most popular and experienced mobile recording facilities in the U.S.

Or, they might simply like to enjoy the atmosphere and convenience of one of the many studios right along Nashville's famous Music Row.

Though the Country Music Assn. has done a comprehensive job of publicizing the international growth and appeal of Nashville's country music industry, not as much attention, unfortunately, has been focused upon the city's blossoming efforts in other musical areas.

Recent years have seen a steady stream of talented, young rock-oriented musicians into Nashville. Once known for its celebrated "Nashville Sound," today's local music scene is peopled with creative and contemporary players bursting with fresh innovative ideas and capabilities.

Or, as someone once remarked, how are you gonna keep 'em down on the farm once they've seen Par-ee? Even country music is feeling their effect.

In fact, it's no secret that a number of Nashville's more accomplished studio sessionmen have been known to be spirited away to Los Angeles and New York to contribute their own special touches to albums there.

Nashville's neighbor to the south—Muscle Shoals—offers friendly competition with its distinctive rhythm and horn sections; and producers and musicians from both places visit back and forth regularly for various recording projects.

Nashville mastering facilities such as Masterfonics, Woodland, Columbia and Randy's Roost stay booked around the clock completing records for local and out-of-town clients who range from Melissa Manchester to Isaac Hayes and Dionne Warwick.

Ah, yes, as Bob Dylan once put it, the times they are a-changin'.

Of course, it wasn't always this way in Nashville. There was a time, long ago, when a record cut here would have had to come from one of only three or four recording studios, would have had to be sent elsewhere for its mastering . . . and you could lay a money bet on exactly which pickers had cut the tracks for the session.

The first studio to spring up on the local front was Castle Recording Laboratory, located in an old downtown hotel. Opened in 1945, it boasted a control room with a mixing console containing eight microphone positions and one output channel; a Scully disk lathe; a Presto disk lathe; and, eventually, an Ampex 200 tape recorder.

Modest beginnings for what was soon to explode into a multimillion-dollar recording industry.

Several million-sellers were cut in Castle's unassuming environment, including Hank Williams' "I Saw The Light" and "Kawliga," along with Red Foley's "Peace In The Valley" and "Chattanooga Shoe Shine Boy."

Shortly after Castle appeared on the scene, another studio showed up on the horizon: Brown Radio Productions. Brown is a revered name in Nashville recording annals, because its owners, Charles and Bill Brown, were responsible for bringing the Carter Family here to appear on the Eddy Arnold radio program—and the Carters brought along an unknown guitar player by the name of Chet Atkins.

It was in the Brown facility that RCA Records first began its legendary series of recordings under the guidance of producer Steve Sholes.

Along about this period, Nashville began making its influence felt musically with recordings such as Francis Craig's "Near You" (Nashville's first big pop hit), Red Foley's "Alabama Jubilee" and Ray Anthony's "Bunny Hop," which started a national dance craze. Other hit records coming out of Music City at that time included songs by Rex Allen, Billy Vaughn and the Hilltoppers and the Four Aces, among others.

Also active in the 1940s-early 1950s was Acuff-Rose Publishing, founded by Fred Rose and Roy Acuff back in 1943. Rose built a small home studio where he wrote many of his famous songs and worked with the legendary Hank Williams. Eventually this studio was merged with the main publishing company offices and upgraded to a more competitive facility.

A little later on, RCA opened the doors to its first wholly-owned studio, followed in 1952 by the entry of producer Owen Bradley onto the recording scene.

After several tries, Bradley succeeded with a studio he built in a residence on Music Row's 16th Avenue South. The first

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record cut there was Gene Vincent's "Be Bop A Lula." And it was rapidly followed by Marty Robbins' "A White Sport Coat," Johnny Cash's "Ring Of Fire," Sonny James' "Young Love," and Bobby Helms' "My Special Angel."

The now legendary "Quonset Hut" that Bradley constructed came about at the time when three-track recording was about to revolutionize the studio picture. It's believed that the Quonset Hut was the very first studio to use a live echo chamber and acoustical carpeting in Nashville—and it was here also that (quite by accident) fuzz-tone guitar was invented.

Supposedly an amplifier in the console went on the fritz during a Marty Robbins session and totally revamped the tone of musician Grady Martin's guitar. As the story goes, producer Don Law was fascinated by the unusual "fuzz" sound and decided to keep it on the tracks. The result was a hit record for Robbins titled "Don't Worry 'Bout Me."

In 1961, Memphis producer Sam Phillips opened his studio in Nashville next door to the old WSM radio studio. With then-engineer Billy Sherrill (later to become a well-known producer with Columbia Records) at the board, Phillips' facility churned out such hit records as "What'd I Say" by Jerry Lee Lewis and "Sittin' And Thinkin'" by Charlie Rich.

Three years later, the studio was sold to Monument Records and became the site for such hits of the day as Roy Orbison's "Pretty Woman."

After this, other studios started cropping up around town like notes on a musical lead sheet . . . Music City Recorders in 1962, Woodland Sound Studios in 1967, Jack Clement Recording Studios in 1970 . . . and today, this proliferation of Nashville recording rooms ranges well upwards of 60 active operations.

'It's believed that the Quonset Hut was the very first studio to use a live echo chamber and acoustical carpeting in Nashville—and it was here also that (quite by accident) fuzztone was invented. Supposedly an amplifier in the console went on the fritz during a Marty Robbins session. . .'

As the town grew, so also did its roster of musicians. Sections began drifting in from Memphis to the west, bringing with them grit, funk and enough r&b roots to revolutionize the traditional country sound. Musicians who had devoted their talents to creating hits for Elvis Presley, Jerry Lee Lewis, Aretha Franklin, Rufus Thomas, Charlie Rich and Carl Perkins packed their bags and headed into Nashville because they felt a musical energy that was undeniable.

Today, this same musical energy is very much a part of Nashville's new directions in music. The winds of change have been blowing for some time, and the thriving studio scenario reflects this super-charged enthusiasm and diversity.

Though Nashville is indisputably proud of its country heritage, the days when its musical denizens staunchly asserted their hope that the city remain forever country have passed. They have been replaced by a more forward-thinking populace that wants to get on with the business at hand; namely, making Nashville an established music center known equally for its creative efforts in the jazz, pop and rock field.

Says one musician firmly, "I don't care what kind of music I play as long as it doesn't have to be labeled in advance!"

There are local Cassandras who decry the fact that perhaps everyone will discover the advantages of recording in Nashville and overrun the town. While this seems unlikely, it is true that the temperate climate, low cost of living, reasonable rates for studios and the lush Tennessee Valley scenery do constitute an attractive lure for clients tired of more pressurized recording environments. For if there's one thing that Nashville is definitely NOT, it's high-pressured.

Another major factor in Nashville's recording growth is its ideal central location midway between the metropolises of New York and Los Angeles. There are several large recording-related firms now headquartered here, who cite the city's geographic location as a primary reason for location.

Among these are the Swiss tape machine and mixing console company, Studer Revox; Harrison Systems, an international recording console manufacturer; and Allison Research, which designs and distributes automation programmers and various signal-processing equipment.

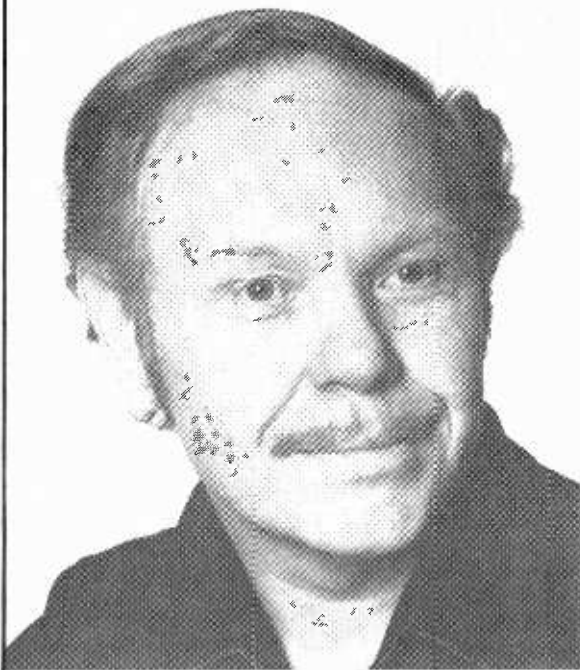
Studio Instrument Rentals keeps a thriving volume of business going in Nashville, while one of the U.S.'s biggest sound touring operations is based here—Carlo Sound. Carlo annually handles live performance sound tech for acts such as the Little River Band, Poco and the Ozark Mountain Daredevils.

Another constantly-in-demand recording facility is Johnny Rosen's Fanta Sound. This decade-old operation keeps its 40-ft. custom tractor-trailer recording rig on the road nearly 52 weeks a year, recording artists from Jackson Browne and the Rolling Stones right through to the New York Philharmonic.

With automation, digital and video changing the face of recording, Nashville is constantly upgrading to meet the challenge of multi-track and multi-vista'd studio work. But although it has a way to go before it is universally regarded as a major pop recording center, Nashville now sits ready with a wealth of studio facilities and equipment to take on any occasion—and any project.

Billboard

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Acuff Rose	24-track, MCI	385-3031
Audio Media Recorders	24-track, Harrison	327-9301
Beaverwood Studio	8-track, Teac	824-2820
Benson Studios	24-track, MCI	256-1763
Bradley's Barn	24-track, API	244-1060
Bull Run Studio of Nashville	24-track, Sound Workshop	254-6538
Cedarwood Sound Studio	16-track, Suburban Sound, Inc. (Custom)	255-6535
Celebration	16-track, Custom	327-4040
Cinderella	24-track, Flickinger	865-0891
Columbia Recording Studio	24-track, Sphere; two 24-track, CBS (Custom)	259-4321
Creative Workshop	24-track, Sphere; Eclipse	385-0670
Doc's Place	24-track, MCI	822-0290
Fanta Sound	24-track, Sphere; Model-A (Mobile)	327-1731
Fireside	24-track, MCI	327-1150
Glaser	24-track, MCI	327-0005
Groundstar Laboratory (Ronnie Milsap-Private)	24-track, Sphere; Eclipse-C	256-7575
Gusto	16-track, MCI	865-5986
Hilltop	24-track, Custom	865-5272
Jack's Tracks	24-track, Quad 8	385-2555
LSI	24-track, Harrison	327-4565
Music City Recorders	16-track, MCI	327-4927
Music City Music Hall	24-track, Neve	244-1060
Music Mill	16-track, Sphere	254-5925
Nashville Studio Theatre	24-track, Flick / with mobile	242-1650
Nugget	24-track, Harrison	242-1650
Pete's Place	24-track, MCI	327-3211
Quad	24-track, MCI	327-4568
Richey House	24-track, Harrison	327-2580
Shelby Singleton Studio	16-track, Custom	385-1960
Sound Emporium (formerly Jack Clement Rec'd)	24-track, Harrison	383-1982
Sound Lab	24-track, Flickinger	327-4744
Sound Shop	24-track, MCI	244-4149
Sound Stage	24-track, Neve; 24-track, MCI	256-2676
Sound Studio	24-track, MCI	320-1021
Sound Track	24-track, MCI	297-2239
Studio By The Pond	24-track, MCI	824-2311
Superior Sound	16-track, MCI	824-5141
Toy Box (Tom T. Hall-Private)	16-track, MCI	373-5221
Waxworks	24-track, Neotek-28	297-7522
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Woodland	24-track, Neve	227-5027
Young-Un	24-track, Sphere Eclipse	244-5656



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Flourishing Formats

• Continued from page N-18

dience—which wasn't all that country." Thus, the station programmed mainly MOR in the daytime and country at night. According to Kelly, this mixture didn't work to anyone's complete satisfaction.

The changeover was gradual, unpublicized, and unaccompanied by changes in personnel. "We didn't announce it," says Kelly, "we just let it happen." She adds that there were more calls from listeners applauding the switch than from those deploring it.

"It's to our advantage to be a 24-hour format," Kelly notes. "Artists used to visit the station only at night—now they can come here anytime. All the trades want us to report to them since we've switched."

Rick Harris, program director of WKQB-FM, says that Nashville has a lot of musical tastes to satisfy. "Pop/rock does extremely well here and black music even better. Country and beautiful music do well, too." WKQB has been AOR formatted for the past year. Before that, the Billboard-owned station featured soft rock programming.

"We play country/pop crossovers," Harris reports, "but Nashvillians aren't as active in country music as you would think. You can bring in a major country act for a concert and sell very few tickets, while a rock act will be a sellout."

Harris says that a lot of rock artists visit the station. "Nashville," he observes, "is a lot like a mini-Hollywood. It's great."

As program director for both WSIX-AM and FM, Gerry House keeps watch over a broad spectrum of music. The FM side has long been a mainstay of modern country music; the AM side has programmed adult contemporary for the past year and a half.

House says the switch to adult contemporary from MOR resulted in "one of the biggest ratings jumps in local radio" during the most recent survey. "We researched all our oldies," he says, "and just kept those that reflected listener appeal." He predicts that music—regardless of its type—will play less and less a part in AM programming as information and personalities become more important.

To House, there is something special about overseeing a Nashville-based station. "There's an excitement about knowing the people whose records you're playing." He complains, though, that there is less than adequate service from the record labels but that the situation is slowly improving.

"Within the last two years," House says, "the Nashville market has finally become competitive. Each station is good at what it does."

ED MORRIS

Billboard

Nashville Hotels Music Industry Favorites

Capitol Park Inn	400 5th Ave. N.	(615) 254-1651
Close Quarters Hotel	913 20th Ave. S.	327-1115
Hall of Fame Motor In	1407 Division	242-1631
Hilton Airport Inn	1 International Plaza	361-7666
Holiday Inn—West End	1800 West End Ave.	329-3711
Holiday Inn—Vanderbilt	2613 West End Ave.	327-4707
Hyatt Regency	623 Union	259-1234
Key Motor Inn	710 James Robertson Pkwy.	254-1921
Maxwell House Hotel	2025 Metro Center Blvd.	259-4343
Opryland Hotel	2800 Opryland Dr.	889-1000
Quality Inn Parkway	1-65 James Robertson Pkwy.	244-6050
Radisson Plaza Hotel	4th & Union	244-8200
Ramada Inn—Capitol Hill	840 James Robertson Pkwy.	244-6130
Rodeway Inn	2600 Music Valley Dr.	889-8235
Sheraton-Nashville Motel	920 Broadway	244-0150
Spence Manor	11 Music Square East	259-4400
Travel Lodge Motel	800 James Robertson Pkwy.	244-2630
Tudor Inn	James Robertson Pkwy.	244-8970

Labels Boom

• Continued from page N-28

ords," states Shults. "The producers and artists will be coming out of the studios with smash hits which will not only prove successful for the industry here, but will attract additional creative forces."

"There's a great camaraderie among the industry people in Nashville because we're all the underdogs," says Blackburn. "We all want Nashville to grow and prosper, and I think that is happening now."

On the horizon for Nashville is an increase of movie and television exposure for artists and writers. The state of Tennessee has established a film commission, and tv production companies are looking to Nashville as a new, comprehensive media market. The labels are also aware of the future of increased home entertainment such as videocassettes and videodisks.

While some may say that Nashville is several years behind New York and Los Angeles as a recording center, with the rate of this city's progress, it may some day overtake those cities just with its positive attitude alone.

MIKE HYLAND

Billboard



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LIQUOR LICENSE NIXED

Electric Circus In N.Y. Loses Appeal

By RADCLIFFE JOE

NEW YORK—In the second action of its kind in less than two months, the New York State Liquor Authority has succeeded in getting a State Appellate Court judge to uphold a move to strip the Electric Circus disco here of its liquor license.

The club's owners have appealed the decision, and the State Supreme Court, while not setting a date for a hearing, has put the matter on its priority list.

Last February the Liquor Authority succeeded in lifting the license of Studio 54, a move which, coupled with the jailing of the club's owners on a tax evasion conviction, eventually resulted in its closing.

Studio 54 recently changed owners at an estimated cost of \$5 million, and is expected to be back in business in the near future (Billboard, April 12, 1980).

Community pressure has long been the bane of the Electric Circus. Even before the club opened in 1978 at least one state senator and a city councilwoman rallied around community groups protesting the opening of the room in a residential neighborhood on Fifth Ave. just north of the trendy West Village.

A church leader and a school official also supported the argument that establishment of the club would result in traffic congestion, noise pollution, loitering, and the attraction of undesirables to the neighbor-

hood, thereby driving away residents.

The Liquor Authority has also been uneasy about the source of funding of the club which was created at an estimated cost of more than \$1 million.

A truce of sorts was reached in December 1978, when the club's owners apparently convinced the Liquor Authority that its money was not tainted, and that they would involve themselves in some community programs as an act of appeasement to the disgruntled residents. Their efforts were obviously insufficient.

The grounds on which the Liquor Authority finally managed to convince the Appellate Court that the club's liquor license should be revoked were essentially the same charges on which the case was argued originally.

According to Lawrence Gedda, chief executive officer of the Liquor Authority, the commission's argument was that the club location in a residential neighborhood and the lack of adequate parking facilities could result in a disruption of the neighborhood.

The Liquor Authority also expressed concern about the alleged "lack of experience among the owners in running a high volume liquor operation."

The Electric Circus recently announced it was incorporating a rock/new wave programming into its format.

The club had retained promoter Gene Oueval to put together a list of live acts which included Squirrels, Pandora's Box, Ronnie & the Jitters, Phillip Darrow, Student Teachers, the Front & Meat, Brenda & the Real Tones, Stilletos, Second Thoughts & Others.

Should the State Supreme Court uphold the revocation of the room's license, it could affect plans for its future.

Meanwhile, in the continuing saga of Studio 54, the closed club was last week the target of a vengeful hoaxer who ran an advertisement in The New York Times claiming that the club's bar, restaurant and lighting equipment would be sold at auction. The hoaxer named a time, terms of the auction and the name of an auctioneer.

Disco

WOLLMAN IN CENTRAL PARK

N.Y. Rink Ties With Radio Plugs

NEW YORK—A disco environment tied to radio promotions is paying off for all concerned at the Wollman Rink here, the municipal ice and roller skating facility in Central Park that serves as a concert facility in the summertime.

"We're interested in featuring all sorts of music," explains rink operator Richard Wrigley, the Englishman who supervised the installation of four light and sound towers at the site.

"We've had a successful Jazz On Ice night with WRVR-FM and a night with Pink Floyd in conjunction with WPLJ-FM. We're doing a series with WKTU-FM next and we want to do something around a classical theme also. We're open to all sorts of suggestions from radio as well as record companies themselves."

Wrigley says the skate crowd first complained when he started adding Pink Floyd, Genesis and Led Zepelin last September, when the rink season begins.

"After all, I'm English, so I thought I should play them," he explains. "Besides some of the kids were bringing records in that category and asking us to play them. The result has been that now 'The Wall' is our most requested album." Wrig-

ley adds that the playlist includes a bit of everything, except on those nights when radio personalities play special sets, such as the jazz program.

"We get a mixed crowd here," he adds. "And we feel that we've educated them to something different than what they're accustomed to hearing."

One of the problems Wrigley had to overcome was noise complaints from neighbors on nearby Fifth Ave., since the 30,000 square foot rink is an outdoor facility. The Dr Pepper Festival, which takes over the site in the summer months, stages its concerts in the early evening to avoid noise complaints, but Wrigley's crowd skates until midnight.

Wrigley solved this by perching his 18-inch Bulldog bass woofers atop poles on the edge of the rink and aiming them down at the center of the rink. His mid-range and high range speakers, also Bulldogs, are mounted closer to the ground.

"We also don't play at the volume the concerts maintain," he adds.

Artists such as Gloria Gaynor, Kool & the Gang, Parliament/Funkadelic and others have made personal appearances in connection with events at the rink, and Wrigley encourages others to visit.

"That's how I got the Pink Floyd night together," he says. "The band came by with their families for a night of skating, and I called WPLJ after that and sold them on the idea."

His lighting setup "is more theat-

rical than strictly disco," he points out, a happenstance born of necessity. For one thing the site is outdoors, for another he feels the focus should be on the audience, not on special effects that could also be a safety hazard to the swiftly moving skaters.

"We use BASH theatrical lights, Par 64s, and Theatre Technique Inc. dimmers and controls," he says. "It's basically concert lighting, a series of 1,000 watt spots."

Wrigley uses Technique turntables and Peavey amps, and employs an all-female DJ lineup.

"We didn't plan it that way," he says. "it just happened. Of course when we have the radio specials, the DJs from the stations usually take over."

The next special at the rink is set for May 17 when Home Box Office will be taping a Roller Skating Carnival for its cable television customers.

"We're hoping to get some top acts for that occasion," he says, "but we can't announce anything yet."

Disco Mix

By BARRY LEDERER

NEW YORK—With "Pop Pop Shoo Wah" by Erotic Drum Band climbing steadily on the disco charts, this current 12-inch 33½ disco disk will be reinforced with the release of the group's first album on Prism Records. The title of the Erotic Drum Band's LP and main cut is "Touch Me Where It's Hot" mixed by New York deejay Richie Rivera. "Touch Me Where It's Hot" leans more towards rock, and Eurodisco. It embodies a strident energy that continues from beginning to end. The other selections "Dance In Your Pants" and "Everybody Get Dancin'" could use some more punch but will receive play. The label's acquisition of talented Dee Joseph to hold some of the executive reins, has given new direction to the label and added impetus to its releases.

One of the more accomplished musicians in the field is drummer Jimmy Maelen. His work on numerous LPs as a performer has been excellent. He is now on his own with his first LP "Beats Workin'" from Pavillion. As a Rolling Stones fan, his updated version of "Sympathy For The Devil" brings back good memories. Not only has he brought a fresh view to this classic, he has added his own interpretation which is less harsh, more melodic, and with a haunting break that is a welcome surprise. Not to be overlooked is "Squeeze Play" and a beautiful ballad "If It Wasn't For You." Artist Maelen co-produced his first effort with John Luongo and Mike Barbiero.

Medleys of groups past and present as well as musical montages of previous years' hits seem to be the new rage. Disconet is partly responsible for this interest as it has featured this concept on several of its programs. Volume Three Program Six contains a 1979 compilation titled "No More Medleys (Enough Is Enough)." While the title might be appropriate, it seems the producers tried too hard. Put together by John Matarazzo and Mike Arato, the segues from one cut to another are not always in top form. Too many songs are included and the listener is in and out of one before getting to enjoy the music. However credit must be given for the attempt and the labor behind it.

From the same program is a more distinguished and well-balanced medley from Bill Motley and Trip Ringwald. Using the 1950s and 1960s as a retrospective their crafty edits and seques provide a good balance. In the 1979 medley, the right tunes have been chosen, and the production has been kept slick, tight and listenable.

From Atlantic Records, and in a rock vein is
(Continued on page 42)

Disco Console For 'Price' Show Prize

NEW YORK—Farralane is pushing its new model 2001 disco console on "The Price Is Right" game show on CBS-TV.

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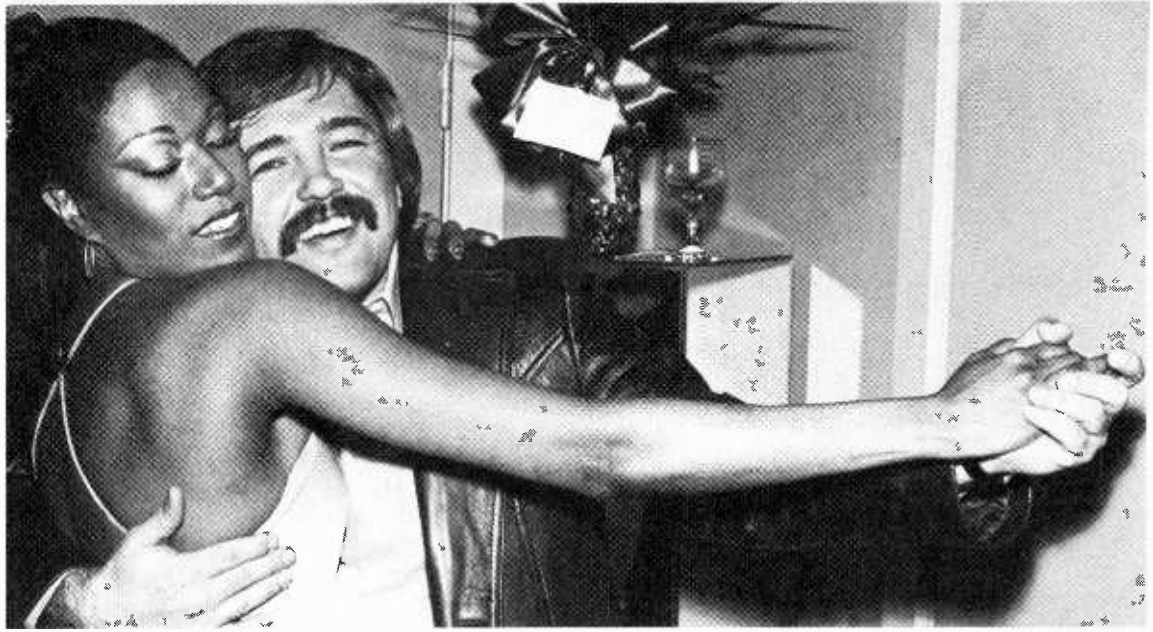
Disco

Sparkles Sparkles?

NEW YORK—Sparkles, the newest discotheque in Latham, N.Y., is a 600-capacity room offering a mix of live entertainment and recorded music ranging from conventional disco to rock and big band sounds.

The room, modeled out of an old movie theatre, is owned by Jane Schnall. Its sound system was designed and installed by Shelton Lindsay and Richard Carson of Rock City Sound. Lights were designed by John Lord of Bange Engineering.

The sound system features Technics turntables, Gauss JB, Bose and Dahlquist speakers, Crown amplifiers, Pioneer reel-to-reel recorders, DBX Boom Box and Range expander, and an equalizer by Ashley Unlimited.



DANCE TIME—Motown Records exec Mike Lushka demonstrates a new dance step with artist Bonnie Pointer during a more relaxed period at Billboard's recent Disco Forum in Los Angeles.

KSFX Polling S.F. Spinners

SAN FRANCISCO—KSFX-FM, the disco-oriented Top 40 station here, has begun polling local club spinners to add to its research into sales at area record stores.

Jim Smith, the station's program director, says that the research is in the testing stage; its success hinges on full cooperation from area DJs. At present between 30 and 50 DJs are responding. Some, but not all, are in the Bay Area Disco DJ Assn., which last week finalized its merger with the Western Assn. of Rock Disk Jockeys (Billboard, April 19).

KSFX was an all-disco station in 1975 (dubbing itself Disco '75), but then eased away from the format until going all-disco again in mid-1978. Faced with declining ratings in mid-1979, it again broadened its musical base, to the point it now includes hits by the Eagles and Dr. Hook as well as dance floor favorites.

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Disco the Subject In Mad Magazine

NEW YORK—It had to happen. Mad magazine, the satirical national publication dedicated to spoofing just about everything in the news, has released a special issue devoted entirely to disco.

The magazine is a 34-page effort which pokes fun at disco owners, disco magazines, disco music, disco dancing, CBS' "60 Minutes," with an article titled, "Six Minutes Looks At The Disco Business," and a night at a disco.

THE DISCO SOURCE

DOWNSTAIRS RECORDS

HOT & NEW

12" — Keep It Hot/ Cheryl Lynn; Watergate Blues/ Heath Bros.; Hollywood 10/ Orion; Lior Dance/ Hiroshima; Boogie Beat/ Uno; In The Forest/ Baby-O; Don't Tell Me, Tell Her/ Odyssey; Any Love/ Rufus; 87 Medley/ Freddie James; Overnight Sensation/ Jerry Knight.

LP's — You'll Never Know/ Rodney Franklin; Glow Of Love/ Change; Hoochie Coochie/ D.D. Sound; Fear/ Easy Going; Mystic Merlin. Sweet Sensation/ Stephanie Mills; Movin' On/ Machine; Edwin Starr; Kumano; Tramppe; Kwick; Sea Cruise; Selector; Specials.

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APRIL 26, 1980 BILLBOARD

Sound/Video Business

Cetec Gauss Big In East Europe

• Continued from page 4

corded music cassettes, including a large amount of American music. For example, Prasa-Tonpress in Poland duplicates music by the Beatles, Procol Harum, Jethro Tull and Paul McCartney & Wings, Fujii points out.

In Yugoslavia Jugoton runs off tapes for artists on British Decca, EMI and RCA; the PGP label is a licensee for Polydor, Philips, A&M and Pye Ariola and the RTV Ljubljana firm handles United Artists and Chrysalis; Suzy Records handles CBS and WEA acts and Diskton handles Motown talent.

The Czech installation at Gramofone Zavodny is Cetec's newest penetration into Eastern Europe. The company is one of the biggest record

pressing companies in Eastern Europe, Fujii points out, and is new to tape duplicating. Its equipment is scheduled for installation this month.

Cetec's London office will send one representative to help with the installation and provide equipment training to the Czech technicians.

Cetec Gauss and its Eastern European customers work their deals via an irrevocable letter of credit. The client opens a letter of credit at its bank which forwards the document to an associate bank in the U.S. This document states what equipment is being purchased and the amount to be paid. When the U.S. bank receives the letter, Cetec ships the equipment and the funds are transferred from the European bank to

the American bank. Cetec then presents its shipping papers to the U.S. bank and the funds are released. The customer pays all shipping costs, plus insurance and duty taxes.

Although the Cetec factory in Sun Valley, Calif., has played host to representatives from Poland and Yugoslavia, the firm's London showroom is available for business calls.

Cetec claims it has more than 50 installations in Western Europe. Here are some of the clients:

Germany—EMI Electrola, Cologne; ITP, Berlin; Magna, Berlin; Alcopon, Hamburg; Rose & Holliet, Hanover; Casseton, outside Munich; Interpress, outside Frankfurt; Polyband, Munich; Record Services, outside Cologne; Sonopress, north of Dusseldorf and Telesnic, outside Frankfurt.

Holland—CBS; Sweden—AB Europa Films; U.K.—Decca, EMI, CBS, Tape Duplicating Co., Immediate Sound Services, Linguaphone, Fraser-Peacock; Scotland—Grampian Records.

In addition, Fujii points to installations in Spain, Italy, Norway, Denmark and Finland.

A new area for the company overseas is helping clients put together a tape factory package. Cetec will get loading and labeling and packaging machines for someone in addition to selling its own duplicating systems. Notes Fujii: "We do this as a service. If a company is having difficulty getting all the components we can help put the package together although we're not agents for these other manufacturers."

Of his Eastern European customers, Fujii has only been to installations in Hungary and Yugoslavia. And he finds the East Europeans welcome his visits and the opportunity to learn what's new in the American tape duplicating industry.



NEW ENTRANTS—Among new products from Sony's spring product introductions are, above, the PS-75 direct-drive turntable and, below, the TC-K65 stereo cassette tape deck. The turntable features the firm's Biotracer tone-arm with microprocessor control of all vertical as well as horizontal functions for a suggested list of \$500, while the tape deck's Random Music Selector (RMS) can be programmed for up to 16 selections, including repeats, in any order and will find and play each for the user. Suggested list is \$500.



Easy Access: Mort Fujii, Cetec Gauss' president, checks the underside of a Series 1200 tape duplicating master, several of which are finding their way into Eastern Europe.

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Home VTR Sales Rise 45% Over '79

WASHINGTON, D.C.—Home videotape recorder sales amounted to 62,704 units in March, a gain of 45.4% over 43,135 units sold in March 1979, according to recent figures compiled by the Marketing Services Department of the Electronics Industries Assn.'s Consumer Electronics Group.

Home VTR sales to dealers in the first quarter of 1980 (13 weeks) increased to 158,124 units, up 59.2% over 99,346 units sold in the same interval a year ago.

60,000 MAY ATTEND

Chicago's Summer CES Looms As Largest Ever

LOS ANGELES—The summer Consumer Electronics Show, slated for June 15-18 at Chicago's McCormick Place, will be, reportedly, the largest summer CES ever held.

The show, sponsored and produced by the Electronic Industries Assn.'s Consumer Electronics Group, will expand into a new area of McCormick Place and will feature some 900 exhibitors utilizing more than 550,000 net square feet. Some 60,000 attendees are expected.

Three major sites—McCormick Place, adjacent McCormick Inn and the nearby Pick Congress Hotel—will again be utilized.

Twelve hours of retail-oriented CES conferences, workshops and seminars will be presented for attendees.

According to William T. Glasgow, vice president of CES, a prime new exhibit area on the Mall level of McCormick Place is available for first time use at the Show. This area will feature some 40 car stereo exhibits in its 50,000 net square feet, an area that was formerly an open vehicular area.

It's expected that CES will feature some 700 open area exhibits utilizing 400,000 net square feet on the concourse, mall and lobby levels of McCormick Place. There will also be 40 audio demonstration rooms on the lobby level at this location.

McCormick Inn will be devoted exclusively to audio components exhibits, as in the past, and houses 75

audio demonstration rooms. The Pick Congress Hotel is reserved for special interest, selective distribution audio component exhibits and has 150 audio demonstration rooms and suites.

There will also be a CES hardware/software cross merchandising exhibit, co-sponsored by EIA/CEG and the National Assn. of Recording Merchandisers, to showcase effective ways to merchandise audio equipment and records/tapes.

An estimated 5,000 overseas visitors will have access to the CES International Visitors Center with its bilingual staff.

MagnaVision Into Eight New Markets

FT. WAYNE, Ind.—Magnavox is adding eight additional markets for its MagnaVision optical videodisk player.

This brings to 16 the total number of U.S. markets where the unit can be purchased. New markets to be added after May 1 are: St. Louis, Tampa, Denver, Detroit, Portland, Cincinnati, Kansas City and Knoxville.

They join Atlanta, Seattle, Dallas, Phoenix, Minneapolis/St. Paul, Pittsburgh, Buffalo and Cleveland.

MagnaVision is expected to be available in most major marketing areas of the country by the end of 1980, covering 65% of all television households, according to the firm.

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Clean Cut: Telarc Records producer Robert Woods oversees application of Threshold Stasis 1 power amplifiers as cutter-head drive electronics for the forthcoming Telarc release of Saint-Saens' Third Symphony. The mastering room at International Automated Media is the first to utilize the new amp, pictured atop the rack cabinet, right.

Threshold Amplifiers Into Pro Disk Mastering Field

By ALAN PENCHANSKY

CHICAGO—Audio power amplifiers manufactured by Sacramento, Calif.-based Threshold Corp. are going into disk mastering applications. Equipment by Threshold is primarily designed for the high-end home market.

Cleveland's Telarc Records, the leading U.S. digital audiophile label, is the first record company to master its albums with Threshold equipment. Threshold Stasis 1 power amps were selected as cutter-head drive electronics by Telarc.

Telarc albums are mastered at International Automated Media in Irvine, Calif. The first Telarc album mastered with Threshold electronics is the forthcoming release of the Saint-Saens "Organ" Symphony, a Philadelphia Orchestra performance.

Several other labels reportedly doing work at International Auto-

ated have begun using the Threshold equipment. There's also interest from two additional mastering labs, explains Rene Besne, Threshold vice president.

Threshold is not aggressively seeking to market its equipment to the professional disk mastering field, Besne indicates. However, the company hopes to exploit its association with the audiophile diskeries.

Besne claims Threshold's position at the "absolute leading edge of the art," is demonstrated in the Telarc choice of the Stasis 1 amps.

A single channel design unit, the amplifier is rated at 150 watts, and carries a \$3,500 list price. The units embody a number of highly advanced design properties and are intended for use by uncompromising home hi fi system owners.

Besne says special design properties of the Stasis 1 will go into a new amp line expected to be unveiled at the Summer CES. Stereo power amplifiers beginning at \$900 list are manufactured by Threshold.

Telarc president and chief engineer Jack Renner calls the Stasis 1 a "major advance" for the label, crediting its use with a smoother more natural sound and with allowing more information from the digital master tape to be transferred to disk. Threshold amps also are used by Telarc, along with ADS loudspeakers, in control room monitoring.

Upcoming consumer advertising, says Besne, will mention Telarc's selection of the Stasis 1.

According to Besne, several additional pieces of cutter room gear are being researched. One of these designs is for circuitry to handle the RIAA phono equalization, he explains.

Films To Videodisk In 6 Months: Exec

LAS VEGAS—Herb Schlosser, executive vice president of RCA, foresees newly released feature films being available on videodisk six months after theatrical release in order to take full advantage of initial promotional dollars.

Making his remarks before a television panel at the National Assn. of Broadcasters here, Schlosser also predicted the progression of software would be theatrical, videodisk and/or videocassette, pay television, network television and then syndication.

RECORDING STUDIO GROUP

SPARS Meets Soon In L.A.

By JIM McCULLAUGH

LOS ANGELES—SPARS, the young Society of Professional Audio Recording Studios, now up to 35 members, plans to hold its second convention in tandem with the upcoming May AES here May 6-9.

SPARS held its first series of meetings at the November AES in New York.

Meetings are at the Los Angeles Biltmore Hotel, two blocks from the Los Angeles Hilton, traditional site of the May AES, according to Joe Tarsia, chief of the Philadelphia and New York Sigma Sound Studios operations, and also president of SPARS.

A SPARS board meeting takes place Saturday, May 3, at the Biltmore, beginning at 3 p.m. The next day, at 9 a.m., is a SPARS general membership meeting.

Monday will feature a day of seminars, emphasizes Tarsia.

Seminars include:

- "Concept To Gold," where studio owners with engineering roots will relate their philosophies and methods in building a successful audio recording business.

- "Basic Business Of Recording Studios" will encompass legal, accounting, financial, insurance aspects, management and client relations.

- "Tape To Disk ... The Problems" features disk mastering experts discussing the problems of transferring master tape to disk and what mastering studios expect from audio recording studios.

- "Video And Its Impact On The Audio Recording Industry" will discuss the impact video will make on the audio recording business.

- "Economy" will feature John McDevitt, a 3M economist discussing the recording studio business.

- "Recording Studio Design And Acoustics" will feature acousticians relating their philosophies and room design considerations.

Among seminar speakers are Mack Emerman, Tom Dowd, Wally Heider, Kent Duncan, Phil Ramone, Tom Hidley and John Storyk.

That evening will also feature a SPARS private cocktail reception for members, prospective members and manufacturers representatives.

Other key elements of the SPARS

convention includes an in-depth tour of three SPARS facilities Tuesday, May 6, including Motown/Hitsville, Filmways/Heider and Record Plant; and a private equipment showing at AES for SPARS members, scheduled for Wednesday, May 7, from 7 p.m. to 10 p.m.

One of the areas to be discussed, according to Tarsia, during the SPARS convention, is the possibility of opening up the group to wider membership.

The \$2,000 dues to join has led

some smaller studio operations to claim that SPARS is an "elitist" group, consisting of primarily major 24-track recording complexes.

Tarsia maintains that the intent of SPARS is to open the lines of communication between studios as well as manufacturers and maintain a certain high level of professional excellence. It is the first major attempt at a recording studio trade association.

SPARS is also eyeing a video-oriented recording studio conference for June in New York.



MONITORING GIFTS—Middle Tennessee State Univ. class instructor Chris Haseleu, right, chats with students, from left, Elaine Mabee, Jeff Pack and Betsy Zion, about a newly arrived pair of JEL 4313 control monitors. The Northridge, Calif., speaker firm donated the control monitors to the institution's recording industry management program. The school's four-year degree includes courses in record merchandising, music industry law and audio engineering.

Ampex Awards To McKeown & Konk In U.K.

LONDON — Leslie McKeown, one-time lead singer with the Bay City Rollers but now a solo performer, and the production team of Konk Recording Studio here, owned by the Kinks, are the latest recipients of the Ampex international Golden Reel award.

Presentations were made here for McKeown's first solo album, "All Washed Up," which went gold in Japan, and which is soon on release in the U.S. and U.K.

Winners of the Golden Reels, made for product mastered and mixed on Ampex professional tape, nominate a non-profit charity to which Ampex donates \$1,000, and McKewon named the Muscular Dystrophy Group.

Previous winners in the U.S. include the Bee Gees, Blondie, Bob Dylan, Billy Joel, Kiss and Roberta Flack. First award outside the U.S. went to Abba and the studio production team at Polar Studio in Stockholm, for the "Voulez-Vous" album. McKeown is the first U.K.-based recipient.

Ampex claims the Golden Reel is the only recording industry award to honor all the talent behind a hit recording. In adapting its program for international markets, Ampex is using the RIAA gold standard of a million units for a single and 500,000 for an album as a basic guide.

CAMEO To Powwow In L.A. May 7

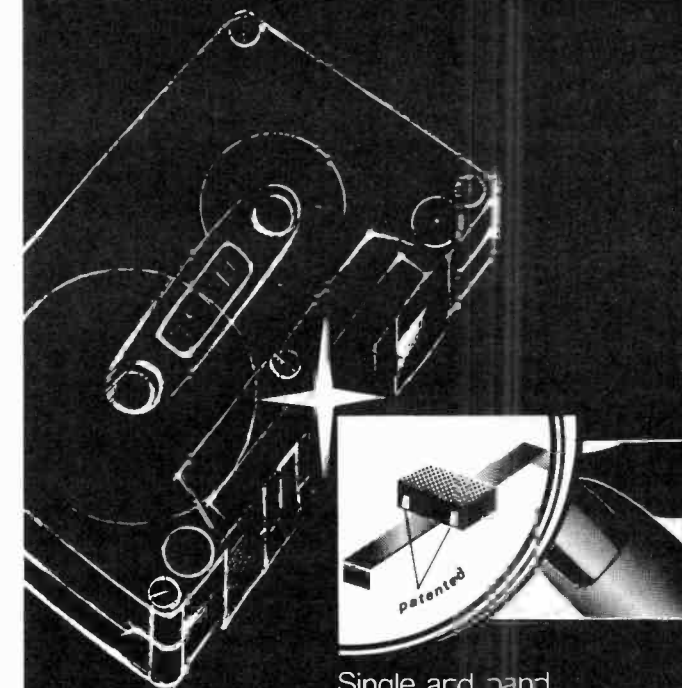
LOS ANGELES—CAMEO, the Creative Audio & Music Electronics Organization, is scheduled to have a meeting May 7 at the Biltmore Hotel here, during the AES convention.

The no admission charge meeting, according to CAMEO president Larry Blakely, will be open to members and non-members alike. Meeting room will be posted the day of the meeting, slated to begin at 8:30 a.m.

It's expected that Joe Tarsia, president of the Sigma Sound Studios complex and head of SPARS, the Society of Professional Audio Recording Studios, will speak to CAMEO members.

In Addition, Blakely will update attendees about the progress CAMEO has made in the past 12 months as well as outline upcoming programs. The most recent major CAMEO achievement was the publishing of a dictionary of creative audio terms.

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Kinks Vidtape From Time-Life

• Continued from page 3

musical history of the famed English group.

Peisinger says the Kinks release will benefit from a number of advertising and promotional approaches that will attempt to reach both general VTR ownership and Kinks "cult fans" who own VTR units. He adds that joint promotions with Arista are also in the works.

As for the company's retail thrust, Peisinger declares, "We won't limit ourselves to any one retail area, but will include record retailers, book and gift shops, among other possibilities, as part of our retail mix."

Down the road, Peisinger anticipates the mass marketing of Time-Life Video's more "esoteric" products, such as the company's rights to BBC-TV programming (more than

7,000 hours' worth a year) and educational and instruction material.

Time-Life Video's videodisk plans remain unsettled. "We'll certainly be a participant," Peisinger asserts, "but we've made no deals yet. One of my projects is to research and search out our options."

Time-Life Video also has access to Home Box Office cable television fare, including music and variety programming and has, in fact, made "pre-buys" of HBO projects assur-

ing it videotapes rights even before projects go before the cameras.

The company also has a production deal with 20th Century-Fox under which 20th gets theatrical rights to feature films, while it obtains videotape rights.

Interestingly, Time-Life Video had hoped to market a videotape performance by Blondie, but the deal fell through. The Blondie tape, made by Chrysalis Records, has yet to surface at retail in the U.S.

U.K. Firm Markets First Major Artist Vidcassette

LONDON—The first commercial videocassette of a major British artist in concert has been launched by enterprising U.K. independent, Beggar's Banquet. It features Gary Numan in a Hammersmith Odeon concert from last autumn, and is available by mail-order in all formats: VHS, Betamax, U-Matic and VCL.

The project was made possible by an agreement between Beggar's Banquet, its U.K. licensee WEA, director Derek Brubidge of Zoetrope and Numan himself.

The decision to use mail-order was taken primarily for cost reasons. Says Beggar's Banquet director Martin Mills, "We feel our first duty is to Numan fans, to keep the price as much within their reach as possible, and this way we don't have to build in either a retail or a distribution margin.

"The cassette has already generated a lot of media interest, and Gary has a new single out soon, tentatively titled 'We Are Glass,' so I don't think there will be any problem in advertising the availability of the thing."

Mills says his company is testing the water; he has no idea what sort of sales can be expected, particularly since Numan fans, mostly teenagers, hardly fit the profile of video hardware owners.

However, the retail price of \$40 for VHS and Betamax versions is well below typical U.K. videocassette cost. U-matic and VCL price is a more normal \$60.

Mills also draws a parallel with his own previous experience of quad at retail level, when quad enthusiasts bought software simply because it was all that was available. The only other record company-originated video program on the U.K. market is Chrysalis' Blondie "Eat To The Beat" cassette which for the next three months will be available only to the minority of Betamax owners, thanks to an exclusivity agreement with Sony.

There are no immediate plans to make the Numan program available overseas, but Mills says applications to handle it are expected and, just as national distribution in the U.K. is an eventual possibility in the U.K., so international distribution is likely in the longterm.

Nor are there plans for further videocassette releases in the near future. Mills takes the view, however, that the videodisk market could be under way in the U.K. before the end of next year, and is very keen for Beggar's Banquet to be first in that new field, with Gary Numan once again a natural candidate, due to the spectacular nature of his stage shows, for the medium.

Mixdown Test Facility At U. K. Audio Show

LONDON—A key attraction at Prosound '80, the professional audio exhibition to be staged here at the West Centre Hotel Sept. 2-4 will be a fully equipped multi-track mixdown room enabling visitors to gain "hands on" experience of the equipment available at the show.

A 16/24-track console will compare monitor systems and tape machine, using commercial material via master tapes by a well-known band, with many special effects units available to satisfy more creative visitors.

Visitors will also be able to view equipment on location and talk over its practical applications with designers and engineers through a series of working visits to recording and radio studios and sound reinforcement centers. Transportation will be available from the exhibition venue.

Sony Videodisk Due This Year

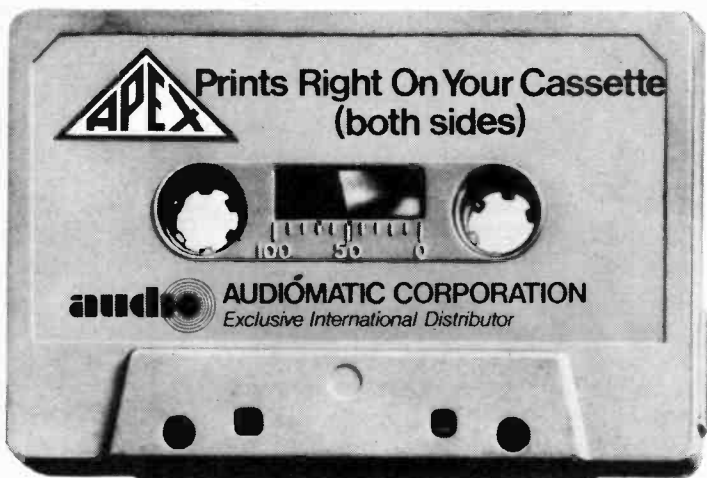
LOS ANGELES—Sony will introduce an industrial videodisk later this year, according to Akio Morita, the firm's co-founder and chairman. It will be compatible with the Philips/MCA laser optic technology.

A decision, however, about a consumer videodisk will not be made for some time, according to Morita. Morita made his remarks here before the UCLA Graduate School Of Management, part of its "distinguished entrepreneur" lecture series.

Sony is licensed for all three major videodisk systems—optical, capacitance and electro-capacitance.

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Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE (RATING) Copyright Owner, Distributor, Catalog Number
1	2	3	"10" (R) Orion Pictures Co., WCI Home Video, OR-2002
2	1	11	SUPERMAN (PG) D.C. Comics, WCI Home Video Inc., WB-1013
3	5	11	GREASE (PG) Paramount Pictures, Paramount Home Video, 1108
4	6	5	HALLOWEEN (P.G.) Falcoln International Prod., Media Home Entertainment, M131
5	3	11	BLAZING SADDLES (R) Warner Bros. Inc., WCI Home Video Inc., WB-1001
6	7	24	SATURDAY NIGHT FEVER (R) Paramount Pictures, Paramount Home Video, 1113
7	4	24	THE GODFATHER (R) Paramount Pictures, Paramount Home Video, 8049
8	9	11	HEAVEN CAN WAIT (PG) Paramount Pictures, Paramount Home Video, 1109
9	8	11	ENTER THE DRAGON (R) Warner Bros. Inc., WCI Home Video Inc., WB-1006
10	14	24	M*A*S*H (P.G.) 20th Century-Fox Films, Magnetic Video, CL-1038
11	22	24	THE SOUND OF MUSIC (G) 20th Century-Fox Films, Magnetic Video, CL-1051
12	17	11	THE WILD BUNCH (R) Warner Bros. Inc., WCI Home Video Inc., WB-1014
13	15	24	GODFATHER, II (R) Paramount Pictures, Paramount Home Video, 8459
14	23	24	BUTCH CASSIDY AND THE SUNDANCE KID (P.G.) 20th Century-Fox Films, Magnetic Video, CL-1061
15	16	9	THE IN-LAWS (PG) Warner Bros. Inc., WCI Home Video, WB-1009
16	11	11	DIRTY HARRY (R) Warner Bros. Inc., WCI Home Video Inc., WB-1019
17	24	7	FOUL PLAY (PG) Paramount Pictures, Paramount Home Video, 1116
18	35	24	PATTON (M) 20th Century-Fox Films, Magnetic Video, CL-1005
19	13	11	THE OMEN (R) 20th Century-Fox Films, Magnetic Video, CL-1079
20	18	11	SILVER STREAK (N.R.) 20th Century-Fox Films, Magnetic Video, CL-1080
21	NEW ENTRY		THE FRENCH CONNECTION (R) 20th Century-Fox Films, Magnetic Video, CL-1009
22	NEW ENTRY		CARNAL KNOWLEDGE (R) AVCO Embassy Pictures, Magnetic Video, CL-40003
23	27	9	"ALL THE PRESIDENT'S MEN" (PG) Warner Bros. Inc., WCI Home Video, WB-1018
24	NEW ENTRY		THE TEN COMMANDMENTS (G) Paramount Pictures, Paramount Home Video, 6524
25	25	3	BLOODLINE (R) 1979 N.F. Geria II Filmtellschaft m.b.H., Paramount Home Video, 1170
26	21	7	HOOPER (PG) Warner Bros. Inc., WCI Home Video, WB-1008
27	19	20	TOWERING INFERNO (P.G.) 20th Century-Fox Films, Magnetic Video, CL-1071
28	12	9	THE BUGS BUNNY/ROAD RUNNER MOVIE (G) Warner Bros. Inc., WCI Home Video, WB-1003
29	NEW ENTRY		LIPSTICK (R) Paramount Pictures, Paramount Home Video, 8904
30	32	3	STORY OF O (R) Allied Artists, Allied Artists Video, 01000
31	NEW ENTRY		MIDNIGHT EXPRESS (R) Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
32	28	3	HAROLD & MAUDE (PG) Paramount Pictures, Paramount Home Video, 8042
33	33	13	THE DEEP (R) Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10150E/BE 511558E
34	39	19	BARBARELLA (PG) Dino De Laurentis Cinematografica S.P.A., Paramount 6812
35	NEW ENTRY		EAST OF EDEN (N.R.) Warner Bros. Inc., WCI Home Video, WB-1005
36	NEW ENTRY		EYES OF LAURA MARS (R) Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10190E/BE 51195E
37	NEW ENTRY		LOOKING FOR MR. GOODBAR (R) Paramount Pictures, Paramount Home Video, 8874
38	10	11	EXORCIST (R) Warner Bros. Inc., WCI Home Video Inc., WB-1007
39	40	24	TORA! TORA! TORA! (G) 20th Century-Fox Films, Magnetic Video, CL-1017
40	29	9	"OH, GOD!" (PG) Warner Bros. Inc., WCI Home Video, WB-1010



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European Indies Join Forces For Licenses

• Continued from page 1

of the Dutch affiliate of the Belgian company, Inelco: "We believe in keeping alive the spirit and creative vitality of the independents in this industry, and we feel that by grouping together we can achieve the cost effectiveness and marketing viability of the multinationals, without sacrificing our individuality and flexibility.

"It's our sincere belief that there are many creators of product in the international record industry who will welcome the opportunity to deal with an association of independents such as ours, which can offer multinational facilities in terms of sales and promotion, without sacrificing their specific identities in their own markets."

The Inelco/Sonet/Teldec group will aim for centralized pressing and sleeve printing (probably by Teldec in Germany) but will maintain a capacity for local pressing of fast-moving product. Also handled centrally will be promotion of new acts and labels licensed to the group, and royalty accounting.

Representatives of the three independents are scheduled to meet in Stockholm early next month to decide upon a name and logo for the new organization and to plan future strategy.

Says Brandsteder: "We've been discussing this kind of collaboration for more than a year now. The first seeds of the scheme were sown at Billboard's International Music Industry Conference in Venice in 1978.

"Now things are finally coming to a head, and it's a particularly pro-

pitious time for us, because we're currently demonstrating the effectiveness of independents like Inelco by having the No. 1 single in all Dutch charts, "You And Me," by local group Spargo, which we signed three months ago.

"As well as handling outside repertoire in 10 European countries, we'll intensify the exchange of our own productions among the three companies.

"And if the project works out well, we plan to extend it to link up with companies in the U.K., France, Italy and Spain. We have already had preliminary discussions with companies in these territories."

Inelco distributes the RCA, Pye, Vogue, Sonet and Ovation labels in Holland, and logical partners in the U.K. and France, should they extend the new cooperative venture, would be Pye (recently reported to be the subject of takeover soundings by RCA) and Vogue.

Pye and Vogue are, in fact, releasing the Spargo hit, as is Sonet in Scandinavia. In Germany, the record is being released by Electrola, but under the new agreement, first options on all future product from Inelco, Sonet and Teldec will be offered to each of the other two partners.

Says Brandsteder: "We have plans to work together on tour promotion for acts that sign with the new collective label, and we feel that we can offer something which the big conglomerates don't deliver. They tend to have rather too many horses in their stables, and we feel that talent needs to be offered room to breathe."



EXOTIC MOMENT—CBS artist Nina Hagen performs one of the cuts from her latest album, "Unbehagen," on French television. The disk is a hit in several European markets, including the singer's German homeland, where it's presently resting in the top 10.

BUT PROFITS FLAT

WEA International's Sales To New Peak

By ADAM WHITE

NEW YORK—WEA International was the engine which powered Warner Communications' recorded music and music publishing division to record revenues during 1979.

The WCI annual report states that the year's overall revenue increase of 18% was primarily the result of continued growth in international records."

The international wing's 1979 sales increased by 50% against the previous year, to \$294 million. Every WEA company worldwide reached new revenue highs, with Canada, Brazil, Italy and the Netherlands among those showing the most impressive growth.

Approximately half this 50% gain, the report notes, was from the inclusion of previously unconsolidated Japanese revenues.

Figure available from Tokyo suggest that Warner-Pioneer Corp. registered sales of around \$56 million (13.99 billion yen) during 1979, a substantial increase over the previous 12 months.

But for all the revenue gains, WEA International's profits are characterized by the WCI report as "flat." And the inclusion of the Warner-Pioneer results account for a "significant" portion of the margin declines, it notes.

"The absence of releases from the U.S. labels' major artists with established international followings in the first nine months also negatively affected results."

And, says the document, many of the 19 countries in which WEA International has operating affiliates were subject to particularly severe inflation, with costs rising faster than prices, putting further pressure on margins.

But the company is optimistic about the current fiscal year. One result of 1979's final quarter delivery of certain superstar albums is that the product is selling through into 1980.

Comments the Warner Communications statement, "These revenues, the continued growth in local repertoire and a more even flow of important product from the domestic labels in 1980 lead WEA International to anticipate continued strong revenue growth and improvement in profit margins in 1980."

WEA International also expects to open new companies in the foreseeable future. President Nesuhi Ertegun told entertainment analysts at a recent meeting in California that subsidiaries would bow in Ireland, Taiwan, Zimbabwe, Mexico, Zambia and Kenya.

creative market and supply base. WEA has scored notable hits in Zambia through licensing, especially with the Eagles, Fleetwood Mac and Linda Ronstadt, and the more ready availability of production parts from Rhodesia and South Africa should now ensure a speedier and more widespread sales penetration for major international acts.

(Editor's note: WEA International has announced its intention of setting up companies in Zimbabwe, Zambia and Kenya; CBS recently opened a new subsidiary in Kenya.)

Other companies, too, will be looking to have a stake in sales in that area. EMI, which has long remained away from Rhodesia, has already begun discussions with a view to being represented there soon. The firm's strong repertoire from Nigeria and its other African operations should prove to be good material for the region, and they will also have much to offer in a market where country music is very popular.

Rhodesia's "opening" may also prove to be the fillip that East and Central Africa require for business. In the years since it declared its independence from Britain, the country has become highly industrialized, and problems with production parts in Zambia and Kenya could now be solved using Zimbabwe as the supply base, cutting out the high transport costs encountered in shipments from the U.S. and the U.K.

Knowledge of dealings within Africa will also give Zimbabweans a distinct advantage, and one that could aid all record companies in the surrounding countries in the forthcoming years.

recent months, which he attributes to the return of many refugee Rhodesians and added market liquidity generally, after the restrictions of a long war.

Grant's company is one of the leaders in development of local Rhodesian repertoire, which he hopes to now place throughout Africa, in exchange for other repertoire in his area.

U.S. companies, whose records have been available but who have been restricted in direct dealings with the country, are now looking to the possibility of setting up offices or license agreements in the region, to coordinate the Central African area of Rhodesia, Malawi and Zambia.

Existing trade links between these countries of the former federation will be strengthened, and could now turn this area into an extremely lu-

Zimbabwe: Future Disk Market? Political Changes May Mean Climate For Investment

SALISBURY—The recent developments in Zimbabwe/Rhodesia, leading to the emergence of Robert Mugabe as the new nation's prime minister-elect, have prompted many international and African record companies to turn their attention to this area, with a view to full involvement in one of this continent's fastest growing markets.

The stable basis of the economy and regular trading patterns could give companies a firm foothold in a strong market, with none of the problems that have assailed them in other parts of Africa, where royalty remittances—among other issues—have been next to impossible.

One of the top Rhodesian record executives, Teal's John Grant, is adopting a wait-and-see attitude to the changes, but notes that sales have shown a noticeable increase in

Mintel Study: New Sound Is Needed

LONDON—Unless a new sound arrives with the same impact the Beatles had nearly two decades ago, the record industry is in for "a very bleak time," according to an in-depth market research report just published here.

The Mintel industry survey points to a series of different problems facing the industry and says they add up to "the poorest period" in many years for record companies.

Up front in the problem area is the fact "there have been no earth-shattering sounds to catch the imagination of the record-buying public."

It adds: "At the same time, production costs have soared and the royalties which the superstars claim have made it increasingly difficult for record companies to make profits.

"In turn, lower profits make it harder for companies to invest in new artists, so the chances of finding that big popular new sound are reduced and so the vicious circle continues."

The one "real" development singled out is the growth of record company spending in advertising. It was a total \$9.8 million in 1973 rising to \$42 million in 1978, of which two thirds went to television promotion.

Chrysalis Bankrolls New Movie

LONDON—Chrysalis is moving deeper into the movie business by bankrolling, together with the National Film Finance Corp., a new film, "Babylon." It's budgeted at close to \$1 million.

The company has been involved in film financing in the past, most notably with "Monty Python And The Holy Grail," but this step signals a more serious commitment to the medium.

And it follows the co-production by Chrysalis of a new stage musical, "Only In America (Billboard, March 8, 1980), which opened in London earlier this month.

"Babylon" is about black youngsters living in South London, and the strong music content is handled by leading reggae producer, Denis Bovell. A soundtrack album on Chrysalis is due in July.

The film is presently being edited, and will be one of the official British entries for this year's Cannes Film Festival.

Chrysalis is also part of the group of media interests which is applying for the national breakfast-time television contract in the U.K. Among others in the group is Ned Sherrin, who devised and directed "Only In America."

Watanabe Is Forum Host

TOKYO—Watanabe Productions recently held its fourth annual "cultural forum" here, providing an academic look at how cultural leaders view present lifestyle conditions and influences in Japan.

The speakers included author and critic Sichihei Yamamoto, composer and arranger Hiroshi Miyagawa and television producer Magimoto Haruhiko.

Providing insights into consumer buying habits was the president of a bicycle firm, Jiro Ushio, while music critic Tomoaki Ogura spoke on the development of the Japanese new wave scene. Japanologist Gordon Berger spoke on the cultural difference between the U.S. and Japan.

The forum, held at the Japanese Kaiyun Club, was recorded for private use on videotape. By next April, the fourth in a series of books summarizing the event will be on sale.

The event is authorized by the Japanese Agency for Cultural Affairs, and has as its official name, Watanabe Foundation for Music and Culture.

Next year's forum will focus on international cultural exchange through music in the Southeast Asian nations, among other topics.

Boost Sales

HELSINKI — Mainos-TV-Reklam here has doubled its record production capacity and hopes to increase its turnover from \$1 million to \$2.5 million during 1980.

According to a company statement, the new MTV factory in Pasila will produce a million records and two million cassettes, giving it roughly a 50% share of the local market. This upturn is made possible by a recent tape duplication agreement between MTV and Finnsandia, and because of MTV's increasing business activities with Nordic countries and the rest of Europe.

Warner Reward Fund Certain To Spark IMIC Debate

• Continued from page 1

WEA International president Ne-suhi Ertegun and "Conglomerates And Independents: Partners Or Adversaries?" chaired by RCA Records president Bob Summer.

Delegates gathering at the Regency Hyatt Hotel for the three-day program of these and other panels, will hear these keynote speakers: John Baeke, president and chief operating officer of CBS Inc., set to speak Friday (25), with introductory remarks by Walter Yetnikoff, president of the CBS Records Group; and two Saturday speakers: Coen Solleveld, president of the PolyGram Group, and Norman St. John Stevas, leader of the British House of Commons and Minister for the Arts.

In addition, Herb Schlosser, executive vice president of RCA Corp., will deliver an address Thursday entitled "Videodisk: Opportunity And Challenge For The Record Industry."

The lineup of panelists and participants at this year's IMIC, the 10th, includes industry leaders from around the world for a program designed to air topics of major concern both in the industry itself and in its wider context as part of the entertainment business.

Delegates may also attend the spe-

cial White House briefing Thursday by senior presidential advisors, who will discuss U.S. and international economic and energy issues.

There's an extensive social program, too, including concerts by Las

Vegas superstar Wayne Newton, for the T.J. Martell Leukemia Foundation, and by country star Barbara Mandrell.

A tour of Washington's historical sites has been organized for delegate

spouses, and there are cocktail receptions and, on the conference's final night, Billboard's annual Trendsetters Awards presentation.

Registrations for IMIC will be accepted at the door, at \$575 for regu-

lar registrations (\$475 for any additional participants from the same company) and \$250 for spouse registrations. Further information is available from the Regency Hyatt at 202-737-1234.

New Country Fest Firmed

LONDON—Country music festivals are booming in the British Isles this year, the latest set to be staged in Peterborough over the August holiday break Aug. 22-25.

The Peterborough Festival of Country Music is the creation of successful local country artist, Jed Ford, and has apparently been four years in the planning. 50 local acts will be booked, says Ford and his co-promoters, John Wright and Wendy Lane.

Event is being sponsored by cigarette maker Carreras Rothmans and the Rutland brewery, Ruddles, as well as receiving additional financial support from the city's local council.

Seven separate concerts will be staged during the festival, and among the British acts booked are the Hillsiders, Poacher, Frank Ifield and Frank Jennings' Syndicate. Ticket prices are between \$5.50 and \$8 per concert.

Supertramp \$\$

MADRID—Supertramp has hit the one million mark in total album sales in Spain, a figure surpassed only twice in the country's record history, by the Beatles and Pink Floyd.

While it is difficult to pin down precise figures in this territory, EMI here claims that the Beatles have sold more than two million albums and cassettes and continue to sell well. Though the Spanish market was not so big in the Beatles' heyday, recent re-release of the group's catalog, allied to a big television campaign, has produced a spurt of 400,000 unit sales.

Pink Floyd has track record of consistency, each of its albums selling at least 50,000 copies, with the album "Wish You Were Here" reaching a remarkable 325,000 unit sale. This production also revived interest in the group's entire catalog. "The Wall" album has added to the band's sales prowess.

But now there is a third contender in Supertramp, making it an all-British top trio.

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Annette Peacock



ANNETTE PEACOCK
 "The Perfect Release" AUL 707
 "Annette Peacock reduces classifications and stereotypes to so much rubble, switching from speech to song, and structure to free-form as most people move from sitting to standing. She lectures and muses on sex, economics and survival in the same cool, caustic and loving tones, brings a formidable intelligence to bear on matters of the heart and loins and an equally formidable sensuality to topics cultural and political... Annette Peacock isn't doing things the easy way. Nevertheless, searchers after musical alternatives may well find 'The Perfect Release' to be the perfect release." **NEW MUSICAL EXPRESS**

TRAPEZE



TRAPEZE
 "Hold On" AUL 708
 "Trapeze have pulled out the big one here! Thought provoking it most sure y ain't but as an uprelenious alternative to much of the junk currently doing the rounds under the banner of 'New Wave', this is exactly the kind of waxing whch has the power to convince the neutral and re-convert the duped... If anything can ever be, this is the acceptable face of latterday, Heavy Metal." **SOUNDS**

IAN NORTH



IAN NORTH
 "Neo" AUL 706
 "Former found of Milk 'n' Cookies, an intriguing New York pop band, who were too early for the New York outburst of 1977/78... Two years later 'Neo' is his album. And a fine one too, grafting a chest-thumping aggression and vitality, with the stylized hypersonics that today's pop audience should go for. North is in control writing, playing, singing and producing... 'Neo', a very fine album." **HOT PRESS**

ALEX CHILTON



ALEX CHILTON
 "Like Flies On Sherbert" AUL 710
 "Alex Chilton's early '70's Big Star pop blueprint has finally come to universal fruition. 'Like Flies On Sherbert' continues on the perverse path where rock and roll roots are yanked out of the ground with the dirt sticking fast... Since Alex's upsurge of outside activities with such seminal new iconoclasts as The Cramps, he's found his closet bulging with the skeletons most of us keep quiet about. 'Like Flies On Sherbert' maintains and heightens Alex Chilton's appeal." **NEW MUSICAL EXPRESS**

THE SOFT BOYS



THE SOFT BOYS
 "A Can Of Bees" AUL 709
 "The Soft Boys style has remained consistent, modern psychedelia with excellent lyrics and some stunningly original tunes. The vocal harmonies are great and the guitars cut and slash their way through every number with considerable ferocity... a bloody excellent album it is too." **MUSICIANS ONLY**

AURALWAX



AURAL WAX BOWL 601
 "An Aura sampler with such diverse luminaries as Annette Peacock, Alex Chilton, Allar Clarke (of the Hellies), Trapeze, The Soft Boys, and Ian North. It's an odd assortment of compilation albums go this one goes as far as most, and further than many... With stuff this good, you don't want to be messing around with samplers though, do you?" **NEW MUSICAL EXPRESS**

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"The Classy Little Contender"

NEW GENERATION OF BANDS

Heavy Metal Means \$ In Britain

LONDON—Heavy metal music is enjoying its biggest boom in years in Britain, with albums selling space and concerts attracting SRO audiences across the country.

Often derided as a minority music of interest only to "mindless head-bangers," heavy metal is now providing a lifeline to the industry here.

Alongside established names such as Status Quo, Ted Nugent, Rainbow, AC/DC, Van Halen and Rush, a new generation of bands is making its impact on the market.

Saxon, Iron Maiden, Girl, Sammy Hagar, April Wine, Riot, Krokus, Def Leppard and a host of other aspiring bands are moving vinyl and selling out the concert halls.

Last week, for example, Saxon's "Wheels Of Steel" album on Carrere jumped straight onto the U.K. charts at No. 10 without major promotion or television advertising. This week, the disk moves to No. 5.

Carrere's a&r manager and co-producer of Wheels Of Steel, Peter Hinton, comments, "We signed Saxon two years ago when the U.K. company was first formed. They were our first signing here and it came as quite a culture shock when I first saw them performing in Sheffield, as it was in the middle of the punk boom.

"One of the reasons we signed the band was that we knew there would be a market for them on the Continent. Heavy metal has always been big in Europe, especially in Germany. Now that has spread to the U.K. Wheels Of Steel is the band's second album, and we anticipate strong interest in the first as a result of their current success."

The Wheels Of Steel 1980 tour is scheduled to run from Monday (21) to May 11, with more dates to be added.

Touring is also paying dividends for Capitol Records here, which has such acts as Sammy Hagar, April Wine and Riot.

Martyn Cox, general manager, explains, "Sammy Hagar's new album could almost have 'dedicated to the U.K.' stamped on it, because after he toured here in September, he discovered what the British audiences really wanted, and has produced at least half the album with the U.K. in mind."

Capitol currently has Hagar's "Loud And Clear" LP in the top 30, and it's releasing his next, "Danger Zone," in mid-May.

April Wine's "Harder...Faster," following the group's tour (Billboard, Dec. 15, 1979), has also charted, while Riot's "Narita" album is rush-released this week.

Jet's Ray Cooper observes that the success of heavy metal has much to do with the right promotion. "Our two main heavy metal groups are Girl and Magnum. We're confident of crossing Girl over to a mass appeal audience.

"Dealers are still willing to stock albums in quantity that are backed by good promotion and strong advertising. With Magnum's new live album, "Marauder," we are offering a low suggested retail price, with full retail profit margin.

Polydor's Rainbow has recently been enjoying its most successful chart period to date. The gold LP, "Down To Earth," is still in the top 30, and the singles taken from it both made the top 20.

WEA has Van Halen's "Women And Children First" and AC/DC's "Highway To Hell" on the charts, while RCA is staking its claim for a slice of the heavy metal cake with the debut of American band

Triumph's "Progressions Of Power," released next month.

Ariola is pinning its hopes on Swiss band Krokus, which has already attracted considerable media attention in Britain.

Alan Philips, product manager at Phonogram, isn't surprised by the current interest in heavy metal. "We first saw this trend a couple of years ago, particularly with the band Rush being on our roster, and we decided to stay with it and spend money.

"In Rush's case, it's certainly paid off, with a top three album, which has also helped their catalog so that the group now has four silver (that's 60,000 sales here) albums.

"It's very much an album market as opposed to singles, because the

problem is getting airplay. Therefore, it's important that heavy rock bands should tour as much as possible."

EMI has Wild Horses, who are touring throughout this month and May, and have their first album, "Wild Horses," released this week. The first 20,000 copies are available at a lower-than-usual list price. In addition, the company has been enjoying chart success with Iron Maiden, and a heavy metal compilation called "Metal For Muthas."

And a CBS, a spokesman notes, "The new Judas Priest album, 'British Steel,' looks like being one of the biggest albums in the heavy metal market." The disk comes onto the U.K. charts this week at No. 4.

First Large Scale Moves Against Malaysian Pirates

By CHRISTIE LEO

KUALA LUMPUR—Police and representatives of local record companies swooped on 11 locations here April 6, seizing records, tapes and recording equipment allegedly used in the manufacture of pirate product. Value of the haul was put at \$135,000.

Superintendent Hashim, who led the raids, described them as the first large-scale operation by local authorities against alleged pirates in Kuala Lumpur.

Five men were also detained in the swoop, which followed information supplied to the police by Malaysian record companies and distributors.

The cache of allegedly pirate records and tapes included repertoire by popular Malaysian artists, so if and when charges are laid, they'll be for violations under the country's 1969 Copyright Act.

Says Superintendent Hashim, "Those involved in such activities are liable for a \$60,000 fine, or five years' imprisonment, or both, if found guilty under the Act."

The \$135,000 figure is an estimate of the worth of the recording equipment; the value of the records and tapes seized has yet to be ascertained, said Hashim.

Jantar Death

WARSAW—Anna Jantar, real name Anna Szmeterling, one of the most successful of all Polish pop artists, died tragically in an aircraft crash near here. Her career started in the late 1960s when she sang with various student groups in Poznan. She became a big name at the Polish Song Festival in Opole in 1973 with the number "So Much Sun In All The Town," her first major hit.

EMI Electrola Campaign Promotes Harvest Imprint

COLOGNE—EMI Electrola's German Harvest label is currently the subject of a major promotion campaign slugged "The German Way Of Rock," an unusual feature of which is the screening of Harvest promotion clips in more than 300 movie houses.

The drive also extends to press and radio advertising, with a total audience reached claimed at 42 million people.

Notes the label's national repertoire chief, Manfred Zumkeller, "It's comparatively easy to launch the career of a solo pop singer on the back of successful singles, though it usually burns out fast. Rock acts are far more complicated to break; they need a much longer running start, and much more financial support before you see daylight."

Stiff On TV

LONDON—Stiff Records here claims it is the first "totally independent" record company to advertise on television in the U.K., its major campaign being for the Madness album "One Step Beyond."

It is, initially, a \$65,000 run of 15-second commercials. The album has already gone gold but the Stiff view is that there is "a vast reservoir of untapped customers." The tv promotion comes at the end of the group's 20-date sell-out U.K. tour.



MOBILE BUSINESS—Customers clamor around product on sale in the Music Truck, a record store on wheels which last month toured small cities and towns in Germany to reach buyers outside the major centers. The mobile's stock of 100,000 albums was exhausted in three days. Tour was organized by German retail organization Bild & Ton.

Campaign To Beat Record Pirates In Kenya Market

• Continued from page 3

such are the quirks of local law that action had to be taken on local recordings before international rights could be defended.

Since regular album and prerecorded cassette sales amount to only approximately 200,000 units per annum with a sales ratio of one cassette sold to five albums (blank cassette sales here are currently well beyond 1.5 million), it's hoped that the effect of a reduction in piracy will be to increase considerably sales of legitimately produced repertoire, and to reduce the impact of blank tape sales.

Another of the problems facing

the locally associated IFPI chapter in its investigations is that piracy is carried out by firms with such diverse "fronts" as haberdashers, cafes and even grocers, making it essential to have inside information as to the source of pirate cassettes, in order to attack the machinery being used.

While there is some jubilation about the successes in the antipiracy action, it's recognized that this is by no means the end of this threat. It does, however, indicate that the courts are prepared to back up musicians and manufacturers rights in a way that hasn't been possible in markets such as Nigeria, Liberia and others, where piracy continues unabated.

Cooperation Sees Piracy Bust

PARIS—In the wake of the Rouen piracy bust (Billboard, April 19, 1980) French industry organization SNEPA (Syndicat National de l'Edition Phonographique et Audio-Visuelle) has issued a statement describing the cooperation between itself, copyright body SACEM, and the French police that made action possible.

This was the first occasion that producers of pirated cassettes have been caught. Till now, only distributors had been apprehended. The group is reckoned to have been op-

erating three years, selling its illegal product all over the country via open-air markets and supermarkets, though because of the exceptional quality of the recording and labeling, stores may have been unaware they were stocking pirate material.

More worrying is the evidence, deduced from the finding of master tapes, of an inside job involving record company contacts. For now, both SNEPA and SACEM are hoping the action will galvanize the authorities into implementing the much debated levy on blank tape.

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International

Scotti Bros. To Japan's Canyon

Three-Year Contract Is Called 'More Than Licensing'



Billboard photo by Shotaku Wada

Question Time: Scotti Bros. president Tony Scotti, third left, answers enquiries at the Tokyo press conference held to announce the U.S. label's new licensing deal with Japan's Canyon Records. Also present, from left, are Canyon's international a&r chief Mitsunori Sasa, president Shigeaki Hazama, Scotti Bros. vice president Carol Scotti, Scotti Bros. artist Susan Anton and Stan Mores of Scotti Bros. management.

Hong Kong Is Radio Active

By KEITH ANDERSON

HONG KONG—Radio Television Hong Kong, the Government-sponsored public broadcasting organization here, has extended its radio time to cover a full 24 hours.

The network has five radio channels, two of them entirely in English, and a third using half its allotted time in the relay of programs from the British Broadcasting Corp. World Service. Other channels are Chinese language, catering to 98% of the population.

The rival Commercial Radio, which depends on advertising revenue, has only two channels, one of which is in English. This, like its public service competitor's Radio 3 hitherto, broadcasts from 6 a.m. to 1 a.m.

Radio 4, which transmits on a high frequency waveband, is de-

voted to what's known in Hong Kong as "fine music." Some 70% of its time is occupied with the playing of commercial agreements, with the remainder devoted to talk and to the station's own recordings, live broadcasts and transcriptions.

Radio 3, which is now providing 24-hour service, is mainly the province of disk jockeys, and offers a diet of light music and news bulletins. The popular phone-in "Open Line," up to now occupying a slot from 8 a.m. to 11 a.m., will lose its last hour.

Commercial Radio also has a following in China itself. It is the main source from which the Chinese population can hear pop music.

That the station has many such listeners was evident by the great popular interest in Hong Kong and in foreign records at a recent trade show in Canton.

TOKYO—Canyon Records has signed a three-year licensing deal with Scotti Bros. Industries for Japan, effective immediately. It signals both the former's first such agreement with a foreign label, and the latter's exit from its highly successful Warner-Pioneer affiliation (Billboard, March 8, 1980) after some two years.

Canyon is part of the Fuji Sankei multi-media conglomerate, which owns newspapers and periodicals, Fuji television (26 stations), Nippon Hoso Radio (33 stations) and Canyon's sister company, Pony.

"This is more than a licensing agreement," says Scotti Bros. president, Tony Scotti. "We intend to build Japanese talent and product for both the U.S. and Japan."

The deal marks the union of two independents, and comes at a time when independents are fighting to stay alive in the Japanese market, and when foreign repertoire's share of overall sales here is declining. Both firms agree, therefore, that marketing and promotion are key elements in the agreement.

Scotti Bros. will have access to Nippon Hoso, which sponsors concerts, and to Fuji Sankei's tv network and newspapers.

Scotti plans tv commercials for Leif Garrett (who has already been seen on the small screen in Japan to good effect, promoting Nabisco) and Susan Anton, Anton was in Tokyo for the formal announcement of the licensing pact, following her

participation as a judge at this year's Tokyo Music Festival.

The Scotti/Canyon link will be more than a vehicle for the American company's product. Notes Scotti, "We have our own 48-track studio in the U.S., and can use our own producers, writers and arrangers to make Japanese product competitive in our marketplace. The opportunity is there to break these acts.

The promotion wing of Scotti Bros. was instrumental in making Pink Lady's "Kiss In The Dark" a hit in the U.S. last year; label was Elektra-Curb.

Canyon's chief of international a&r, Mitsunori Sasa, confirms Scotti's view. "We also have our own

studios, and could produce American artists for release in Japan, where feasible."

Sasa notes that Canyon will be using its "Living Service" tv spots to promote Scotti Bros. These are aired on Fuji tv and boost all types of product, announcing availability, price and purchase locations. "The 'Living Service' represents five times the number of regular retail outlets for records and tapes in Japan," he continues.

Correspondingly, he sees Scotti Bros. product selling five times as many units as normal foreign repertoire releases.

Canyon will be issuing only one or two Scotti Bros. albums per month, allowing all-out promotion and marketing. The label currently has nine acts on its roster.

Sasa and Scotti agree that the pact will take time to flower and bloom. "We don't expect overnight success. This year, we'll produce albums, structure publicity campaigns and secure tv time. By 1981, we'll have picked up momentum and will promote in a big way."

First product through Canyon will ship June 21, comprising singles by Leif Garrett and Survivor, and an album by the latter group.

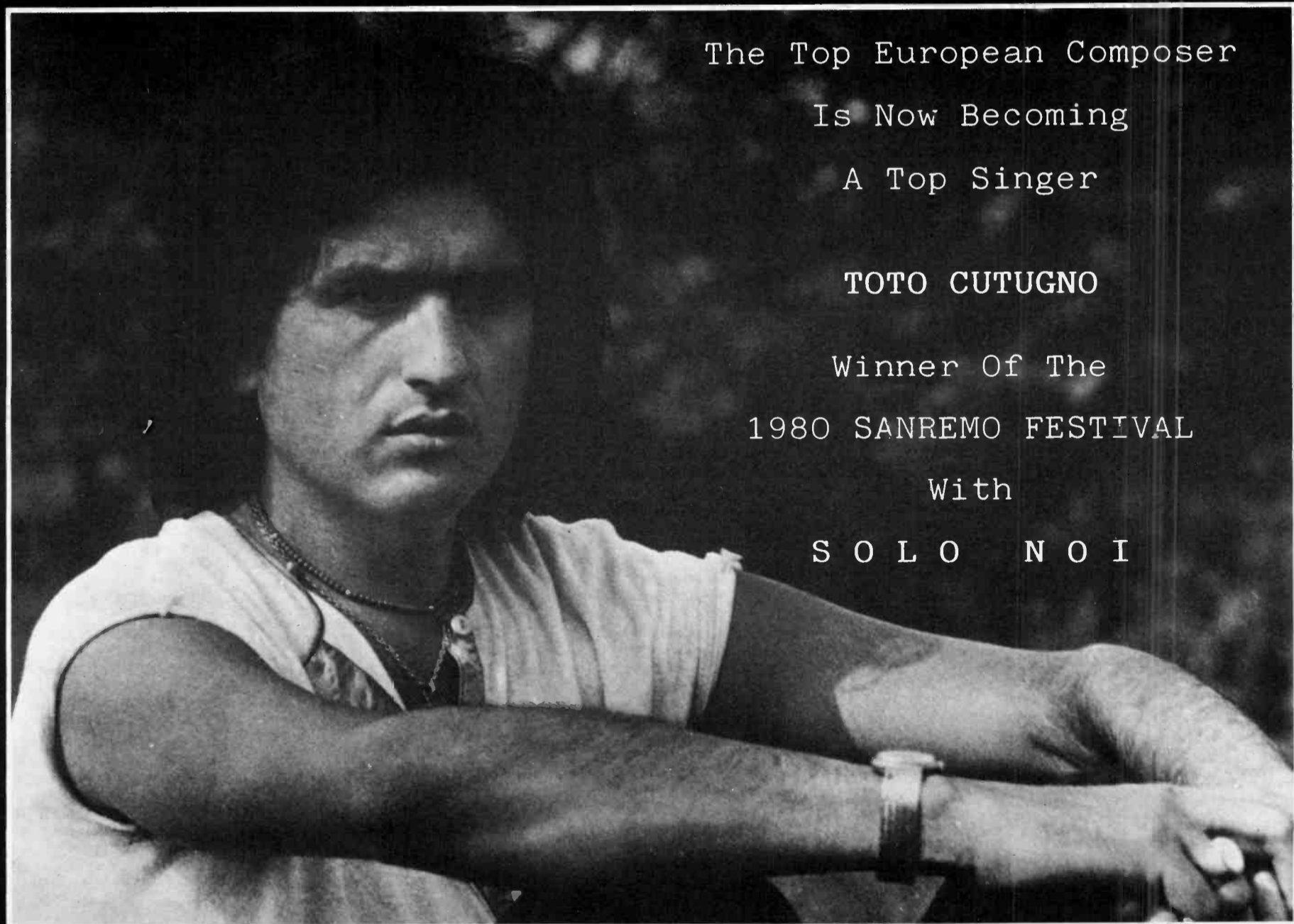
Garrett has become a major star in Japan, and his "I Was Made For Dancing" single and "Feel The Need" album were big sellers last year via Warner-Pioneer, which handled Scotti Bros. product through Atlantic.

McCartney Film

LONDON—Among entries at the Cannes Film Festival this year will be "Seaside Woman," an animated short based on Linda McCartney's composition.

The film is the work of animator Oscar Grillo and was made by Dragon Production for Paul McCartney's MPL Communications. It's described as a simple story of a Caribbean fishing village, contrasting the lives of the villagers with the wealthy tourists on vacation.

It's Linda McCartney's second entry at Cannes. A previous short, "The Oriental Nightfish," competed in 1978, later winning first prize at the Portuguese Animation Festival.



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Revenues Surge For German Teldec In '79

KIEL—Germany's Teldec increased its business substantially in 1979, with sales 35% ahead of the previous year at \$55.5 million (100 million Deutsch Marks).

This compares with an average sales upturn for the industry here of 5% above 1978.

The figures were disclosed by Teldec's managing director, Gerhard Schulze, at its annual convention held in this city's Hotel Maritim.

Calling the result "splendid" and noting that it was just for domestic business, the executive went on, "Add in the fact that our export business was virtually on the same level as in 1978, then consider that our club subscription sales were up by 90%.

"This gives us reason for genuine

corporate pride," Schulze said. He also emphasized the growth of the Teldec Import Service, launched in 1975 with sales of about \$900,000 that year, and now up to \$6.4 million in 1979. "That makes it the leader among German record importers," he claimed.

Then he added, "The increase in our general market share last year puts extra pressure on us to continue working on such top artists as Udo Lindenburg, Richard Clayderman, Peter Maffay, Nick Straker and Patrick Hernandez. It's all a matter of acquiring adequate repertoire, and providing a well-balanced a&r policy.

"So we're particularly happy that we've managed to secure Adamo for Teldec, that Franz Lambert has been signed, that the agreement with Ernst Mosch has just been extended, and that a personality like Nicholas Harnoncourt will later join us on an exclusive basis.

"Our partners have done everything possible to give Teldec guarantees about future independence and security. There is no reason whatsoever, especially in the light of such excellent sales, to be pessimistic about the future."

Hartmut Zeidler, Decca label manager, introducing 1980 new releases, stressed productions featuring Christoph Dohnanyi and "Fidelio," with Georg Solti, the first opera recorded via the digital technique.

Particularly strong piano music catalog set for 1980 includes new recordings of Rudolf Buchbinder, Vladimir Ashkenazy, Radu Lupu and Alicia de Larroche and, in the opera field, Luciano Pavarotti, Joan Sutherland and Edita Gruberova.

In the pop area, new product presentations included recordings by Udo Lindenberg, Adamo, Frank Duval, Juergen Marcus, Peter Green, Lene Lovich, Richard Clayderman, Madness, Matchbox, Nick Straker, Chris Rea and Secret Service.

Later stages of the Teldec meeting were held aboard the ship Kronprins Harald which sailed through Belt and Skagerak to Oslo.

Warn Dealers Over Imports

PARIS—French record retailers have been handed an official warning from their trade organization about problems over imports from Italy.

The Syndicat National de l'Edition Phonographique & Audio-Visuelle (SNEPA) has, not for the first time, underlined that in Italy, the rights of producers and artists are not protected in the same way as in France.

Under certain conditions, among them a time limit records may be reproduced without the permission of the original producer or performer.

SNEPA stresses that an artist who may have signed an exclusive contract with a French producer may find that his records are being imported from Italy, a legal practice under Italian law but not under French regulations.

It says that the Common Market Treaty of Rome has led some record retailers to believe they are entitled to import freely from Italy. "This is not so and such records are illegal in France, where protection of rights has no limits."

International Briefs

• AMSTERDAM—Dutch record company CNR has opened a West German office in the Hamburg headquarters of its distributor, Metronome, to strengthen its growing interest in the territory. CNR currently has three hits in Germany, with "Mono" by Dutch new wave band the Monotones, "Rapper's Delight" by the Sugarhill Gang and "Herbert" by German vocalist Gottlieb Wendehals. Its own CNR label was launched in Germany three months ago, and managing director Ruud Wijnants spends at least one day a week there.

• HELSINKI—A Finnish court has heavily fined an operator from pirate radio station, Radio Sound Of Finland, one of many low-powered weekend broadcasters. Disguised by a Dutch postal address, the station transmitted local and foreign pop, together with occasional anti-establishment slogans. TEOSTO Ry and Gramex Liitto Suomessa Ry were among recipients of compensation in the court judgment, to the tune of \$5,000 and \$3,000 respectively.

• LONDON—David Soul is the first signing to new U.K. label Energy Records, a subsidiary of Energetic Enterprises. His debut releases are the single, "Surrender To Me," and the album, "Band Of Friends." Next product from Energy, helmed by Howard Kruger and Roger St. Pierre, will come from Nashville group Lady Love, and British band Lipstick. Label is distributed by President Records.

• TOKYO—CBS recording act Toto last month completed a tentative SRO tour of Japan, and recorded its last two concerts in both analog and digital. Label has yet to decide which to issue on disk. CBS/Sony's international director, Hiroshi Kanai, arranged for the recordings, as an "experimental venture" to sample the quality of a group such as Toto on digital. Recording was done at the 2,300-seat Shibuya Kokaido Hall.

• BUCHAREST—New directions in Romanian light music were apparent at the three-day 1979 song festival held at the Bucharest Palace Hall recently. A final selection of 32 songs reflected the volume and variety of the material released here over the last year, and 24 more compositions were showcased in a contest in which singers, vocal groups, vocal/instrumental, orchestral and jazz ensembles participated. Prominent were the "new wave" of contemporary composers, such as Marius Teicu, Vasile Sirlu, Ion Cristinoiu, Dan Ardelean, Florin Bogardo and others, while more experienced hands like George Grigoriu, Laurentiu Profeta, Radu Serban and Horia Moculexlcu demonstrated their capacity to renew and develop the older songwriting styles.

Agency Opening

NEW YORK—A new advertising agency and market research outfit, Fonopublica, will open offices in Caracas this month, planning to serve the record industry exclusively.

It will have an IBM computer to store all data, and will offer sales charts and other research information to local publications.

According to general manager Sonia Graff, "We don't have any professional agents to represent Venezuelan talent. That's going to be one of our departments. We're planning to present international shows in Caracas, and to promote our artists in foreign markets."



POPULAR LADY—Warner Bros. artist Emmylou Harris greets fans and signs autographs during her recent appearance at the Frankfurt country music festival. With her are, left, tour manager Phil Kaufmann and, right, WEA Germany's merchandising manager, Manfred Achtenhagen.

Sponsorship Surfaces In Britain

Levi Jeans Tie-In With Record Set Is One Example

By NICK ROBERTSHAW

LONDON—The recent series of concerts sponsored by Levi Strauss at London's Rainbow rock venue has again focussed attention on the future of pop sponsorship.

This is seen by many as an essential response to the British record industry's financial problems, although there are also fears that ill-conceived projects could torpedo the development of commercial sponsorship before it's properly started.

Acts booked for the Rainbow show, part of its 50th anniversary celebrations, included the Jam, the Stranglers, the Average White Band, Judas Priest (themselves partners in a deal with motorbike manufacturer, Harley Davidson) and John McLaughlin.

The promoter was Harvey Goldsmith, who two years ago was one of the first rock entrepreneurs to exploit commercial tie-ins via the US deodorant talent shows. A five-album Levi Rock Box is to be sold by mail order through CBS, with \$9 discounts for jeans buyers.

Instrumental in setting up the deal was John Gaydon of Nightingale Music, a newly formed joint company with U.S. sports marketing consultants, West Nally.

Gaydon is satisfied with the success of the Levi/Rainbow arrangement, which he describes as a "full-blooded" alliance in which both stands stand to benefit, but concedes that balancing the advantages can

be a process in which the unforeseeable plays a part.

From the record industry's point of view, tours are ideal candidates for support, but Gaydon warns, "One of the problems with any sponsorship is finding areas of genuine mutual benefit. Record companies, promoters and managers are approaching us with plans for tour sponsorship because everyone knows that costs have become more and more uneconomic.

"There have been quite a few examples of this kind of tie-in: Allied Breweries is talking with Genesis, Darts with Top Shop boutiques, Brook Street Bureau was in on the Who's last Wembley appearance, and so on. But for a sponsor, tours on their own aren't necessarily the best exposure for their product.

"The absolute maximum number of people you reach on a tour, for instance, must be 250,000, whereas one shot on a television program like 'Top Of The Pops' reaches nine million or whatever.

"What sponsors want to do is explore all the ways of linking music, or a musical act, with their commercial product, and they want to be able to involve their retail side and so on.

"Any connection you can make between music and product has got to be good for them, however subliminal or low-key. You might take a record sleeve's artwork and build in

a camera competition, for example. You can get exposure in market-places you don't normally reach by having point-of-purchase material in record stores, and reciprocate by offering free albums with the purchase of certain products.

"General Electric has launched a campaign with TK Records and K.C. and the Sunshine Band in the U.S. involving disco hairdryers, and that's very much the sort of connection one would expect to see in the future."

One area of difficulty, pointed up by Stephen Bankler-Jukes of BBJ International, the music marketing consultant subsidiary of a major advertising agency, is the limited potential of single-artist sponsorship deals.

"Given the expense involved," he says, "you have to be talking of multi-media advertising of a large volume product, so you also need a range of music that appeals to all people."

Areas that BBJ International is exploring include support for a college circuit tour of a group package, with full ancillary promotion via advertising, competitions and point-of-purchase material—and the most natural tie-in of all, that between music software and audio hardware.

Jingles and spondisks are the logical extension, according to Bankler-Jukes. "If you have a \$300,000 campaign with a jingle, then why not use both to sell both? You can write your musical copy with a view to singles exploitation. The record company comes in on the production costs, and away you go.

"You can have video promotion in the hardware stores, record store promotion of the equipment. The record company pays for the disk, the hardware manufacturer promotes, and both get points back."

Looking ahead, the BBJ executive says, "Given the future increase in commercial radio stations here, and the inevitable increase in available media generally, regardless of present cutbacks, the potential for sponsorship, co-promotion, call it what you will, is bound to increase—provided it's not killed by screw-ups early on.

"If major manufacturers get burned, it puts them off forever, so we have to get it right first time."

Nightingale's Gaydon agrees, adding, "We've barely scratched the surface so far. No one yet has got a solid grip on music sponsorship, and really exploited it to the fullest."

Woes For Osmonds U.K. Dates

LONDON—Half-empty halls on the Osmonds' farewell tour of Britain forced an emergency creditors' meeting April 15, at which the band members paid out more than \$10,000 in hotel and road crew costs to keep the concert series from collapsing altogether.

Response has been so poor that at least one date has been cancelled, while at another, fans were let in free to fill the hall. Most have failed to sell out. Halfway through, organizers faced bills for air fares, accommodation, lighting and PA hire, and transport of around \$175,000.

Donny Osmond blamed the problems on short-notice preparation. "This show was put together in just three weeks, because we wanted to say good-bye to our fans before breaking up the group. The publicity did not have time to work. Our fans have grown up: they can't go rushing across the country at a mo-

ment's notice, like they could when they were younger."

More cynical observers prefer to say the fans have not so much grown up as grown out of the teenybop-flavored Osmonds music.

Nevertheless, the group appears still popular in Far Eastern markets, where it will be touring May through June (Billboard, March 15, 1980) with the active participation of governments in three nations: Taiwan, the Philippines and South Korea.

Fowley Collects

PARIS—Producer Kim Fowley was in Paris recently to collect a gold disk for the "Go Nuts" album, gold in Holland, and to push two American bands, the Orchids and the Industrialists. Ariola releases first product from the Orchids this month, while CBS follows suit with the Industrialists in May.

Britain Is Breakout For Talent

TORONTO—While Canadian disks appear to be fighting for a place on the U.S. charts, Britain is proving to be a breakout market for a wide variety of music acts based here. In fact, several have charted recently before even being released in Canada.

The most conspicuous at this time is Martha and the Muffins who are charting in the U.K. with the single "Echo Beach" on the Portobello Road diskery. Dindisc Records.

Several of the new wave group's tunes were circulated in the Toronto market last year, appearing on their own custom label, but little excitement ensued, leading them to make a stab at success in the U.K. where they are now.

Another successful gambit paid off for IGM recording artist Dave Bendeth, who scored a top disco artist award in the U.K. last year, while U.S. and Canadian reaction was painfully quiet.

While the British influence in Canada has long been reflected in the national charts here, few groups bothered keying in on the U.K. touring market until three years back when Rush made its first overseas concert tour there.

Max Webster, signed to Rush's own Anthem label, has since toured in the U.K., and April Wine is just completing its first series of British dates in a headlining capacity.



IN PERSON—Flautist James Galway, seated, signs autographs for fans gathered at the A&A Records & Tapes store in downtown Toronto, part of the promotion for his new RCA album of "Greatest Hits." Galway was in Canada recently for concerts with the Toronto Symphony Orchestra.

No Lightfoot Tour Till Fall

TORONTO—Breaking from past tradition, Gordon Lightfoot does not intend to promote the release of his latest album with an extensive North American tour. In fact, the 32 year-old singer isn't planning road work until August.

"Dream Street Rose," just released by WEA, is Lightfoot's 15th LP, and the first in some time to be recorded outside this city.

Recorded and mixed by Lee Herschberg in Los Angeles, the album utilized 3-M's all-new multi-

track digital system. The song collection also includes Leroy Van Dyke's 1956 Dot hit, "The Auctioneer," which Lightfoot has long included in his concert repertoire but, until now, had never recorded it.

Following a recent series of concerts at Massey Hall here, Lightfoot plans on staying put and relaxing until August. In July, however, he intends participating in a yachting race aboard his 45 foot sloop, the Golden Goose.

Cockburn's Canadian Fame Used As U.S. Springboard

By DAVID FARRELL

TORONTO—"Canada's Best Kept Secret" is the campaign kicker currently being used by Millenium Records in the U.S. to launch Canadian Juno winner Bruce Cockburn's latest album, "Dancing In The Dragon's Jaw."

The singer-songwriter's ninth album has already enjoyed tremendous success in this market, partially as a result of a recent coast-to-coast tour and, more importantly, by way of a top 10 single, "Wondering Where The Lions Are."

Signed to and managed by True North in this city, Cockburn's escalating success comes late in his career, but the very fact that he has succeeded in emerging with a hit single is viewed as something quite astonishing. At least, that's the view of manager Bernie Finkelstein.

Finkelstein and cohort Bernie Fiedler manage the careers of Cockburn, Murray McLauchlan (also signed to True North), Dan Hill (Epic) and newcomer Graham Shaw. Shaw has just completed work on his first album for Capitol, scheduled for North American release in June.

Cockburn, like his management team, came out of the Yorkville coffee house era, a Toronto equivalent to Greenwich Village and a pivotal era for many of today's top ranking writers such as Kris Kristofferson and Neil Young.

Over the years, he has developed a

strong core of fans, scattered across the country and in the U.S., Japan and the U.K. where he has performed from time to time. Prior to the release of his current album, Cockburn's biggest success was with the transitional "Night Vision" LP which saw him move out of the folk idiom and structurally incorporate jazz guitar into his compositions.

A devout Christian, his material often lacked the commercial zip needed to spring him onto commercial radio, but in the past few years the acceptance of jazz by rock audiences and the recent upswing in moral consciousness raising by many of rock's leading figures have combined to put Cockburn in the right place at the right time and with the right album, judging by U.S. radio acceptance.

Baker For U.S.

TORONTO—"Hollywood Love" is the first U.S. album release for Canadian country star Carroll Baker, not to be confused with the American actress of the same name.

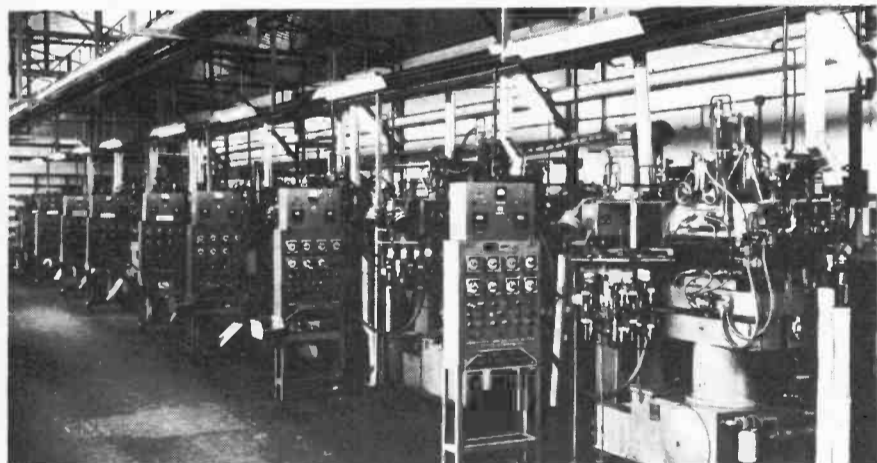
Signed to RCA Canada several years back, the singer has earned substantial sales here via five RCA albums, the most recent of which, "Hollywood Love," is now set for release in the RCA U.S.

Baker has won several Juno Awards and has been a consistent winner at the Big Country music awards in Canada.

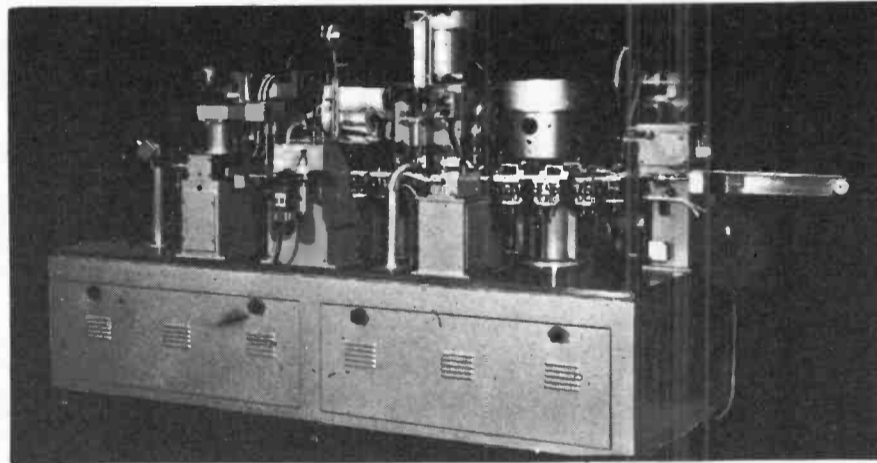
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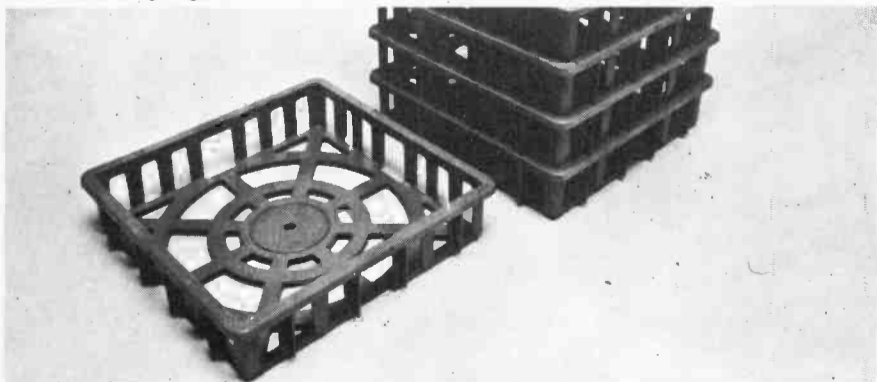
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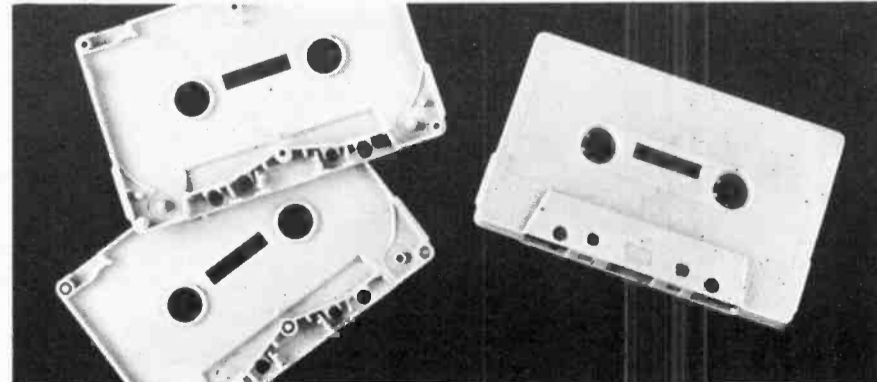
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BRITAIN

(Courtesy of Music Week)
As of 4/16/80
SINGLES

This Week	Last Week	Song	Artist
1	1	WORKING MY WAY BACK TO YOU/ FORGIVE ME GIRL	Detroit Spinners, Atlantic
2	21	CALL ME	Blondie, Chrysalis
3	2	DANCE YOURSELF DIZZY	Liquid Gold, Polo
4	5	KING-FOOD FOR THOUGHT	UB 40, Graduate
5	4	SEXY EYES	Dr. Hook, Capitol
6	3	GOING UNDERGROUND/DREAMS OF CHILDREN	Jam, Polydor
7	6	NIGHT BOAT TO CAIRO (EP)	Madness, Stiff
8	13	TALK OF THE TOWN	Pretenders, Real
9	19	SILVER DREAM RACER	David Essex, Mercury
10	8	POISON IVY	Lambrettas, Rocket
11	11	JANUARY FEBRUARY	Barbara Dickson, Epic
12	29	GENO	Dexy's Midnight Runners, Parlophone
13	10	TURN IT ON AGAIN	Genesis, Charisma
14	18	DON'T PUSH IT DON'T FORCE IT	Leon Haywood, 20th Century
15	9	STOMP	Brothers Johnson, A&M
16	12	LIVING AFTER MIDNIGHT	Judas Priest, CBS
17	7	TURNING JAPANESE	Vapors, United Artists
18	16	MY WORLD	Secret Affair, I-Spy
19	25	KOOL IN THE KAFTAN	B.A. Robertson, Asylum
20	17	HAPPY HOUSE	Siouxie & The Banshees, Polydor
21	15	ECHO BEACH	Martha & The Muffins, Dindisc
22	22	LET'S DO ROCK STEADY	Bodysnatchers, 2-Tone
23	24	MY OH MY	Sad Cafe, RCA
24	NEW	TOCCATA	Sky, Ariola
25	37	WHEELS OF STEEL	Saxon, Carrere
26	30	MISSING ROADS	Selecter, 2-Tone
27	23	ANOTHER NAIL IN THE HEART	Squeeze, A&M
28	14	TOGETHER WE ARE BEAUTIFUL	Fern Kinney, WEA
29	NEW	MY PERFECT COUSIN	Undertones, Sire
30	40	CHECK OUT THE GROOVE	Bobby Thurston, Epic
31	32	HIM	Rupert Holmes, MCA
32	NEW	HIGH FIDELITY	Elvis Costello, F-Beat
33	34	THE MONKEES EP	Monkees, Arista
34	NEW	DON'T MAKE WAVES	Nolans, Epic
35	20	ALL NIGHT LONG	Rainbow, Polydor
36	38	NE-NE-NA-NU-NU	Bad Manners, Magnet
37	NEW	DEAR MISS LONELY HEARTS	Philip Lynott, Vertigo
38	NEW	CLEAN CLEAN	Buggles, Island
39	28	SPIRIT OF RADIO	Rush, Mercury
40	26	TAKE THAT LOOK OFF YOUR FACE	Marti Webb, Polydor
		ALBUMS	
1	2	GREATEST HITS	Rose Royce, Whitfield
2	1	DUKE	Genesis, Charisma
3	3	12 GOLD BARS	Status Quo, Vertigo
4	NEW	BRITISH STEEL	Judas Priest, CBS
5	10	WHEELS OF STEEL	Saxon, Carrere
6	18	THE MAGIC OF BONEY M	Boney M, Atlantic/Hansa
7	13	BARBARA DICKSON ALBUM	Barbara Dickson, Epic
8	17	FACADES	Sad Cafe, RCA
9	4	TEARS & LAUGHTER	Johnny Mathis, CBS
10	8	REGGATTA DE BLANC	Police, A&M
11	5	HEARTBREAKER	Matt Monro, Epic
12	6	STAR TRAKS	Various Artists, K-tel
13	21	COUNTRY NUMBER ONE	Don Gibson, Warwick
14	16	PRETENDERS	Pretenders, Real
15	7	TELL ME ON A SUNDAY	Marti Webb, Polydor
16	14	OUTLANDOS D'AMOUR	Police, A&M
17	26	ONE STEP BEYOND	Madness, Stiff
18	12	GLASS HOUSES	Billy Joel, CBS
19	NEW	BRAND NEW AGE	U.K. Subs, Gem
20	NEW	THE BOBBY VEE SINGLES ALBUM	United Artists
21	15	WOMEN AND CHILDREN FIRST	Van Halen, Warner Bros.
22	11	STRING OF HITS	Shadows, EMI
23	37	SOMETIMES YOU WIN	Dr. Hook, Capitol
24	23	SPECIALS	Specials, 2-Tone
25	20	ON THROUGH THE NIGHT	Def Leppard, Vertigo
26	9	THE CRYSTAL GAYLE SINGLES ALBUM	United Artists
27	19	DOWN TO EARTH	Rainbow, Polydor
28	28	LOUD & CLEAR	Sammy Hager, Capitol
29	24	NOBODY'S HERO	Stiff Little Fingers, Chrysalis
30	27	EAT TO THE BEAT	Blondie, Chrysalis
31	40	GOING STEADY	OST, Warwick
32	NEW	BY REQUEST	Lena Martell, Ronco
33	25	THE LAST DANCE	Various, Motown
34	22	OFF THE WALL	Michael Jackson, Epic
35	36	THE WALL	Pink Floyd, Harvest

36 NEW PARALLEL LINES, Blondie, Chrysalis
37 32 INITIAL SUCCESS, B.A. Robertson, Asylum
38 30 TOO MUCH PRESSURE, Selecter, 2-Tone
39 31 LIGHT UP THE NIGHT, Brothers Johnson, A&M
40 NEW OFFICIAL BOOTLEG ALBUM, Blues Band, Arista

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 4/16/80
SINGLES

This Week	Last Week	Song	Artist
1	1	ANOTHER BRICK IN THE WALL	Pink Floyd, Columbia
2	2	CALL ME	Blondie, Chrysalis
3	3	CRAZY LITTLE THING CALLED LOVE	Queen, EMI
4	14	HIM	Rupert Holmes, MCA
5	NEW	FIRE LAKE	Bob Seger, Capitol
6	6	WORKING MY WAY BACK TO YOU	Detroit Spinners, Atlantic
7	4	VIDEO KILLED THE RADIO STAR	Buggles, Island
8	17	REFUGEE	Tom Petty & The Heartbreakers, MCA
9	5	RAPPER'S DELIGHT	Sugarhill Gang, Quality
10	13	AN AMERICAN DREAM	Dirt Band, United Artists
11	12	99	Toto, Columbia
12	NEW	ROCK WITH YOU	Michael Jackson, Epic
13	NEW	COWARD OF THE COUNTY	Kenny Rogers, United Artists
14	11	ON THE RADIO	Donna Summer, Casablanca
15	8	LADIES NIGHT	Kool & The Gang, DeLite
16	10	I DON'T LIKE MONDAYS	Boomtown Rats, Mercury
17	15	MAKING PLANS FOR NIGEL	XTC, Virgin
18	16	PLEASE DON'T GO	K.C. & The Sunshine Band, TK
19	NEW	I WISH I WAS 18 AGAIN	George Burns, Mercury
20	NEW	CARS	Gary Numan, Beggars Banquet
		ALBUMS	
1	1	THE WALL	Pink Floyd, Columbia
2	2	AGAINST THE WIND	Bob Seger, Capitol
3	NEW	WOMEN AND CHILDREN FIRST	Van Halen, Warner Bros.
4	5	GLASS HOUSES	Billy Joel, Columbia
5	7	DAMN THE TORPEDOES	Tom Petty & The Heartbreakers, MCA
6	3	THE LONG RUN	Eagles, Asylum
7	17	LONDON CALLING	The Clash, Epic
8	10	LOVE STINKS	J. Geils Band, EMI
9	NEW	GREATEST HITS VOL. 2	Abba, Atlantic
10	NEW	RARITIES	Beatles, Capitol
11	14	B-52s	Warner Bros.
12	9	IN THE HEAT OF THE NIGHT	Pat Benatar, Chrysalis
13	4	MAD LOVE	Linda Ronstadt, Asylum
14	8	UNCUT	Power Blues, RCA
15	NEW	BACK STAGE PASS	Little River Band, Capitol
16	6	DRUMS & WIRES	XIC, Virgin
17	NEW	VOULEZ VOUS	Abba, Atlantic
18	NEW	BREAKFAST IN AMERICA	Supertramp, A&M
19	NEW	GIDEON	Kenny Rogers, United Artists
20	NEW	PRETENDERS	Pretenders, Sire

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 4/22/80
SINGLES

This Week	Last Week	Song	Artist
1	2	SUN OF JAMAICA	Goombay Dance Band, CBS
2	1	IT'S A REAL GOOD FEELING	Peter Kent, EMI
3	4	WEEKEND	Earth & Fire, Vertigo
4	3	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest
5	7	RAPPER'S DELIGHT	Sugarhill Gang, Metronome
6	6	QUE SERA MI VIDA	Gibson Brothers, Polydor
7	8	BOAT ON THE RIVER	Styx, A&M
8	5	THE BALLAD OF LUCY JORDAN	Marianne Faithfull, Island
9	10	SPACER	Sheila & B. Devotion, Carrere
10	11	OH SUSIE	Secret Service, Teldec
11	9	SAN FRANCISCO BAY	Smokie, Rak
12	13	WIE FREI WILLLT DU SEIN	Bernhard Brink, EMI
13	12	ZABADAK	Saragossa Band, Ariola
14	16	I HAVE A DREAM	Abba, Polydor
15	15	AMERICA	Gianna Nannini, Metronome
16	17	LADY OF THE DAWN	Mike Batt, CBS
17	NEW	DAVID'S SONG	Kelly Family, Polydor
18	14	ABSCHIED IST EIN BIBCHEN WIE STERBEN	Katja Ebstein, Ariola
19	24	MAMA'S BOY	Suzi Quatro, EMI
20	18	TOUCH TOO MUCH	AC/DC, Atlantic
21	23	GIVE ME MORE	Teens, Hansa

22 20 ATOMIC, Blondie, Chrysalis
23 25 PLEASE DON'T GO, K.C. & The Sunshine Band, TK
24 22 CONFUSION, Electric Light Orchestra, Jet
25 21 MONO, Monotones, Metronome
26 26 INDIAN RESERVATION, Orlando Riva Sound, Ariola
27 NEW THEATER, Katja Ebstein, Ariola
28 19 HERBERT, Gottlieb Wendehals, Metronome
29 NEW FIRE OF LOVE, Earth & Fire, Vertigo
30 29 COWARD OF THE COUNTY, Kenny Rogers, EMI

JAPAN

(Courtesy Music Labo)
As of 4/21/80
SINGLES

This Week	Last Week	Song	Artist
1	1	OKURU KOTOBA	Kaientai, Polydor
2	3	FUSHIGINA PEACH PIE	Mariya Takeuchi, RCA
3	2	RUN AWAY	Shannels, Epic
4	5	KUCHIBIRU-YO ATSUKU	KIMIOKATARE, Machiko Watanabe, CBS/Sony
5	4	DOHKESHI-NO-SONNET	Masashi Sada, Freelight
6	7	AI-NO-SONG	Hideki Saijoh, RCA
7	12	SHIAWASE SAGASHITE	Hiroshi Itsuki, Minoruhon
8	9	THIS IS SONG FOR COCA-COLA	Fikichi Yazawa, Warner Bros.
9	NEW	SHINKIROH	Crystal King, Aard Vark
10	8	HIGE-NO-THEME	Akihiko Takashima & The Electric Shavers, SMS
11	10	SHANIKU-SAI	Momee Yamaguchi, CBS/Sony
12	6	HEY LADY	Mayo Shohno, Jane
13	11	SAYONARA	Offcourse, Toshiba/EMI
14	13	TOMARIGI	Sachiko Kobayashi, Warner Bros.
15	NEW	SUBARU	Shinji Tanimura, Casablanca
16	NEW	HEART-DE-SHOHBU	Mako Ishino, Victor
17	15	ASHITA-NO-JOE	Takeshi Obo, Orange House
18	18	BODY LANGUAGE	Dooleys, GTO
19	NEW	JOYU	Hiromi Iwasaki, Victor
20	14	DAITOKAI	Crystal King, Aard Vark
		ALBUMS	
1	8	IKITEIMO IDESKA	Miyuki Nakajima, Aard Vark
2	1	TINY BUBBLES	Southern All Stars, Invitation
3	2	LOVE SONGS	Mariya Takeuchi, RCA (RVC)
4	3	ABBA'S GREATEST HITS VOL. 2	Discomate
5	4	GLASS HOUSES	Billy Joel, CBS/Sony
6	5	SOLID STATE SURVIVOR	Yellow Magic Orchestra, Alfa
7	6	PUBLIC PRESSURE	Yellow Magic Orchestra, Alfa
8	7	LAST SHOW	Mayo Shohno, Jane
9	NEW	MIDDLE MAN	Boz Scaggs, CBS
10	9	KISHO TENKETSU	Chiharu Matsuyama, F
11	13	BEST OF RICHARD CLAYDERMAN	Richard Clayderman, Victor
12	20	MAD LOVE	Linda Ronstadt, Asylum
13	11	MILLION-DOLLAR-NIGHT	Kai Band, Express (Toshiba)
14	10	WAJINDEN	Kaientai, Polydor
15	19	ROMANTIC CAT	Bobby Caldwell, TK
16	14	TAKANAKA SUPER LIVE	Masayoshi Takanaka, Kitty
17	12	ASMITA-NO-KIMIE	Iruka, Orplid (Crown)
18	18	JOLLY JIVE	Masayoshi Takanaka, Kitty
19	15	HELLO WELCOME	Dooleys, GTO
20	NEW	SYMPHONY	Hiromi Iwasaki, Victor

ITALY

(Courtesy Germano Ruscitto)
As of 4/15/80
SINGLES

This Week	Last Week	Song	Artist
1	1	VIDEO KILLED THE RADIO STAR	Buggles, Island/Ricordi
2	2	SOLO NOI	Toto Contugno, Carosello/Ricordi
3	7	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest/EMI
4	5	SU DI NOI	Pupo, Baby/CGD-MM
5	10	UNA GIORNATA UGGIOSA	Lucio Battisti, Numero Uno/RCA
6	3	MY SHARONA	Knack, Capitol/EMI
7	12	SPACER	Sheila & B. Devotion, Carrere/Fonit Cetra
8	6	LA PUNTURA	Pippo Franco, Lupus/Ricordi
9	11	MERAVIGLIOSAMENTE	Cugini Di Campagna, Pull/Fonit Cetra
10	13	HE'S SPEEDY LIKE GONZALES	Passenger, Durium
11	9	C'E TUTTO IL MONDO	Matia Bazar, Ariston/Ricordi
12	4	MOSCOW DISCO	Telex, Durium
13	NEW	SEI UNA BOMBA	Viola Valentino, Paradiso/CGD-MM
14	8	RAPPER'S DELIGHT	Sugarhill Gang, Carosello/Ricordi
15	NEW	GELOSIA	Bobby Solo, EMI
16	NEW	CHE IDEA	New Trolls, WEA

17 NEW WHATEVER YOU WANT, Status Quo, Vertigo/Polygram
18 NEW LE VENT DE L'AMOUR, Jean Pierre Posip, EMI
19 15 REMI E LES SUE AVENTURE, I Ragazzi Di Remi, Cetra/Fonit Cetra
20 NEW WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta, Motown/EMI

AUSTRALIA

(Courtesy Kent Music Report)
As of 4/14/80
SINGLES

This Week	Last Week	Song	Artist
1	2	I GOT YOU	Split Enz, Mushroom
2	3	ANOTHER BRICK IN THE WALL	Pink Floyd, CBS
3	1	CRAZY LITTLE THING CALLED LOVE	Queen, Elektra
4	4	HE'S MY NUMBER ONE	Christie Allen, Mushroom
5	5	ROCK WITH YOU	Michael Jackson, Epic
6	8	COWARD OF THE COUNTY	Kenny Rogers, United Artists
7	6	DREAMING MY DREAMS WITH YOU	Colleen Hewett, Wizard
8	9	BRASS IN POCKET	The Pretenders, Sire
9	7	DO THAT TO ME ONE MORE TIME	Captain & Tennille, Casablanca
10	10	DAY TRIP TO BANGOR	Fiddlers Dram, RCA
11	11	WALKING ON THE MOON	Police, A&M
12	14	SPACE INVADERS	Player, WEA
13	16	LOCOMOTION	Ritz, Epic
14	13	ROMEO'S TUNE	Steve Forbert, Epic/Nemperor
15	12	MONEY	Flying Lizard, 7 Records
16	19	FLY TOO HIGH	Janis Ian, Interfusion
17	NEW	ROCK LOBSTER	B-52s, Warner Bros.
18	17	ALWAYS LOOK ON THE BRIGHT SIDE OF LIFE	Monty Python, Warner Bros.
19	15	BLAME IT ON THE BOOGIE	Jacksons, Epic
20	18	PLEASE DON'T GO	K.C. & The Sunshine Band, TK
		ALBUMS	
1	3	TRUE COLOURS	Split Enz, Mushroom
2	1	OFF THE WALL	Michael Jackson, Epic
3	2	THE WALL	Pink Floyd, CBS
4	4	REGGATTA DE BLANC	Police, A&M
5	8	GLASS HOUSES	Billy Joel, CBS
6	7	THE ROSE	Soundtrack, Atlantic
7	5	DESTINY	Jacksons, Epic
8	6	AGAINST THE WIND	Bob Seger, Capitol
9	9	THE B-52s	Warner Bros.
10	12	SKY	Sky, RCA
11	14	GREATEST HITS	K.C. & The Sunshine Band, TK
12	10	MAD LOVE	Linda Ronstadt, Asylum
13	11	THE PRETENDERS	Pretenders, Sire
14	16	SUDDENLY	Sports, Mushroom
15	19	THE MOTELS	Motels, Capitol
16	13	TUSK	Fleetwood Mac, Warner Bros.
17	15	KENNY	Kenny Rogers, United Artists
18	18	NIGHT RAINS	Janis Ian, Interfusion
19	17	OUTLANDOS D'AMOUR	Police, A&M
20	NEW	THE SPECIALS	Specials, Chrysalis

HOLLAND

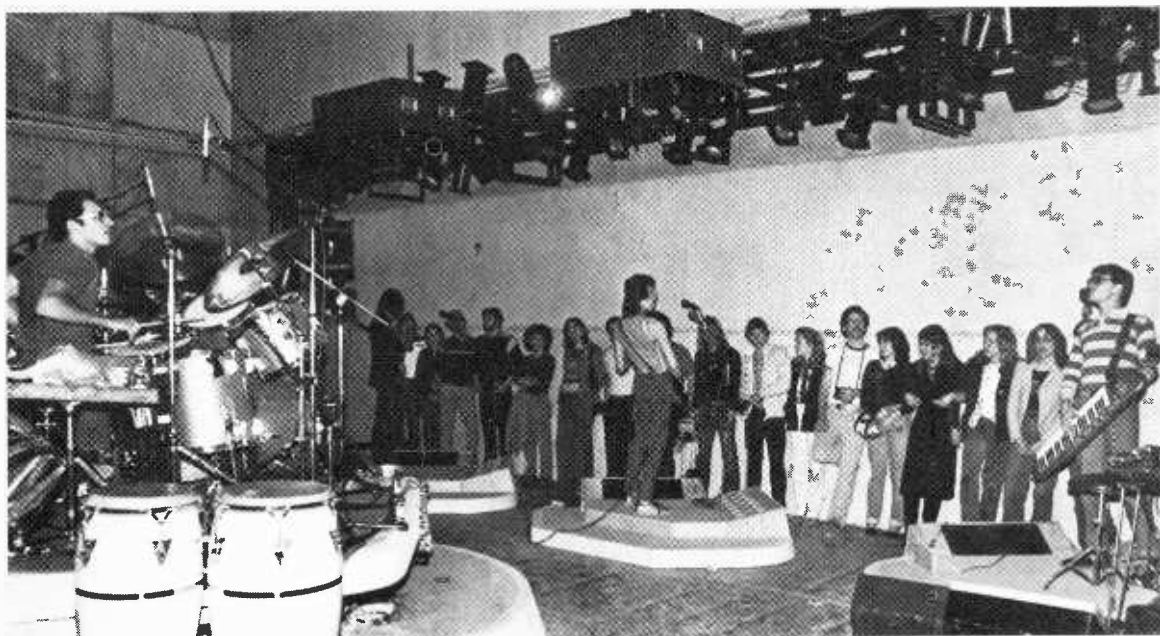
(Courtesy BUMA/STEMRA)
As of 4/14/80
SINGLES

This Week	Last Week	Song	Artist
1	1	YOU AND ME	Spargo, Inelso/VIP
2	2	SAJANG F	Massada, Telstar
3	8	SUN OF JAMAICA	Goombay Dance Band, CBS
4	6	WILLY ALBERTI BEDANKT	Andre Van Duin, CNR
5	3	SONG FOR THE CHILDREN	Oscar Harris, Ariola
6	4	MATADOR	Garland Jeffreys, A&M
7	7	PEARLY DUMM	BZN, Mercury
8	5	VISITE	Lenny Kuhr & Poppys, CNR
9	NEW	THE END OF THE SHOW	Cats, Bovema/Negram
10	10	TAKE THAT LOOK OFF YOUR FACE	Marti Webb, Polydor
		ALBUMS	
1	1	GREATEST HITS	BZN, Mercury
2	3	HOMO SAPIENS	Robert Long, Bovema/Negram
3	2	MET JE OGEN DICHT	Rob De Nijs, Bovema/Negram
4	5	GOLDEN POP INSTRUMENTALS	Various, Arcade
5	NEW	WOMEN AND CHILDREN FIRST	Van Halen, Warner Bros.
6	NEW	32 TOPHITS VAN TOEN	Various, Polydor
7	6	GEVECT MET DE ENGEI	Flairck, Polydor
8	4	20 GREATEST HITS	Hot Chocolate, Arcade
9	NEW	DROMENTREIN	Kenny Kuhr, CNR
10	8	DE MOOISTE FILMMELODIEEN	Ennio Morricone, RCA

DENMARK

(Courtesy BT/IFPI)
As of 4/16/80
SINGLES

This Week	Last Week	Song	Artist
1	1	QUE SERA MI VIDA	Gibson Bros., CBS
2	4	SUN OF JAMAICA	Goombay Dance Band, CBS
3	2	COPENHAGEN	Seebach Band, featuring Debbie Cameron, EMI
4	6	INGEN FAKTURA	Jan Og Rene, EMI
5	3	BILLET MRK.	Liller & Ricardo's Band, Frituna
6	NEW	TAEKKER ALTID PI DIG	Bamses Venner, Kleinert
7	8	OH SUSIE	Secret Service, Sonet
8	NEW	ON THE RADIO</	



VIDEO STARS—Todd Rundgren and members of his group Utopia work out in the group's new video and rehearsal studio in Woodstock, N.Y., while winners of a Warner Bros./Bearsville Records radio promotion contest look on. Utopia is believed to be the first group to have its own video production facility. Winners received an all-expenses paid three-day trip to Woodstock.

JACKSON, ROGERS LEAD NOMINEES

Televise DJ Music Awards

LOS ANGELES—Michael Jackson and Kenny Rogers garnered the most nominations for the upcoming DJ Music Awards to be announced May 8 here. The honors are given on the basis of a poll of more than 500 radio stations.

The awards are divided into three categories: best contemporary/popular music, best soul music and best country music. Jackson and Rogers both nabbed five nominations though Jackson's crossed pop and soul boundaries.

Jackson is nominated for two best soul single awards for "Rock With You" and "Don't Stop Til You Get Enough," best soul male artist, best pop male artist and best soul album for "Off The Wall."

Rogers' nominations are all in the country category as he is up for best country male artist, best songwriter, best single for "Coward Of The County" and best albums for "The Gambler" and "Kenny."

Following Rogers and Jackson in number of nominations are the Doobie Brothers with four, Billy Joel, Donna Summer and the Commodores with three each.

The Doobie Brothers get the nod in the best pop duo or group category, best pop album for "Minute By Minute," best pop single for "What A Fool Believes," while group member Michael MacDonald is up for best pop songwriter.

Billy Joel is up for best pop male artist, best pop songwriter and best pop album for "52nd Street." Donna Summer is nominated for best pop female artist, best soul female artist and best soul album for "Bad Girls."

The Commodores find all their nominations in the soul category for best duo or group, best album for "Midnight Magic" and best songwriter for the group's Lionel Richie.

The winners will be announced in a two-hour special over ABC-TV which will be hosted by Wolfman Jack.

The complete list of nominees for best male artist: Billy Joel, Barry Manilow and Michael Jackson. In the best female artist category they are: Barbra Streisand, Donna Summer and Anne Murray. For best pop duo or group: the Doobie Brothers, the Eagles and Earth, Wind & Fire are competing.

For most promising pop female artist, the nominees are: Nicolette Larson, Teri DeSario, and Karla Bonoff. In the similar male category are: Rupert Holmes, Stephen For-

bert, Dan Fogelberg and Tom Petty. For most promising duo or group, the Knack, Blondie and Air Supply are contending.

Barry Manilow, Ted Templeman, Mike Chapman and Phil Ramone are up for best producer. In the best songwriter category, Billy Joel, Michael MacDonald and Rupert Holmes are competing.

For best label, CBS is differentiated from Columbia as both are up, along with Warner Bros.

Mike Mamakos, a spokesman for the awards, notes the discrepancies in the nominations are due to how the ballots were filled out by those polled. Some put CBS as best label and others put Columbia, therefore they are treated as two separate labels. The same is true of such artists as Eddie Rabbitt and Dan Fogelberg who are up for most promising new artist awards even though they have been top selling artists for years.

The best album nominees are: "Minute By Minute" by the Doobie Brothers, Eagles' "Long Run," Billy Joel's "52nd Street" and Supertramp's "Breakfast In America."

Best single nominees go to Doobie Brothers' "What A Fool Believes," Dan Fogelberg's "Longer," Barbra Streisand and Neil Diamond's "You Don't Bring Me Flowers" and the Knack's "My Sharona."

In the soul music category best male artist nominations go to Michael Jackson, Isaac Hayes and Smokey Robinson. In the similar fe-

male category are: Donna Summer, Dionne Warwick and Gloria Gaynor.

For best duo or group, the Commodores, Earth, Wind & Fire and Kool & The Gang are contending. Most promising female artists are Patrice Rushen, Brenda Russell and Phyllis Hyman. Most promising male artists are: Prince, Rick James and Peabo Bryson. Shalamar, Kool & the Gang and Ray, Goodman & Brown are tagged as most promising duo or group.

Only two are named for the best producer category and they are Quincy Jones and Giorgio Moroder. For best songwriter, the nominations are Stevie Wonder, Lionel Richie and Rod Temperton.

Motown, Casablanca and Atlantic are up for the best label while Donna Summer's "Bad Girls," Michael Jackson's "Off The Wall" and Commodores' "Midnight Magic" are up for best album.

The best single nominees are Michael Jackson's "Rock With You," McFadden & Whitehead's "Ain't No Stoppin' Us Now," Smokey Robinson's "Cruisin'," and Jackson's "Don't Stop Til You Get Enough."

In country music, Kenny Rogers is up against Willie Nelson and Don Williams for best male artist. For best female artist it's Crystal Gayle, Barbara Mandrell and Emmylou Harris. For best duo or group, the nominees are: the Bellamy Brothers, Oak Ridge Boys, Statler Brothers and Larry Gatlin & Brothers.

Most promising female artists are: Gail Davies, Charly McClain and Rosanna Cash. Most promising male artists are: George Burns, John Conlee and Eddie Rabbitt. Most promising duos or groups are: Bellamy Brothers, Alabama and Charlie Daniels.

Larry Butler, Billy Sherrill and Jim Ed Norman are competing for best producer. In the best songwriter category are: Sonny Throckmorton, Willie Nelson, Kenny Rogers and Rodney Crowell.

For best label are: CBS, Columbia and RCA while the best albums are Kenny Rogers' "The Gambler" and "Kenny" with the last being Moe and Joe's "Just Good Ole Boys."

For best single are: Kenny Rogers' "Coward Of The County," Crystal Gayle's "Half The Way" and Charlie Daniels' "The Devil Went Down To Georgia."

Presley Estate Suing One Of His Best Impersonators

CAMDEN, N.J.—The estate of the late Elvis Presley filed suit in U.S. District Court here Wednesday (9) against one of his most popular impersonators here. The suit seeks a permanent injunction against the "Big El Show" and its president, Robert Russen. The featured attraction of the show is Larry Seth, a former construction worker from Memphis.

The suit charges the Big El Show is unlicensed and has infringed on unspecified trademarks held by the estate. Moreover, the suit says the show is an example of unfair competition. Supporting the charges, the suit cites federal law and common law. In asking the injunction, the suit wants the court to permanently forbid the show from using the "act, design and image of Elvis Presley."

Seth, who makes his home in nearby Blackwood, N.J., is considered a Presley look-alike. Russen questioned the estate's efforts to stop Big El, saying similar use of Presley's image was permitted by a recent court decision. Last month, a federal appeals court in Cincinnati ruled a manufacturer of Presley memorabilia could market the items with-

out approval of the estate. The three-judge panel there ruled Presley's name, memory and fame were "common assets to be shared" in America's free market system. It is uncertain how the Cincinnati decision could affect the local suit.

The Big El Show was started six years ago and is a favorite at clubs, amusement parks and malls in the East Between 1975 and 1977, the show toured the U.S. and Canada.

Jazz & Laser Show

SEATTLE—The progressive jazz group Radiance will team with the full-color laser light images of Laserium for a series of special live concerts Monday (14) and April 21 at the Pacific Science Center's Boeing Spacearium here. Radiance is a four-member group fusing synthesizer with jazz and rock sensibilities.

Storer Files Shares

LOS ANGELES—Storer Broadcasting has filed for an offering of 2 million shares, proceeds of which will be used to finance the construction of the company's cable communications division.

Billboard SPECIAL SURVEY For Week Ending 4/26/80

Billboard Special Survey Hot Latin LPs

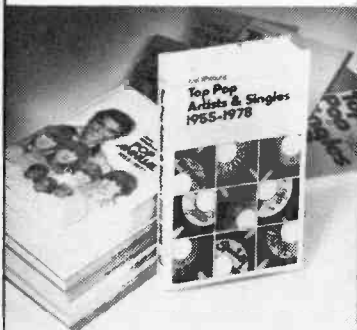
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LOS ANGELES (Pop)			MIAMI (Salsa)		
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)		
1	JULIO IGLESIAS Hey CBS 50302	1	W. COLON & I. MIRANDA Doble energia Fania 559		
2	PEDRITO FERNANDEZ Mama solita CBS 20303	2	EL GRAN COMBO Aqui no se sienta nadie Combo 2013		
3	RIGO TOVAR El recado Mericana 5633	3	CONJUNTO CLASICO Los Rodriguez Lo mejor 801		
4	LOS HAPPYS Cronos 1130	4	BOBBY VALENTIN Bronco 111		
5	LOS BUCKYS Mericana 5634	5	OSCAR DE LEON Llega actuo y triunfo TH 2079		
6	CAMILO SESTO Horas de amor Pronto 1071	6	ROBERTO TORRES Cienfuegos SAR 1000		
7	ANGELA CARRASCO Pronto 1069	7	CHARANGA CASINO SAR 1007		
8	2+2 DE COLOMBIA Orfeon 16039	8	RAY BARRETO Fania 552		
9	MERCEDES CASTRO Musart 10788	9	RAY REYES El clavo Criollo 472		
10	ESTRELLAS DE ORO Vol. #2 America 1007	10	CHARANGA DE LA 4 SAR 1006		
11	JORGE VARGAS & PUPITA DALESIO Orfeon 16038	11	CHIRINO Oliva cantu 214		
12	LOS POTROS Perless 10043	12	CHEO FELICIANO Estampa vaya 86		
13	MANOELA TORRES CBA 20335	13	TIPICA 73 Fania 560		
14	JUAN GABRIEL Arcano 3484	14	ROBERTO ANGLERO Tierra negra Borinquen 1396		
15	JOANA ROSALY Velvet 8015	15	ROBERTO TORRES Presenta a Papiito SAR 1003		
16	LOS CADETES DE LINARES Ramex 1022	16	CHARANGA 76 En 77 TR 139		
17	CHELO Musart 1775	17	RASSY DIAZ Salsa con sentido LAD 320		
18	ROCIO DURCAL Pronto 1068	18	TONY SAINZ TH 2084		
19	RIGO TOVAR Melody 5629	19	ROBERTO TORRES SAR 1004		
20	LOS TIGRES DEL NORTE El tahir Fama 577	20	JUNIOR TOLEDO Performance 1425		
21	LA MIGRA Mar 111	21	DIMENSION LATINA Velvet 3005		
22	JOSE JOSE Si me dejas ahora Pronto 1070	22	CONJUNTO IMPACTO Teca 3010		
23	VICENTE FERNANDEZ El tahir CBS 892	23	LOS VIRTUOSOS Discolor 8802		
24	LOS SAGITARIOS Olimpico 5011	24	JUSTO BETANCOURT Fania 553		
25	LOS JOAO Musart 1781	25	ROBERTO ROENA International 557		

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BOOK REVIEW

Compelling Reading By Superstar's Son

"Living Proof" by Hank Williams Jr. with Michael Bane, published by G.P. Putnam's Sons, 215 pages. \$10.95.

In the early pages of this gripping autobiography, Williams writes: "Legend is a funny thing. It's not real like a rock is real, or like a gun is real, but it's got the power to destroy you just as dead. . . . My life was built on the legend of Hank Williams, and I know what it's like to feel it pulling until you want to scream that you're being pulled apart, but the right words never seem to come."

Hank Williams Jr. grew up heir to the legacy of a musical legend who was idolized by millions. When his famous father died prematurely of a drug overdose in 1953, his family and fans shifted the incredible burden of his hard-won fame onto his four-year-old namesake.

Few men experience the pain of living in the shadow of enforced celebrity in quite the way that Williams Jr. was compelled to; the constrictive coils of attempting to live up to that adulation enveloped him through the years until he paid the formidable price with his own sense of identity.

In uncanny imitation, he careened down the same path toward self-destruction that his father had before him, missing concerts, scorching his reputation and drowning himself in liquor and pills until even those closest to him believed he was destined to end his life—in the words of his recent hit single—"whiskey bent and hell bound."

This excellent autobiography is a no-holds-barred, poignant and searingly honest recounting of Williams Jr.'s struggle to exist in his own right. Tautly written, present tense, it's an absorbing story that offers a personal glimpse of a fascinating performer. It allows empathy but never sinks to self-inflicted sympathy.

The book deftly intercuts flashbacks of Williams' early growing up years and his descent toward oblivion with the chilling details of the terrible mountain-climbing accident which nearly claimed his life at the bottom of the Rockies in 1975.

The tragedy left Williams Jr. a testament to the miracle of modern medicine and plastic surgery, but more important, it marked the turning point in his life.

KIP KIRBY

Lifelines Births

Girl, Hayley Elisabeth, to Jaan and Matthew King Kaufman April 16 in Berkeley, Calif. Father's title is "reigning looney" at Beserkley Records in Berkeley.

★ ★ ★

Boy, Wyatt Rex, to Rex and Judy Allen Jr. April 12 in Nashville. Father is veteran country singer on Warner Bros. label.

Americans Off To Europe

• Continued from page 53

Metheny, Albert Mangelsdorff, Peter Brotzmann, Aladar Pege, Ernst Ludwig Petrowski.

July 10 & 11: Munich Jazz Festival, with Gato Barbieri, Freddie Hubbard, Muddy Waters, Dave Brubeck, Carmen McRae, the Mercer Ellington Orchestra, B.B. King, Stanley Clarke.

YUGOSLAVIA

Mitja Volcic writes:

The jazz festival scene in Yugoslavia has three main characteristics—it is expanding, it is generating increasingly enthusiastic audiences, and it is full of financial uncertainty.

The country's major jazz event is the Ljubljana Jazz Festival, one of the oldest in Europe. Organized by the Ljubljana Jazz Society, with the support of Yugoslav Radio and Television, the Festival features top Yugoslav and foreign musicians.

The other Yugoslav festivals feature mainly domestic talent and include a jazz gala at Novi Sad, held every October, and the Zagreb Jazz Days, held in November.

ENGLAND

Peter Jones writes:

The second Alexandra Palace Jazz festival, jointly promoted by London's Capital radio and George Wein, will begin on the grounds of the palace July 11 at noon with a bill that features Dizzy Gillespie, Panama Francis and the Savoy Sultans, the Basie alumni, Mighty Joe Young and several British acts.

Saturday, July 12 will spotlight Fats Domino, Clark Terry, B.B. King, Muddy Waters, Gato Barbieri, and the Ronnie Scott Quartet and the outdoor events will be followed inside the palace by a "Blues In The Night" session by B.B. King,

Muddy Waters and two British blues bands

On Sunday, July 13, the outdoor sets will be by Dave Brubeck, Stanley Clarke, Carmen McCrae, Freddie Hubbard, the Adderly Brotherhood, the National Youth Jazz Orchestra and Georgie Fame and the Blues Fames.

Another major London jazz event this year is the second Hammersmith and Fulham Festival by the Jazz Center Society in conjunction with the municipality.

The festival runs from May 5-17 in various venues and will feature the Bobby Wellins Big Band Quartet in a tribute to the late Tubby Hayes, Keith Tippett, Stan Tracey, the Alan Holdsworth Trio, the Stan Sulzmann Quartet, Old & New Dreams (with Dewey Redman, Charles Haden, Ed Blackwell and Don Cherry), the Mike Westbrook Brass Band and Jazz Cabaret, and a jazz band ball with Max Collie, Humphrey Lyttleton, Alex Welsh and dancer Will Gaines.

There will also be performances by Company, with Evan Parker, Dave Holland and U.S. trombonist George Lewis.

Other U.K. events are: the sixth Bracknell Festival (July 4-6) which this year presents Pat Metheny, Ian Carr's Nucleus, the London Jazz Composers Orchestra, Sheila Jordan with Steve Kuhn, Stan Tracey & Keith Tippett, Georgie Fame, the Morrissey-Mullen Band and Buddy Tate.

And the second Radio Hallam International Jazz Festival in Sheffield (May 28-31) with Stephane Grappelli, the John Dankworth Quartet with Clark Terry, the George Chisholm All-Stars with Bud Freeman and the Morrissey-Mullen Band.



SOUND EXPERIENCE—Robin Trower helps the Sound Warehouse open its first store in Dallas by signing autographs for his Chrysalis LP, "Victims Of The Fury."

Closeup

CHARLEY PRIDE—There's A Little Bit Of Hank In Me, RCA AHL1-3548. Produced by Jerry Bradley and Charley Pride.

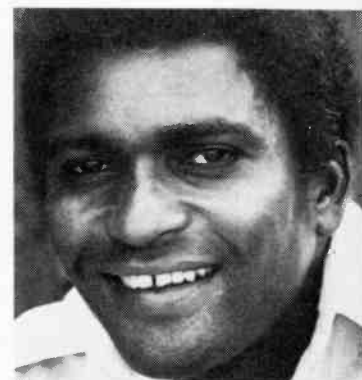
Hank Williams has probably contributed more to country music than any other artist. Having limited success in his brief career, Williams' songs stand up as well today as they did in the '40s and '50s. In the late '40s, Williams made a few singles for Sterling Records before being signed by MGM. All of the tunes on this album appeared originally on MGM, from the earliest cut, 1948's "A Mansion On The Hill" to "I'm So Lonesome I Could Cry," released in 1966. The Hank Williams legacy lives on, and a part of that legacy is steeped in Charley Pride.

Eleven of the 12 songs on this album are original Williams compositions. The one remaining track, the title tune, was written by John Schweers for Pride, and captures the spirit Pride wanted to convey about this project. Pride and producer Bradley dug deep into the Williams repertoire looking for some of the lesser known classics (after all, everybody knows "Cold, Cold Heart," "Jambalaya" and "Your Cheatin' Heart").

Following the opening "There's A Little Bit Of Hank In Me," Pride slides into "My Son Calls Another Man Daddy," originally released in 1950. With vocal inflections, steel guitar and vocal harmonies by the Jordanaires, Pride immediately sets the tone for the remaining tracks.

"Moaning The Blues," also released in 1950, is an uptempo, good natured song with a slight yodel thrown in as per the original. The lyric tends to be a warning about treating your woman right.

The oldest song on the album, "A Mansion On The Hill," released in 1948, is a Williams classic about a poor boy who lost his love to a rich man. Pride tends to convey the song's original message just as strong as when Williams originally sang it.



Charley Pride

"I'm So Lonesome I Could Cry," one of the most moving songs ever written by an artist, only lasted four weeks on the country charts when released back in 1966. Pride does the song justice, and it would make yet another successful single. Steel guitar throughout underlying acoustic guitars enhances the entire track.

"Low Down Blues," released in 1954, is a midtempo tune, again featuring a steel guitar. Pride's vocal work on this track is outstanding.

Released in 1952, "I Could Never Be Ashamed Of You" is, like all the other tracks on this album, pure country. Followed by a No. 1 record for Williams in 1950, "Why Don't You Love Me" should probably be a future single from Pride. The influence of Williams on Pride is most evident on this song with its cookin' rhythm section and bright steel guitar.

The final selection is Pride's latest single, "You Win Again." A moving ballad, it was originally issued by Williams in 1952. Timeless in its message, Pride should have no trouble in parlaying the single into another No. 1 hit.

One of the most ironic facets of Williams' recording career is that less than three weeks prior to his untimely death, MGM issued a single titled "I'll Never Get Out Of This World Alive," which became a No. 1 record.

Hank Williams material, as interpreted by Charley Pride is a project full of loving care with the results being a magnificent album and a little bit of history. MIKE HYLAND

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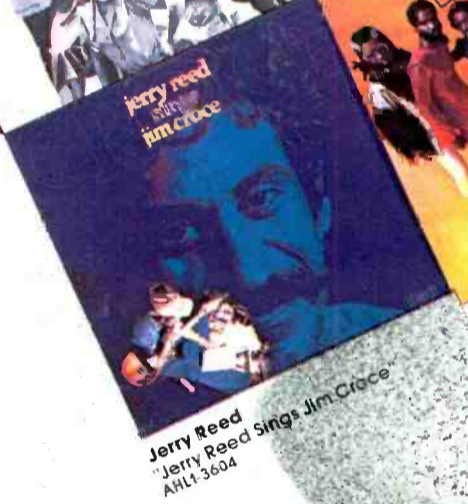
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EDGEB

Individuality produces a clear image. That's why we're proud to present artists who are as different as they are talented. Consider our established acts — from Dolly Parton to Stephanie Mills; from Leon Haywood to Floyd Cramer... all hot with current singles. Consider our developing acts such as Mac McAnally, Machine and Thomas Bucknasty; they too are focused on creating their own, separate, distinct identities. In fact RCA and its associated artists have only one thing in common...they're all uncommon.

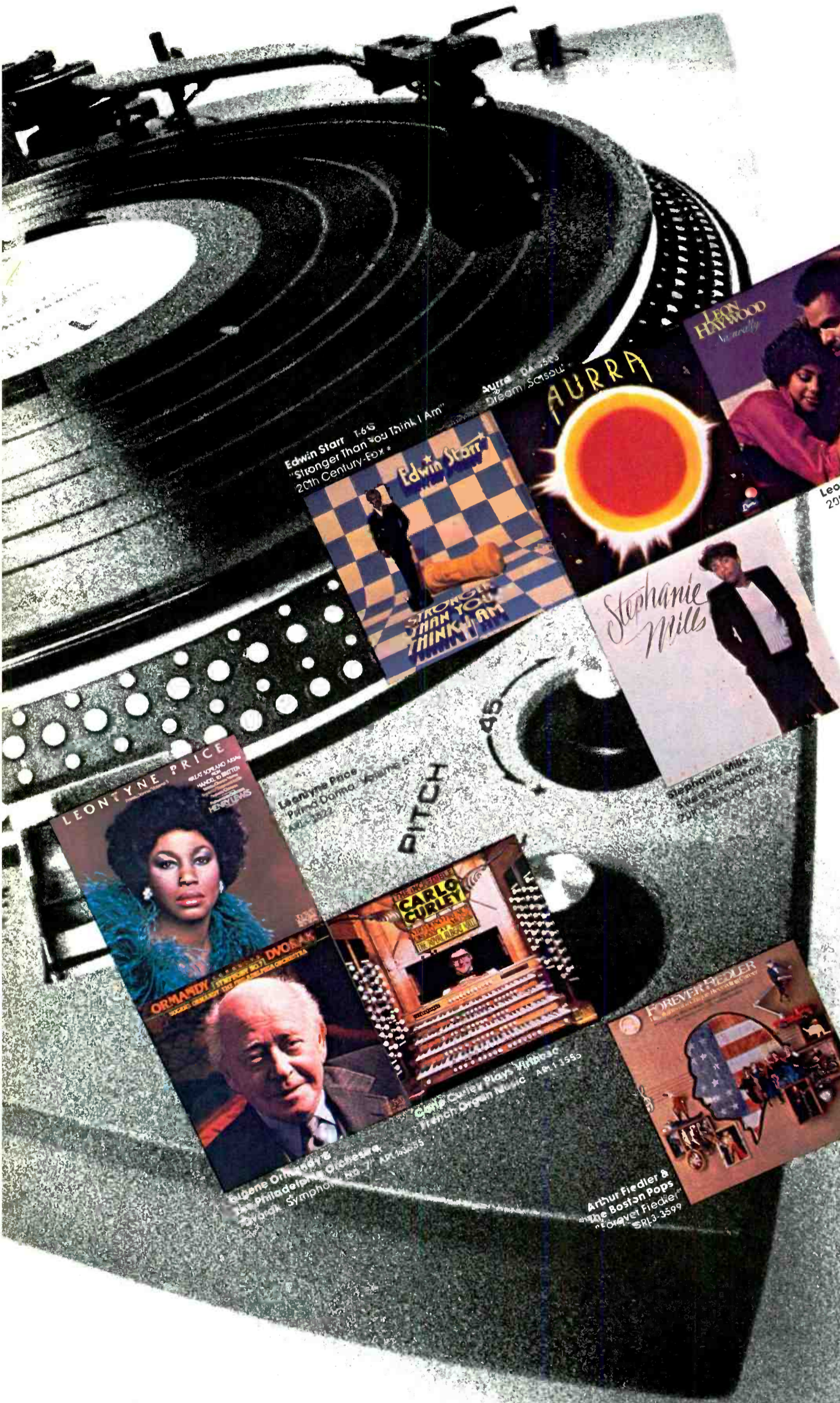


PREVIEW
STYX - Special
May Release!



Manufactured and Distributed by RCA Records

APRIL PROSA



Edwin Starr 1-619
"Stronger Than You Think I Am"
20th Century-Fox *

AURORA
DAVID
DREAM SCENES

LEON HAYWOOD
Leon Haywood

Leon Haywood 1-619
20th Century-Fox *

Stephanie Mills
Stephanie Mills

Stephanie Mills
Stephanie Mills

LEONTYNE PRICE
Leontyne Price

Leontyne Price
Leontyne Price

PITCH
PITCH

ORMANDY
Ormandy

Ormandy
Ormandy

CARLO CURLEY
Carlo Curley

Carlo Curley
Carlo Curley

FOREVER FIEDLER
Forever Fiedler

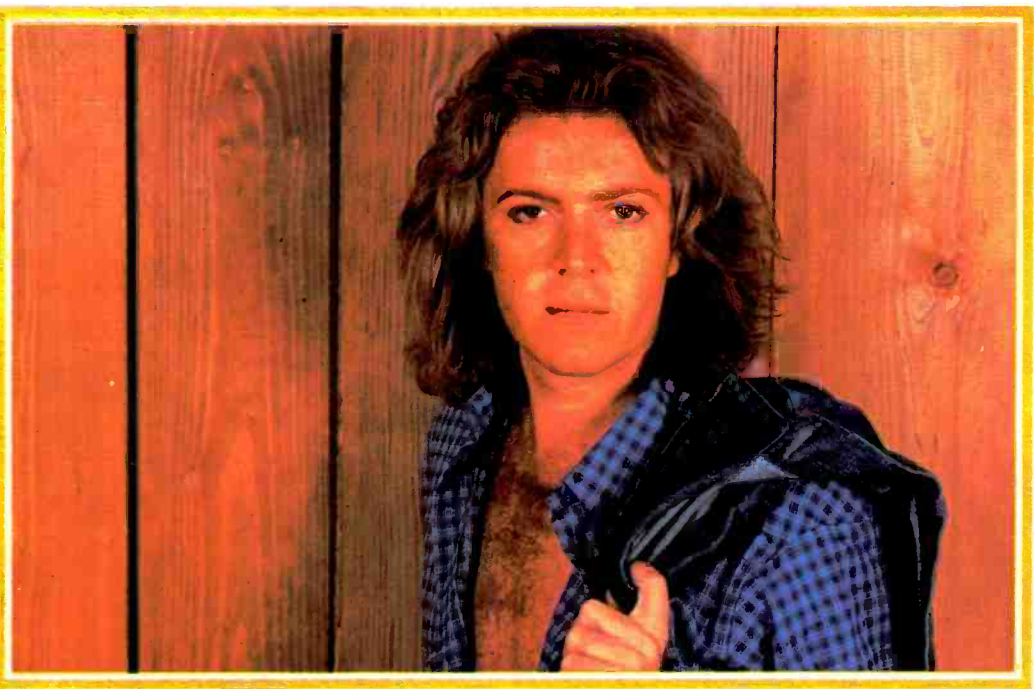
Arthur Fiedler &
The Boston Pops
Forever Fiedler



TOZZI TOPS IT AGAIN!



worldwide hit with "Ti amo", "Tu",
"Gloria", and now his new album
"TOZZI"



TOZZI

Record CGD-Messaggerie Musicali (Italy)
Publishing Sugarmusic (Worldwide)

Studio Cocchi

THERE'S NOTHING QUITE LIKE RECORDING IN NEW YORK
and
ELECTRIC LADY
IS THE PLACE TO DO IT



A complete 3-room state of the art studio featuring the first Studer A-800 tape machine on the East Coast, Neve 8068, 8078 consoles, Neve Necam Automation, Westlake control room and time-aligned monitoring system. Electric Lady Studios is investing in the future to provide recording artists with the perfect environment, finest, most up-to-date equipment and the personal touch of our engineers and staff.

Over the last year our facilities have accommodated: ROY AYERS, BLONDIE, THE BRECKER BROTHERS BAND, CHUBBY CHECKER, THE CLASH, PETER CRISS, PHILLIP D'ARROW, AL DI MEOLA, BILLY JOEL, B.B. KING, EARL KLUGH, LOU REED, THE ROLLING STONES and LONNIE LISTON SMITH.

The truth is in the vinyl.

Call us for rates, availability or a personal tour of our facilities.

electric lady studios

52 West 8th Street, New York, N.Y. 10011 • 212 677-4700



**IF YOU THINK DIGITAL IS JUST AROUND THE CORNER,
YOU'RE ALREADY A STEP BEHIND.**

Nearly everyone in the recording industry agrees that digital is the technology of the future. Unfortunately, they're also under the impression that it won't be available until then.

There are, however, some notable exceptions to that philosophy. Like A & M Records, Warner Bros. Records, Record Plant, Westlake Audio, Audio-Video Rents and Sound 80. You see, they've all installed the multi-track digital system that's available right now.

3M's 32-track Digital Mastering System.

The reasons are obvious. Because digital captures all the pure, full-range highs and lows and surrounds them with clean, no-hiss silence. The result is transparent, distortion-free sound itself. Whether it's the first generation or the twentieth.

But there's one other reason why so many outstanding studios are using 3M's Digital Mastering System for the entire recording process.

They like to stay a step ahead.

For more information, write: Digital Mastering/3M,
Building 223-5S/3M Center, St. Paul, MN 55101.

3M DIGITAL MASTERING. WE DIDN'T INVENT SOUND. JUST THE PUREST WAY TO RECREATE IT.

3M

Billboard Hot 100

*Chart Bound

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AGAINST THE WIND—Bob Seger & The Silver Bullet Band (Capitol)
TAKE YOU TONIGHT—Ozark Mountain Daredevils (Columbia 1-11247)
SEE TOP SINGLE PICKS REVIEWS, Page 71

Main chart table with columns for THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist (Producer) Writer, Label & Number (Distributing Label), and corresponding chart positions for multiple songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions, organized alphabetically by publisher/licensee.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE				
			ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE				ALBUM	8-TRACK	CASSETTE		
	1	20	▲	13.98	13.98	13.98	36	36	6	★	6	6	6	71	55	25	▲	7.98	7.98	7.98
	2	7	▲	8.98	8.98	8.98	37	30	32	▲	7.98	7.98	7.98	72	66	15	▲	7.98	7.98	7.98
★	3	6	▲	8.98	8.98	8.98	42	4	4	★	4	4	4	73	73	11	▲	7.98	7.98	7.98
	4	7	▲	8.98	8.98	8.98	39	39	9	▲	7.98	7.98	7.98	108	3	3	▲	7.98	7.98	7.98
	5	35	▲	8.98	8.98	8.98	48	5	5	★	5	5	5	75	76	3	▲	7.98	7.98	7.98
★	7	8	▲	8.98	8.98	8.98	54	2	2	★	2	2	2	76	74	29	▲	8.98	8.98	8.98
★	8	9	●	8.98	8.98	8.98	42	29	9	▲	7.98	7.98	7.98	77	75	31	▲	8.98	8.98	8.98
★	9	6	▲	8.98	8.98	8.98	43	34	9	▲	8.98	8.98	8.98	88	3	3	▲	8.98	8.98	8.98
	9	17	▲	7.98	7.98	7.98	49	28	28	●	7.98	7.98	7.98	79	72	15	▲	7.98	7.98	7.98
★	35	2	▲	8.98	8.98	8.98	50	3	3	★	3	3	3	80	79	13	▲	7.98	7.98	7.98
★	14	11	▲	7.98	7.98	7.98	46	46	19	▲	20.98	20.98	20.98	81	65	24	●	8.98	8.98	8.98
	12	25	▲	8.98	8.98	8.98	52	4	4	★	4	4	4	82	82	23	●	8.98	8.98	8.98
★	20	2	▲	8.98	8.98	8.98	48	37	20	▲	7.98	7.98	7.98	160	2	2	▲	7.98	7.98	7.98
★	17	14	▲	7.98	7.98	7.98	58	5	5	★	5	5	5	84	53	10	▲	7.98	7.98	7.98
	15	28	▲	8.98	8.98	8.98	60	3	3	★	3	3	3	99	3	3	▲	7.98	7.98	7.98
	16	21	▲	8.98	8.98	8.98	51	41	28	●	7.98	7.98	7.98	111	2	2	▲	11.98	11.98	11.98
	17	8	▲	8.98	8.98	8.98	59	12	12	★	12	12	12	87	83	31	▲	7.98	7.98	7.98
	18	12	▲	7.98	7.98	7.98	63	3	3	★	3	3	3	88	85	16	▲	7.98	7.98	7.98
	19	6	▲	7.98	7.98	7.98	70	2	2	★	2	2	2	109	3	3	▲	7.98	7.98	7.98
★	22	6	▲	8.98	8.98	8.98	55	43	28	●	8.98	8.98	8.98	110	21	21	▲	7.98	7.98	7.98
★	32	2	▲	8.98	8.98	8.98	62	3	3	★	3	3	3	91	80	24	▲	13.98	13.98	13.98
★	26	7	▲	8.98	8.98	8.98	57	45	19	▲	8.98	8.98	8.98	92	87	57	▲	8.98	8.98	8.98
★	25	13	▲	7.98	7.98	7.98	64	5	5	★	5	5	5	93	90	84	▲	7.98	7.98	7.98
	24	8	▲	8.98	8.98	8.98	59	56	12	▲	7.98	7.98	7.98	94	81	14	▲	7.98	7.98	7.98
★	28	4	▲	7.98	7.98	7.98	60	51	26	▲	13.98	13.98	13.98	95	95	6	▲	7.98	7.98	7.98
	26	9	▲	8.98	8.98	8.98	61	61	8	▲	7.98	7.98	7.98	96	91	29	▲	8.98	8.98	8.98
	27	13	●	8.98	8.98	8.98	68	4	4	★	4	4	4	97	97	11	▲	7.98	7.98	7.98
	28	10	▲	8.98	8.98	8.98	71	8	8	★	8	8	8	98	98	16	▲	7.98	7.98	7.98
	29	14	●	7.98	7.98	7.98	64	47	26	▲	15.98	15.98	15.98	99	94	26	▲	8.98	8.98	8.98
★	44	3	▲	8.98	8.98	8.98	62	NEW ENTRY	NEW ENTRY	▲	8.98	8.98	8.98	100	NEW ENTRY	NEW ENTRY	▲	13.98	13.98	13.98
	31	8	▲	8.98	8.98	8.98	66	67	72	▲	7.98	7.98	7.98	101	101	71	▲	8.98	8.98	8.98
	32	6	▲	8.98	8.98	8.98	67	69	7	▲	7.98	7.98	7.98	102	84	19	▲	7.98	7.98	7.98
★	40	3	▲	8.98	8.98	8.98	77	8	8	★	8	8	8	103	113	3	▲	7.98	7.98	7.98
	34	8	▲	8.98	8.98	8.98	96	2	2	★	2	2	2	104	104	34	▲	8.98	8.98	8.98
★	38	5	▲	7.98	7.98	7.98	70	57	20	●	12.98	12.98	12.98				▲	8.98	8.98	8.98

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

APRIL 26, 1980 BILLBOARD

Who is the Number One Lady in Country Music?



"A Lesson In Leavin'" ^{UA-X1339-Y} ★ **Billboard**

from the LP **"Special Delivery"** ^{LT-1000}
The new single —
"Leavin's For Unbelievers" ^{UA-X1352-Y}
Coming Soon

Produced by Brent Maher
& Randy Go

UA On
United Artists
Records & Tapes

Management
Kagen & Company

TOP LPs & TAPE

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POSITION 105-200

Table containing album chart data from position 105 to 135. Columns include THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, and CASSETTE.

Table containing album chart data from position 135 to 179. Includes a star icon at the top center. Columns include THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, and CASSETTE.

Table containing album chart data from position 179 to 200. Columns include THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, and CASSETTE.

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Index table listing artists and their corresponding album positions in the chart, ranging from AC/DC to Eagles.

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. ● RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 500,000 units. ▲ RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 1,000,000 units.



Bill Johnson: There is a need for a high speed duplicator for small record companies and for corporate communications tapes.



Roll 'Em: Production line operator handles one of General Cassette's high speed cassette masters.

General Cassette Corp. In Move To Larger Quarters

PHOENIX—General Cassette Corp. celebrated its 10th anniversary by moving into new 11,500 square foot headquarters for its tape duplicating, recording studio and printing plant facilities.

The publicly held company claims it has 300 clients for whom it duplicates spoken word and music prerecorded music.

Working with two duplicating lines, the Bill Johnson-headed firm uses ElectroSound high-speed tape machines and 10 ElectroSound slave units. All are convertible to open reel, 8-track, cassette and stereo cassette.

Of the 52 persons on the payroll, 25 are in production, notes Johnson, who helped turn the floundering firm around 90 days after it had opened and was suddenly in bankruptcy.

Today, it specializes in spoken word programs and has expanded these motivational and instructional programs into the videotape market.

The company duplicates music for a number of small record companies including Canyon Records (the largest producer of American Indian music) plus Hurricane, Kiva and Alta Vista, all of Albuquerque, N.M., and Gold Dust Records of Roswell, N.M.

An average run is 500 pieces, Johnson points out. "But the beautiful part of this business is its year-end, year-out aspect, because people seem to just keep buying it."

General Cassette charges a label \$35 to make the running master and \$1.10 per unit for 250 copies. The price goes down to \$1 for 500 copies, either 8-track or cassette.

An average run for a spoken word company is 3,000 pieces. There are usually six titles in a spoken word package or 500 of each individual tape.

These spoken word tapes are recorded in the company's own

recording studio which has a Tascam console and ElectroSound accessories. The board is 8 channels in. There are three engineers on the staff. The studio with engineer rents for \$40 an hour with an engineer and a professional reader for \$95. A half-inch master tape can be cut for \$35 an hour.

The company can duplicate in 30, 60 and 90-minute lengths. Johnson, who formerly worked with Ampex as executive assistant to Don Hall, the former president of Ampex Stereo Tapes and with Capitol Records, says he saw the need for a high speed duplicator for small labels and corporate communications needs.

The company offers customers complete service under one roof, from recording to duplication to packaging. Two freelance artists work on packaging for clients and the firm's own printing plant does all the black and white and four-color work.

The spoken word clients are in the insurance, health care, financial and self improvement areas and each tape is narrated by an expert in his field.

The company has its own series of sales, management and motivational tapes (150 titles in the catalog) with six cassettes selling for \$60. William Wallace, the firm's marketing manager, works on this product line. Carl Tarajkowski is General Cassette's sales manager who handles the other areas.

The company's 200 dealers, individuals who call on companies and preview the programs, will now be handling the videotape line. There are 13 tapes in the video catalog, similar to the audio topics. They are taped at KPHO-TV here. An individual tape sells for \$275 and they are being duplicated in the Beta, VHS and U-Matic formats.

Sinatra Fans Say 'Skin' His Most Popular

LOS ANGELES—The 25-year-old "I've Got You Under My Skin" has emerged as the most popular Frank Sinatra single recording in a worldwide poll conducted over the past six months.

The song competed with 586 other Sinatra titles submitted by fans, mostly members of Sinatra Appreciation Societies in various countries.

"I've Got You Under My Skin," words and music by Cole Porter, was released on Capitol Records in 1956. Following this song in the top 10 were "Lady Is A Tramp," "Chicago," "My Way," "Send In The

Clowns," "Nancy," "Here's That Rainy Day," "All The Way," "It Was A Very Good Year" and "Night And Day."

Music-Race Video

LOS ANGELES—James Taylor, Neil Young, Kenny Rogers & the First Edition, Wilson Pickett and Arlo Guthrie are among the artists providing the music for "Once Upon A Wheel," a videocassette released by Home Theatre/Visual Concepts, Inc. The show, announced by actor Paul Newman, is said to be the first combination of grand prix racing and music on videocassette.

Inside Track

Legal maneuvering continues in the government's case against Sam Goody Inc., its top executives, and also against convicted tape duper George Tucker, all of whom are set for appearances in Brooklyn's U.S. District Court May 2, when oral arguments related to sealed motions will be heard. The government claims that Tucker, accused of illegally manufacturing 8-track tapes, was a link in a chain of pirated product that wound up in shipments of returns coming from Goody's Queens warehouse.

The T.J. Martell Memorial Foundation For Leukemia Research's annual Humanitarian Award Dinner collected a record \$700,000 in pledges this year. The black tie bash attracted a host of celebrities who turned out Saturday (19) to toast this year's honoree, Arista's Clive Davis. The pledged amount sets an all-time industry mark for a single event. The foundation is a memorial to the late son of the head of CBS' Associated Labels, Tony Martell.

Country stars Bobby Bare, Charlie Daniels, Johnny Paycheck, Kinky Friedman, the New Riders, Jerry Jeff Walker and rockabilly artist Robert Gordon are featured in another charity bash. The Tony Randall Celebrity Round-Up saluting Madison Square Garden's 100th anniversary. Proceeds for the May 9 event will benefit the Myasthenia Gravis Foundation. Among the industryites on the committee are Ahmet Ertegun, Gene Autry, Roy Rogers and Gotham's Lone Star Cafe owners Mort Coperman and Bill Dick, who arranged the talent display.

Brian Johnson replaces the late Bon Scott as lead singer of Atlantic's AC/DC rock group. Scott succumbed to the rock'n'roll lifestyle in February. Johnson comes from another U.K. group Geordie.

Dick Griffey denies a rumor that his Solar label is leaving the RCA fold and pacting with a new distributor. The exec, who has piloted Shalamar and the Whispers to the pop top 10 this year, acknowledges that Solar's contract with RCA ends this year, but says he's negotiating a renewal.

Chicago's black one-stop scene is being portrayed as a business battleground by sources close to the action. Despite the recent closing of Ernie's, a long established force, the business still is being contested by almost 10 different companies. Stiffest competition is between Fletcher's, Gardner's and Saunders, according to reports. Metro Music chain topper Eddie Carter hoped also to get into the fray. However, plans for an ambitious one-stop rack operation have been postponed by Carter, and his wholesale warehouse is closed.

Willie Nelson played to two packed houses at Atlanta's Fox Theatre Tuesday (15) with ticket prices at \$250, \$25 and \$12.50. All proceeds from the concerts

went to benefit the Jimmy Carter campaign. Attending the show from Washington were the President's son Chip Carter and White House chief of staff Hamilton Jordan. Holders of the \$250 tickets were treated to a reception in the Egyptian Room of the Fox Theatre in which Nelson and entourage attended. Prior to performing, Nelson received a phone call of appreciation from President Carter.

Low-key launch (i.e. no signing announcement) for France's Carrere label in the U.S., tying up with Atlantic. Latter issued a Carrere single by Dollar some time back, but the latest product features Sheila & B. Devotion. ... L.A. Record Plant recording studio president Chris Stone confirms that he is negotiating to sell the Sausalito, Calif., wing of the operation to Lori Necochea, the same lady who donated \$10,000 to the Bay Area Music Archives. The rustic, twin 24-track studio facility will remain a recording center and Stone will act as a consultant for the next three years. No name change is anticipated.

New program directors were installed last week at two of Chicago's top black radio stations. At top-rated WBMX-FM, Bob Scott was hired, replacing James Alexander. Scott arrives from WOL-FM in Washington, D.C. The new programming head at WVON-AM is Lee Armstrong, replacing Carl Connors. Armstrong's alma mater is New Orleans station WNOE-AM-FM.

Herb Eiseman, president of 20th Century-Fox Music Publishing, has much to celebrate these days. He saw the fourth Fox tune in eight years garner an Oscar, this time for "It Goes Like It Goes" from "Norma Rae." The previous winners were for such films as "The Poseidon Adventure," "Towering Inferno," and "Evergreen" from "A Star Is Born." Fox has also renewed Eiseman as Fox Music Publishing president with a lucrative multi-year contract.

Jim Frey, long-time head of Deutsche Grammophon in the U.S., is no longer with the company. After a short vacation, he will disclose future plans. Also gone from the PolyGram classical operation is Sid Love, sales executive.

Russ Bach, WEA vice president of marketing development, has been appointed a member of the board of directors of the Los Angeles Urban League. ... Bernadette Peters, who cut "Gee Whiz" with the Crystal Mansion furnishing background vocal arrangements, has been set to guest on the "Tonight Show" Thursday (24), again with the Crystal Mansion. The MCA Records songstress will also guest on the "Tim Conway Show" on the 26th and NBC's "Midnight Special" in May, also with the Crystal Mansion.

Executive Turntable

• Continued from page 4

tries Corp. in Commack, N.Y., as general manager of the newly formed Vac-O-Rec division. Thornton for three years set up a Vac-O-Rec factory in Liverpool and developed a program for distribution of the Vac-O-Rac line in the U.K. and Europe. ... Barry Higgins becomes executive vice president in charge of talent acquisition and production at Michael Walsh Associates in Golden, Colo. Higgins is a songwriter, musician and has secured record deals for acts. ... Robert Donaldio is upped to research and development director, a new post, at BASF Systems in Bedford, Mass. He was technical development manager. ... Jeff Greenberg comes to International Creative Management's Los Angeles concert department as an agent. He was with the Nederlander Organization where he was coordinator for its Greek Theatre Promotions. ... Richard M. Aronstein is now production assistant at Sherman and Kahan Associates in New York. Sherman and Kahan is a music house for advertising. Aronstein was national record promoter for Zakia Records. ... JBL in Northridge, Calif., has four new appointments in its finance division. Gunnar Sundstrom is promoted to financial analysis director. Sundstrom was cost accounting manager. Walter Boyd takes Sundstrom's old post. He was senior financial analyst with Pertec. Peter Goodman is the firm's new manager of operations and technical support for management information services. He was working in data processing for the city of Burbank. Marc Ingber assumes the post of financial analyst. He holds a bachelors degree in business administration from the City Univ. of New York.

Josephson Profit Lower Than 1979

LOS ANGELES—Earnings were down from 27% to 33% though revenues were substantially the same a year ago for the three and nine months ended March 31, 1980, registered by Marvin Josephson Associates. Alvin H. Schulman, president of the firm whose chief division is International Creative Management, blamed a slump in clients' participations in motion picture profits and gross receipts along with a substantial dip in the operation of its two Detroit radio stations.

Revenues for the quarter ended March 31 were \$9,416,500 against

last year's \$9,342,100. Earnings were \$741,900, down a third from last year's \$1,105,400. Per share earnings were 29 cents, down 33% from a prior 43 cents.

For the nine months ending March 31, this year's \$28,810,700 was flat against last year's \$28,745,300. Earnings for the three quarters slipped 27% to \$3,192,700 from last year's \$4,376,200. Per share earnings slipped identically percentage-wise from last year's \$1.71 per share to \$1.24 this year.

Directors declared a regular quarterly 16-cent dividend.

11 Soundtracks From UA Films

LOS ANGELES—United Artists Films has recently released 11 soundtracks which, according to UA Music liaison manager Ron Eyre, is the heaviest soundtrack activity for the firm at any one point in time.

Three of the soundtracks will be on the UA label. They are the "The Black Stallion," with music by Carmine Coppola for late April release. Releases for "Heaven's Gate" and "Caveman," the latter which features a Lalo Schifrin score, are set for release soon.

Due to contractual elements and the fact that United Artists distributes MGM Films and Lorimar Productions which can get their own record deals, the other soundtracks are on a variety of labels other than UA.

Set for May release is "Carny," with a soundtrack on Warner Bros. by Robbie Robertson and Alex North. RSO has "Fame," with music by Michael Gore, also a May release.

"Foxes," a Casablanca soundtrack, is already in national distribution as is "Cruising" which is on Lorimar. Cerberus Records has the "La Cage Aux Folles" soundtrack release.

"The Idolmaker," a story about the creation of pop music stars, is to be released shortly on the newly formed Sweet Tooth Records label. Jeff Barry composed the score.

Ry Cooder composed the Warner Bros. soundtrack for "The Long Riders." It too is set for May release.

FROM OVER THE RAINBOW



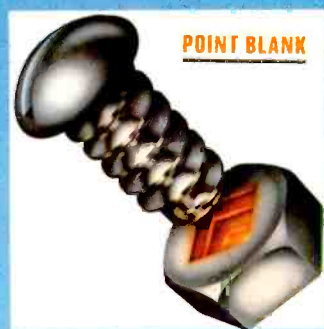
Elton John (MCA-5121)
21 At 33



Orleans (MCA-5110)
Orleans



Hotel (MCA-5112)
Half Moon Silver



Point Blank (MCA-5114)
Hard Woy



Sandy Farina (MCA-5115)
All Alone In The Night



Denise La Salle (MCA-3239)
I'm So Hot



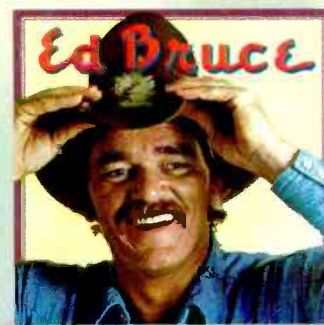
Aaron Copland (MCA-1406)
Billy The Kid & Appalachian Spring



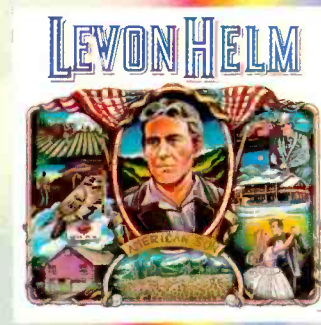
Eastman Wind Ensemble (MCA-1409)
Fiesta!



Benno Moiseiwitsch - Piano (MCA-1408)
Mussorgsky



Ed Bruce (MCA-3242)
Ed Bruce



Levon Helm (MCA-5120)
American Swin

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