



a look inside the world's second largest music market

spotlight inside

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Billboard

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NBC Starts 2nd Network In AOR Style

By DOUG HALL

NEW YORK—NBC will launch a new radio network Monday (28) aimed at 18 to 34-year-old listeners. Twenty-one stations have signed up and the new service will begin with two minutes of news once an hour six hours a day. Concerts and music specials will follow later in the year.

The news feed, which will be carried on much of the same wired system used by the NBC Radio Network, is being put together with the consultation of Kent Burkhart and Lee Abrams of Burkhart/Abrams. These con- (Continued on page 22)

DESPITE RECESSION WARNINGS Industry Execs Project Growth

By ELIOT TIEGEL

LOS ANGELES—All facets of the music related entertainment industry predict growth—albeit moderate in some cases—for 1979 despite talk of a recession this year.

Recent government reports, however, indicate a slower growth of real gross national product for the first quarter of the year, as a result of the long trucking strike and miscellaneous shortages.

Compounding the issue is a recent comment from Alfred E. Kahn, chairman of the Council on Wage & Price Stability, that inflation continues to grow as prices keep rising. Kahn, speaking here Wednesday (16) called the forces of inflation so strong that the Administration is now "willing to run a greater degree of risk of a recession" in or-

der to stabilize the economy.

Nonetheless, executives in the recording, music publishing, broadcasting, retailing, tape and musical instrument industries are operating with recession uppermost in their minds but also projecting forward sales motion for their products.

A Billboard survey indicates that sales will not be leveling off but will continue to advance to new levels, although not with the same runaway speed as has been seen in the last two years.

Among the attitudes surfacing from the survey are that on the recording level, the lack of super name product has severely affected retailers. Dealers acknowledge that (Continued on page 15)

Label Payoff To Sidemen: \$40,369,296

By IS HOROWITZ

NEW YORK—Record companies paid out \$40,369,296 in session wages to U.S. and Canadian union musicians in the year ended March 31, almost 19% more than the \$33,931,557 payroll in the previous fiscal year.

In addition, some 38,000 sidemen affiliated with the American Federation of Musicians in both countries will split a royalty melon of \$14,600,000, representing monies contributed by record and tape manufacturers to the union special payments fund, less costs of administration. (Continued on page 78)



DELEGATION'S first American album "Promise of Love" (SB-010) delivered the Top 40 hit "Oh, Honey." Now the talented trio of Jamaican musicians, by way of England, have another hit single in "Someone Doughta Write A Song (About You Baby)" (SB-1047) on Shadybrook Records and Tapes, distributed by the GRT Record Group. (Advertisement)

China Potential IMIC Topic

NEW YORK—China's potential as a music market will come up for analysis and discussion in Monte Carlo next month when Billboard sponsors the ninth International Music Industry Conference, June 11-14.

Prof. Chou Wen-chung from New York's Columbia Univ., where he heads the Center for U.S.-People's Republic of China Arts Exchange, will participate in the IMIC panel on "The Newer Markets."

Prof. Chou has recently returned from China, where he fronted an arts delegation in meetings with government officials and initiated discussions with the authorities over copyright understandings, among other matters.

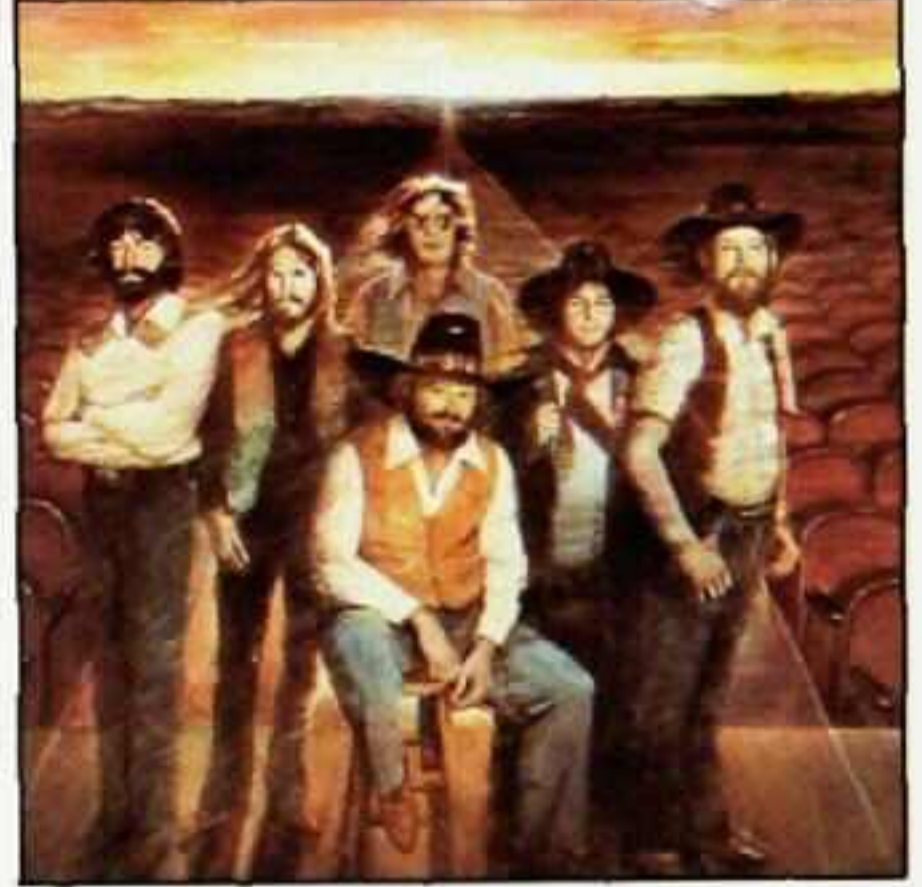
He will be joined on the panel—to be chaired by Chris Wright, joint chair- (Continued on page 94)

New Technologies At AES

By STEPHEN TRAIMAN & JIM McCULLAUGH

LOS ANGELES—An unusual mix of new audio and video technology spotlighted the 63rd Audio Engineering Society convention which wound up its four-day run Friday (18) at the L.A. Hilton.

Highlighted were the potential for a reversible 8-track cartridge, the impact of the first commercial digital 12-inch single on yet another new format from EMI, digital editing progress by Sony, Soundstream and 3M, and a stunning array of computerized consoles, high-speed tape duplicating systems and creative audio electronics. (Continued on page 46)



"Fire on the Mountain" PE 34365 is platinum, a tremendous reflection on Charlie Daniels' long term credibility. But that's a pale image of what will happen with "Million Mile Reflections." The new Charlie Daniels Band album was #2 Most Added in the trades and tip sheets. And it's moving up the charts with a bullet. And Charlie is selling out all concerts. Look into "Million Mile Reflections" JE 35751. On Epic Records and Tapes. "Produced by John Boylan for Sir Charles Productions. SoundSeventy Management. (Advertisement)



Coming Soon
Gerry Rafferty
The New Album
Night Owl

On United Artists Records UA



VILLAGE PEOPLE



Live Spring '79 Tour

May 16 Mid-South Coliseum/Memphis, Tenn.	May 23 Municipal Aud./New Orleans, La.	June 10 Cow Palace/San Francisco, Ca.	June 20 Metro Sports Ctr./Minneapolis, Minn.
May 18 Coliseum/Jacksonville, Fla.	June 1 Salt Lake Palace/Salt Lake City, Utah	June 15 Portland Coliseum/Portland, Oregon	June 21 Chicago Stadium/Chicago, Ill.
May 19 Lakeland Civic Ctr./Lakeland, Fla.	June 3 Alladin Hotel/Las Vegas, Nev.	June 16 Vancouver Coliseum/Vancouver, Can.	June 22 Cobo Arena/Detroit, Michigan
May 20 Convention Hall/Miami, Fla.	June 6-9 Greek Theatre/Los Angeles, Ca.	June 17 Seattle Coliseum/Seattle, Wash.	June 24 Madison Square Gar./New York, NY

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PLATINUM

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Copyrighted material

Songs With Million Play Get BMI's Recognition

Awards For Southern Writers & Publishers

NASHVILLE—BMI has held its first "Million-Airs" awards here for Southern regional writers and publishers whose songs have received one million broadcast performances, according to the society's logging system.

The awards presentation, the first regional event ever held here by BMI, took place Wednesday (16) with some 150 writers, publishers, artists and music executives gathered under a tent at BMI for the luncheon accolades.

The achievement of one million performances means that a song—averaging three minutes in length—has been on the air at least 50,000 hours. Besides the special awards, the writers and publishers of each million performance song receive additional credit on all future use.

Frances Preston, vice president of EMI, presented the framed certificates, assisted by Del Bryant, Joe Moscheo, Patsy Bradley and Jerry Smith.

"I've waited a long time to bring us together to celebrate and honor the songs which have been heard millions of times by countless millions of listeners," remarked Preston.

The winners' certificates read: "Special Citation of Achievement presented by BMI in recognition of the great national popularity as measured by over one million broadcast performances."

Besides Nashville, writers and publishers came from such music centers as Los Angeles, New York, Atlanta, Memphis, New Orleans and Muscle Shoals.

Preston announced the "Million-Airs" awards will become an annual event.

(The following songs, writers and publishers were honored for one million performances:

All I Have To Do Is Dream—Boudleaux Bryant, House of Bryant Publications

All Shook Up—Otis Blackwell, Elvis Presley, Unart Music Corp., Elvis Presley Music, Inc.

Almost Persuaded—Billy Sherrill, Glenn Sutton, Al Gallico Music Corp.

Am I That Easy To Forget—Carl Belew, W.S. Stevenson, Shelby Singleton, Four Star Music Co., Inc.

Baby Don't Get Hooked On Me—Mac Davis, Screen Gems-EMI Music, Inc.

Battle Of New Orleans—Jimmy Driftwood, Warden Music Co., Inc.

Behind Closed Doors—Kenny O'Dell, House of Gold Music, Inc.

Blue Bayou—Roy Orbison, Joe Nelson, Acuff-Rose Publications, Inc.

Blue Suede Shoes—Carl Perkins, Hi-Lo Music, Inc., Unichappell Music, Inc.

Bonaparte's Retreat—Pee Wee King, Redd Stewart, Acuff-Rose Publications, Inc.

Bye Bye Love—Felice Bryant, Boudleaux Bryant, House of Bryant Publications

Candida—Tommy Wine, Irwin Levine, Big Apple Music Co.

Candy Kisses—George Morgan, Unichappell Music, Inc.

Cold, Cold Heart—Hank Williams, Fred Rose Music, Inc.

Crying In The Chapel—Artie Glenn, Unichappell Music, Inc.

(Sittin' On) The Dock Of The Bay—Otis Redding, Steve Cropper, East/Memphis Music Corp., Time Music Co., Inc.

Don't Be Cruel—Otis Blackwell, Elvis Presley, Unart Music Corp., Elvis Presley Music, Inc.

Dream Baby—Cindy Walker, Combine Music Corp.

Dreams Of The Everyday Housewife—Chris Gantry, Combine Music Corp.

El Paso—Marty Robbins, Elvis Presley Music, Inc., Unichappell Music, Inc.

(Continued on page 78)

2 Disco Disks As An \$8.98 Prelude Set

By IRV LICHMAN

NEW YORK—Prelude, the hot, all-disco label, plans to debut this summer the first commercial full-length albums in the form of two 12-inch disco singles.

In essence, this package, with an \$8.98 list, will battle it out with a conventional LP version listing at \$7.98. Selected to debut this approach is new product by Musique, the Patrick Adams-produced disco attraction that hit with "In The Bush" and whose debut album for Prelude is the company's best seller to date with reported sales of about 400,000.

The concept, notes Marvin Schlachter, president of Prelude, is an off-shoot of the label's idea of offering for promotional purposes to discos and radio complete album in the form of two 12-inchers.

Schlachter cites two reasons why he feels the concept will take hold. "We can maintain the quality associated with 12-inch disco product and with a number of labels going to a \$4.98 list for 12-inchers, we can make it economically desirable for 12-inch fans and custodians to shift over to buying a complete album in the form they like."

The veteran music man says the promotional approach in this direction has proven a winner, noting that several other labels have picked up the idea. Prelude has offered such product by its other acts like Peter Jacques, Theo Vaness and Martin Circus.

The \$8.98 list over its \$7.98 counterpart is justified by Schlachter in view of an additional 50 cents in pressing cost to the label for providing an extra album. "I don't even include the additional outlay in mixing and mastering, since we'd do it for conventional 12-inchers anyway."

Before last fall, Prelude had shied away from making commercial 12-inchers, but is now doing so with Musique, Martin Circus and Lax. All album product has for some time included the full disco version available in 12-inch form.

Schlachter adds that he got a strong reception to the two 12-inch album package through meetings with his distributors at the NARM convention and through continuing

(Continued on page 78)



BMI AWARD—Joseph C. Schwantner, left, the winner of the 1979 Pulitzer Prize in music, is congratulated by William Schuman, the first composer to win a Pulitzer prize, at an awards dinner where Schwantner was honored with the BMI Commendation of Excellence for his contributions to concert music. At center is Ed Cramer, BMI's president.

Carter Receives CMA Special Award

By GERRY WOOD

WASHINGTON—Leaders of the country music industry presented President Jimmy Carter with the Country Music Assn.'s first special award here Tuesday (15).

Hailing Carter's "continued support of country music," Willie Nelson, Charley Pride and top officials of the CMA attended the function held in the Oval Office of the White House.

Among the CMA officials attending the event were Tom Collins, chairman of the board; Frances Preston, lifetime board member; Joe Talbot, former CMA president; Ir-

ing Waugh, executive vice president and television committee chairman; Bill Utz, historian, and Jo Walker, executive director.

Initiated by the CMA last year, the special award recognizes those within or outside the music industry for "significant contributions in the field of country music." CMA's board of directors decided unanimously to choose President Carter for the first recipient of the award.

The award was to have been presented to the President at the na-

(Continued on page 62)

Calif. Record Promoters Use Ingenuity In Fuel Crunch

By ED HARRISON

LOS ANGELES—Frustrated local record promotion people covering Southern California are seeking alternate means of getting to radio stations here and in nearby secondary markets as the gas crunch continues to make life miserable.

Jim Saltzman of MCA and Chris Christ of Warner Bros. say they are seriously thinking of getting together about 10 local promotion people and hiring a van on Mondays and Tuesdays (days promotion people usually visit stations) for a sort of communal trek.

"We all go to the same stations," explains Christ. "If each of us spends about five minutes at the station, we can draw lots to see who goes first."

"Then we'll get back into the van and go to the next station. We'll all split the price of the van for the day."

A&M's Jan Basham went as far as renting a limo to make the rounds with the new Peter Frampton single May 8. "It was the only way to do it," she says.

"It's important that all the stations

get the record at the same time and I just couldn't wait."

While she hasn't seen the bill for the day's use of the limo, it was considerably more than the \$20 needed to fill the tank of her Lincoln Continental.

Basham encountered further complications Tuesday (15) when her 8:45 departure to San Diego was delayed until 11 because she had to visit 10 gas stations to fill up.

"The San Diego trip should have been made earlier but I had to wait for an odd day. And I can't leave

gram directors who take the broad view that they must be concerned with profit growth of their stations, promotion directors who are seeking to improve their station's standing in the market through tie-in promo-

(Continued on page 30)

Billboard To Launch Radio-Retail Forums

NEW YORK—Billboard, which has pioneered forums serving various aspects of the music and radio industry, has launched a new venture which will for the first time bring together radio programmers, retailers and record executives under one roof for shirt-sleeve workshops to improve the lot of all.

These new Radio-Retailing Workshops which will be held four times a year, bow July 29-30 at the Sheraton-Portland at Lloyd Center in Portland, Ore.

The theme of these workshops—"The Three Rs: Radio, Retailing And Records Working Together; Basics To Higher Profitability"—express the nuts and bolts approach these sessions will take.

The workshops will involve pro-

Capitol 12-Inch Disco Singles Hoisted To \$4.98

LOS ANGELES—Capitol Records becomes the first label to raise its entire 12-inch disco singles catalog to \$4.98 list. Accounts were advised last week that the relatively small Capitol 12-inch disco catalog was hiked \$1. Ariola 12-inch disco remains at \$3.98.

Casablanca Records' Larry Harris confirms that the label is joining Warner Bros. Records' recent \$1 increase on 12-inch disco "back-to-back hits." Warner Bros. announced a limited selection of the \$4.98 list two-sided 12-inch singles would be available several weeks ago, but there has been a delay in delivery, accounts report.

Casablanca's first three releases at \$4.98 are Donna Summer's "Hot Stuff" backed with "Bad Girls;" Village People's "Go West" backed with "In The Navy" and Cher's "Take Me Home" backed with "Wasn't It Great." Certain Casablanca 12-inch singles may be released at \$3.98, Harris notes.

The initial WB release features pairings by Cerrone and the Rolling Stones, among others.

here until Thursday (17), the next odd day," says Basham.

Jeff Laufer of Polydor is considering taking his bicycle to the label's Sunset Blvd. offices since many stations are within biking distance.

Laufer says that for trips to San Diego and Bakersfield, which he would normally drive to, he plans on flying and renting cars. But he is still making the local rounds even though it's interfering with his personal life.

"Imagine not being able to go on a

(Continued on page 51)

MAY 26, 1979, BILLBOARD

Infinity's Alexenburg Has International Priority

Seeks New Licensing Agreements

By ELIOT TIEGEL

LOS ANGELES—"My priority is to make the right international moves," exclaims Ron Alexenburg, president of the seven-month-old Infinity label.

Selecting the correct international licensee is high on the fast moving executive's schedule as the majority of Infinity's 40 licensing agreements through MCA Records affiliates expire June 30. Involved are Europe, Latin America and Asia.

Alexenburg has been circling the globe since he formed the label for MCA, Inc. in September of 1978, meeting face-to-face for the first time with executives of overseas firms which either have handled Infinity disks since its inception or are being given the opportunity to pick up the line at the end of June.

Alexenburg says he's chosen to meet with prospective licensees in order to learn first-hand how they operate, what their capabilities are and what their needs are.

In many instances it has been Alexenburg and his international director, Bette Hisiger, who have traveled to the foreign markets to establish contact with prospective licensees. "I'm not traveling with a lawyer," Alexenburg emphasizes, adding that he wants the prospective licensee to understand how he feels about his company and its product.

With an artist roster of 30 acts, the majority new names, Alexenburg is probing each potential licensee to ascertain how that company will promote and publicize his product, for example.

The first licensing switch has taken place in England where Infinity has shifted from EMI to CBS. EMI currently handles the line in Holland, Metronome in Germany, Victor in Japan and Phonogram in New Zealand. All are open for review.

Alexenburg speaks of signing acts from these overseas sources and striving for simultaneous release around the globe. "I want to do a job for our artists throughout the world," he says.

In London, Infinity plans to add its own press and promotion departments. Domestically, the MCA-financed label is about to launch a label venture with Jim Tyrell, former

(Continued on page 79)



Billboard photo by Joe Gino

MUSIC MAKERS—Burt Bacharach, center, and Chuck Mangione, right, chat backstage in Chicago following Mangione's performance there at the Auditorium. Joining in the discussion is Grant Geissman, guitarist for Mangione. Bacharach was in Chicago to hype his new A&M LP, "Woman."

SIEROTY BACKS OFF

Calif. 5% Tape Tax Shelved Until Jan.

By JIM McCULLAUGH

LOS ANGELES — California State Senator Alan Sieroty has decided to take his proposed bill that would place a 5% tax on the wholesale price of blank tape out of committee for revision.

He does intend, however, to present it to the state's Senate Taxation Committee when it convenes in Sacramento in January of 1980.

The Sieroty bill, which has drawn fire from numerous blank tape firms and other areas, is in essence a tax substitute for alleged royalties lost when consumers tape music programming from radio broadcasts. It would levy a 5% tax at the wholesale level for blank tape.

Monies collected from the tax would go for the funding of public concerts as well as into both public and private music education.

"We took it off the calendar because we wanted to work more on it," says Larry Briskin, administrative aide to the senator. "We wanted to generate some support for the bill by consulting with certain people. It was necessary to work out the fine points."

It's expected that the revised proposed bill would affect both blank audio and videotape while exempting broadcasters.

The broadcast industry in the state, which uses a great deal of both blank audio and videotape for newscasts, has voiced opposition to the bill.

It's expected also that blank tape manufacturers, a number of which are located in the senator's home state such as Ampex, Certron,

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Executive Turntable

Record Companies

Pickwick International has named nine new vice presidents. They include: Jack Bernstein, independent distribution; Richard Bibby, Pickwick Records; Roger Gouldstone, manufacturing; Don Johnson, merchandise procurement; James Lara, new business development; Frank Mascia, human resources; Eric Paulson, rack sales and services; Grover Sayre, retail real estate and Thomas

Worthen, field operations. ... **Harry Palmer** named to the newly created post of national marketing development manager for Polygram Distribution, Inc., New York. Prior to joining Polygram a year ago, he was promotion director for New York's Sam Goody. ... **Gary Culpepper** tabbed senior counsel for Casablanca Records and FilmWorks, Los Angeles. He formerly was assistant general attorney for ABC Records. Also, **Bill Marin**



Culpepper



Marin

appointed West Coast regional promotion and marketing director in Los Angeles. Previously he was in independent promotions for CBS, Fania and Coco Records. ... **Paula Jeffries** named a&r manager at 20th Century-Fox Records, Los Angeles. She was executive assistant to the vice president of West Coast a&r previously. ... **Phil Skaff** appointed executive vice president of Cream Records, Inc., Los Angeles. Most recently he held the post of vice president of operations for United Artists Records. He previously worked for Liberty Records. ... **Carole Singer** named director of secondary pop promotion or Atlantic Records. ... **Norah** named regional sales manager for Elektra/Asylum Records in Cleveland. Also, **George Salovich** has been appointed vice president of merchandising. He had been merchandising/marketing coordinator with the company since 1976. And **Mark Schulman** has been promoted to vice president of advertising. He was director of advertising. ... **Kurt Nerlinger** appointed vice president of national promotion for Virgin Records, New York. He formerly was New England promotion manager for Elektra/Asylum Records.



Jeffries



Shoemaker

Willis Damalt appointed regional manager for Capricorn Records, at Polygram Distribution offices in New York. He worked for ABC Records as a promotion manager in New York and the Boston areas. ... **Joe Lucas** named director of sales and marketing for IBC Records, Nashville. ... **Bobby Colomby** has resigned as vice president of Epic a&r West Coast but will remain with CBS Records as an independent producer. ... **Keith Altomare** has joined the sales staff at Trod Nessel/Big Sound Records, Wallingford, Conn. Formerly with promotion for A&M Records and merchandising for the Rhymes Records chain, Altomare remains WNHU-AM musical director. ... **Wania Wagner** appointed local promotion manager for CBS Records black music marketing, Houston. She was regional promotion secretary in Dallas for CBS Records since 1977. ... **Rich Aronstein** named national disco promoter for Channel Records, New York. He previously was a disco promoter at Advanced Promotions. ... **Larry "LaVan" Mathis** named Midwest r&b promotion manager for Motown, Chicago. He recently held the post of Midwest promotion manager for United Artists Records. ... **Janice Blair** appointed assistant advertising director for Elektra/Asylum Records, Los Angeles. She once was director of advertising and merchandising for Janus Records. ... **Bart Drumm** tabbed in-house service representative for Ariola Records, Los Angeles. He previously served in the ABC Records merchandising department. ... **Mindy Giles** promoted to national marketing director of Alligator Records, Chicago. She was Midwest marketing director. ... **Barry Vejar** named branch manager of Pacific Record & Tape Distribution Inc., Seattle. He formerly was in field sales with ABC Records there. Also **Sue Shue** will handle promotion, formerly with WEA. And salesman **Dan McNab**, formerly with GRT and **Chris Allen**, who will assist Vejar, will also make up the new branch. ... **Roy Trakin** appointed chief staff writer for Polydor Records, New York. He previously toiled as minister of information for Red Star Records. ... **Helene Barte** named associate director of national publicity for Atlantic Records, New York. She was general manager of the Howard Bloom Organization. ... **Janet Bradford** tagged as manager of royalties and accounting for Ovation Records, Chicago. She was with MS Distributors, Chicago.



Collison

Music Publishing

Rick Shoemaker appointed to the newly created position of national director of music publishing for the Infinity Music group division of Infinity Records, Los Angeles. He was vice president of ABC Music for the last three years. ... **Si Mael** named vice president and general manager of the Interworld Music Group, Los Angeles. He was formerly vice president of ABC Records operations. ... **Morgan Cavett** tabbed music producer for Anthony Harris Music, Los Angeles. He was formerly with the Captain & Tennille. ... **Jonathan Stone** made professional manager for Musicways Inc. and Filmways Music Publishing Inc., Los Angeles. Prior to joining the two subsidiaries of Filmways Inc., he was an independent record promoter for numerous country artists as well as professional manager of ATV Music in Nashville.

Related Fields

Edna Collison appointed vice president of Tentmaker personal management, Los Angeles. She most recently was Motown Records' Western regional director of promotion. ... **Dick Nusser** named Billboard's assistant disco editor. He has been a member of the New York bureau for more than two years and will work with **Radeliffe Joe**, disco editor, in expanding the magazine's coverage in this field as well as covering other areas of show business.

MAY 26, 1979, BILLBOARD

SPREADS FROM DAYTON

Peaches Employes Strike Third Store

LOS ANGELES—The industry's first known retail employes' strike, initiated by disgruntled workers at the Peaches Records store, Dayton, Ohio, in February 1979, has spread to a third of the chain's stores.

John Maglio, organizer for Local 444, Milwaukee, Retail Clerks International, says a National Labor Relations Board election to determine whether the union is to be bargaining agent for Peaches employes there will be held under NLRB auspices Thursday (24). The petition for the Milwaukee employes' vote on whether they wish the union to represent them was presented to the NLRB a month ago, Maglio states.

Meanwhile, an election by the NLRB was held Friday (11) in the

Peaches store in Greensboro, N.C., in which employes voted 13 to 10 for union representation, according to Julius Tucker, organizer for the union's chapter 204 in Durham.

The initial strike in Dayton is temporarily stalemated by moves and counter-moves between Peaches management and the union. After regional NLRB chief Emil Farkas of Cincinnati recommended to the national federal labor administration that management's objections to the way in which the Dayton election took place be quashed, Peaches' management has countered by filing exceptions to the recommendation by Farkas. Peaches filed the objections early in May. It's anticipated the NLRB in Dayton will rule some time late this month.

Which One's Willie?

That's the question you'll be hearing a lot of this year. And for good reason. "Which One's Willie?" is the album that contains Wet Willie's most exciting music ever. Music that smokes with their unique blend of (as Willie himself sez) "Rock 'n' Soul, Rhythm 'n' Roll."

It features the summer-single of '79—"Weekend." Plus eight other driving tracks guaranteed to take you away from it all any day of the week. If you really want to know "Which One's Willie?" you have to listen to the question.



"Which One's Willie?" The new album from Wet Willie. Featuring the single "Weekend." On Epic Records and Tapes.

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CURB DENIAL Illicit Sales Of Records Allegation Draws Swift Reply From Lt. Gov.

LOS ANGELES — California Lt. Gov. Mike Curb has denied allegations published in the Sacramento Bee linking him to illicit record sales to organized crime figures during his tenure as president of MGM Records.

The story, quoting unnamed sources, said that the Internal Revenue Service was investigating allegations that Curb and Ben Scotti, then promotion director of MGM, were directly involved in the alleged sales.

According to those unnamed sources, the alleged sales were made during a two-year period between 1971 and 1973. The records were allegedly sold at cut-rate prices to four organized crime figures who paid cash and resold them to retailers at higher prices with profits possibly exceeding \$1 million.

A similar story appearing in the San Jose Mercury based on an unnamed underworld informant alleges that reputed mobsters obtained 500,000 records for \$1 to \$1.25 each over a three year period outside MGM's normal distribution channels.

According to the Mercury, the

state attorney general's office has known about the allegedly irregular record deals involving Curb since February. However, the article didn't say whether any of the transactions were in violation of the law or if Curb received cash in the deals.

Curb dismissed the Sacramento Bee story as "crap" and "totally irresponsible" and threatened to sue for libel if it didn't run a retraction. He called the Mercury story "more campaign baloney," claiming it "absolutely false and incorrect."

Davis Says Arista Success Keyed By 'Alternative' Tag

By DICK NUSSER

NEW YORK—Which four-year-old independent label has 11 albums on the current Top LP chart, five singles on the Hot 100, and a chief executive who believes he's providing artists "with an alternative to CBS and WEA?"

If you guess Arista Records, you're right.

What distinguishes the accomplishment is the range of acts represented. Arista's roster encompasses punk rock (Patti Smith), disco (GQ), r&b (Raydio), jazz (Angela Bofill), hard rock (Tycoon) and MOR (Barry Manilow). In addition,

soundtracks such as "Ice Castles" helped the label put 14 LPs on the charts two weeks ago.

"Artists we've developed are coming into their own right now," says label president Clive Davis. "A slow signing process is coming into fruition."

Davis takes credit for the number of successful black acts breaking on a label that was launched on a series of mellow rocking hits by Manilow, Jennifer Warnes, Eric Carmen and Melissa Manchester.

"It's the evolution of something I started at Columbia," Davis says, pointing to the signing there of Earth, Wind & Fire, Gamble and Huff's Philadelphia International Records, Weather Report, the Isley Brothers and Herbie Hancock.

He credits Larkin Arnold, former Capitol Records r&b specialist, with signing GQ to Arista. Arnold is now a senior vice president in Arista's West Coast office.

GQ's single, "Disco Nights," is starred at 15 on the Hot 100. The album of the same name is 14 with a star.

The Patti Smith Group, which jumped from 84 to a starred 30 this week, was considered one of Davis' long-shot signings when she made

(Continued on page 10)



WINNING FACE—Dennis Livingston, who looks like Robert Gordon, holds some of the artist's catalog he won in a look-alike contest sponsored by For What It's Worth Records, Beaverton, Ore.

MORRIS LEVY INVOLVED

Green Light For Studio 54 Album

By ROBERT ROTH

NEW YORK—The "Hits From Studio 54" two-record album is in the final stages of production and expected to be released in early June.

The records will carry the Studio 54 label and be marketed through a variety of retail outlets not limited to record stores, according to Ira Pittelman of I&M Teleproducts, part of the Morris Levy organization.

Levy's firm is part of the joint venture which includes the previously disclosed Casablanca Records and Studio 54 (Billboard, March 10, 1979).

Eighteen cuts have been selected for the package and were being sequenced on tape at the Record Plant here last week by Casablanca's Mark Paul Simon with the assistance of deejay Roy Thode.

At the same time, plans were made for playing the master tape at Studio 54 during a regular night and recording the crowd noises. "That will be laid into an

ambient soundtrack giving you the feel of a night at a disco," says Casablanca president Neil Bogart. "It's my belief that this album will appeal to more than just people who go to discos," he adds.

The record package, says Pittelman, will carry a \$13.98 list price for "retail fulfillment in conjunction with tv marketing."

Both 30 and 60-second commercials are being prepared from film footage shot during the second anniversary celebration at the Studio April 26, 1979.

Levy's company will prepare the ad campaign sometime in June before the record is released.

Among the cuts included are "Le Freak" by Chic, "YMCA" by the Village People, "Hot Shot" by Karen Young and "Disco Nights" by GQ. Two previously unreleased tracks will also be included although the choices were not firmed at presstime.

35 Black Dealers Appear At Washington RCA Meet

WASHINGTON—RCA Records drew about 35 dealers to its first formally structured black dealers' meeting at the Channel Inn May 9.

Although no dates have been set, the company plans similar meetings in each major city, according to Ray Harris, RCA's division vice president, black music marketing.

In addition to the new product audio/visual presentation, a question and answer session was held with the dealers voicing some of their major concerns.

Harris notes that the dealers are primarily concerned about the lack of advertising dollars, not being kept informed of new releases, the availability of promotional LPs for in-store play and the lack of point-of-

purchase displays. "The reason for the meeting was to determine how we can better serve," says Harris.

He points out that the dealers were assured RCA will work out ad tags through the dealers' one-stops.

Tony Winger, holding the newly created position (in the Washington area) of black music field merchandiser, was hired to bridge the gap between the dealers and RCA.

According to Harris, Winger will, while making his rounds, inform the dealers of all upcoming product, while supplying them with displays and LP promos.

Dealers came to the session from as far away as Lynchburg and Richmond, Va., and Baltimore.

EP In Brown Bag

LOS ANGELES—Another example of the rebirth of the news-inspired novelty record is "Brown Bag Blues . . . And Other Songs Of The New Recession," a 12-inch 33 r.p.m. EP on locally based Rhino Records.

The four-song disk, which lists for \$4.98, also includes "Recession Menu Mess Call," "Press Conference Rag" and "Saga Of Grinnin' Jim," a song about President Carter.

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Single G 7166F

12" Disco M 00019D1

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SONDERLING PONDERING PREDICAMENT

Distress Sale Of WOL-AM?

By JEAN CALLAHAN

WASHINGTON—On advice of attorneys, Sonderling Broadcasting Corp. may delete WOL-AM, the beleaguered local soul station that is the target of an extended Federal Communications Commission payola and plugola probe, out of the upcoming merger of Sonderling properties into Viscom International, Inc., and sell the station separately at a distress price.

The FCC's announcement Thursday (10) that WOL's license renewal raised questions serious enough to warrant a hearing threw the Viscom stock and cash offer of \$27.6 million for Sonderling properties including WOL into jeopardy. But, as Billboard goes to press, Viacom and Sonderling officials are meeting to discuss splitting off WOL from the transaction so that the FCC will not delay approval of the larger transfer.

Egmont Sonderling, president and chairman of the board of Sonderling Broadcasting, said Wednesday (16) that the companies are seriously considering a distress sale, an option the FCC offers to stations designated for renewal hearings to avoid hearing by selling at a low price to a minority group.

"A number of offers" have come from minority backed groups hoping to buy WOL, says Sonderling, who describes the FCC's announcement of the hearing last week as "very upsetting" and "a tremendous surprise." WOL program director Jim Kelsey says he was "shocked" by the FCC's announcement. The station has yet to receive formal notice from the FCC and is still unaware of the specific charges under investigation.

The charges apparently stem from

1977 FCC payola hearings in which WOL deejays were accused of using their special positions to promote concerts they produced as DJ Productions.

Charged with unfair competition by Washington's dominant concert promoter, Cellar Door Productions and its partner organization Dimensions, Unlimited, the WOL jocks were largely exonerated as the FCC probe petered out without sufficient evidence. One DJ, Mel Edwards, was fired by WOL management and several others were laid off for brief periods without pay.

Sonderling and WOL assumed the investigation was over until a press release from the FCC announced that a hearing would be held to determine whether WOL

(Continued on page 51)

Market Quotations

As of closing, May 17, 1979

1979		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
38	32%	ABC	7	360	37%	36%	37%	+ 1/4
39%	34%	American Can	6	108	37%	37	37	- 1/8
17%	14	Ampex	11	56	15%	15%	15%	+ 3/8
3%	1%	Automatic Radio	—	1	2%	2%	2%	+ 1/8
24	20%	Beatrice Foods	8	423	20%	20%	20%	+ 1/4
55%	44%	CBS	6	303	45%	44%	45%	+ 3/4
26%	18%	Columbia Pictures	4	100	22%	21%	22%	+ 1/2
13%	9%	Craig Corp.	7	8	9	9	9	Unch.
44%	33	Disney, Walt	10	247	35%	34%	35	+ 1/4
3	2%	EMI	17	49	2%	2%	2%	Unch.
23%	15%	Gates Learjet	7	5	17%	17%	17%	+ 1/2
15%	13%	Gulf + Western	3	202	14%	14%	14%	+ 1/4
17	10%	Handeman	4	180	11%	11	11%	+ 1/4
8%	3%	K-tel	20	73	7%	7%	7%	- 1/8
3%	2	Lafayette Radio	—	53	2%	2%	2%	+ 1/4
37%	30%	Matsushita Electronics	9	—	—	—	—	Unch.
46%	37%	MCA	7	590	41%	40%	41%	+ 1/4
39	28%	Memorex	6	256	33%	32%	33	+ 1/4
66	53%	3M	11	940	56%	55	56%	+ 1 1/4
42%	36	Motrolia	10	221	43%	42	43	+ 1/4
30%	24%	North American Philips	5	17	29%	29%	29%	+ 1/4
22%	18	Pioneer Electronics	16	—	—	—	—	Unch.
25%	14%	Playboy	25	84	19%	19%	19%	+ 1/4
28%	23%	RCA	6	2596	25%	24%	25%	+ 1/4
10%	7%	Sony	16	282	9%	9%	9%	Unch.
8%	5%	Superscope	—	21	5%	5%	5%	Unch.
29%	17%	Tandy	6	508	18%	18%	18%	Unch.
11%	8%	Telecor	8	12	11	11	11	- 1/8
7%	4%	Telex	8	135	4%	4%	4%	+ 1/4
3%	2%	Tenna	—	2	2%	2%	2%	Unch.
18%	16%	Transamerica	5	254	16%	16%	16%	Unch.
42%	30	20th Century	5	570	40%	40	40%	+ 1/4
37%	32%	Warner Communications	7	139	34%	33%	34%	+ 1/4
15%	12%	Zenith	11	279	13%	13%	13%	+ 1/4

Classical Labels Roll Along For Moss

NEW YORK—Ira Moss isn't joining the chorus of industry blues singers.

The head of Moss Music Group, which took over operation of the Vox family of classical labels last May, claims a 50% increase in gross revenues after returns at the end of his first year, with optimistic signposts ahead.

He reports revenues for the year at more than \$3 million and a returns pattern of less than 20%, even accounting for return "cleanups" during the first few months under his administration.

While classics, in Moss' view, are not normally subject to wild sales fluctuations and are likely to survive recessionary trends better than pops, they often fail to achieve full potential because of stodgy marketing practices.

"Our goal is to inject some of the excitement of pop merchandising into our operation," he says, crediting a number of merchandising plays over the past year with spurring sales of the giant classical catalog, now

Firm Claims 50% Hike In Revenue Since Vox Deal

By IS HOROWITZ

numbering some 1,500 active titles.

Piggybacking the disco trend with "Saturday Night Fever" and interest in best seller lists with "Rage Of 1710" proved successful package concepts, he says. Perhaps less effective was a launch of the "Turn On ..." series, a repackaging project of standard classical selections in pop dress to attract patronage in stores that normally do not carry the repertoire.

Moss, however, feels the basic Turn On concept still has merit, so far demonstrated in good export sales.

Just getting underway is a Mozart promotion designed to focus attention on the hundreds of titles by the composer in the company's catalog. Key element is a 14-band sampler

LP, "The Magic Of Mozart," which is being made available to stores at prices permitting resale at \$1.49.

T-shirts, streamers and other in-store aids are being distributed plugging the promotion, and the sampler jacket contains a four-page brochure listing all the Mozart material available on the Music Group labels—Turnabout, Candide and the multi-disk jukebox sets.

"This is just one of the ways of promoting the depth of our catalog," says Moss.

Among others he points to is the recently issued chamber music series, with a second release due next month to supplement the original seven LPs.

Upcoming is a promotion on Alfred Brendel, patterned after a recent effort on Alicia De Larrocha. Both pianists are among current best sellers on other labels, but many of their earlier recordings are contained in the Vox vaults.

The company's weekly radio program over WQXR-AM here has done much to enhance the label's image in this area, Moss states, and will be resumed after a summer lay-off. Plans call for similar shows to be mounted next year in Chicago and on the West Coast, says Moss.

As indicated earlier, two \$7.98 series are to be added to the firm's product mix shortly. One is a jazz line and the other is built around the English performing group, the King's Singers. Due in the fall is a first recording of the Thea Musgrave opera, "Mary, Queen Of Scots." It will be a live disk of a performance by the Virginia Opera Co. and the three-LP package will list at \$19.95.

NO PLASTICS PROBLEMS YET

By JOHN SIPPEL

LOS ANGELES—The nation's largest suppliers of the vital plastics essential to 45 and LP manufacture see no imminent shortages caused by the current crude oil pinch, but they do see their prices inching up as feedstocks deplete.

"Things are snug," says Guy Disch, director of marketing, polymer group, Tenneco.

"We think we can cover the record industry needs for PVC resin and pellets. It isn't like the 1973-74 shortage." (Continued on page 78)

Droz Says Record '79 For WEA

LOS ANGELES—WEA president Henry Droz remains bullish on 1979 prospects. He told 125 at the annual seven-day spring management conference of the distribution giant that "1979 will be our eighth successive record-breaking year."

"The best is yet to come," Droz stated. Executive vice president Vic Faraci supported Droz's pledge at the La Costa, Calif., meeting, with specific steps to achieve maximum sell-through. Russ Bach, vice presi-

dent, management development, moderating a seminar, stressed peak effectiveness at top levels. Rich Lionetti, sales vice president, headed a workshop devoted to generating realistic sales in conjunction with its customers.

On successive evenings, Elektra/Asylum's Mel Posner, Atlantic's Jerry Greenberg and Warner Bros.' Ed Rosenblatt and Lou Dennis presented their new product.

'Fever' & 'Grease' Receive New Life

NEW YORK—RSO Records hopes the already considerable fortunes of its "Saturday Night Fever" and "Grease" soundtracks will continue to rise with this summer's "piggyback" runs of the films in thousands of theatres.

The label has prepared a special promotion album featuring five cuts

each from the original albums. The LP, geared for radio and retail play, also includes the original graphics back-to-back, although a cutaway on each side lists "The Best Of" selections.

"Saturday Night Fever" has returned with a PG rather than R rating, allowing a younger audience to view the film.

PHOTO ARCHIVE

William "Popsie" Randolph, New York's most prolific photographer and former manager for Benny Goodman & Woody Herman's Orchestra passed away in January 1978.

The Trustees of the estate have decided to sell Popsie's archive of negatives. These negatives depict the evolution of music from the swing Era to Rock and Roll. The collection includes over 3,000 personalities from the Big Bands of WW II, Popular Singers and Entertainers of the 30's, 40's, 50's, 60's and 70's.

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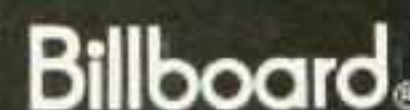
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Detroit Co. 1st VHS & Beta Video Wholesalers

Silverman's Seeking Additional Lines

By IRV LIGHTMAN

NEW YORK—A leading Michigan record distributor has become the first exclusive wholesaler for the VHS and Beta line of Magnetic Video prerecorded cassettes.

The company, Music Trend of Detroit, has undergone a name change to Music & Video Trend of Detroit, according to owner Gene Silverman.

In line with this move, covering the Michigan and Ohio territory, Silverman has brought in a partner, Jeff Friedman, formerly sales chief of Panasonic video hardware in the

Michigan area, to head the new video section of the company.

While Silverman regards the move as an "addition" to the existing role as an independent record distributor, it reflects a larger issue facing this segment of the business, the need to expand into associated industries as the number of indie label lines diminish. Music Trend recently lost the A&M line with that label's

decision to enter into the RCA distribution orbit.

Magnetic Video, which claims 70% of the legitimate prerecorded videocassette market, has been utilizing the services of sales reps in its countrywide marketing penetration.

Silverman and Friedman declare they are out to secure other videotape lines, both prerecorded and blank tapes, and video hardware.

The firm now carries TDK and Scotch blank videocassettes.

"We want to be on the ground floor of this giant industry and become a major wholesaling factor in the Midwest," says Silverman.

In hardware, Music & Video Trend is presently carrying four Panasonic models, two portable and two stationary units, along with video cameras.

"Most dealers are skeptical about the videocassette, but it's inevitable that they'll come around," declares the veteran distributor, "especially when more music tapes are available as opposed to just movies."

The company is about to set up a show room especially geared for record retailers, rackjobbers and one-stops, according to Friedman. "We want them to physically use the videocassette units so they can see how easy it is to operate. We find that many of these people have never used video units."

Both are planning to attend the Magnetic Video national sales meeting in Chicago the week of June 1, at which time the company plans to announce marketing plans for the fall.

There are 100 titles in the Magnetic Video catalog, with 48 more titles due in the fall, including such feature films as "African Queen," "A Touch Of Class," "Rabbit Test" and "The Making Of Star Wars."

Silverman says his old friendship with Andre Blay, president of Magnetic Video was partly instrumental in this new relationship. "They think it's ideal," Silverman says.

Silverman, of course, remains a label distributor in the area, with such lines as TK, Prelude, Westbound, Disneyland, Sesame Street and GRT.

Arista Hot

Continued from page 6

her debut several years ago on Arista. A poet with an approach to words and music far afield of what's considered commercial these days, Smith clicked with a hot single ("Because The Night") last year that firmly established her as a pop talent.

Arista's current success comes on the heels of a sluggish first quarter report, blamed by Davis and other label execs on the lack of releases by proven sellers. The GQ release came at the quarter's tail-end.

Other Arista acts on the LP charts include Graham Parker, Raydio, Tycoon, Bofill, Ohio Players, Manilow, Manchester, Phyllis Hyman, Harvey Mason, with Lou Reed and Robert Fleischman bubbling under the Top LPs.

The singles chart shows GQ, Tycoon, Raydio, the Kinks and Manchester represented, with all of the titles on their way up except for Manchester's "Ice Castles" theme, which dropped to 99.

GQ, Parker and Tycoon are making their Arista debuts, as are Ohio Players, Bofill, Hyman and Mason. Davis is quick to point out that many of Arista's top acts have come from other labels, which he sees as a sign that "managers are choosing us as an alternative to CBS and WEA."

Among these acts are Al Stewart, Alan Parsons, Lou Reed, the Grateful Dead and the Kinks.

Pacts With Radar

NEW YORK—The London-based Radar Records has signed a longterm agreement with Polydor Records for select Radar product to be distributed in the U.S. and Canada by Polydor. Radar is the European home of Elvis Costello and Nick Lowe, and outside of North America it will continue to be distributed by WEA, half-owners of the company.

First Radar released by Polydor will be a solo LP by Bram Tchaikowsky, former member of the Motors, and by the Yachts, a Liverpool group.



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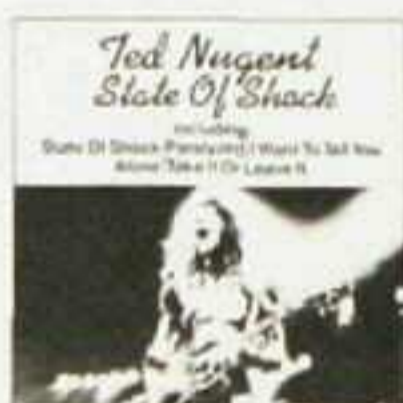
CURRENT LP TAPE SPECIALS



A&M 3710
LP 4.75 TA 4.75



RSO 3041
LP 4.75 TA 4.75



CBS 36000
LP 4.75 TA 4.75



CBS 36058
LP 4.75 TA 4.75



GORDY 986
LP 3.99 TA 4.15



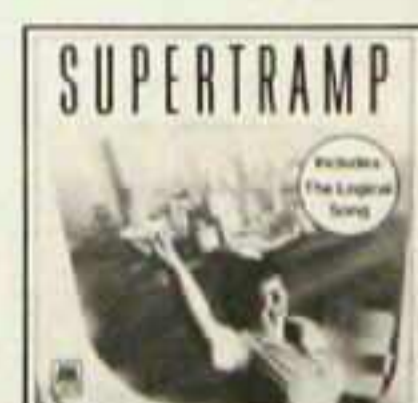
TK-124
LP 3.99 TA 4.15



ELEK 182
LP 3.99 TA 4.15



RCA 3378
LP 3.99 TA 4.15



A&M 3708
LP 4.15 TA 4.15



A&M 4764
LP 4.15 TA 4.15

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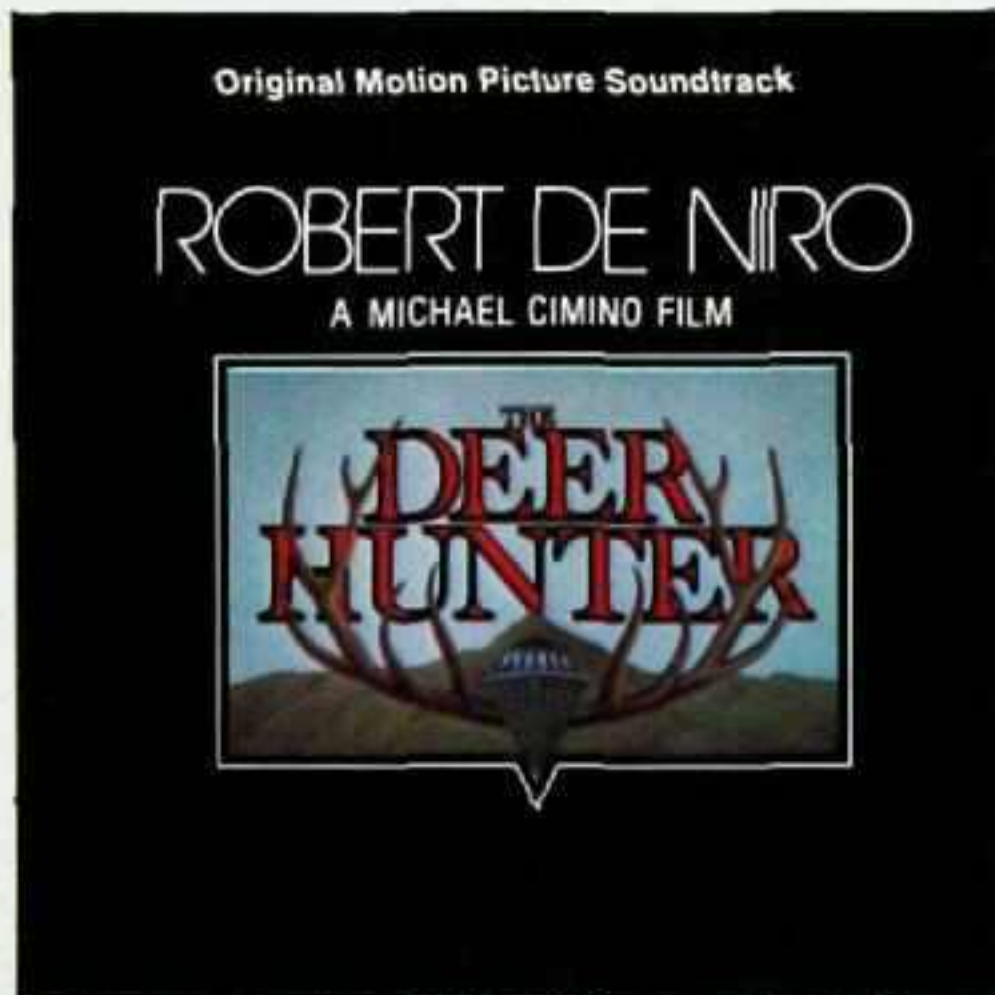
THIS MONTH'S



HELEN REDDY/Reddy
SO-11949 • 8XO-11949 • 4XO-11949



CAROLE KING/Touch The Sky
SWAK-11953 • 8XN-11953 • 4XN-11953



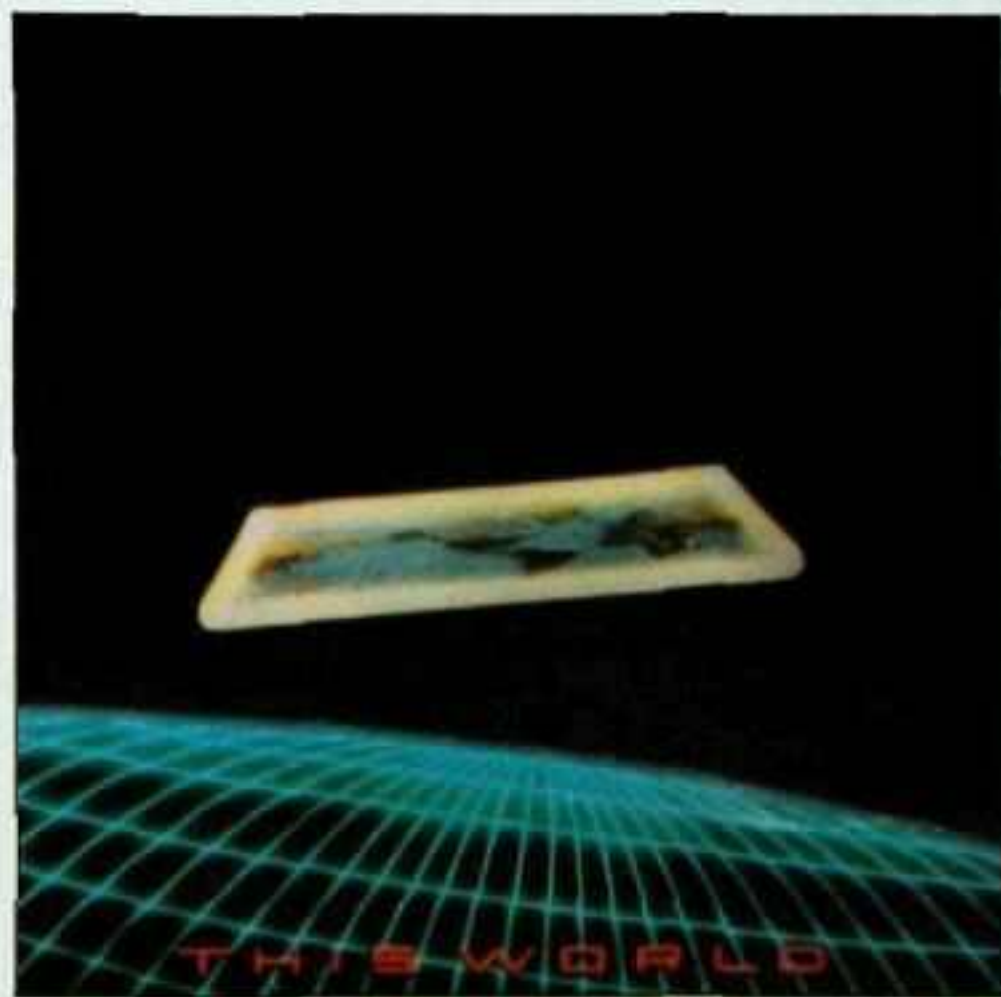
THE DEER HUNTER / Original Motion Picture Soundtrack
SOO-11940 • 8XOO-11940 • 4XOO-11940



LOUISIANA'S LE ROUX / Keep The Fire Burnin'
SO-11926 • 8XO-11926 • 4XO-11926



LEE CLAYTON / Naked Child
ST-11942 • 8XT-11942 • 4XT-11942



FACE DANCER / This World
ST-11934 • 8XT-11934 • 4XT-11934



TROIANO / Fret Fever
ST-11932 • 8XT-11932 • 4XT-11932



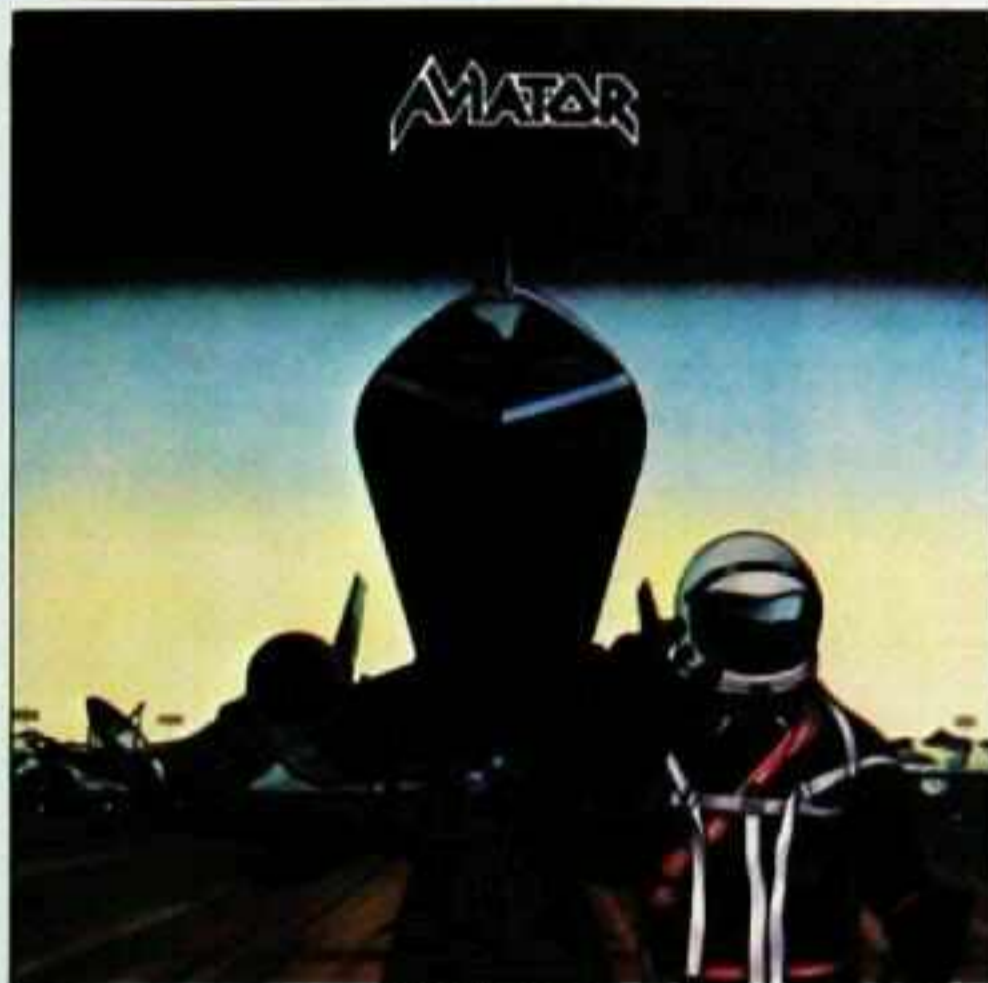
MARKET

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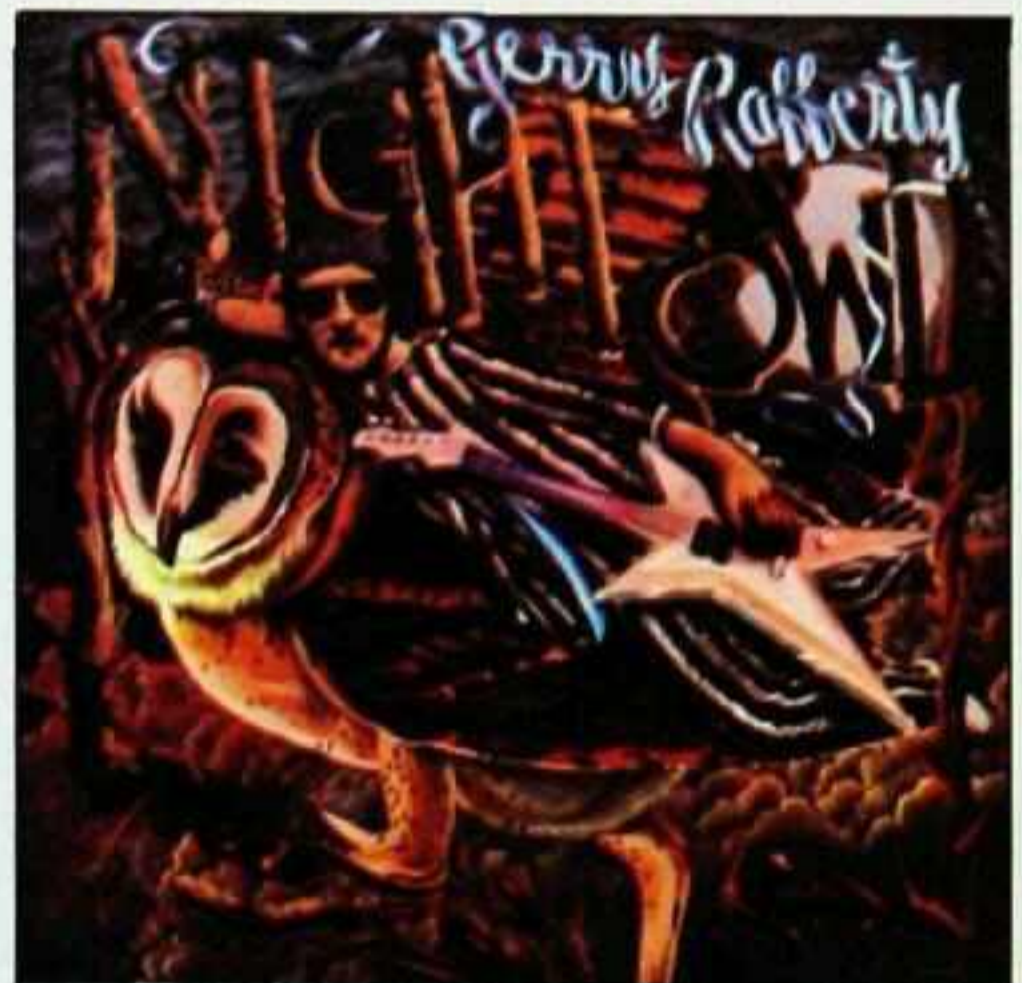
Kate Bush
Lionheart

KATE BUSH / Lionheart
SMAS-17008 • 8XW-17008 • 4XW-17008



AVIATOR

AVIATOR / Aviator
SW-17012 • 8XW-17012 • 4XW-17012



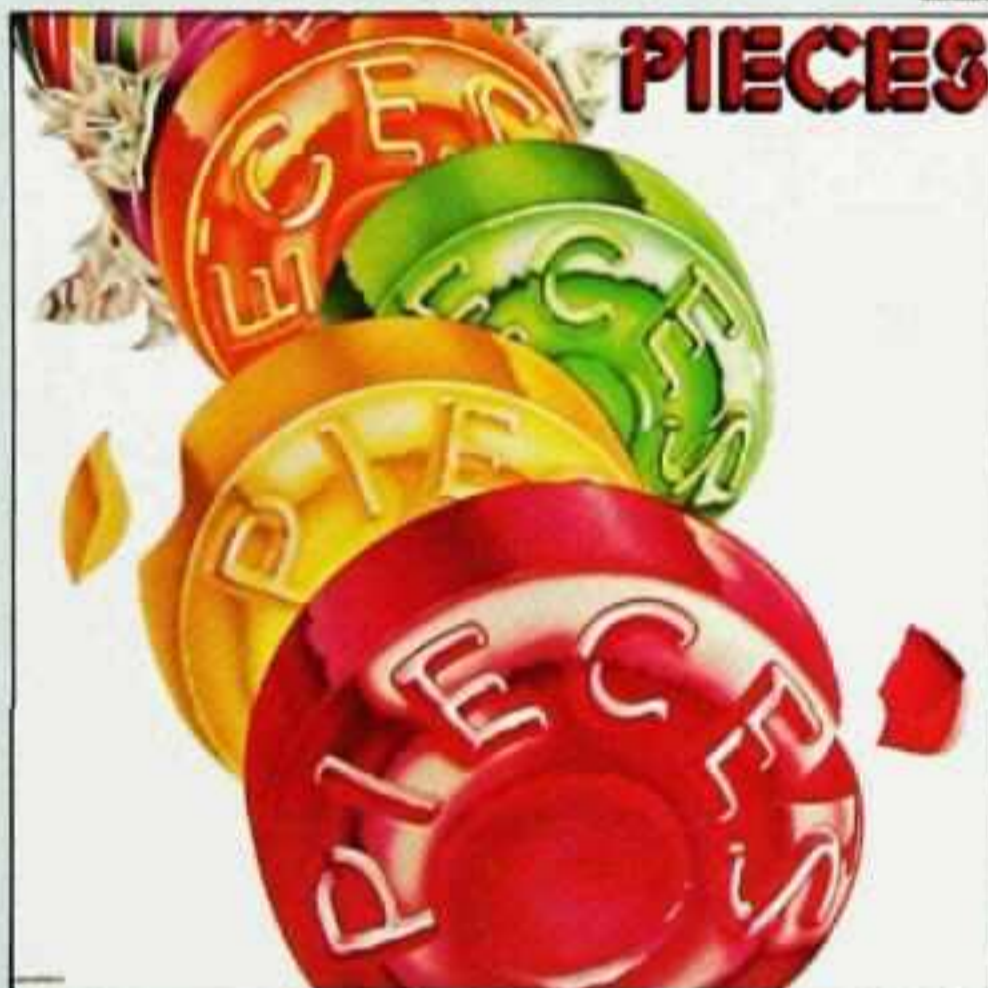
Gerry Rafferty
Night Owl

GERRY RAFFERTY / Night Owl
UALA-958-I • UAEA-958-I • UACA-958-I



Samantha Sang
From Dance To Love

SAMANTHA SANG / From Dance To Love
UALA-965-H • UAEA-965-H • UACA-965-H



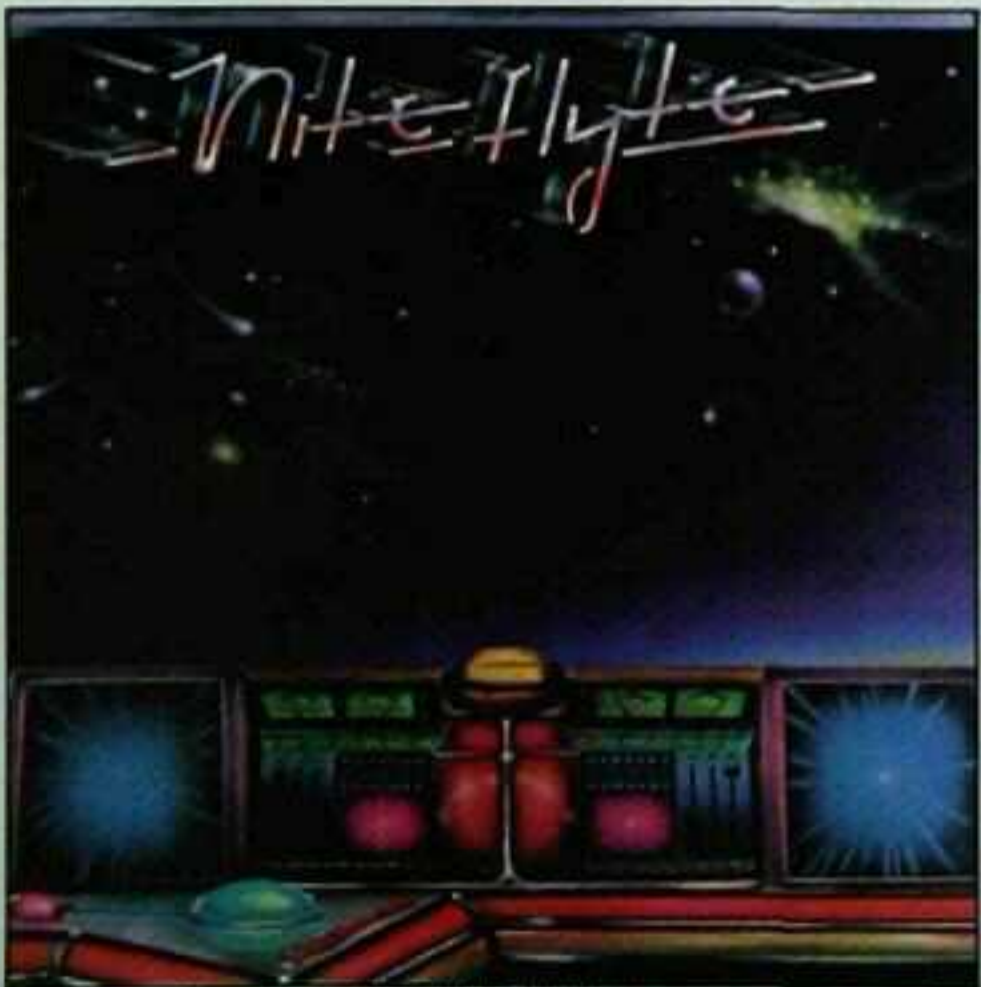
PIECES

PIECES / Pieces
UALA-966-H • UAEA-966-H • UACA-966-H



TAKA BOOM

TAKA BOOM / Taka Boom
SW-50041 • 8XW-50041 • 4XW-50041



Niteflyte

NITEFLYTE / Niteflyte
SW-50060 • 8XW-50060 • 4XW-50060



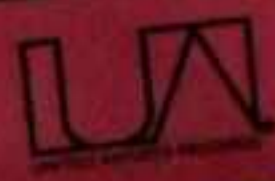
NEW BIRTH

NEW BIRTH / Platinum City
SW-50062 • 8XW-50062 • 4XW-50062



CHOPPER

CHOPPER / Chopper
SW-50049 • 8XW-50049 • 4XW-50049



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NEW ENGLAND - GOING PLACES, ON INFINITY RECORDS AND TAPES.

Industry Growth Seen Despite Recession Talk

• Continued from page 1

during recession times, people reduce their spending on other entertainment items and generally stay closer to home—and listen to records.

And with the added crackle of gas shortages affecting many parts of the country, consumers will be doing less leisure driving to far away record shops and concert halls and will instead patronize those businesses in their neighborhoods.

So local area record dealers selling LPs and tapes at affordable prices are in a better position to reap sales during any recession and/or gas crunch condition.

As a result of profit margins trimming on first line LPs and tapes, some dealers are looking at accessory items to bolster their sales.

If there is a recession, it will formally be pronounced by the National Bureau of Economic Research, a nonprofit group operating from Cambridge, Mass., which reports on conclusive recession trends to the federal government.

Thus far this body has not provided any significant predictions or offered any dark cloud assumptions as to when—if at all—this year the nation's economy will be recession.

Still, there has been enough talk about a recession to alert businessmen to this reality.

"Recessions in the past have affected the industry," admits Bruce Lundvall, president of the CBS Records Division. "But they usually affect us late in the recession cycle. There's no question that the 1974 recession was felt by the record industry, but toward the tail end of it." (The onset of the last recession began in November 1973 and ended in March of 1975, according to the National Bureau of Economic Research.)

Continues Lundvall who admits to this year's first quarter doldrums: "The year is hardly over at the end of a few months. There's been a lack of major artist releases in the first quarter but that's starting to change now."

"While this will not be the kind of growth year the industry has experienced in the last two years, I think the industry will grow this year." Lundvall still expects the CBS Records Group to hit its budget of \$1 billion internationally and domestically, with the domestic side accounting for "a little better than half of that."

Atlanta Songwriters Form Association

ATLANTA—Establishing a professional approach to songwriting and publishing is the key factor for the recent formation of the Atlanta Songwriters Assn., Inc.

Open to both professional and amateur songwriters, the organization will meet every fourth Sunday, with plans underway for a series of workshops, seminars and talent showcases to be held throughout the Atlanta area.

Officers of the new association, elected from a 15-member board, include Steve Weaver, director of commercial music/recording department at Georgia State Univ., as president; Tom Long, vice president of the Atlanta chapter of NARAS, as vice president; Julie Thomas, from BGO Records and its management company, Buie/Geller Organization, as treasurer; and Jo Ann Jaffe, who owns Jaffe Music Consulting firm, as secretary.

Henry Droz, president of WEA, admits the industry is not recession-proof, but notes that a recession would not hold the industry back from "coming up with another record-breaking year. Since WEA's first full year in 1972, we've continually beaten our preceding year in terms of sales."

Droz points to upcoming LPs by such blockbuster acts as Fleetwood Mac and the Eagles as portending key sales movement for dealers.

John Frisoli, president of Polygram Distribution, notes his company is "adjusting its plans and programs to the changing economics to cope with the gas situation, high interest money and the returns problem. When you sell in the billions, you can sometimes overlook improvements. But when things get a little snug and tight, you start to look at it with a jaundiced eye."

Bob Summer, president of RCA Records, notes that the label's "domestic business is currently in balance after absorbing unusually heavy returns in the first quarter. Summers expects a "strengthening of our sales base" as a result of forthcoming new LPs by Waylon Jennings, Dolly Parton, Ronnie Milsap, David Bowie and Evelyn "Champagne" King.

On the wholesaling level, Jay Jacobs of Knox Record Racks, Knoxville, Tenn., points to heavy returns and money getting tighter as two serious market situations. And, he says now that the gas crisis is building, people will stay home.

"Actually if we didn't have to compete with a 'Grease' or 'Saturday Night Fever' from last year, we'd be about even."

Knox says he's shooting for a \$1.5-\$2 million sales volume during the first 12 months for his new three-store Music Jungle retail chain.

Jack Schlee Jr. of Merit Distributing, Detroit, acknowledges the soft sales market. And "Look at the prime lending rate. That 11½% is higher than our cost of holding inventory," he says. The "negative economy," he feels, "promotes people staying at home which should build record buying."

Schlee says his firm is expanding into accessory items in the consumer electronics area.

Another wholesaler using accessories as the stepping stone to fill in profits is Noel Gimbel of Sound Unlimited, Chicago and Denver one-stop.

"We have to look to areas like Pioneer, Craig and Clarion and blank and prerecorded tape for additional volume generating profit," he says.

New hot product is the answer, says Bob Schneider, of Western Merchandising, Amarillo, Tex. "I feel we will see a lot more better product in the last six months of this year," he says. But he admits that recessionary "pressures could deepen." The two biggest variables "which we can't control are soaring utilities are up 5% and freight is up 20%."

John Cohen of Disc, The Record and Tape Store in Cleveland, feels 1979 "could be a disastrous year" for the industry if the lack of superstar product continues. He also cites a slowdown in return authorizations as affecting cash.

Jim Bonk of Stark Record Service, N. Canton, Ohio, admits his company has "done nothing major to meet what might be an impending recession. We are working for more inventory turns and cutting expenses. I just hope the labels don't blanket raise the list to \$8.98 on everything. The \$1 hike across-the-

board could be critical but it's okay for the real superstars."

If the record industry attains record sales levels, there will be continued record mechanical royalties for the nation's publishers. If unit sales dip, so will mechanical royalties collected by the Harry Fox Agency. A first indication will come later this month when record com-

Assistance in preparing this story provided by Is Horowitz, Dick Nusser, Stephen Traiman, Paul Grein, John Sippel, Doug Hall and Irv Lichtman.

pany statements reflecting sales in the first quarter of 1979 become due.

Last year was a very good year for mechanicals, admits Al Berman, president of the agency. Outside estimates of the amount collected (the agency does not reveal this figure) place the amount in excess of \$75 million.

Mechanicals were good in 1978 because record sales were good. Also, during the year, the first impact of the increase of the mechanical rate from 2 cents to 2½ cents a side—a 37½% increase—made itself felt.

Both ASCAP and BMI expect their income to rise for the calendar year and fiscal period ending June 30. Paul Marks, ASCAP's managing director, predicts the society will show gains beyond its 1978 income of \$116.6 million which was an increase from \$102.5 million the year before.

Notes Marks: "It looks like it's holding, even with talk of a recession. Business in the broadcast media often runs counter to a recession."

In fact, the people who track radio and television sales see no dark clouds on the horizon. The Radio Advertising Bureau sees radio breaking through the \$3 billion mark for 1979 while the Television Bureau of Advertising, quoting figures from McCann-Erickson, projects tv billings breaking through the \$9 billion mark.

Radio sales in 1978 totaled \$2.953 billion with this year's figure estimated around \$3.295 billion. Television's 1978 sales were \$8.850 billion, with this year's high water mark expected to be \$9.885 billion.

So that gives justification for Ed Cramer, BMI's president, to claim a "substantial" increase for the fiscal year ending June 30. BMI's income in fiscal 1978 ran \$68.65 million, a 14% increase over the similar period a year before.

In the tape and sound fields, most manufacturers agree that a stronger dollar should give the Japanese manufacturers enough leeway on pricing, since this year's goods were budgeted on the basis of 180 yen to the U.S. dollar, and the rate is now up around 215.

There are some audio companies which have had a bad first quarter. While Panasonic had a solid January-March, for others it was "horrible." Notes Dave Feir of BSR: "Dealers are causing manufacturers to use their own inventory and it becomes a cash flow business."

Bernie Mitchell of U.S. Pioneer, echoes Feir's concern, noting that while the first quarter was "relatively good, April was a bummer and retail inventories are down sharply. If dealers stop promoting, then any recession will be self-fulfilling."

Pioneer plans pumping money into advertising and promotion, Mitchell says.

In blank audio tape, the forecast is for a 19% increase in unit volume for

1979. But prices will continue to rise as a result of the squeeze on availability of petrochemical raw materials. The infant videotape field's growth is based on how consumers respond to new VTR hardware, but here also, an increase in blank videotape price is also expected.

The one area which projects a leveling off this year is in the musical instruments/accessories/print music. Businessmen feel sales will level off this year, reflecting such factors as inflation, imports and a tightening of budgets in the educational field.

The American Music Conference expects sales to equal 1978 levels—\$2,229,690—which was an increase of 10% over 1977.

Piano sales led the industry with a 19% increase. Sales of printed music are estimated to have increased about 6% in 1978. The American Music Conference estimates that print music accounted for \$241,680,000 at retail.

So what of a recession? The National Bureau of Economic Research, comprised of academicians, holds its next meeting in July.

If it suspects that a recession is close at hand, it could meet earlier.

Then it prepares its report and submits it to various governmental agencies with the official report emerging in the Commerce Dept.'s monthly publication, Business Conditions Digest.

The catch 22 about this reporting procedure is that there is a time lag between the conclusion and the official report.

And with some economists waving anent announcing an impending recession because of the uncertain rate of growth for the GNP, and others holding fast to a recession coming later this year, the business community is left to its own devices as to whether there already is a recession, one looms imminently or hard times are months away.

But the Billboard survey indicates that no one is walking around with economic blinders on. And they're all hoping for bright lights rather than dark clouds and a lot of that has to do with the availability of strong name product, leveling prices, the availability of oil-based products and the continued feeling among Americans that music-related products continue to be a necessity in their '70s lifestyle.

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Memphis Dealer: Business No Longer Ugly

Ex-DJ Now Proud Owner Of 5 Outlets

LOS ANGELES—When former Memphis DJ Bob Catron Jr. opened his first Boss Ugly Bob Records outlet in April 1971, he carried \$80 in inventory at wholesale in the tiny 12 by 12 foot McLemore St., Memphis store.

Today, the Catron family, wife Claudette, daughter Linda, 24, acting general manager, and sons Byron and Brandon, 18 and 15, respectively, help Bob run five essentially r&b, jazz, blues and gospel stores and one leased department in greater Memphis, along with a wholesale business that serves nine states.

Bob Catron doesn't like to divulge annual volume or project a year ahead. But he thanks God for the Silver Cloud Rolls Royce he drives and the 6,000 square foot residence the family resides in in Memphis.

He speaks more animatedly about the 3,000 square foot store he'll open July 1 in Jackson, Miss., the first Boss Ugly Bob store outside Memphis. He feels there is more expansion out of state on the horizon. "About one a year is possible," Catron adds.

Catron broke into the industry as a Chicago r&b producer. His best ef-

fort was "Elephant Walk," on Cortland Records by the Delighters with Donald Jenkins.

It's not to be confused with the pop "Elephant Walk," he explains. He was associated with Earl Glickin, the erstwhile Windy City Record promoter. Catron also peddled masters to Leonard and Phil Chess at the time.

The scene was moving to Memphis, he and Claudette agreed about 1968. Al Perkins, then program director at WLOK-AM Memphis, hired him strictly by chance. Perkins called a home by chance where Catron answered the phone. Perkins dug his voice and suggested he work as a mike personality. The then beer distributor salesman worked the night trick at WLOK, moving finally to WDIA-AM and finally to WMPA-AM where he did news. He tried wholesale groceries for awhile and didn't dig that chore.

With Stax Records at its zenith making McLemore the music mainstem in Memphis, Catron cased the artery for a store front. All that he could come up with was the 144

By JOHN SIPPEL

square foot location. He felt it was right.

By the year's end he knew his hunch had proven out. In its first nine months, the minuscule store grossed more than \$100,000. By Christmas of that year, he was dealing to acquire the 3,000 square foot two-story store.

The 1,500 square foot Boss Ugly Bob number one is still the key store among the five. It's from there that each day a truck spins out to the five other stores late in the afternoon to pick up the day's receipts, next day's orders and special orders.

Number one stays open 24 hours a day seven days a week, not only to serve customers, but also to order and carton for the other four stores. "We do 30% of the day's store volume from 10 p.m. to 10 a.m. Often that's the volume that saves a day," Catron reports. And the unusual store name, which stems from Catron's radio name, helped create the groovy image he's tried to build with the stores.

"You've got to follow up immediately on the first approach the customer makes to you in the store," Catron holds. "If that person asks for Muddy Waters, you guide him back to where we stock the blues. Get him in his element. Show him you know where he's at. Our stores are departmentalized on the basis of repertoire. For example, our blues department starts alphabetically with the seminal names and then goes right to today."

Catron places high priority on training for his personnel. Hafessa Salaam, who's been training in the Memphis stores while attending Tennessee State Univ., will manage the Jackson store, for example.

The Boss Ugly Bob stores cater to a 90% black clientele. Catron favors carefully selected inventory. "We carry 2,000 different titles, most of them available where possible on all three configurations."

"We even create our own top hits lists. Our stores have printed charts with our top 20 r&b albums and top 5 gospel, jazz, pop and disco albums along with the top 20 current singles. We keep that special on until it's no longer a hit. We discount that album either \$1 or \$2."

The Catron stores carry singles, but the emphasis is on albums. "I wouldn't care if they discontinued making singles. I emphasize album sales to our clerks. About 60% of our album sales are LPs, 30% 8-track and 10% cassette. But cassette is taking off. We will demonstrate any LP

in stock. That really sells. Clerks are told to tell customers that we have every LP available when possible on tape. Then the clerk gets the tape counterpart the customer wants. In two of the stores, we find it best to stock tapes behind glass. In the four others we have them behind a counter," Catron adds.

"Concert ticket sales have been important in building our image as the black music centers in Memphis," Catron points out.

"We sold \$24,000 worth of tickets to the Barkays' concert and \$17,000 worth of Parliament tickets the week before. In some stores, we have such a ticket traffic that we have separate register points."



HITMAKERS CHITCHAT—Arista president Clive Davis chats with Dinah Shore while taping an episode of her syndicated series. The show, themed "The Hitmakers," also featured Frank Mills, Ben Vereen and Charley Pride.

4-STATE PIRATING POSSIBLE

FBI Examines Loot Recovered In Raids

LOS ANGELES—FBI agents who simultaneously hit sites in a four-state area allegedly involved in illicit tape manufacture and distribution, April 18, seized approximately 40,000 prerecorded tapes and an as-yet-undetermined amount of equipment used in duplicating and packaging.

FBI agents are still going through inventories in primarily South Carolina duplicating plants and Maine and Florida distributorships and warehouses, according to a federal enforcement bureau spokesman.

First indications are the hub of the allegedly illicit prerecorded tape manufacturing was in South Carolina, where in three buildings in Piedmont, agents found \$40,000 worth of pancakes, along with two mastering units and "27 tons of miscellaneous equipment used for duplicating and packaging." In Pleasant, S.C., the raiders, armed with search warrants, found a mastering

machine for making nubs.

When they hit Easley, S.C., FBI agents found 8,000 8-tracks. Lakeland, Fla., appeared to be the major warehousing site. Warehouses there contained 17,659 8-tracks and 319 cassettes. A Jacksonville warehouse had 1,800 8-tracks. Contents of premises at Gastonia, N.C., and Lake Wylie, S.C. and Bradenton, Fla., have not yet been classified.

In Presque Isle, Me., an alleged distributorship, housed in a private residence, contained 11,324 8-tracks and 47 cassettes.

A spokesman for the U.S. Attorney's office in Jacksonville states the information uncovered by the raids is being studied by his office. If enough damaging evidence is found, it is likely that the material will be examined by a Jacksonville grand jury, which might issue indictments of individuals and firms based upon data they have received from the FBI raids.

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Lawsuit Aimed At Arista Group

NEW YORK—Arista Records, Arista Publishing and GQ, the hot new Arista disco act and its principals, have been hit by a suit in U.S. District Court for the Southern District of New York charging that the act was still under contract to Mister Vee Productions and Delightful Music Ltd.

According to the suit, E. Rahiem Leblanc, Keith R. Crier and Herbert L. Lane, the members of GQ, were under contract to Mister Vee and Delightful Music under the name Rhythm Makers when they went to Arista. The suit contends that the group and some of the compositions featured on the Arista "Disco Night" LP still belong to the plaintiff.

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Vol. 91 No. 20

Commentary

Filling the Moral Vacuum

By FR. PETER J. MADORI

The title tune of the movie "Grease" boasts: "We take the problems and we throw away conventionality..." Flaunting society's taboos and milking its sacred cows, rock music from "Blue Suede Shoes" to "My Life" broadcasts the outrage of adolescence. The lyrics frequently are "nonsense syllables" because the world has made so little sense. The music gives vent to the primal scream of rebels who, perhaps, have only too much cause.

After the '50s generation burnt itself out playing beach blanket bingo, the Beatles came along to push rock's outrageousness to outrageous new limits. Weaning their followers away from pop music pap, they politically and chemically altered the music. Then, just as a sizable chunk of their audience seemed content to trip out on acid rock, they declared their long and winding road of consciousness-raising ended.

But their trippy escapades set the stage for bolder outrages to follow. Altamont, Elton John's antics, unabashed sexual frankness, the freaky fringe people, the heavy metal giants, flower-children—they are all the Beatles' brood. And so the glandular rock 'n' roll of the '50s has twice mutated, now into the inner space rock of the '70s.

Looking back, the pieces start to come together. In the absence of clear standards, confronted by a babble of conflicting adult voices, post-war kids of three generations searched for something to soothe their growing pains. Rock rushed in to fill the moral vacuum with sound and fury.

Later-day pied pipers play up to teenage tastes and put down adult pretensions. Having won kids' hearts by taking their side and talking their language, rock takes on the task of galvanizing each generation's moral backbone by manipulating peer pressure. It masquerades as "greasy kid stuff" while doing a "big brother" number on the kids. This hard-nosed soft sell works better than adult officiousness and humbug because teenagers, despite their sass and sarcasm, are basically conservative and easily intimidated.

To grow means to rebel against the superimposed patterns of society; then to rearrange those patterns into a unique self-image and reintegrate one's self into that society. Rock acts as a catalyst in the chemistry of growth, sometimes a "blind guide," leading fans down the "yellow brick road" to adolescent senility.

And rock represents a successful revolution. From Elvis to punk, it has pushed the canons of taste, virtue and respectability to their outer limits. It's an elaborate charade because adults, and not kids, run the record industry. Rock's anti-heroes play ball with the power structure, denouncing the establishment all the way to the bank.

'The Beatles . . . set the stage for bolder outrages to follow'

Rock has always sold out its fans. But it's an amiable betrayal, leading each generation through the mine fields of adolescence to deposit them at the doorstep of adulthood, with all its compromises, because there's really nowhere else to go. That's the final outrage—and the ultimate success—of rock'n'roll.

Pop music also holds a mirror before its narcissistic devotees, inciting an orgy of self-adoration. But if pop music is "society's child," it is also the offspring of "selective generation." The image beamed back is not only what the fans are or dream of being, but also what the industry's movers and shakers would have them be. Music not only mirrors, but also molds, public mores.

In 1957, when Ed Sullivan televised only the top half of Elvis Presley, he was paying homage to the prevailing hypocrisy—the denial of life below the belt. With a lascivious leer and an overactive pelvis, Elvis had turned pop music topsy-turvy. The Catholic Church's authorities echoed the majority of adults in

excoriating Presley and other purveyors of the ultimate decadence—rock'n'roll.

By today's standards, Presley's punkishness pales into mere puckishness. And the churches have moved beyond such hidebound moralizing. Therefore, in 1979, when we draw a bead on salacious songs like "Afternoon Delight," "Push In The Bush," "Night Moves," "Tonight's The Night," "Do You Think I'm Sexy," "Love To Love You," "Macho Man" and "Paradise By The Dashboard Light," it should not be construed as simply a belated spasm of the same old kneejerk pontificating. A more pliant Christian morality confronts an equally nuanced music. Our strictures are both more sensitive and, therefore, more sobering.



Fr. Peter Madori: "We're beginning to whip out our crosses and give the old seducer a run for his money."

Some of rock's lyrical attitudes can only be labeled self-indulgent, infantile and seamy. But the outrageousness of rock is a traditional rejection of tradition; the conformity of non-conformity. Any moralizing which ignores this inner dynamism misses the mark.

Ever since Elvis, rock music has served up macho role models for the awkward, overstimulated and overwhelmed man-child: "poise for boys disguised as joyful noise." And the image of womanhood offered for boys to desire and girls to emulate generally is of a lady street-wise, tender-tough and hard-core decent. But rock's complacent acceptance of such egocentric altruism brings us to the heart of the matter.

Although Catholic sexual morality radiates from a Biblical core, it is encased in a "common sense" distilled from human experience and observable to discerning people of every faith and none. We call it "the natural law." In the sexual arena, this educated instinct marshalls physiology, biology, sociology and psychology to champion lovemaking that is other-centered, permanent, faithful, procreative and, therefore, necessarily heterosexual.

'Elvis Presley's punkishness pales into mere puckishness'

Loveless sex is abhorrent. And inviting the other, in all his or her uniqueness, to enter a most vulnerable relationship just for kicks is a glandular lie of traumatizing proportions.

Pop music's penchant for matters sexual exonerates this article from accusations of myopia in drawing a few conclusions about the moral "state-of-the-art." Country music, long considered a bastion of conservative moralizing, offers some of the worst pandering in the industry. The most vulgar ("dirty," in the street sense) lyrics can be found in hard rock collections. In quantity, however, that represents only a smidgen of the pop spectrum.

Disco, meanwhile, is ubiquitous. Affecting chic, cosmopolitan ennui, it reeks of sensuality and sexual innuendo. Often nuanced and subtle, it may represent the most insidious and devastating attack on traditional Judeo-Christian morality.

Typical of rock's paradox, one of the most blatant critics of our Catholic moral squint is one of pop music's more talented, sensitive contributors. Openly denouncing the Catholic Church in "Only The Good Die Young," Billy Joel has flung down a gauntlet which we were hopeful would never be hurled.

There's no percentage in tiptoeing past the graveyard once the vampire has gone for the jugular. Reluctantly, and realizing that it may be too little, too late, we're beginning to whip out our crosses and give the old seducer a run for his money. The good, in this generation, may be forced to die young; but, hopefully, they'll die fighting.

Father Peter Madori, associate pastor of the Church of Saints Stephen & Edward in Warwick, N.Y., also serves the Catholic Archdiocese of New York as a consultant in communications. In addition, he is host of "Words," a rock and religion radio program aired weekly by WABC-AM in New York.

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

Letters To The Editor

Dear Sir:

Many letters have appeared in regard to the growing number of poor quality and inconsistent pressings. As a devotee of multiple play disk equipment (automatic record changers), I am particularly aware of these problems.

My last three record players have all incorporated a center spindle with three support blades which hold the stack of records. Unfortunately, more and more of

today's pressings are so far out of static balance that they will not sit level on such a spindle.

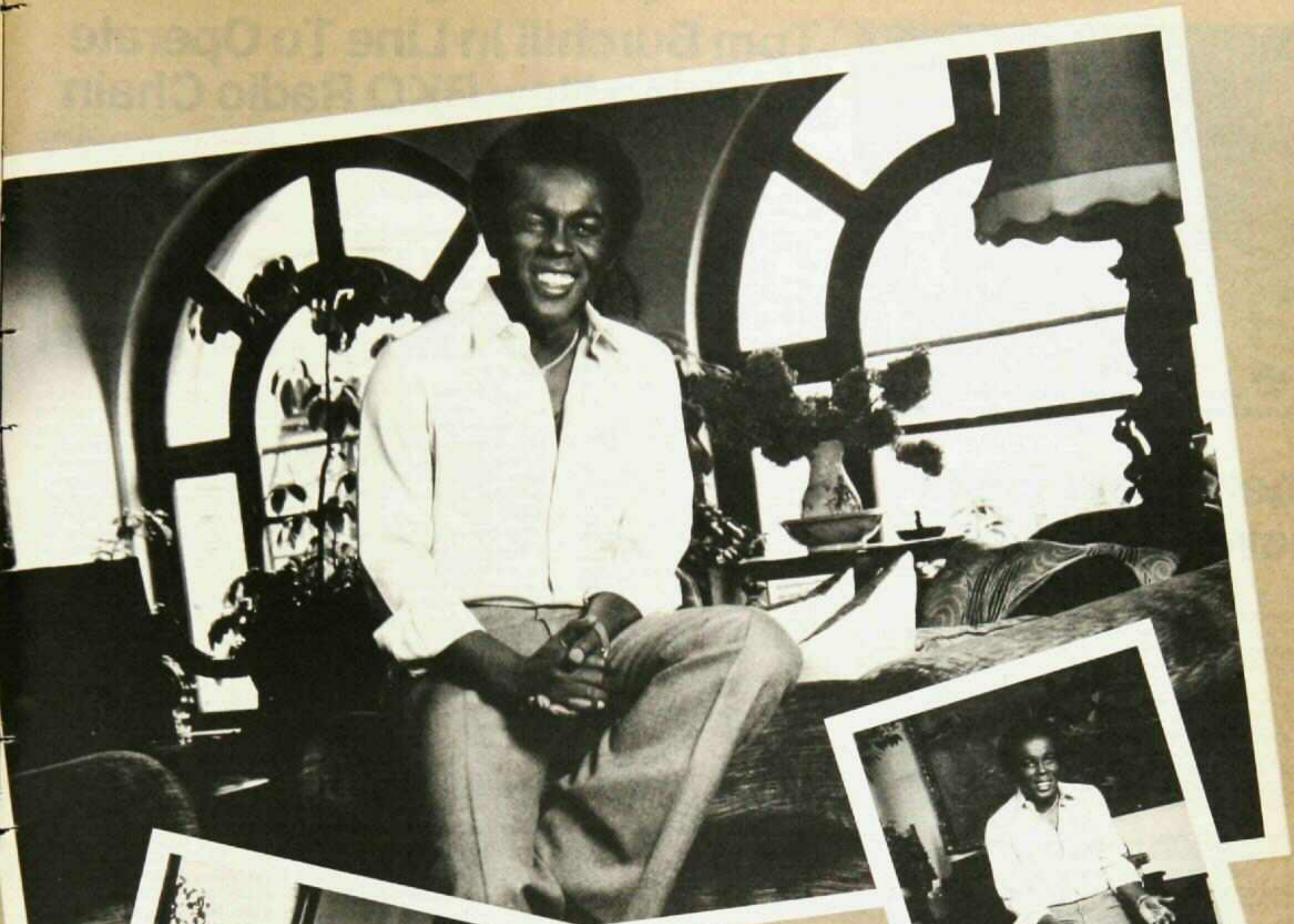
Another disappointing trend has been the reduction in size of the bandwidth between cuts on LPs. This not only makes it difficult for the average audiophile to "cue" a particular track, but has retarded the progress of automated disk playback equipment.

Ironically, some of the disco labels are the worst offenders in the practice of making bands "invisible."

Imagine the plight of the disco "spinner," in many cases under the worst lighting conditions, attempting to "feel" his way across the record to a particular selection.

Considering today's prices, I don't feel that expecting records to be of high quality, consistent and easy to play (or work with) is asking too much. Pat O'Brien

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- LOU RAWLS ON TOUR:**
- 5/18 Towson Center
Towson State College
Baltimore, MD
 - 5/19-20 Stanley Theatre
Pittsburgh, PA
 - 5/24-27 Resorts International
Atlantic City, NJ
 - 5/29 Grand Opera House
Wilmington, DE
 - 5/30 Syria Mosque
Richmond, VA
 - 5/31-6/3 J.F.K. Center
Washington, DC
 - 6/7-10 Jones Hall
Houston, TX
 - 6/13 Powell Hall
St. Louis, MO
 - 6/14-16 Starlight Musical Theatre
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Radio-TV Programming



Big Laugh: Mike Love of the Beach Boys may look dead serious, but he's giving DIR radio host Robert Klein a big laugh as the two chat during a taping of the "Robert Klein Show."

Robert Klein Links Palaver With Music

By DOUG HALL

NEW YORK—"I believe radio is a medium that provides treats for the ears," says DIR talk host Robert Klein, who reasons that these treats should extend beyond just playing music.

Multi-talented Klein—he's also starring in the Broadway show "They're Playing Our Song"—is never far away from music in his show which DIR now syndicates to 200 stations. "It's a kind of talk show with the focus on music," Klein explains.

Klein, who has been doing the show since February, interviews a major artist before a live audience and recordings are added later to a tape to fill out the full hour. "We do it before 40 to 50 people who we know will show up. The audience is essential. It verifies that it happened."

Klein says he works at loosening up his guests. "I want laughs. I get people to be their funny selves." Klein polished this talent as substitute host on a variety of television shows—Johnny Carson's "Tonight Show," "Dinah," "David Frost" and "Dick Cavett."

Sometimes the results are easy. "Meat Loaf is a natural comic. He's the funniest guest we've ever had. Joe Cocker was wonderful. On the other hand, Greg Allman and

Dickie Betts are not exactly Borst Belt comedians," Klein confides.

How did Klein get into a regular radio show of his own? He likes to quote a Rodney Dangerfield line. "My agent got me radio."

But one of the main reasons he accepted DIR's offer to create the show was that "I was tied down by the Broadway show anyway."

Klein is happy to be so involved in music. "I've been away from music," he says. "My last album was in 1975 for Epic." Now Klein has signed a new contract with Casablanca. "They did the Broadway cast album," he notes.

We will do at least two albums. "The first will be a music album due out in the fall. The second will be a comedy album." In addition Klein has acquired the rights to previous albums he made for Buddah and Casablanca will re-release these.

What is the future for his shows with DIR? He is supposed to do 26, but Klein says he will have to evaluate "the effect the shows are having on my career and my life."

Since they run on a biweekly basis, 26 shows will fill a full year. Meanwhile, Klein's contract for the Broadway show—which has him tied to New York—will be up next February.

Buffalo WBFO-FM Aiding Songwriters

By JIM BAKER

BUFFALO—Aspiring Buffalo-area songwriters are getting their work recorded and played due to the birth of "The Buffalo College Of Musical Knowledge" on WBFO-FM.

WBFO is a public station broadcasting from the campus of the State Univ. of New York at Buffalo.

David Benders, WBFO program director, and Buffalo songwriter Tom Calandra are behind the effort to encourage and aid new writers. In its first year, the project has spawned original material from some professional musicians, but the majority comes from individuals involved in other careers.

"It's remarkable how many people are sitting around writing songs," says Benders. "A lot of creativity is taking place at the song-idea level. Many people are kind of timid

about playing these songs for others.

"That's why WBFO became involved," Benders continues. "We're giving people exposure—and that's right up public radio's alley."

Hopeful "Buffalo College" participants submit a cassette of three original songs, which Calandra and Benders evaluate. Those selected are taped in Calandra's studio, with a personal interview accompanying the music. The songwriter does not pay a fee.

One "Buffalo College" segment is aired each month on Marc Chodorow's daily "Person To Person" program.

"The beauty of this college is that there are no boundaries on the music," Calandra observes. "We work with jazz, classical, rock, blues, bluegrass and polkas. We're not locked in." (Continued on page 42)

Tom Burchill In Line To Operate Looming New RKO Radio Chain

LOS ANGELES—As RKO makes preparations to form its own network, several signs point to RKO Radio sales chief Tom Burchill as the executive who will run this new operation.

RKO has already hired Bob Mahlman, who resigned as the number two man at the ABC networks to be a consultant to RKO's network. Mahlman has set up his own company.

He is among the persons who point to Burchill as the "man with the answers" on the RKO setup. Burchill says that "discussions are going on," but it is "premature" to comment and "nothing can be said at this time."

Another executive who may play a key role in the RKO operation is Jo Interrante, news director of RKO's owned KFRC-AM San Francisco. At least she was singled out by RKO vice president Harvey Mednick as the example of how the network will "blend news with music" for a "full-service contemporary network." Mednick adds: "She's doing it so damned right."

The network is scheduled to begin operation in September with an on-line wired system carrying news and a "minimum of 60 features," many of them musical. The audience target is 18 to 49.

There has been quite a bit of interest from stations, which want to sign up but RKO will begin operations with at least the 11 RKO-owned stations.

RKO has a timetable to have 100 stations signed up by June 1980, when the company expects to shift from land-line transmission to satellites. Negotiations have begun with RCA to get on the RCA satellite. With the shift to satellites RKO plans to transmit a number of features in stereo.

Under Burchill, if he is indeed appointed, will be an operations manager and three to four regional affiliate relations offices. It will be the area of affiliate relations where Mahlman will assist RKO. Mednick comments, Mahlman "is an expert at this."

The network probably will result in an eventual merger of RKO's new syndication operation into the network since transmission by satellite offers a more efficient and economical method than shipping tapes to stations by mail.

Thus far, RKO has syndicated such shows as "The Beatles: From Liverpool To Legend" and specials by Barbra Streisand, Bob Seger and Rod Stewart.

The new network will be head-

quartered in New York where RKO operates WOR-AM and WXLO-FM. Burchill now makes his office in New York running the RKO rep operation.

NBC Aims At AOR Listeners

• Continued from page 1

sultants are designing the news service to be compatible with an AOR format. They will also be expanding the network by year's end to include concerts and musical features to especially appeal to AOR listeners.

Such a move by NBC recalls the golden days of radio before television when full programming was sent down network lines. With the advent of tv, radio networks shrunk to brief newscasts once an hour.

Consultant Lee Abrams explains that he and Burkhart will feed NBC information on what are important topics to 18 to 34-year-olds. He says this data will be gathered by call-outs and questionnaires, but "we're leaning to word working with phones."

NBC Radio Network executive vice president Dick Vern is in charge of the new network, which is not yet named.

Among the stations signed up are WKLS-FM Atlanta, WEBN-FM Cincinnati, WLSR-FM Louisville, KQRS-FM Minneapolis, KDKB-FM Phoenix, WPRO-FM Providence, KISW-FM Seattle and KBPI-FM Denver.

The new network represents the second time that NBC in the past five years has attempted to expand its network facilities. It launched a News & Information Service in 1975, but shut the service down a year later in a sea of red ink.

Vern expects the service to be on a 24-hour basis by August.

The idea for the new network was first proposed at the NBC Radio affiliates convention in New Orleans in January.

Tuna In TV Top 40 Show

LOS ANGELES—Matrix Communications has signed DJ Charlie Tuna to emcee a new television series for syndication titled "The Radio Picture Show."

The six 90-minute musical specials, first of which is in production, is a breakthrough as the first Top 40 radio format show translated to tv.

Tuna, long-time L.A. radio personality and now morning man on KTNQ-AM (he's also aired in 55 countries on Armed Forces Radio) will present the "Radio Picture Show" as off-camera disk jockey-announcer in a format identical to that of Top 40 radio.

Slated for July premiere airing, the show will feature video perform-

ances by leading pop-rock-disco artists. In keeping with the Top 40 radio formula, a series of jingles and mini-features with visual accompaniment have been produced to be interspersed throughout the musical countdown.

Jim Gates, vice president-program director of KTTV in L.A., has been set to produce-direct the series for Matrix. Gates, a multiple award winning television executive, is credited for production of numerous musical specials, including: "The Academy Of Country Music Awards," "The International Broadcasting Awards," "The Country Music Hall" and "The World Of Music."

So. Florida Stations Plug Disco Rock, Soul And Oldies Fade For New Programming

By SARA LANE

MIAMI—Disco music is being heard more and more on South Florida stations and it seems the switch in format is affecting such staid rock stations as WMJX-FM, r&b station WMBM-AM and even WAKY-FM, the oldie station.

Miami is one of the most competitive cities in the country with some 33 stations trying to reach about two million persons. The market is Miami, Fort Lauderdale and Hollywood, 16th in terms of population but fourth in the nation in the number of radio stations.

And, most of the stations are "well done," according to Tom Birch, program director of WQAM-AM, one of the few stations playing less disco than it was six months ago.

"We're probably playing more disco than the average Top 40 station, but we've cut down in the last six months because of the changes that have occurred in the marketplace," Birch explains.

The change meaning the addition of two full-time disco stations WMOX, Disco 96 and WSDO-FM, Studio 107. According to Birch, though, there is a vast audience which doesn't like disco or which has lukewarm feelings about this form of music.

In September, WQAM-AM instituted a special disco block program on weekends called "Disco 56."

"But, we treat it like any other kind of music," Birch notes. "If the song becomes a hit with our audience, then we play it. But we're not quick to jump on disco records just for the sake of playing disco. It takes the proper place in line with all the other kind of music available and we let our audience decide."

Last fall, the WQAM listener might have heard three out of five records falling under the disco label; today it's more like 50% or less.

"In marketing studies we've done disco is the number one type of mu-

sic among Latins and it also has a good black base. And, with the Latin and black population in South Florida, you're talking in terms of a little more than two-thirds of the population in Dade County. To ignore that audience would be a mistake," Birch claims.

One of the newest disco stations is the Spanish WQBA-FM which programs half disco and half Spanish with 75% of the Spanish recordings having a salsa tempo. Started March 9, the new "Super Q" is becoming a significant force in Miami.

"We wanted to program something for young adults," says Julio Mendez, its station manager. "We thought this was the best combination of music we could give. We just bought the FM station and when we started we thought it was going to take some time to become established, but amazing as it may seem, we seem to have captured a good share of the market." (Continued on page 32)

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THE FACTS

THE QUOTES:

"... but, now let's make Joe Jackson a household word.

— Iris Nomer
MUSIC SALES, NEW ENGLAND

"One More Time! Joe has finally hit the big time as Paul & I have been predicting all along... hate to say I told you so, but dammit, I told you so..."

— John Duncan / Paul Lemeiux
WAAF

"Go to your room if you're not on 'Is She Really Going Out With Him?'"

— Bill Hard
MAY 11, 1979, CHAIN REACTION

"Biggest calls right now are coming through for... Joe Jackson."

— Dave Lang
WILS

"Joe Jackson is top 10 retail and is moving up in airplay, and he hasn't even performed here yet!"

— Mark Cooper
KMEL

THE ACTION:

BILL HARD
22-16 on Airplay Index

R&R
AOR Top 40: 20-12

GOODPHONE
Rock LP's 12-10

ALBUM NETWORK
Hottest 12-9 — Most Progress #6

CASH BOX
11-9

RECORD WORLD
#8 Most Airplay

RMR
#16

THE TOUR:

5/16 UC — Davis, CA
5/19 Bridgeview, IL
5/20 Grosse Pointe, MI
5/21 Toronto, Ontario
5/22 Buffalo, NY
5/24 Syracuse, NY
5/25 Boston, MA
5/26 Schenectady, NY
5/27 West Hartford, CT
5/29 New Haven, CT
5/30 Providence, RI
5/31 Long Island
6/1 New York City

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AM 2132

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South Florida Stations Shifting Over To Disco Music

• Continued from page 22

"We're getting a lot of calls and a lot of requests. People seem to enjoy the combination of the two types of music.

WMBM has been Miami's top soul station for many years, but it, too, is scheduling disco. Disco 15 is the most recent change at WMBM and Allan Margolis, station owner, feels the outlet might have gone un-

der had it remained strictly a soul station.

"We've got a cleaner sound now," says Cleo Bears, who was in back of WMBM's Dec. 15 switch to disco. And while some feel older listeners

may not like the new format, others are sure it is more appealing to the younger audience.

While WMBM made a drastic change in programming, other area soul stations made the transition

more quietly. WEDR-FM changed its programming in February from about 19% disco to 35%. In Fort Lauderdale, WCKO-FM changed to a disco format in January after nine years of soul and contemporary jazz programming.

"It was a natural evolution changing 96X to Disco 96," explains Beau Raines, program director of the Miami Beach station. "We were playing maybe 60% to 70% disco product and now we're just doing a pure disco thing which is something that has worked well in New York.

"And Miami seems to be a microcosm of New York and we're using basically the same formula." Started in mid-February, Raines says the new format is working well and that the response has been good.

"We use trade charts a little, but we rely most heavily on the disco club spinners in town, and use store reports. We pool all the information and come out with the music for each week."

While Raines doesn't know how long the disco craze will last, he estimates it will certainly continue for a year or two. Disco 96 is installing variable-feed turntables within the next couple of months to get a purer disco sound.

"The key to disco is that it's becoming more of a lifestyle than a fad—especially in Miami which is one of the top five disco cities in the country," Raines notes.

Says "Muzzy," musical director of WHYI-FM: "We've been playing disco heavily since 1974 because this is an ethnic market. We play the hits and if the hits are disco, we play them. If they aren't, we don't."

WHYI did add six disco shows between 6 p.m. and 2 a.m., premiering new music, "Muzzy" admits. "So, I guess you could say at night we lean a little more to disco than we do during the day. We have 20-minute disco sweeps."

"Muzzy" maintains the station has a \$125,000 research system. He goes out to clubs four or five times a week scouting the top tunes.

"If I feel they sound good, they go on the disco shows and if they get a lot of really good reaction, we put them on full-time," he explains.

FRESNO KFYE IS ACQUIRED BY SUNBELT

LOS ANGELES—Sunbelt Communications Ltd. has entered into a formal agreement to purchase its seventh station, KFYE-FM Fresno at a \$2.5 million purchase price.

Subject to FCC approval, the contract includes a non-competition agreement for the 68,000 kw operation which was the number one rated station in the Fresno total survey area for Arbitron during October-November 1978.

Other Sunbelt operations include KZZX-FM and KQEO-AM in Albuquerque, KSLY-AM and KUNA-FM in the company's headquarters of San Luis Obispo, Calif., and KVOR-AM and KSPZ-FM Colorado Springs.

Meanwhile, C.T. Robinson, president of Sunbelt, has revealed an agreement with RKO Radio Corp., to cooperate in a joint venture to develop and operate specialized radio services and communications investments.

A holding company which owns The Research Group, Inc., the firm is a leading supplier of perceptual market research in the U.S. and Canada.



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SERIES STARTS—ABC personality Bob Sirott, left, interviews James Pan-kow, trombonist for Chicago to kick off a series on ABC's FM network of live concerts. Chicago was featured in the opening broadcast of the series this month.

TV REVIEW

Manilow's Latest Special Knocks On Emmy's Door

"The Third Barry Manilow Special" with guest star John Denver. ABC-TV, 60 minutes, airs May 23. Produced by Barry Manilow and Ernest Chambers.

LOS ANGELES—Possibly knocking on the Emmy door with his latest special, Manilow has proved why he's the reigning superstar of romantic-ballads with this entertaining program of hits.

More like a special invitation to a select, private concert, this nine-song show was guided by Manilow's catchy songs and his seemingly unspoiled approach to television.

The soaring ballad "Ready To Take A Chance Again" opens the tight-knit program with Manilow as a celebrity driving school student, atop the Hollywood sign hill, in a dramatic opening shot.

After a brief question/answer session, the composer-singer plays the grand piano with "Time In New England" which includes an audience foray.

His easy-going manner is evident when he asks the control room engineer if the tune, "New England," was a good take. Manilow then sings a new song, his answer to disco, "Why Don't We Try A Slow Dance" first on piano and then as a vocal. He later asks if it's a "hit or a miss."

Musical director Jimmie Haskell is to be congratulated as well as choreographer Kevin Carlisle for the disarming, seven-minute production number, "I Write The Songs."

It's the ultimate number to end all numbers glorifying and gently ribbing the old-time movie musical forms, finding the youthful Manilow singing with such look-a-likes as Ginger Rogers, Cyd Charisse and Ann Miller.

Well shot and blocked by director Don Mischer, the special then moves into the segment with John Denver, who plays guitar and sings a mellow, 4/4 pop-oriented "What's On Your Mind."

He then joins Manilow, sitting on an overhanging stage platform, singing a medley of Everly Bros. hits which are beautifully arranged.

That selection ranges from country styles on "Bye Bye Love" and "Kathy's Clown" to harmonizing on "Bird Dog" and "Wake Up Little Suzie" to the ballad-like "All I Have To Do Is Dream."

Prior to this outstanding segment, Manilow and Denver joke about

critics and their cutting evaluations of the two singer's styles.

Continuing his casual, informal delivery, Manilow, allegedly "against a poll taken around here," sings the well-known "Copacabana" hit with the faded-in orchestra.

Sitting on the stairs, Manilow brings to a dramatic, reflective conclusion his show with "Even Now" in a stop-action finale pose.

"Somewhere In The Night" finds the Arista artist in his only weak moment, turning and running up the stairs to the very top. It comes off less than natural.

The closing music roll behind "Could It Be Magic" shows Manilow descending the stairs to yet another rousing standing ovation by the studio audience.

HANFORD SEARL

Drake-Chenault Specialties Are Hailed By Exec

ABOARD THE FLAVIA—Specialty programs will continue to be popular as radio programming and sales tools Jim Kefford, executive vice president and general manager of Drake-Chenault, told the Pennsylvania Assn. of Broadcasters as the group sailed through Caribbean waters.

Kefford, of course, pointed to his own "History Of Rock 'N' Roll" and his new "Weekly Top 30," which is positioned against the long-established "American Top 40" from Watermark. But he was speaking of all speciality programming, which would also include DIR's "King Biscuit Flower Hour."

Kefford also referred to the success of his company's newest format, big bands. "We recently helped WAYE-AM Baltimore to change formats to big band music and in six days the station did more business than they had done in months as a rock station," he said.

But Kefford noted that "contemporary rock music programming comprises 35% of all station programming." This is followed by beautiful music with 17%, MOR with 15% and news/talk with 10.5%, he said.

He also predicted "FM radio will continue to grow as the music medium, while AM's future is dependent on heavy community involvement and information."

NEW YORK—WVBF-FM Boston music director and air personality Charlie Fernandez has been named general manager of WKXY-AM Sarasota, Fla. Fernandez had been with F-105 for three years and was with WQAM-AM Miami before that.

★ ★ ★

WRKK-FM (K-99) Birmingham p.d. Don Keith has resigned to join WJRB-AM Nashville with the same title. Keith put K-99 together in an AOR format two years ago. WJRB, which was with WENO until 1978, is in a country format.

★ ★ ★

Rick Hunter has rejoined WYNY-FM New York to host three week-end music shows. He will be on the air Saturday from 11 a.m. to 5 p.m., Sunday from 9 a.m. to 2 p.m. and on Monday from 1 to 6 a.m. . . . KWIZ-AM air Santa Ana, Calif., personality Bob Shannon had his song "Dr. George Boogie" performed on local television.

★ ★ ★

Alan Walts is leaving his music director post at WSIR-AM Winter Haven, Fla. by the end of June and will be seeking a new position. . . .

Doug Harris is leaving WGIV-AM Charlotte as p.d. and operations manager and morning drive personality to take a similar post at WAOK-AM Atlanta. . . . Mike Way is joining the staff of WGMS-AM-FM Washington to handle morning

Vox Jox

By DOUG HALL

drive. He has been an announcer and p.d. at WGAY-AM-FM Washington.

★ ★ ★

Consultant Jeffrey Jay Weber is looking for DJs and programmers for all formats for his clients. Tapes and resumes should be sent to Media Consultants, 3219 Hanover Dr., Lafayette, Ind. 47905.

Garry Lee Wright has moved to WXRT-FM's morning drive shift in Chicago to the 6-10 a.m. slot. He was formerly with WFENC-AM and WQSM-FM Fayetteville, N.C., and WLAB-AM in Saint Paul, N.C. Other shift realignment includes: Terri Hemmert 10 a.m.-1 p.m., 1-3 p.m. John Platt, 3-6 p.m. Bob Gelms, Shel Lustig 6-9 p.m., 9 p.m.-1 a.m. Bob Skafish and 1-6 a.m. Leslie Witt/Tom Wilson. The changes were precipitated by program director Platt cutting back his air shift by an hour.

★ ★ ★

KSHE-FM St. Louis raised more than \$10,000 recently during a three-week celebrity auction benefiting the St. Louis Heart Assn. and the American Cancer Society. . . .

KYA-AM & FM San Francisco raised \$160,000 in a 12-hour period in March which involved 200 non-profit and charitable organizations at the station's first annual "World's Largest Indoor Garage Sale." Some 25,000 were attracted to the two-day festivities.

Pro-Motions

By HANFORD SEARL

LOS ANGELES—Atlantic artists Carillo and Bad Company, who are touring together, have been visiting numerous radio stations during their travels. Since April 30, the acts have been interviewed on KILT-AM and KLOL-FM Houston, KZEW-FM Dallas, KLBK-FM Lubbock, Tex., KATT-FM Oklahoma City and WZXR-FM Memphis. Carillo was promoting the new LP "Street Of Dreams."

Meanwhile, Bad Company has been running a May 11-25 promotion on San Diego's XTRA-FM giving away 75 "Rock'N'Roll Fantasy" LPs. The grand prize includes two round-trip air fares to the group's June 4-5 concerts at the Forum, limo service and housing at Marriott airport hotel.

★ ★ ★

About 10 couples participated in the Rick James promotion for his latest Motown LP, "Bustin' Out Of L-Seven" at Peaches Record & Tapes store in Hollywood recently by actually breaking out of straitjackets. First prize was \$100 of LPs, second prize \$50.

★ ★ ★

Cotillion Records' 12-year-old Stacy Lattislaw was in Washington, D.C., May 3 to promote her forthcoming LP "Young And In Love" and made calls on WHUR-FM, WDON-AM and WKYS-FM. She also visited the White House and met with Amy Carter.

★ ★ ★

Elektra/Asylum Records is setting up numerous promotion stops for Jay Ferguson and his latest LP "Real Life Ain't This Way." May 10-24 found WABX-FM Detroit sponsoring a contest for two listeners to win a cruise to Nassau and Freeport. Runners-up received tickets and LPs. Mid-June cruises are set for

More than \$90,000 pledges were generated for the second annual Walk-a-thon for Juvenile Diabetes Foundation which included the participation of seven WYNY-FM DJs. They included Herb Barry, Steve O'Brien, Stan and Floss Dworkin, Margaret Jones and Mitch Lebe. The route involved 13 miles of closed southbound roadway along New Jersey's Palisades Parkway.

★ ★ ★

Mike Mann has been named music director at KULF-AM Houston, formerly an afternoon-drive DJ noon-3 p.m. Mann assumes the position from p.d. Steve Roddy, who temporarily was doing both jobs. Mann has worked for WIBG-AM now WZZD-AM Philadelphia and WYNY-FM Tampa-St. Petersburg. Also added to the KULF-AM staff are Gary Rose 9 a.m.-noon and Andy Barber 3-7 p.m.

★ ★ ★

CKLW-AM's morning drive personality Dick Purian recently was presented an award from WJBK-TV 2 in the Detroit-Windsor market as the best radio morning man. Purian won the honor compiled by a WJBK-TV poll among viewers.

★ ★ ★

Terry Morgen takes over the "All Night Show" host spot 11 p.m.-5 a.m. Mondays to Saturdays at WOWO-AM Fort Wayne, Ind. Moving over from the position of weekend announcer, Morgen replaces Maureen Mecozzi, who is now with a Madison, Wis. station. Morgen has worked for WTCJ-AM Tell City.

(Continued on page 34)

THE ELECTRIC WEENIE

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CALIFORNIA FAREWELL—New ABC Radio president Ben Hoberman, seated center, beams as he is given a farewell luncheon by his associates and friends. Speaking at the podium is Dennis Holt, president of Western International Media. At right is Mrs. Hoberman and at far left is George Green, who succeeds Hoberman as vice president and general manager of KABC-AM Los Angeles. Hoberman's new job takes him to ABC's New York headquarters.

Pro-Motions

• Continued from page 33

Island Records artist **American Standard Band** is trying out a "You've Got What It Takes" contest at WAAF-AM Worcester, Mass. The contest name is taken from the group's new LP. The promotion will be repeated in the top five markets in the next two months.

"That Side" and "This Side" were used to identify Midsong's **John Ferrar's** 12-inch disco selection taken from his latest LP, "Wuthering Heights" to allow discos to choose which track they liked best. Spinners in New York, Philadelphia and Seattle picked "Love Attack" rather than "Shake It Baby Love." The winning selection has been put into a major film, "Sunburn" by Hemdale Productions. So much for the use of conventional A and B sides.

Eddy Arnold recently headed RCA and Pickwick's "Winning Team" promotion in Las Vegas in

conjunction with KVEG-AM. Eric Peterson, Pickwick's rack sales representative in Vegas, reports the dinner show giveaway will culminate at Jerry Lewis' dinner show June 4 at the Hotel Sahara drawing. Numerous LP country selections also will be awarded.

Frank Zappa, promoting his latest LP "Sheik Your Booty," was heard on WRQR-FM Farmville, N.C., and program director Allan Handelman's "Forum." Interviewed from Hollywood's Village Recorder and his home two weeks in a row, Zappa proved that smaller stations (3,000 kw) do count. The Allman Bros., Pat Travers, Styx and the Marshall Tucker Band also have been featured on the show.

Mike Brannen has been named the ace promotion man for Infinity Records in Denver while **Sharon White** is the new promotion person for United Artists/EMI in Denver.

Vox Jox

• Continued from page 33

Ind., and WIUC-FM Winchester, Ind.

KIIS-AM Los Angeles reports the addition of a Nostalgia Hour every Sunday 5-6 p.m. to showcase such golden radio programs as the Jack Benny Show, Burns & Allen and Bing Crosby from the 1945-46 era.

And **KDAY-AM** p.d. **Steve Wood** is looking for a talented air personality for the r&b-formatted Los Angeles station to add to the staff of eight. Send tapes in care of Wood at KDAY-AM (1580), 1700 N. Alva-

rado St., L.A., Calif.—90026. No calls please.

More than 100 college editors from Southern California will listen to advance cuts from the "History Of Album Rock," take part in a music poll and get a tour of **KLOS-FM** Los Angeles, which is staging the event.

The editors will be asked to name their favorite rock albums of past and present. Results will be announced at a later date.

And **DJ Harry O.** of **KMJQ-FM** in the Houston-Galveston market, calls to say his first name was inadvertently referred to as Harvey in last week's DJ rating performance.

Bubbling Under The HOT 100

- 101—GOOD, GOOD FEELING, War, MCA 40995
- 102—ALL I EVER NEED IS YOU, Kenny Rogers & Dottie West, United Artists 1276
- 103—CAN'T SAY GOODBYE, Bobby Caldwell, TK 15
- 104—DOUBLE CROSS, First Choice, Gold Mind 4019 (RCA)
- 105—LET'S FLY AWAY, Voyage, Marlin 3334 (TK)
- 106—SHINE, Bar-Kays, Mercury 74078
- 107—NIGHTTIME FANTASY, Vicki Sue Robinson, RCA 11441
- 108—HEAVEN MUST HAVE SENT YOU, Bonnie Pointer, Motown 1459
- 109—ROCKIN' MY LIFE AWAY, Jerry Lee Lewis, Elektra 45030
- 110—KISS IN THE DARK, Pink Lady, Elektra/Curb 46040

Bubbling Under The Top LPs

- 201—SWITCH, Switch II, Gordy G7-988 (Motown)
- 202—LOU REED, The Bells, Arista AB 4229
- 203—PASSPORT, Garden Of Eden, Atlantic SD 19233
- 204—WILD CHERRY, Only The Wild Survive, Epic JE 35760
- 205—ROBER FLEISCHMAN, Perfect Strangers, Arista AB 4220
- 206—THE JONES GIRLS, P.I.R. JZ35757 (CBS)
- 207—DOUCETTE, The Douce Is Loose, Mushroom MS 5013
- 208—CLAUDIA BARRY, Boogie Woogie Dancin' Shoes, Chrysalis CHR 2316
- 209—MASS PRODUCTION, In The Purest Form, Cotillion COT 5211 (Atlantic)
- 210—HENRY PAUL BAND, Grey Ghost, Atlantic SD 19232

SAN DIEGO—You can't give it away if you don't appreciate it. It's a truth that applies perfectly to broadcasters, especially as we approach the age of total media takeover. We are now living the '80s, despite the fact that there are about 200 days left in 1979. We've been catapulted into crises of a future nature; fuel rationing and the public panic that goes with it. It's only the beginning. The air personality will automatically play a larger role in the new age of media. Because of this, it may be time for an attitude check.

Attitude is the essence of audience perception. It's not so much what you say as how you feel it. One moment of insincerity chips away at the larger block of credibility. We can no longer assume the public is unaware and unenlightened. That attitude was all late '60s media hype anyway. Dangerous generalizations will die with their counterpart, mechanically formulated programming.

Fortunately, there are growing numbers of sensitive and concerned management among our ranks. I've recently joined such a crew. At **KPRI-FM**, program and operations director **Bill Todd** believes in positive reinforcement as primary jock motivation. He points out that a motivated jock feels the pulse of what she/he's doing moment by moment, and that should keep him/her on an up.

The environment **Bill** creates in jock meetings is centered around attitude, occasionally unorthodox and always informal. **Bill** has this freedom because the pyramid of power is built on a solid foundation.

Dex Allen, general manager, believes in relative autonomy in a position. He can do that because he

Jock Talk

By BREE BUSHAW

trusts his own professionalism and working knowledge of all the facets of broadcasting. This combination of dynamic talents and positive reinforcement create the intensity that can be translated into an attitude for winning.

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AUGUST 6, 1979

ISSUE DATE
worldwide
SEPTEMBER 15, 1979

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- 1 When the totals are in for 1979, Latin American record/tape volume will exceed the billion-dollar mark.
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Billboard

Hawaii Entertainment Ripped By United Strike

By DON WELLER

HONOLULU — The entertainment industry in Hawaii, which relies heavily on tourism, has been hard hit. While the mainland suffers from the gasoline crisis, Hawaii is in the throes of a tourism crisis, primarily because of the United Airlines strike.

Because of the strike, some Oahu nightclubs have cut back on the number of performances, while oth-

ers have had to lay off entertainers, waiters and waitresses.

United Airlines carries approximately half of Hawaii's tourists to the islands, and even though other carriers have added flights to their schedule, it has not prevented an alarming drop in tourists who frequent Hawaii's shows.

The strike's impact varies at different clubs, but all industry personnel agree that the pre-strike increase

in entertainment business this year has been more than offset because of the walkout.

According to Jeff Tai, president of the newly formed Society of Hawaii's Entertainers, the full thrust of the strike is yet to be known.

"The tourist industry is pretty much in a reaction stage at the moment," he says. "Right now, we're looking at things on a day by day basis. We polled seven of the major showrooms in Waikiki. Based on their reports, we estimate the present loss is somewhere between 15% and

35%. Because of this, some shows are having to cut back on the number of performances."

One exception to this cutback is the Don Ho show. "We're under an ironclad contract with Don," explains Russell Druz, general manager of the Polynesian Palace, where Ho performs. "We can't cut back any performances. Still, out of a normal 500-person draw for each of his two shows per evening, we have shows now which bring in under 200."

Druz notes that Ho is under con-

tractual agreement to be paid regardless of the draw.

He adds that even after the strike is settled, "it'll be at least three weeks and probably longer before business gets back to normal."

Particularly hard hit is Jack Cione's Follies Polynesia, located in Le Boom Boom Room in Waikiki's International Marketplace. Cione says his show is experiencing a 50% drop in business from the same time last year, and if the show was not located in a place where there's "a lot

(Continued on page 40)

Wis. Probe Into Event That Wound Up In Riot

By MARTIN HINTZ

MILWAUKEE—The Milwaukee County District Attorney's office will not be prosecuting Landmark Productions on criminal charges of fraudulent advertising, but the Milwaukee-based promotion company is facing several other legal difficulties.

The Wisconsin Office of Consumer Protection says it will investigate the possibility that Landmark violated the state's deceptive advertising law. Jonathan Siner, as assistant attorney in the Milwaukee office of the department, says the state will try to reach an agreement with Landmark that could provide voluntary restitution to persons who feel they were misled into buying tickets to a New Barbarians concert April 29 at the Milwaukee Arena.

According to complaints, Landmark has announced prior to the show that surprise nationally known acts would also be at the concert. None appeared and angry fans broke chairs, windows and vending machines in the Arena.

Police arrested 81 persons in the melee that resulted when fighting broke out on the Arena floor and in halls, and when fans tried to storm the stage.

In another legal development, a class action suit has been filed that

asks up to \$200,000 in damages against Landmark for alleged misrepresentation of the concert. Milwaukee attorney Charles W. Opitz says the suit is filed on behalf of the 10,000 persons who were at the show.

The district attorney decided not to charge Alan Dulberger, president of Landmark, after conflicting testimony made it unlikely that a "scheme to defraud the public" could be proved.

Dulberger's attorney, Philip L. Atinsky, says the production company advertised that guests would be at the New Barbarians concert because that was what the firm was told repeatedly by the active booking agent, Internationally Creative Management and Jason Cooper, the New Barbarians' management representative.

At a meeting with the district attorney's staff, Dulberger and Atinsky, Atinsky said Dulberger had no reason not to believe that what "someone was telling him wasn't true." Assistant District Attorney Gregg Herman said he had recommended the state file an injunction against Landmark, to keep it from advertising that unnamed artists were going to appear unless the artists had signed contracts.

Crusaders Experimenting With Randy Crawford Handling Vocals

LOS ANGELES—Randy Crawford, the first vocalist ever to perform with the Crusaders, recently completed a concert tour with the group and may accompany it on its European fall tour.

the Crusaders' new MCA LP, "Street Life." Crawford records for Warner Bros. Records.

According to George Greif of Greif/Garris Management, the group's personal management firm,

bring on a vocalist. But it didn't want someone well known. Also, her voice had to be perfectly suited to the group's instrumental sound."

Greif points out that Bob Krasnow, Warner Bros. talent vice president, asked Greif/Garris if the Crusaders would work with Crawford.

"Since we were looking for a singer anyway and found that she fit right in, the rest was easy," says Greif.

The partners hesitantly admit that Crawford benefits most from this collaboration since she is relatively unknown (although she has LPs) and the Crusaders were long-time stars in the jazz field prior to crossing into pop.

But at the same time, there is little doubt that she is giving the public a look at an untapped side of the Crusaders' creativity. The group, which recently produced B.B. King's LP, also will produce Crawford's next LP.

As for its recent tour, which started March 30 at Oakland's Paramount Theatre (although Crawford didn't join the troupe until April 17 at Allegheny Univ., Meadville, Pa.), many of the 10 dates were sold out, according to Garris. The tour ended May 4.

Crawford opened the shows with a set featuring her own recordings, followed by the Crusaders. She joined the group at the end of the shows for "Street Life."

The Crusaders' three-week European fall tour includes stops in England, France, Germany, Switzerland, Austria and Scandinavia.



New Addition: Joe Sample plays as Wilton Felder guides vocalist Randy Crawford through the title track of the Crusaders' MCA LP "Street Life." The group features a vocalist for the first time.

Crawford has added a new dimension to the former jazz turned crossover group's sound through her 11-minute vocal on the title track of

"The group always tries to stretch out and do something different on each LP.

"With 'Street Life' it wanted to

'New' Heart Opens Up New Orbison Career

By PAUL GREIN

LOS ANGELES—The turnaround for Roy Orbison, both personally and professionally, came in January 1978, when he underwent a triple-artery bypass.

"It's only since the open-heart surgery," says Orbison, 43, "that I've really seen things clearly. It made everything more important. I knew then that I should continue what I'd set out to do almost a year before—get people who do their jobs to handle my career."

Since then Orbison has signed with Elektra/Asylum, attorney David Braun and the William Morris Agency. He's now putting together a management consortium to handle films, books and tours.

Wednesday (16) saw the release of Orbison's "Laminar Flow," produced in Muscle Shoals by Clayton Ivey and Terry Woodford. His single, "Easy Way Out," is a rock/disco track described by an associate as being in the "Hot Stuff" vein.

Orbison begins a mini-tour in July and a cross-country big city tour in August and September, with the emphasis on the U.S. and on concerts rather than club dates. His 90-minute show will feature five or six cuts from the new album with the rest

being his biggest hits from his 1960-65 heyday on Monument.

John Belushi of "Saturday Night Live" and British comedian Benny Hill have done sendups of the on-stage Orbison, spoofing his starched style. And one concert at the sold-out singer to a "human jukebox," rendering seamless reproductions of his many hits, but never talking or moving around much.

Orbison, a gracious and soft-spoken man, says he's not upset at all by the characterization. "My show is no-patter, no-dancing," he says. "If I scuttled all over the stage and went crazy, they'd say, 'What's that all about?'"

For nearly two years Orbison has retained Joe Marino to handle his day-to-day business affairs, while Wesley Rose, his career advisor of 20 years, retains the title of personal manager.

"Wesley's been a lot of help in the personal area," Orbison explains, "as a friend. And he's a straight-ahead businessman; he's been good at keeping the wolves away. But he doesn't go out on the road with me or do my promotions."

In large part Rose retains the title because he's been through triumphs as well as tragedies with Orbison, in-

cluding the death of the singer's first wife in a 1966 motorcycle accident and the death of two of his three sons in a 1968 gas explosion. It's probably no coincidence that Orbison's oldest boy, 14, is named Wesley.

Orbison says he was "astounded" and flattered in 1977 when he was nominated for the Academy of Country Music's Career Achievement Award, particularly because he's never had a country chart record.

The nomination was most likely a reflection of Linda Ronstadt's gold hit that year with Orbison's "Blue Bayou." In fact most of the covers done on Orbison's tunes in recent years have been by country acts, with Hargus "Pig" Robbins and Floyd Cramer also cutting "Bayou." Sonny James and Ronnie McDowell recording "Only The Lonely" and Ronnie Milsap and Glen Campbell waxing "Crying."

Not that all of Orbison's covers have been by country acts. His biggest hit, the U.S. and U.K. No. 1 "Oh, Pretty Woman," has been cut by Al Green and John Mayall & the Blues Breakers.

Orbison is particularly encouraged by the repeat success of "Blue

Bayou." "It's a pretty profound thing for me," he says, "to see the validity of a song written in 1963. It tells me everything is as I thought it was."

Starting in 1968, most of Orbison's touring took place abroad, but he estimates that in the last two or three years most of it's been in the U.S. Still, he's steadfastly avoided what he calls the "Happy Days oldies show."

The signing of Orbison to Elektra/Asylum so soon after the signing of Jerry Lee Lewis, gives that label two of the stars from the original Sun Records stable, which also included Elvis Presley, Carl Perkins and Johnny Cash.

Orbison, who lives 30 miles outside of Nashville, has long been an aviation nut. "Laminar Flow," the title of his LP, is jargon for an aircraft that flies a little faster, with a little less resistance than all the others.

Orbison, too, seems to once again be going at maximum velocity. "All the fog's gone away since the open-heart surgery," he says. "Had I not had the operation I might have stayed a bit bewildered and settled for less than I have now."

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Budget Cut, But Chicagofest Set

CHICAGO—The budget for Chicagofest has been cut by \$200,000, but the city-sponsored lakefront music festival will go on as planned this summer.

Festivals, Inc., producer of the 10-day event, cut budgets for security, staging, pest control and instrument and prop rentals following several meetings with aides for Chicago mayor Jane Byrne.

Future of Chicagofest had been uncertain earlier this month, following Byrne's announcement of plans to discontinue the event (Billboard, May 19, 1979).

Public sentiment clearly runs counter to such a move, and Byrne appears to have retreated from her position.

The festival will be staged as planned, Aug. 3-12, says executives of the production company.

Funding originally was established at approximately \$2.4 million, according to Lou Volpano, Festivals, Inc. production manager.

Volpano says the talent budget is unaffected by the cut-backs.

Byrne, who complained about last year's deficits, advanced a plan to cut expenses by spreading concerts throughout city neighborhoods.

The festival, underwritten by the city, is believed to have lost about \$1 million in its inaugural year.

Byrne originally estimated the loss at more than \$2 million.

A Chicago Tribune poll shows readers overwhelmingly in favor of a repeat of the original format.

The multi-stage music festival, patterned after Milwaukee's successful Summerfest, was instituted last summer under Michael Bilandic, Byrne's predecessor in office.

Separate rock, blues, comedy, country and jazz performances were held on half a dozen stages spread the length of Navy Pier.

The newspaper poll found a widespread belief that Byrne opposed the festival because it was associated with her predecessor.

Chicago's NARAS chapter wrote Byrne with a unanimous endorsement by its board for a repeat of the original format.

ALAN PENCHANSKY



Billboard photo by Blue Johnson

SEAMAN—George Benson jams with Seawind during its appearance at the Blue Max club in Lahaina, Hawaii. Participating are Larry Williams on keyboards, Ken Wild on bass, Benson and Bud Nuanex on guitar.

There's a Reason Behind L. A. Coliseum Funk Fest

By JEAN WILLIAMS

LOS ANGELES—"Through our concerts we try to build community awareness, instill black pride and prove to parents that we care about their kids," says Renny Roker, head of R&B Productions here.

Roker, who has produced some 270 concerts nationally since forming his firm two years ago, is promoting the upcoming World's Greatest Funk Festival at the L.A. Coliseum Saturday (26).

He is holding hands with about 36 area schools through a promotion

with 25 McDonald's outlets. In addition, 25 cents from each concert ticket will go to the Negro College Fund, thanks to R&B Productions and the show's headliners Parliament/Funkadelic.

Other acts on the show are Rick James, Bootsie Collins, Brides of Funkenstein and Parlettes.

According to Roker, from five upcoming Parliament/Funkadelic shows approximately \$125,000 will go to the College Fund. "They have

(Continued on page 70)

Vegas-Like Musicals Set At Buffalo's Cosentinos

By JIM BAKER

BUFFALO—A new dimension in the appearance of Buffalo stage entertainment is on the horizon with the announcement that Dynamic Productions Inc. has been formed to produce, stage and book Las Vegas-type minirevues here.

"We plan to produce and book shows that will be smaller versions of Ziegfeld's Follies," says James A. Cosentino, the company's president. "They're the type of shows that are popular in such places as Las Vegas, Reno and Lake Tahoe.

"We have completed a capital expenditure of \$45,000 for custom-made costumes for the initial show production. There will be between 10 and 14 in the chorus line plus the band personnel."

Three professional choreographers have been hired to prepare the initial production: Jackie Tabacco of Miami and Robert Favorite and Frederick DeVoye of Hartford.

Dynamic Productions' first revue, "Viva Las Vegas," will open in connection with the unveiling of the expanded Ziegfeld Room in the Cosentinos' Executive Dining Room and Lounge in suburban Cheektowaga—adjacent to its Club 747 and across from Greater Buffalo International Airport.

The revue will be booked nationally as soon as the company's second production is ready to replace it, Cosentino says.

"We hope to have the Ziegfeld Room open by the end of June," Cosentino declares. "We are spending about \$400,000 on interior improvements alone, including a revolving stage and custom lighting, seating and sound."

Cosentino says only the Vegas-type revues will be presented in the Ziegfeld Room and adds his new

company will produce as many as can be marketed nationally. All new shows will debut at the Executive Lounge, he says.

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The new production company's show packages will include acts purchased primarily in Las Vegas to fill out the revues. Cosentino claims such acts will be changed frequently.

Hotel to Newton

LAS VEGAS—Wayne Newton's purchase of controlling interest in a new hotel-casino here will not affect his lucrative entertainment contract with Summa Corp. which owns four hotels at which Newton appears.

Newton's business manager, Jay Stream of San Luis Obispo, Calif., will be a partner with Newton in the venture, a \$30 million, 170-room resort just off the strip near the MGM Grand Hotel, Stream says the hotel, to be called the Shenandoah, will not have a showroom but will feature a 150-seat lounge to promote young performers.

Newton has been a top draw in Vegas showrooms for the past 13 years and is under contract with Summa through 1984. Stream has guided Newton's business ventures for nearly a decade.

United's Strike Damages Hawaii

• Continued from page 39

of foot traffic to bring walkups, it would even be worse."

"We haven't cut our number of shows," he explains, "but we are cutting three people out of our cast of 14 per night on a rotating basis."

Despite the adverse impact of the strike, Cione feels there's room for optimism.

"I still think the summer could be big even if the strike isn't settled," he says. "That's because the gas problem on the mainland is going to shove a lot of people to Hawaii—if they can get a plane ticket. The thing to do on the mainland during the summer is to get a camper or trailer and go somewhere. Now with gas the way it is, people will think twice about this and figure it's cheaper to get a plane ticket."

"Furthermore, by this summer, if the strike continues, I think there's going to be quite a lot of additional flights coming in—Continental, TWA, Braniff—and other routes. One reason why more flights haven't been offered by other airlines now servicing Hawaii is because they can't get the fuel."

One additional impact of the strike on Cione's business is his having to push the opening of his new show "Oriental Fantasy" from May 18 to June 7.

Another well-known Waikiki show, the Aliis, located in the Outrigger's main showroom, finds business off at least 15% to 20% because of the strike, according to manager and promoter Tom Moffatt.

"We're definitely off," admits Moffatt, "but we haven't had to cut any performances yet."

Moffatt's involvement with rock concert promotion has also been affected by the strike.

"Even though my recent (Bob) Marley shows the first week of May did well, I think I still lose some draw, especially at Marley's Lahaina concert. Remember, some outer island hotels are down 90% in occupancy. And with fewer tourists coming in, that has to affect the local market."

With the Frankie Stevens show in the Monarch Room of the huge Waikiki-Sheridan, the United Airlines strike has meant a substantial cutback in performances.

Joyce Curry, director of public relations for Sheridan Hotels in Hawaii, comments that "Normally the only night off for Frankie and his five-piece band is Monday. But because of the strike, we're closing Sundays and Tuesdays also. And when the show is on, the draw is down at least 20% to 30%."

It appears that no aspect of Hawaii's entertainment scene is immune to the strike's impact. That includes discos.

"I'd say that one out every four tourists walk into a disco," claims Gary Friedman, general manager of TJ Discos, which services many of the island clubs.

"On any given night, there's about 10,000 people in the discos. Most of the clubs are in hotels, and they're off at least 5% to 15%. But even though that may seem low, in consideration of how much they were up in January and February, and given what they should have done in April, they're down 30% to 35%."

"What worries disco people here is that the overall effect of the strike will worsen with time, because the locals, even though they're presently coming out, will be spending less."

Friedman cites layoffs in the disco business as high as 20%.

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Rank	ARTIST—Promoter, Facility, Dates <small>DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	DOOBIE BROTHERS/BOSTON/BOB WELCH/POCO/COUNTRY JOE & THE FISH —Feyline Presents/Martin Wolff/CU Program Council, Folsom Field, C.U., Boulder, Co., May 13	50,491	\$11-\$12	\$557,005
Arenas (6,000 To 20,000)				
1	ROD STEWART —Concerts Productions Int'l, Maple Leaf Gardens, Toronto, Canada, May 7	16,500	\$9.50-\$10.50	\$167,500
2	BAD COMPANY/CARILLO —S&L Entertainment/Jerry Weintraub/Concerts West, Col., Cincinnati, Ohio, May 13	18,348	\$7.50-\$8.50	\$139,634*
3	DIANA ROSS —Pace Concerts/Louis Messina/Int'l Tour Consultants, Summit, Houston, Tx., May 9	9,332	\$10.85-\$12.85	\$118,736
4	NEW BARBARIANS —Pace Concerts/Louis Messina, Summit, Houston, Tx., May 12	10,446	\$8.50-\$10.50	\$109,683
5	BAD COMPANY/CARILLO —S&L Entertainment/Jerry Weintraub/Concerts West, Civic Aud., Knoxville, Tenn., May 12	12,000	\$7.50-\$8.50	\$97,558*
6	NEW BARBARIANS —Alex Cooley Organization, Omni, Atlanta, Ga., May 10	10,546	\$7.50-\$9.50	\$94,406
7	BAD COMPANY/CARILLO —S&L Entertainment/Jerry Weintraub/Concerts West, Mid-South Col., Memphis, Tenn., May 9	11,742	\$7-\$8	\$90,220
8	JOURNEY/BLACKFOOT —Contemporary Productions, Kiel Aud., St. Louis, Mo., May 13	10,586	\$7.50-\$8.50	\$88,695*
9	TOM JONES/FREDDIE ROMAN/BLOSSOMS —Sound Seventy Productions/Pace Concerts/Louis Messina, Col., Biloxi, Miss., May 10	7,217	\$10-\$12	\$83,124
10	BEACH BOYS —Monarch Entertainment/Jerry Weintraub/Concerts West, War Mem'l, Rochester, N.Y., May 13	8,925	\$8-\$9	\$77,990*
11	SUPERTRAMP —Marjorie Sexton/Gulf Artists Productions, Jai Ali, Miami, Fla., May 11 & 12	9,303	\$8.50	\$76,653
12	CHARLIE DANIELS BAND —Sunshine Promotions, Expo. Center, Indianapolis, Ind., May 11	11,356	\$6.50-\$7.50	\$74,878*
13	BAD COMPANY/CARILLO —S&L Entertainment/Jerry Weintraub/Concerts West, Civic Center, Huntsville, Ala., May 10	9,442	\$7-\$8	\$71,702*
14	MOODY BLUES —Jerry Weintraub/Concerts West, Col., Biloxi, Miss., May 9	8,920	\$8.50-\$9.50	\$68,907
15	WILLIE NELSON/LEON RUSSELL —Entam, Col., Greensboro, N.C., May 11	7,687	\$8-\$9	\$66,371
16	BAD COMPANY/CARILLO —S&L Entertainment/Jerry Weintraub/Concerts West, Noble Center, Univ. of Okla., Norman, Okla., May 8	9,004	\$6.50-\$7.50	\$66,300
17	SUPERTRAMP —Marjorie Sexton/Gulf Artists Productions, Bayfront Center, St. Petersburg, Fla., May 13	7,886	\$7.50-\$8.50	\$63,618*
18	TOM JONES/FREDDIE ROMAN/BLOSSOMS —Sound Seventy Productions, Mid-South Col., Memphis, Tenn., May 8	4,798	\$8-\$12	\$55,914
19	GRATEFUL DEAD —Monarch Entertainment, Arena, Binghamton, N.Y., May 9	7,113	\$7.50-\$8.50	\$53,347*
20	TOM JONES/FREDDIE ROMAN/BLOSSOMS —Sound Seventy Productions/Be Bop Productions, Col., Jackson, Miss., May 9	4,285	\$10-\$12	\$48,876
21	WILLIE NELSON/LEON RUSSELL —Sunshine Promotions/Entam/Alex Cooley Organization, Rupp Arena, Lexington, Ky., May 13	5,377	\$8-\$9	\$44,869
22	WILLIE NELSON/LEON RUSSELL —Entam, Civic Center, Wheeling, W. Va., May 10	4,829	\$8-\$9	\$42,107
23	VILLAGE PEOPLE/GLORIA GAYNOR —Entam, Col., Greensboro, N.C., May 10	4,335	\$8-\$9	\$37,132

Auditoriums (Under 6,000)				
Rank	ARTIST—Promoter, Facility, Dates <small>DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
1	JOURNEY/BLACKFOOT —Contemporary Productions/Chris Fritz & Co., Mem'l Hall, Kansas City, Kan., May 11 & 12 (2)	6,528	\$8.50	\$55,488*
2	GRATEFUL DEAD —Monarch Entertainment, Kirby Fieldhouse, Lafayette College, Easton, Pa., May 7	5,000	\$9.50-\$10.50	\$50,500*
3	GRATEFUL DEAD —Monarch Entertainment, Penn State, State College, Pa., May 8	5,000	\$10	\$50,000*
4	ROBIN WILLIAMS/RICKY & RUBY —Feyline Presents/CU Program Council, Macky Aud., Boulder, Co., May 12 (2)	4,818	\$8.50	\$40,953*
5	VAN HALEN —Danny Kresky Enterprises, Stanley Thea., Pittsburgh, Pa., May 7	3,697	\$8.50	\$30,058*
6	VAN HALEN/ROBERT FLEISCHMAN —Don Law Co., Orpheum, Boston, Mass., May 13	2,000	\$9.50-\$10.50	\$28,729*
7	PATTI SMITH GROUP —Monarch Entertainment, Capitol Thea., Passaic, N.J., May 11	2,968	\$7.50-\$8.50	\$24,533
8	PATTI SMITH GROUP —Don Law Co., Orpheum, Boston, Mass., May 12	2,800	\$7.50-\$8.50	\$23,103*
9	DR. HOOK/DOWNCHILD —Concerts Productions Int'l./Donald K. Donald, Hamilton Place, Hamilton, Canada, May 8	2,043	\$7.50-\$8.50	\$15,289
10	CHEAP TRICK/ATLANTICS —Concerts Committee, Davis Gym, Bucknell Univ., Lewisburg, Pa., May 9	2,912	\$6-\$7	\$19,746
11	GEORGE THOROGOOD & THE DESTROYERS —Don Law Co., Harvard Sq., Thea., Boston, Mass., May 10 (2)	2,800	\$6.50-\$7.50	\$19,028
12	CHIC —Brass Ring Productions, Center Stage, Canton, Mass., May 10 (2)	1,863	\$7.50-\$8.50	\$14,256
13	ROCKETS/THE LOOK —Brass Ring Productions, Music Thea., Royal Oak, Mich., May 11	1,601	\$7.50-\$8.50	\$13,609*

Talent

'Star Trek' Music Challenging Veteran Film Composer Goldsmith

By HANFORD SEARL

LOS ANGELES—Film composer Jerry Goldsmith, is preparing for his biggest movie project to date, Paramount's "Star Trek."

Known for his dramatic musical stylings, Goldsmith, who copped his first Academy Award in 1977 for "The Omen," anticipates a twofold challenge.

"First of all I am already dealing with a recognizable televised show theme scored by Alexander Courage," says Goldsmith. "Then there's the comparisons to 'Star Wars' and 'Close Encounters' I have to contend with."

Set for a December release, "Star Trek" has completed live action shooting and has entered the special effects stage. Goldsmith expects to get a copy of the film in August to begin scoring.

An early \$20 million-plus budget

has been reported for the movie, which stars William Shatner, Leonard Nimoy, DeForest Kelley and the entire original cast from the NBC-TV series.

As with all his composing projects, close to 100 movies and tv scores, Goldsmith approaches his "most expensive picture worked on" searching for that ever-elusive melodic motif.

"There are certain technical styles to work within but I approach a film dramatically. I have to see the film from the start with the most difficult part being the melodic motif," says Goldsmith.

In past films, signatures and devices have included the repeating trumpet fanfare of 1970's "Patton" as contrasted by the strings and piano lines of 1965's "A Patch Of Blue."

"That melodic motif may be

found after weeks of work on a score with three-quarters of the musical development completed," adds Goldsmith.

His tv scores, which include Emmys for "Babe," "QB-7" and "The Red Pony" cover a wide variety of styles from a Victorian lark to outer-space horror stories like 20th Century-Fox's "Alien" due out in May.

Goldsmith just completed work on Paramount's tennis film "Player," his first love story since "Patch Of Blue."

Rabbitt Hops Into Crossover Pattern

By KIP KIRBY

NASHVILLE—Eddie Rabbitt is in the midst of a new career thrust which appears to be aiming him straight at country crossover stardom.

His media visibility has tripled in the past 12 months, he is headlining more concerts and television dates than ever, and his fifth album for Elektra has just been released.

This comes hot on the heels of his

success with "Every Which Way But Loose," the title theme from the movie of the same name. The film, an immensely popular pairing of Clint Eastwood and country music, has reportedly already grossed more than \$70,000,000, making it Warner Bros.' third largest moneymaker in its picture history.

Rabbitt's title cut vaulted onto the

(Continued on page 66)

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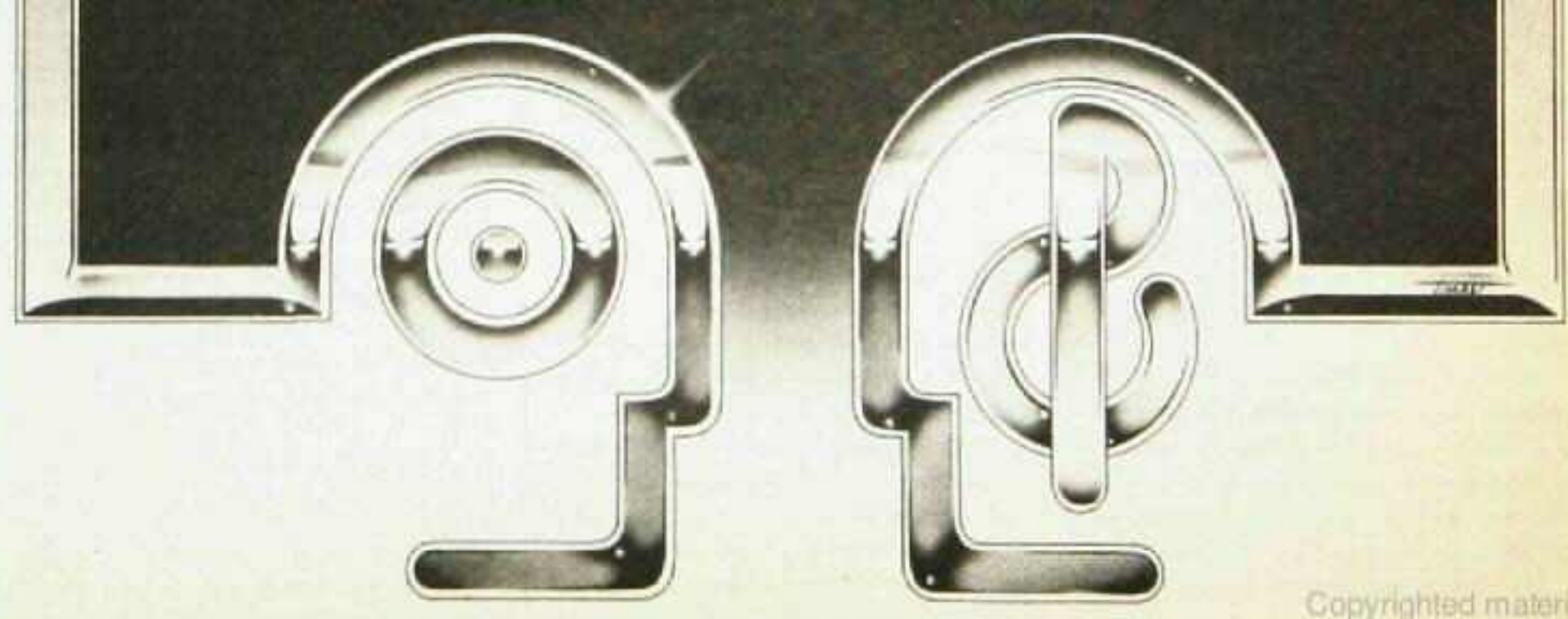
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RESUMES WITH MAJOR TALENT

Jabberwocky Club At Syracuse Gets New Life

By ED HARRISON

LOS ANGELES—This has been a revival year for Syracuse Univ.'s 250-seat Jabberwocky nightclub where a drive has been on to bring back major new talent of the caliber of that in the early '70s.

Just eight years ago Jabberwocky featured James Taylor, Bonnie Raitt, Commander Cody and His Lost Planet Airmen, Taj Mahal, Mahavishnu Orchestra, Jackson Browne and others.

In the last few years, major talent has not played the club and it lost its reputation and credibility as a significant upstate New York showcase room. Local bands have been the predominant drawing cards the last few years with the exception of Larry Coryell, Southside Johnny and Talking Heads.

With school administration threatening to close the room down because of the dollars lost, the Syracuse Univ. concert board began a drive to rebuild the Jabberwocky.

The first semester featured two shows, one by Larry Carlton and the other by Grateful Dead lyricist Robert Hunter. While the shows went well, the club was still dead the other nights.

The spring semester has started well with two soldout shows by Aztec Two-Step and two soldout shows by Jorma Kaukonen. Subsequent performances by Steve Forbert, the One Truth Band featuring John McLaughlin, Caroline Mas, John Hall and Gilberto Gil attracted enough commercial radio interest that some shows were taped.

According to Eric Frankel, concert coordinator, record company support has been on the increase, especially the attention given by CBS, Warner Bros. and Elektra Asylum.

Frankel reports that time buys, giveaway albums, phone interviews, posters, ticket buys and other promotional aids have all helped the dates.

"We try to provide good entertainment and satisfy as many students as we can," says Frankel, "which is why the club is not open solely to rock acts."

Ticket prices have varied from 88 cents for Gilberto Gil which was in conjunction with school station WAER to \$6.50 for McLaughlin. Average price is about \$4.

Frankel is eying 25 concerts next year with a good majority of those at the Jabberwocky. This summer, he says, the club will hopefully expand to 350 seats so that next year it can be a more professionally run and operated venue.

"So last March, it was decided to give the concert board more money to cover the Jabberwocky shows."

Frankel is eying 25 concerts next year with a good majority of those at the Jabberwocky. This summer, he says, the club will hopefully expand to 350 seats so that next year it can be a more professionally run and operated venue.

"I feel it's my responsibility to concentrate on up and coming talent," states Frankel. "That's the beauty of the Jabberwocky."

Buffalo WBFO Aids Tunesmiths

• Continued from page 22

Calandra and Benders point out that each 20-minute show represents at least 12 hours in the recording studio, with additional time spent in planning and editing. And the two are not hardened critics, preferring to give the inexperienced songwriters every break they need.

"This whole thing is for inspiration," Calandra says. "It gives people the encouragement to keep on writing. It's fun and it's interesting because we're recording people at a certain stage in their career."

Benders agrees and points out: "These tapes are a little archive of Buffalo music history. We're saying these people are in some development stage. Maybe they're not ready to go to Los Angeles and become stars, but their hearts and souls are in these songs."

Among those who have sung their own compositions on the show are Buffalo DJs Shane and Dan Neaverth from WGR-AM and WKBW-AM, respectively. Others include the Argyle Street Band, the Shea Brothers, Davy and the Crocetts and the Eric Lackawanna Railroad.

"One of our goals is to help program directors of Buffalo's commercial radio stations discover there's good songwriting going on here and maybe they'll give these people a break," Calandra says.

Calandra and Benders plan to assemble a group of songwriters for a

summer concert featuring original compositions to be broadcast live on WBFO. Benders also aims to produce some of the works for National Public Radio's use.

WB Has A/V On Leon Russell Gig

LOS ANGELES—Warner Bros. in cooperation with Paradise Records and Leon Russell has made available a special half-hour videotape to more than 250 colleges nationwide.

The tape is part of the continued expansion of its artist development college program under the direction of George Calagna.

The tape, titled "The Paradise Show," features a special 30-minute Leon Russell solo performance, taped at Russell's Paradise studio and featuring material from his upcoming album "Life And Love," as well as a sampling of Russell's best known songs.

According to Calagna, the videocassette was provided to those colleges with functioning video departments as part of their permanent video library.

A questionnaire will be sent out later this month to determine how "The Paradise Show" tape was utilized by colleges in an attempt to gauge the future effectiveness of video product in the college market.

Talent In Action

VAN HALEN ROBERT FLEISHMAN & THE STRANGERS *Palladium, New York*

Before a sellout crowd Van Halen displayed the formula May 12 that has sent both of its Warner Bros. albums well over the gold mark. Vocalist David Lee Roth, bassist Michael Anthony and the Van Halen brothers, Alex on drums and Eddie on lead guitar, play the kind of high volume heavy metal rock that has always enjoyed a young and dedicated audience.

This 16 song, 110-minute performance was punctuated by forceful versions of the band's latest single, "Dance The Night Away," either favorites like "All Fired Up," "I Can't Wait To Feel You Tonight" and its version of the Kinks' rock classic "You Really Got Me."

Roth's vocals were often washed away under the buzz of Anthony and Van Halen's cordless guitars. However, his chief value was the rapport he had with the audience. Roth's leaping, posing and rap (he was the only band member to speak to the crowd) was effective throughout.

The use of backlighting and combinations of colored lights were well conceived and executed. Despite the seeming frenzy of the performance, Van Halen's show is well choreographed and slick.

Opening the evening was Robert Fleishman & the Strangers, a promising rock band with a sound reminiscent of Bad Company and Boston. The latter comes to mind since Fleishman's vocals are remarkably similar to that of Boston's Ron Delp. In fact, that may be this six man aggregation's biggest problem.

While its seven-song, 60-minute set was tight musically, the band owned many obvious debts. If this Arista act is to establish its own identity in the marketplace a more distinctive musical style may, at some point, be necessary.

NELSON GEORGE

POINTER SISTERS

*Civic Auditorium
Santa Monica, Calif.*

Scoring with impressive rock and r&b vocals, the Pointers unveiled a new, fresh image, and a hot band May 8 for an enthusiastic, totally responsive, near capacity audience.

Although light years away from its nostalgia impressions of several years ago, the Planet recording group proved its musical diversity in a flowing, powerful hour-plus performance.

Ruth, June and Anita, enhanced by their cohesive, tight-knit six-man band, opened the party like 15 song set with a rocker "Lay It On The Line."

The ballad like "Too Late," which contained some Southern rock elements, rhythm changes and an organ spot, preceded the driving rock'n'roller "Hypnotized," the first selection to feature the girl's stronger-than-ever harmonies.

But it wasn't until "Angry Eyes" that the vocals were balanced with the sound system finding the correct intensity level.

June Pointer's clear, concise style shone forth on "Eyes" and "Everybody Is A Star" which became a personal statement.

Even the group's old-time hits were updated into a believable rock format, beginning with a funky, bass guitar-shaded "Yes We Can Can" combined with "Bet You Got A Chick On The Side."

Meanwhile, Ruth brought the Yardbirds' hit "For Your Love" up to a new rock level, featuring two guitar solo efforts by Randy Hill and Tony Dean.

Somewhat country sounding, the quiet number "As I Come Of Age," the soul-rocker old hit "Wang Dang Doodle" and "Keep On Growin'" moved the sisters closer to their rousing finale.

"Fire," off their latest LP, the rock flavored "Happiness" spotlighting June on a disco rhythmed selection and the encore, "Come And Get Your Love," completed the energized show.

The rest of the band included pianist Eric Bikales, drummer Bobby Guiddotti, Scott Chambers on bass and Jim Lang on keyboards.

HANFORD SEARL

ART FARMER QUARTET

Fat Tuesdays, New York

The only fat here was in the name of this new and highly intimate jazz club, because the quartet's opening one-hour set had no excesses and offered a satisfying balance of straight-ahead jazz May 1.

The versatile foursome played no originals, tapping instead a gold mine of material that ranged from the playground of Charlie Parker's

"Red Cross" and the swinging "Change Partners," to Carla Bley's modern perspective on a timeless genre, "Sing Softly Of The Blues." Imaginative arrangements coupled with aggressive performances marked each of the set's five songs and did much to personalize such choice selections.

The club room itself posed a slight problem for combo leader Farmer. Though placement in this narrow, rectangular box made for a cozy intimacy between performer and patrons, Farmer was forced to keep his flugelhorn volume in check to avoid blowing an attentive industry crowd through the wall.

Despite this hinderance the CTI artist prevailed. Farmer's velvety tone surfaced warmly on a tempo shifting rendition of "In A Sentimental Mood," and his combination of technique and sensitivity had special impact on "Sing Softly," making effective use of note shading and prolonged single note crescendos.

Fred Hersch on piano, Mike Richmond on bass, and Akira Tana on drums consistently provided a solid foundation on this first of five nights backing Farmer. Each demonstrated a high caliber of musicianship and their own tromp on Roland Hanna's "Mediterranean Seascapes" was a delightfully exotic showcase for their talents. CTI might be wise to capture Farmer and the band in a live club taping.

BOB RIEDINGER JR.

Smokey Robinson: \$10.1 Mil Lawsuit

ST. LOUIS—Alleging that Bill "Smokey" Robinson violated the terms of his contract to perform in concert here last August, promoters Jack Coleman and Kenneth Avery last week filed suit for \$10.1 million against him in Madison County Circuit Court.

The suit charges that Robinson accepted final advance payment of \$12,500, then refused to go onstage. Robinson alleges that he was forced to wait around until after midnight, in violation of the contract.

Signings

Chrystal Gayle to Columbia Records from United Artists where she recorded five LPs, with nine No. 1 single country hits. Mary Wilson, the only original member of the Supremes, to Motown Records as a solo artist. Wilson is gearing up to go into the studio to record her first project.

The Floaters to SAS, Inc. for personal management. Chameleon to Elektra/Asylum with a self-titled LP produced by Azar Lawrence and Fred Wesley, due this month.

Max Gronenthal, newly signed to Chrysalis Records, to Marty Wolf for personal management. Carlene Carter to Chrysalis Music. She is signed to Warner Bros. Records. Rock group Christopher to W. Stewart Productions, Inc., with a production and recording deal.

Ted Myers to Interworld Music Group. Myers is the former leader of U.A. recording group Gilder.

Blind Date to Windsong Records with a worldwide agreement. The group is recording at Axis Studios in Atlanta, with Jeff Glixman producing.

Disco artist Crystal Blue to Ala Records, a subsidiary of Laif Records, with a disco single "South Of The Boarder" produced by Hayward Collins and Shane Wilder. The Gill Stephens

Band to Finger Records, a division of United Communications, with an upcoming single "Goin' To Mexico."

Cate Bros. Band to Atlantic Records worldwide with debut LP, "Fire On The Tracks," produced by Tom Dowd, set for mid June release.

Also worldwide to Atlantic is Jeremy Spencer Band, with "Flee," the debut LP, also expected in Mid June. Spencer was one of the founders of Fleetwood Mac.

Priscilla Coolidge-Jones to Capricorn Records, with debut LP, "Flying," produced by Booker T. Jones. Singer John Cooglar to Bill Galt, Rod Stewart's manager, for management, with an LP set on Stewart/Galt's Riva Records.

Composer/trumpet player Tom Browne to GRP Records and Jimmy Boyd for management. "Brown Sugar" is the debut LP.

Tod "Disco Danny" Foster to Midsong Records with "Dancin'" as debut single, produced by Tony Orlando. Sylvers to Norby Walters Assoc. for booking. Blackjack, new Polydor act, to Phil Lorio of Artists One for management.

Jon Soleather to RSO Records. He is managed by Dick Charles of Dick Charles Recording.

Family Affair, a five-member family unit to RCA, under the production of Holland Production Group. Rock pianist Nicky Hopkins to Tinseltown Productions. Hopkins has played with such rock notables as the Rolling Stones, Rod Stewart, Jeff Beck, the Who and others. Malton & Hamilton to Condor Records and to Talent World Production's Art Webb.

Singer/composer Pamela Neal to Free Flight Records, RCA's Nashville-based pop label. First release is "Charlie Hustle," a disco tribute to major league baseball figure Pete Rose.

Songwriter Dewayne Orendor to ASCAP's Nashville operations. Serendipity Singers to writer affiliation agreements with SESAC.

Buck Starr to the Bill Goodwin Agency of Nashville for exclusive bookings. Little David Wilkins is now being represented exclusively by the Atlas Artist Bureau for bookings.

Warner Bros. artist John Anderson to the Atlas Artist Bureau for bookings. "Grand Ole Opry" member Ray Pillow to the Smiley Wilson Agency of Goodlettsville, Tenn., for bookings and to Lamar Fike for management.

Talent Talk

Nancy Wilson and Stan Getz will open the Dr Pepper Central Park Music Festival June 25. The series will run for eight weeks, with 31 shows set for the season. Promoter again this year will be Ron Delsener. Other acts expected to appear at the festival include Blondie, Judy Collins, America, Todd Rundgren, Journey, David Bromberg, Chuck Mangione, Tubes, Cars, Clash, Ritchie Havens and Arlo Guthrie. Some of these will also appear at the Coca-Cola Sunset series in Belmont Park (Billboard, May 12, 1979). Both of these series, as well as some free concerts at Great Adventure amusement park, are sponsored by the makers of Dr Pepper.

Following his CBS-TV special Friday (18) with Pink Lady, Leif Garrett embarks on a promotional tour of Spain. When his regular

backup band couldn't make the gig, Freddie Fender enlisted the Putnam County Pickers, his opening act, to play at New York's Lone Star Cafe.

Aretha Franklin and Hot were among the personalities at the Operation Push Excel-A-Thon held at Dodger Stadium in Los Angeles to raise funds for deprived area students. The event was organized by the Rev. Jesse Jackson. Rick Nielson of Cheap Trick dropped by the Hot Club in Philadelphia recently following the band's SRD performance at the Spectrum. Nielson and Tom Peterson used to work for Hot Club owner David Carroll as waiters at the chic Artemis disco.

Teddy Pendergrass will play Madison Square Garden as part of his current U.S. tour. Also set

to play the Garden is Lawrence Welk. Melissa Manchester helped the American Diabetes Assn. of Minnesota raise close to \$50,000 when she played a benefit concert at the Univ. of Minnesota campus.

Atlantic will release the "Moppet Movie" soundtrack. "Rocky Horror Show" star Tim Curry does backing vocals on "Spy," the new LP by Carly Simon, expected next month. It will have a "suggestive" cover, promises Elektra.

Tuesday (22) will be "Instant Funk Day" in Manhattan, proclaimed by borough president Andrew Stein. The band will appear at Avery Fisher Hall with Millie Jackson and Charisma that evening.

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Adult Contemporary

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	5	SHE BELIEVES IN ME Kenny Rogers, United Artists 1273 (Angel Wing, ASCAP)
2	1	13	JUST WHEN I NEEDED YOU MOST Randy VanWarmer, Bearshear 0334 (Fourth Floor, ASCAP)
3	3	11	LOVE IS THE ANSWER England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI)
4	5	5	DEEPER THAN THE NIGHT Olivia Newton-John, MCA 41009 (Branford/Snow, BMI)
5	4	9	REUNITED Peaches & Herb, Polydor/MVP 14547 (Perren Vibes, ASCAP)
6	9	9	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT Barbara Mandrell, MCA 12451 (East Memphis/Klondike, BMI)
7	6	11	BLOW AWAY George Harrison, Dark Horse 8763 (Ganga, BMI)
8	8	15	CAN YOU READ MY MIND Maureen McGovern, Warner/Curb 8750 (Warner-Tamerlane, BMI)
9	10	5	HONESTY Billy Joel, Columbia 3-10959 (Impulsive/April, ASCAP)
10	14	5	LITTLE BIT OF SOAP Nigel Olsson, Bang 84800 (CBS) (Robert Lellin, BMI)
11	26	2	SAY MAYBE Neil Diamond, Columbia 3-10945, (Stonebridge, ASCAP)
12	19	5	MORNING DANCE Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crossed Bear, BMI)
13	13	10	THEME FROM ICE CASTLES (Through The Eyes Of Love) Melissa Manchester, Arista 0405 (Golden Horizon, BMI/Golden Torch, ASCAP)
14	29	3	YOU TAKE MY BREATH AWAY Rex Smith, Columbia 3-10908 (Laughing Willow, ASCAP)
15	32	3	GOOD TIMIN' Beach Boys, Caribou 89029 (CBS) (Brother/New Executive/Johan, BMI)
16	18	5	LOVE TAKES TIME Orleans, Infinity 50006 (MCA) (Orleansongs, ASCAP)
17	11	14	I NEVER SAID I LOVE YOU Orsa Lia, Infinity 50004 (Cass David/Chess, ASCAP)
18	7	14	STUMBLIN' IN Suzie Qatro & Chris Norman, RSO 917 (Chimchap/Careers, BMI)
19	12	19	CRAZY LOVE Poco, MCA 12439 (Pirooting, ASCAP)
20	21	7	WHEN I DREAM Crystal Gayle, United Artists 1288 (Jando, ASCAP)
21	16	12	I WANT YOUR LOVE Chic, Atlantic 3557 (Chic/Cotillion, BMI)
22	17	8	DON'T WRITE HER OFF McGunn, Clark & Hillman (Little Bear/Red Shift, BMI), Capitol 4693
23	20	8	IN A LITTLE WHILE (I'll Be On My Way) Art Garfunkel (Dennis Earl/Music/Mother/Pearl, ASCAP), Columbia 3-10933
24	15	9	WHAT'S ON YOUR MIND John Denver, RCA 11535 (Cherry Lane, ASCAP)
25	22	14	TAKE ME HOME Cher, Casablanca 965 (Ricks, BMI)
26	28	5	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitol 4705, (Deb Dave, BMI)
27	24	5	LOVE YOU INSIDE OUT Bee Gees, RSO 925 (Stigwood/Umichappell, BMI)
28	41	2	SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
29	23	9	I NEED YOUR HELP BARRY MANILOW Ray Stevens, Warner Bros. 8785 (Ray Stevens, BMI)
30	33	4	ALISON Linda Ronstadt, Asylum 46034 (Plangent Vision, ASCAP)
31	27	11	LOVE BALLAD George Benson, Warner Bros. 8759 (Umichappell, BMI)
32	47	2	CHUCK E'S IN LOVE Rickie Lee Jones, Warner Bros. 8825 (Easy Money, ASCAP)
33	31	7	GOODNIGHT TONIGHT Wings, Columbia 310939 (MPL Communications, ASCAP)
34	46	3	LEAD ME ON Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
35	25	17	MUSIC BOX DANCER Frank Mills, Polydor 14517 (Umichappell, BMI)
36	36	7	DREAM LOVER Rick Nelson, Epic 850674 (The Hudson Bay/Rightson/Screen Gems-EMI, BMI)
37	39	5	GET USED TO IT Roger Vadouris, Warner Bros. 8762 (See This House, ASCAP/Spikes, BMI)
38	38	5	RHUMBA GIRL Nicolette Larson, Warner Bros. 8795 (Fourth Floor, ASCAP)
39	48	2	MINUTE BY MINUTE Doobie Brothers, Warner Bros. 8828 (Saug, BMI/Loresta, ASCAP)
40	40	7	ALL I EVER NEED IS YOU Kenny Rogers & Dotti West, United Artists 1276 (United Artists/Racer, ASCAP)
41	NEW ENTRY		HEART OF THE NIGHT Poco, MCA 41023 (Tarantula, ASCAP)
42	42	5	THIS TIME I'LL BE SWEETER Angela Bofill, GRP/Arista 2500 (Pernumbra, BMI)
43	43	2	SAIL AWAY Oak Ridge Boys, MCA 12463 (Tree, BMI)
44	45	4	CAN'T HELP FALLING IN LOVE Engelbert Humperdinck, Epic 8-50692 (Intersong/Gladys, ASCAP)
45	NEW ENTRY		I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick, Arista 419 (Irving, BMI)
46	NEW ENTRY		UP ON THE ROOF James Taylor, Columbia 3-11005 (Screen Gems-EMI, BMI)
47	44	3	HEART OF GLASS Blondie, Chrysalis 2295, (Rare Blue/Monster Island, ASCAP)
48	NEW ENTRY		DANCE AWAY Roxy Music, Atco 7100 (E.G., BMI)
49	50	2	YOU CAN'T CHANGE THAT Raydio, Arista 0399, (Raydiola, ASCAP)
50	49	2	SAD EYES Robert John, EMI America 8015 (Careers, BMI)

6-Week Fest Slated For Temple Univ.

PHILADELPHIA — Although Robin Hood Dell West grabs up most of the available big concert soloists for its six-week summer season, Temple Univ. Music Festival at its tented concert hall in suburban Ambler, Pa., has been able to come up with an impressive list of names for its six-week season starting July 13.

For the opening of the Symphony Series it will be pianist Andre Watts with Sergiu Comissiona, artistic director for the Festival, conducting the Pittsburgh Symphony. He will share the podium with eight other guest conductors including Julius Rudel, Stanislaw Skrowaczewski, Jorge Mester, Christoph Eschenbach, Isaac Karabchevsky, Rainer Miedel, James Conlon and Barry Tuckwell.

Other major soloists include pianist Philippe Entremont, Eugene Istomin, Anton Kuerti, Christoph Eschenbach and Oana Yablonskaya; violinists Mayumi Fujikawa and Shlomo Mintz; and flutist Jean-Pierre Rampal, who will also conduct.

The Symphony Series will be presented on Wednesdays, Fridays and Saturdays. "Pops" programs will fill in on the other nights of the week. MAURIE ORODENKER

St. Louis Orch. Plans Specials

CHICAGO—The St. Louis Symphony will premiere new compositions by David Del Tredici, Witold Lutoslawski and Robert Wykes during its 100th anniversary season.

Leonard Slatkin, newly appointed music director, will share the podium with guest conductors Gerhardt Zimmermann, Jerry Semkow, Rafael Fruhbeck de Bruggos and Erich Leinsdorf. Several major choral-orchestral presentations also are planned to highlight the centenary which begins Sept. 15.

CBS Actively Expands Its Opera Recording Schedule

NEW YORK—CBS Records enters its prime opera recording season next month with activity centering in London.

An ongoing effort is directed at expanding the label's opera catalog. Complete recordings of Bellini's "Norma," Puccini's "Le Villi" and Monteverdi's "Il Ritorno Di Ulissa In Patria" will be produced this summer.

Soprano Renata Scotto is scheduled to sing the title role in the Bellini opera, with mezzo Tatiana Troyanos, tenor Carlo Cossutta and bass Nicolai Ghiaurov in other leads.

Soprano Frederica Von Stade and baritone Richard Stilwell will star in "Il Ritorno Di Ulisse," one of the earliest Italian operas. Baroque specialist Raymond Leppard will conduct the Monteverdi work.

The infrequently-heard Puccini opera will be directed by Lorin Maazel with Renata Scotto and tenor Placido Domingo in leads.

Work is continuing on several operas being recorded in installments by CBS, including Korngold's "Vio-

Classical



DIGITAL SHOWPIECE—Zubin Mehta, center, music director of the New York Philharmonic, registers approval as he monitors a playback of Stravinsky's "Petrouchka," recorded digitally May 5. The session was the first by CBS Records to make use of 3M's new 32-track digital system. Two identical 16-track feeds, mixed from 29 open microphones, were relayed to the 3M machine and the two backup 16-track Ampexes. Flanking Mehta are Andrew Kazdin, left, CBS producer, and Edward "Bud" Graham, session engineer.

HEAVY ON CONTEMPORARY 2 Labels Join In 1 Retail Catalog

CHICAGO—Composers Recordings, Inc. and Louisville Orchestra First Edition Records are joined in a new distribution agreement. The pact creates a new joint retail catalog.

Both labels are leading forces in recording modern music, stressing American composers. Each firm is celebrating its 25th anniversary this year.

Under the recently announced agreement, Louisville Orchestra recordings will be distributed exclusively to retail accounts by Composers Recordings.

Approximately 100 Louisville disks have been added to the composers' catalog. Its dealer sales campaigns will include all Louisville titles, reportedly.

Each year the Louisville Orchestra chooses up to 15 scores for recording, including pieces commissioned by the orchestra. Most of the recordings are world premieres.

Louisville titles will be added to Composers' growing mail-order sales program, according to Helen Sive, head of promotions for the label.

The Louisville label was launched in 1954, same year as the record company. Both companies have tax-exempt status.

According to Sive, publicity, promotion and mailing of review copies for Louisville also will be handled by the disk firm.

Composers Recordings has more than 300 disks in its own catalog.

Retail exposure for Louisville product is expected to be strengthened by the new accord.

To increase its over the counter appeal, Louisville has abandoned its stock album jacket format, notes Sive. Judith Lerner, Composers' art director, has begun designing covers for both labels.

Since founding, more than 130 disks have appeared on the Louisville label. About a quarter of the total has been deleted.

The thrust of the Louisville sales effort has been through the mail to date. In its earliest years the company sold only on a subscription basis.

Today, the label is headed by Jack Firestone, manager of the Louisville Orchestra. Jorge Master is the orchestra's music director and conductor for the recordings.

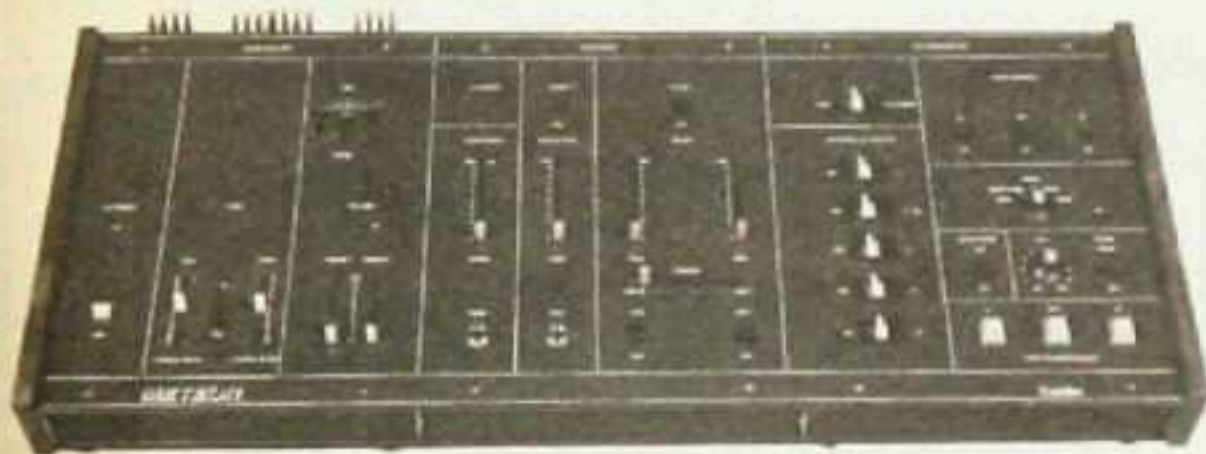
Most recent issues on the label include: Priscilla McLean's "Variations and Mozaics On A Theme Of Mozart" and Villa Lobos' "Bachianas Brasilieras No. 4" (LS762), Samuel Barber's "Prayers Of Kierkegaard," Dan Welcher's "Derivishes Of Ritual Dance Scene" and Hunter Johnson's "Past The Evening Sun" (LS763), and Jacob Druckman's "Lamia" and Dominick Argento's "Royal Invitation: Homage To The Queen Of Tonga" (LS764).

AES SHOWCASE

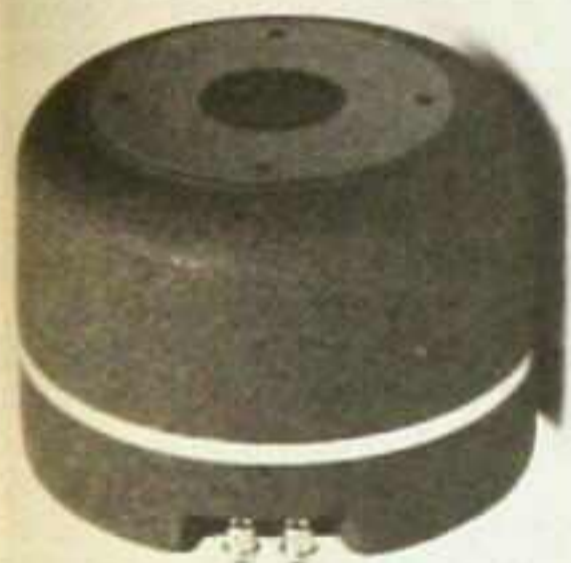


New Recorder: Otari's 16/24-track MTR-90 Mastercorder is a two-inch machine with 30 and 15 i.p.s. tape speeds.

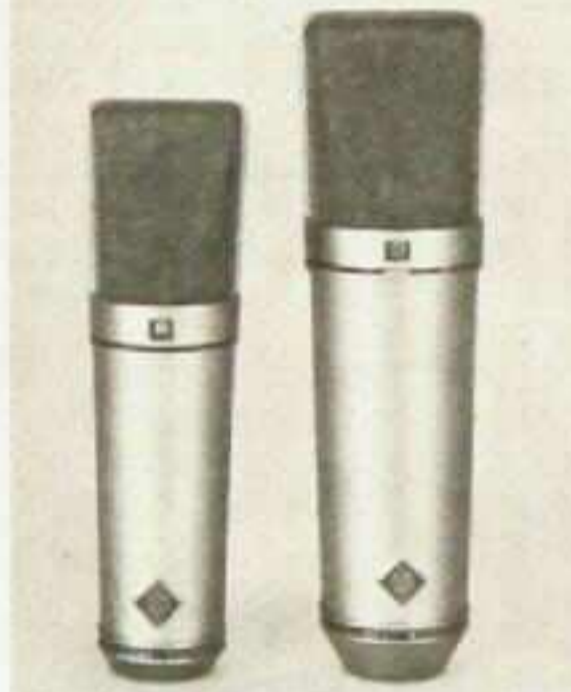
Digital Entry: Matsushita previewed this new 4-channel, 1/4-inch Technics digital audio recorder/reproducer system at the L.A. AES.



Disco Combo—Meteor Light & Sound debuts the Combo unit that offers an audio amplifier, audio mixer and light controller/color organ that is seen as a versatile machine with multiple applications for clubs and mobile operators.



New Driver: James B. Lansing introduces this new model 2441 high-frequency compression driver as the latest addition to its professional components line.



Import Mikes: Neumann U-89 cardioid microphones are being offered in the U.S. through Gotham Audio.



Digital Delay: New Ampex ADD-1 audio digital delay system, right, was demonstrated at AES with the ATR-100 audio recorder, left, and Grand Master studio tape as a total company mastering system.

Wrong BTX Address

LOS ANGELES—Correct address for the new West Coast office of BTX Corp., Weston, Mass., manufacturer of SMPTE time code systems for studios, is 6255 Sunset Blvd., Los Angeles 90069.

Tape Firm Expands

LOS ANGELES—Locally-based Pacific Tape is expanding into three new product lines: bulk cassette tape to music duplicators; a "Pro-Cassette" line packaged for the consumer trade; and premium Beta-type "Pro-Pak" videocassettes.



Sound Exports: Graham Blyth, left, Phil Dudderidge with a Soundcraft console that helped the firm win a 1979 Queen's Award For Export in the U.K. (\$2 million in sales).



Pro Turntables: Jim Parks, right, and Sid Silver of Technics looks over new SP-25 and SP-15 professional turntables introduced for the broadcast industry. Latter, to right, offers 78 r.p.m. speed for older disks, will sell for \$600 compared to \$900 for SP-10 Mk II.

AES Tape 7 For Awards At L.A. Meet

LOS ANGELES—The Audio Engineering Society presented an honorary membership and six fellowships at the Thursday night (17) banquet during its 63rd convention and exposition at the Los Angeles Hilton.

Sharing the spotlight with the awards, presented by AES president John "Jay" McKnight, was the featured speaker, Garry Marshall, producer of ABC-TV's top-rated "Happy Days," "Laverne And Shirley" and "Mork And Mindy."

Honorary membership went to Michael Rettinger, who retired in 1965 from RCA and is still active as a consultant on acoustics, for leadership in acoustics and magnetics in the arts and sciences of sound recording and reproduction.

Six fellowships were presented to: Yoshiharu Abe, a director of TEAC and co-founder of Tascam in 1972, for advancement of the state of the art of magnetic recording by invention, development, promotion, standardization and publication;

- John Borwick, audio broadcaster and lecturer, retired this year from the Univ. of Surrey (U.K.) music department, for erudite presentation of the recording of sound and its technology through his published writings on studio techniques and practices, to be accepted by Raymond Cooke;

- Masahiro Fujimoto, JVC's development department engineering manager at the Audio Engineering Research Center, Yokohama, for innovative technical leadership in the

INDIE DISTRIBS WIN
GM Offers 'Delete' Option On Radios

By JEAN CALLAHAN

WASHINGTON—Toyota and Volkswagen are the next targets for independent car radio distributors who won an unprecedented out-of-court settlement Monday (14) when General Motors agreed to offer a "delete option" on the Delco radios installed as standard equipment in most GM models including the new X-cars, GMs just introduced line of fuel-efficient compacts.

The independent distributors plan to file suit against Toyota and VW by the end of this month. "We intend to eliminate completely the practice of standardizing car radios without delete options," says Andrew P. Miller, attorney for the distributors group.

Volkswagen began installing radios as standard equipment when production began at its new Pennsylvania plant last year. Toyota ships cars to the U.S. without radios but radios are installed by distributors and sold to retailers as part of

standard equipment. The suit against Toyota may be filed against distributors rather than the manufacturer.

Under the terms of the settlement with GM, the nation's largest auto manufacturer will offer the delete option on all of its models except the Cadillac and the Chevette. Miller plans to see these models added to the list as soon as possible.

Philip Christopher, president of the Custom Automotive Sound Assn. of which the 11 independent distributors in the case are members, called the GM settlement "a major victory."

The first of its kind, the settlement will undoubtedly lead to other lawsuits by other parts distributors who may challenge car manufacturers' rights to make certain equipment standard. Because the case was settled out of court, it does not set a legal precedent.

Under the settlement, GM agreed not to make Delco radios standard on any new models through 1983. After that, it is to give the custom installers four months' notice if it intends to extend radio standardization.

The settlement was apparently prompted in part by a Justice Dept. antitrust investigation aimed at GM and Delco, a GM subsidiary. The Justice Dept. probe reportedly extends to an investigation of German and Japanese car manufacturers but at this point, sources say, Justice plans no action against the foreign car makers.

areas of multichannel recording, electroacoustics and recordings facilities:

- Alastair Heaslett, senior staff engineer, Ampex professional audio products department, for expanding the applications of magnetic recording by refining current practices and equipment, and by development of new concepts and technology;

- D. Broadus Keele Jr., James B. Lansing Sound senior transducer

(Continued on page 47)

RCA BOWS 6-HOUR VTR, HR. PORTABLE

LAS VEGAS—RCA introduced the industry's first VHS-format videotape recorder with three-speed, six-hour recording capability using existing two/four-hour videocassettes manufactured for the company by TDK.

Also previewed at last week's dealer meetings here was a new Hitachi-built portable system that is the lightest to date and with a full hour battery charge, plus a tuner/timer, AC adapter/charger and two new lightweight color cameras.

The six-hour model built by Matsushita, as are the other Select-a-Vision VHS home decks, is engineered to handle up to nine hours

with the new thinner tape now in development by TDK and other major manufacturers in Japan, Europe and the U.S. The deck, expected to sell for between \$1,400 and \$1,500 this fall, incorporates a seven-day programmable unit for up to four programs on different channels.

Weighing only 14.3 pounds including battery, the VDP150 portable deck at an expected \$1,500 list is lighter and 45% smaller than competitive units from Panasonic, Quasar and Magnavox. The TDP1000 tuner/timer module has four-hour off-air recording capability and battery charging circuitry, while the PDP500 is an AC

power supply/charger combo.

The two-color cameras, built by Matsushita Communications, rather than Matsushita Electric, include a deluxe CC004 model with 6:1 zoom, electronic viewfinder with 1.5-inch mono screen "monitor," weighs only six pounds, while the CC003 has a 4:1 zoom. Both have built-in telescoping boom mikes.

RCA also debuted four 25-inch and two 19-inch models with its exclusive "Dual Dimension" sound system that synthesizes stereo from mono audio, and the first color tv receiver that can program up to seven days in advance.



How to tell a Maxell cassette from an unreasonable facsimile.

It has come to our attention that we're both being ripped-off.

Some unscrupulous individuals are putting our good name, or something similar (Maxellite) on poorly made counterfeits.

And while we've been able to put a stop to most of them, we haven't been able to stop *all* of them.

But you can. Simply by knowing

what separates these cheap imitations from the genuine article.

Their tape window, for example, is made of a substance that resembles sandwich wrap, instead of heavy-duty plastic. Their leader is made of cellophane and serves no purpose. Ours has a unique non-abrasive head cleaner and arrows that tell you which direction the tape is traveling. And their cassettes

are held together with glue or four screws, instead of five like ours.

But the two easiest ways to tell our masterpiece from their forgery are the letters HM on the silver tear strip. And of course, listening to the cassette itself.

After all, they may be able to duplicate the looks of a Maxell cassette. But they'll never be able to duplicate the sound.

maxell

Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074

900 FIRMS, 500,000 SQ. FT.

Summer CES Outgrows Itself

LOS ANGELES—Using a new third "basement" level of McCormick Place as well as McCormick Inn and the Pick-Congress Hotel, the International Summer Consumer Electronic Show put up the SRO sign on more than 500,000 square feet of exhibit space a month before the June 3-6 run in Chicago.

More than 900 exhibitors—including some 365 that qualify as "hi fi" companies—should attract more than the record 55,000-plus of 1978, although the growing gas crunch may affect traffic from surrounding Midwest states that previously made the day-long drive and visit.

The audio firms include 100 open area exhibits on the mall level of McCormick Place, 40 audio demo rooms on the hall's lobby level, 75 sound rooms at adjacent McCormick Inn, and 150 more demo rooms and suites at the downtown Pick Congress for the more "special interest" audio companies.

Home video gets a full treatment, with virtually every major television company taking large main floor space for videotape recorders, cameras and portable systems, marking the full return of tv to the CES events.

Program distributors, including a growing number in "adult entertainment," for the most part are relegated to the newly opened lower

level, with the exception of some larger movie distributors on the main floor. In-booth screening is being strictly monitored by show management, with no repeats of Las Vegas porno showcases possible.

The audio accent at this event underscores the recent overtures being considered to the Institute of High Fidelity to come under the umbrella of the Electronic Industries Assn./Consumer Electronics Group, sponsor of the semi-annual CES.

For the third CES in a row, the National Assn. of Recording Merchandisers will co-sponsor a joint hardware/software cross-merchandising display of audio and video "razors and blades" with the EIA/CEG. NARM's Stan Silverman again is coordinating the exhibit, which will incorporate the latest sight and sound equipment, software and in-store merchandisers.

Exhibit hours are 10 a.m. to 6 p.m. Sunday; 9 a.m. to 6 p.m. Monday and Tuesday, and 9 a.m. to 3 p.m. Wednesday.

An expanded conference schedule includes two two-hour audio and video sessions with manufacturing executives; three two-hour retail workshops on ad promotion/store layout, sales training and financial management; six hour-long seminars with retailers on techniques for merchandising consumer electronics products; and an expert forum with government and industry executives on opportunities overseas.

- CES Video Conference Monday (4) will feature a Federal Trade Commission member as keynote followed by panels with Charles Daigneault, Sharp, titled "Television: Growth Of Small & Large Screen Markets;" Jack Sauter, RCA, "VTRs: Merchandising A Total Video System;" and Ken Ingram, Magnavox, "Videodisks: A Progress Report."

- Retail Video Seminar that afternoon includes a panel with Gene Kahn of Columbia Audio/Video, Highland Park, Ill., and Henry Freedman, Rich's, Atlanta (one of the first three Magnavox videodisk outlets) on "How To Sell Videotape/Disk Products At Retail."

- CES Audio Conference Tuesday (5) morning will be keyed by a member of the Federal Communications Commission, followed by a panel on five equipment categories. Included are Jack Doyle, Pioneer Electronics of America, "Audio Compacts: Expanding The Market Through Improved Produce Performance;" Jeff Berkowitz, Technics, "Audio Components: Impact Of The Mini/Micro Components;" Don Unger, Sony, "Audio Tape: Trend From Promotional To Premium Tape;" Jon Passini, Motorola, "Autosound: Marketing The Accel-

erating Technology;" and Irving "Bud" Fried, Fried Products, "Special Interest Audio: Merchandising Techniques For High-End Retailing."

- Retail Audio Seminar that afternoon highlights two panels. Marty Guttenplan, Stereo Warehouse/Rabson's, New York, and Marty Herman, University Stereo, Los Angeles, will discuss "How To Sell A Complete Audio Mix." Gary Toby, Platt Music, L.A., and Tasso Spanos, Opus 1, Pittsburgh, will cover "How To Sell An A/V Mix."

- Retail Audio Seminar Wednesday morning (6) features a panel on "How To Sell Autosound At Retail" with Lee Brillhart, Tape Town, Seattle, and Randy Baselka, CB

(Continued on page 47)



Billboard photo by Stephen Traiman

VIDEODISK DISPLAY—Bernie Mitchell, president of U.S. Pioneer Electronics, shows off in-store display being used to introduce dealers to the joint venture Universal-Pioneer optical videodisk system expected to bow with a consumer version of the demonstrated industrial laser-beam player sometime in 1980 in the U.S.

DIGITAL DILEMMA GROWS

63d AES: Progress & Problems

• Continued from page 1

The promise of digital audio was dramatized not only by playback of master tapes on the new systems, but also with both videodisk and consumer videotape recorders used in conjunction with PCM (pulse code modulation) audio processors.

Digital audio was a prime focus of the meeting, which drew an estimated 5,000 persons to see a record 170-plus exhibiting companies from a dozen countries. The continuing problem of digital incompatibility was on most minds, with a post-AES meeting Saturday and Sunday (19-20) involving representatives of all digital systems geared to a "technology discussion."

To date these include Sony, 3M, Soundstream, Nippon Columbia and British Decca, already used for commercial releases, plus Mitsubishi, Matsushita and now EMI, which surprised everyone with its commercial 12-inch release in the U.K. on its homegrown system (see separate story in this issue).

- Sony's digital audio division had three rooms to showcase its growing product line, with Anita Kerr on hand to distribute copies of her Sony-mastered "Anita Kerr Performs Wonders," just shipped on the Century Records label. Sony Industries president Michael Schulhof and Roger Pryor, division head, previewed the new 24-track recorder, the DEC 1000 editor with up to 90 microsecond accuracy, a prototype digital sampling rate converter that theoretically will handle all formats and may help the compatibility problem, and an improved digital reverb unit.

Also previewed was a "semi-pro" PCM-100 14-bit linear type C format, a two-track unit that will work with either 1/2-inch Beta-format or 3/4-inch U-Matic software.

- Matsushita previewed the first Technics unit for professional recording applications, a 1/2-inch, 4-channel digital audio record/reproduce system using the thin film "evaporated head" configuration based on the isolated loop open reel transport. The system claims to use only half as much tape as a comparable analog system, but will not be on the market until latter 1980, when one-inch, 32-track version may also be available. A manual editing unit is being developed, and this prototype recorder goes to Rochester, N.Y., from AES for a special session with the Eastman

Jazz Ensemble produced by Bert Whyte.

- On the PCM side, U.S. Pioneer had the industrial videodisk player manufactured under the Universal-Pioneer joint venture in Japan, with a half-hour-per side digital audio disk program presented at the November AES in New York. JVC had its PCM Audio Processor, the first to playback either Beta or VHS format tapes, with new program material. The company has decided to offer a consumer model with pricing and availability in the third quarter, joining Sony and Technics on the market.

- AES continued to represent a burgeoning marketplace for semi-pro and disco related products as evidenced by many newer introductions, upgrading and repackaging of equipment.

Familiar names in the high-end consumer hi fi field—such as JBL, Sansui, Altec and Technics—were there with crossover product for both semi-pro and disco fields.

At the same time, while semi pro products are proliferating from those firms, real high technology firms who have more at home in professional recording studios are looking at the creative audio market in terms of affordable product.

- According to Ken Sacks, now full-time executive director for CAMEO (Creative Audio & Music

Electronics Organization), the creative audio market may have a potential of some \$1 billion or more.

CAMEO conducted a board meeting prior to the convention Monday (14). In addition to the 12 seminars planned for the upcoming NAMM in June in Atlanta, the group will be making available a Cameo Dictionary of Creative Audio Terms.

A full scale membership drive is being launched by CAMEO which is expected to carry over at the upcoming CES in Chicago as well as NAMM. An "open" meeting is scheduled June 8 in Atlanta by the trade group.

In the offing for CAMEO members: in-depth study and market analysis of creative audio equipment purchasers; possible local dealer and CAMEO co-sponsored seminars and expos, and promotional ties with related companies.

- Semi-pro and disco also were addressed at a first-ever weekend series of seminars prior to AES co-sponsored by AES and the UCLA Extension.

Friday's session "Sound: Recreating The Live Concert In The Home," and Saturday's on "Sound: Capturing The Live Performance For The Home," featured such audio experts as John Eargle, JBL; Richard Heyser, Jet Propulsion Lab,

(Continued on page 48)

NEW 3M, AMPEX TAPE

U.K. Hi Fi Expo Growing

LONDON—With total attendance topping 20,000 and an exhibitors' list more than 100 strong, the High Fidelity '79 Spring Exhibition, held April 24-29 in London's Curran International Hotel, continues to show healthy annual growth.

So much so, in fact, that despite additional stand space at the venue the organizer, Emberworth, may soon be looking, only a few years after the move from Heathrow to Central London, for a larger site.

Trade attendance figures show 2,203 U.K. visitors, 364 from overseas. Of the latter total 67 were importers/distributors placing business with British companies, taking on agencies for foreign territories and generally consolidating Hi Fi '79's reputation as a heavy-selling trade show. Most exhibitors expect to pay for their participation in the first day's trading alone.

The value of the event is apparently not jeopardized by the absence of the major Japanese companies, whose marketing patterns have always been at variance with the timing of the show and who tend to concentrate on the May trade showings.

New product on view included speakers from B&W and Kef, accessories from BIB, QED, Ross and others, the HV 2A stereo phone from Koss. Also new was tape from 3M, introducing its Metafine metal cassette series, and Ampex, launching the high performance range of Grand Master consumer tape, developed from its professional mastering tape of the same name and using oxide particle formulation.

The Hi Fi '79 autumn show will be held Oct. 24-28 at the same venue, but unlike its sister event, there will be only one trade day, the emphasis being more on a public showing.

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Audiophile Recordings

DOIN' IT MY WAY—Tracy Nelson, *Audio Directions AD101*, distributed by *Audio Directions*, \$14 list.

Contemporary musical tastes and direct to disk production are brought under the same roof with this Nashville studio effort. Though Nelson's style is not contemporary pop mainstream circa 1979, this is about as close to mainstream rock as direct disk has come. Digital recording's rise, what's more, makes it unlikely that these interests will be brought together again, giving the record a collector's value. Nelson is a gutsy, big-voiced Southern rock singer, familiar to many listeners who cut their record buying teeth during the early '70s. Her group is comprised of electric guitar and bass, drums, horns and background vocalists, and the production maintains the kind of rough reverberant sound fitting this music. The tape bypass adds an extra degree of overall realism and the handling of the powerful lead vocals is notably clean and unstrained in reproduction. Pressing is cleaner than conventional rock disks also. But opportunities for really wide dynamic range and broad frequency band weren't present.

SUPER STRINGS, VOL. II—Tokyo String Ensemble, *Toshiba LF-95021*, distributed by *Audio-Technica*, \$14.95 list.

The main work here is a four-movement "serious" piece by Japanese pop composer Koichi

Sugiyama, but Barber's "Adagio For Strings," filling out side two of this direct disk recording, will generate most interest among domestic collectors. The reading by the 14-member string group is sensitive and idiomatic and blessed

with engineering support that strikes a neat balance between direct and reflected sound. Rarely, if ever, has this familiar work been offered in a more attractive setting. Sugiyama's "Bukyoku" borrows from contemporary pop, tra-

ditional Japanese and classical tradition. It is expertly crafted, listenable if not memorable, and serves as a useful vehicle to showcase the considerable talents of the Tokyo String Ensemble.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of Dec. 2, 16; Jan. 3; Feb. 3, 17; March 10, 17, 31; April 14, 28; May 12.

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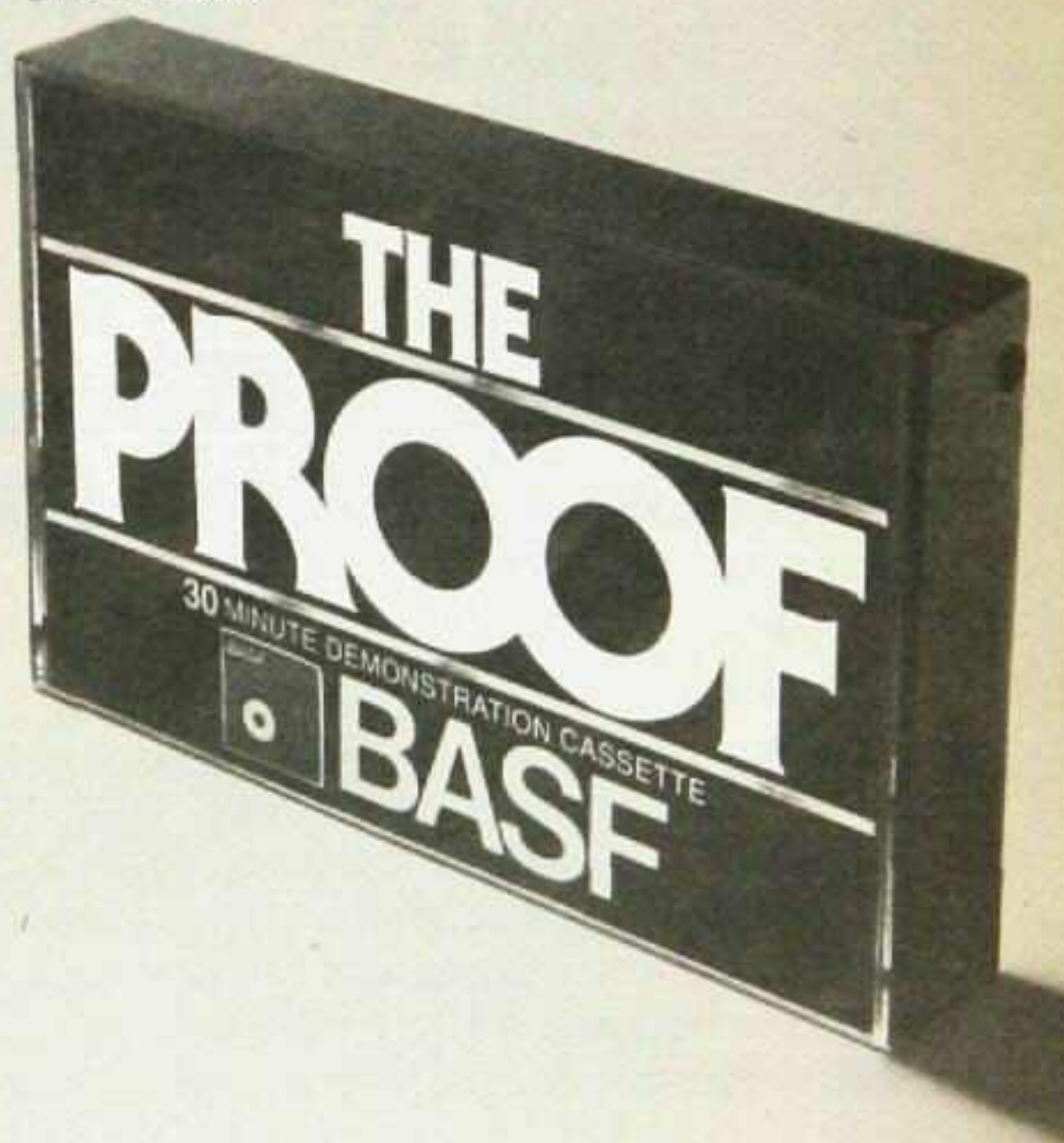
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TO HEAR IT IS TO BELIEVE IT.™

Summer CES SRO In Chicago

• Continued from page 46

Warehouse/Car Stereo World, Corpus Christi, Tex.

• Special Interest Audio Conference Monday afternoon (4) will have a four-member panel, including Dr. Bruce Maier, American Audioport/Discwasher, "Broadening Retail Markets;" Richard Shahinian, Shahinian Acoustics, "Selling Quality At Retail;" Bill Johnson, Audio Research, "Selling Diverse Audio Products," and Jon Dahlquist, Dahlquist, "Expanding Product Lines."

• Retail Training Workshop, sponsored by the Electronic Representatives Assn. Monday afternoon, will offer a joint presentation on "14 Rights & Wrongs Of Closing A Sale" with Jack Berman of the Jack Berman Co. and Sam Thompson of Thompson & Associates, a consultant to Sam Goody and other major retail audio chains.

AES Tape Seven

• Continued from page 44

engineer, for contributions to the design and testing of low-frequency loudspeakers;

• A. Neville Thiele, with the Australian Broadcasting Commission since 1962, where he is now senior engineer, for loudspeaker design and performance, and for his learned presentations of technology in the *Journal of the AES*.

The 1979 AES awards committee which came up with the citations was chaired by retired former president W. Rex Isom, with committee-man Duane Cooper, Howard Durbin, James Kogen, Han Tendeloo, Emil Torick and Joseph Wells.

3M U.K. Video Sale

LONDON—An order worth \$2 million for 3M Scotch 400 quad videotape has been placed with 3M United Kingdom Ltd. The renewed order, which runs until March 1980, links with the BBC's current investment in Scotch audiotape.

Some 10 other U.K. broadcasting companies also use Scotch 400 videotape and coverage is increasing in sales to other television production companies here.

63d AES: Progress & Problems In Digital Audio Growth

• Continued from page 46

Cal Tech; Emil Torick, past AES president from CBS Technology Center, and Marty Polon, AES convention chairman and head of UCLA's a/v department.

All agreed that digital will be the most important development in the audio industry for the next 10 years.

On the creative audio side at AES:

• SEMI-PRO: Soundcraft Magnetics Ltd. introduced a one-inch, 8-

track recorder, model SCM 381-8, with U.S. availability by early fall at \$10,000 to \$13,000; Uni-Sync offered its new Troupet 180 series combination of stereo mixer and expander, with or without a built-in

100 watt/channel power amp; Sansui previewed its professional product line at Westlake Studios in L.A., and showcased a stack of four B-1 (250 watts/channel) power amps driving the quad speaker setup;

Technics had models of its new SP-25 and SP-15 pro turntables, the latter offering three speeds including 78 r.p.m. at \$600 list.

Other new and upgraded 8-track multi-channel recorders for the creative audio market in both one and half-inch formats were on hand from TEAC, Tascam, Otari, Ampex, Scully and Allen & Heath Brenell Ltd.

• DISCO: Hammond Industries exhibited its full line of Meteor Light & Sound products, topped by a 10-channel lighting controller for use with the Tenway Superchaser and a Tenway matrix unit for preprogrammed patterns; Uni-Sync showed the final production model of its Discorama disco mixer previewed at the Billboard Disco Forum V in February; Stanton Magnetics had its new 680 SL disco cartridge for both home and pro use; Audio Concepts previewed a new concert disco touring system; Cerwin-Vega introduced new disco speakers with both club and home applications, and Altec and Stanal Sound jointly introduced the "Stanley Screamer" line of stage monitors, subwoofer cabinets for large system and disco applications and large touring speaker systems.

• The reversible 8-track cartridge provided an intriguing topic for a paper presented by K. Rey Smith at the windup consumer audio AES session. His KRS Magnetics in Los Altos, Calif., with the quiet aid of Ampex for plastics and tape, has designed a functional "REV 8" 8-track cartridge, designed to work manually in any existing recorder, while several firms are working on automatic rewind machines.

Available soon in both 45 and 90-minute lengths at prices between existing premium and high-end products, the REV 8 winds a standard 8-track loop, but operates on two reels instead of the usual one.

The upper take-up spool has a series of specially calibrated springs molded from the center like spokes. As the tape is manually wound around the flexible springs, they collapse, adjusting to the diameter of the lower reel. Since the two reels maintain approximately the same diameter, the tape loop can glide easily in either direction.

Smith, a Princeton-trained engineer who spent three years developing the idea of a reversible cartridge that would combine the snap-in convenience and multiple program selection of 8-track with the rewind capability of cassettes, is negotiating with several companies to bring the concept to prerecorded music.

He hopes to have blanks on the market by early summer, and will be demonstrating the tapes to record industry and audio distributors at the Summer CES in Chicago.

Banff Centre Sets 4th Recording Seminar

BANFF, Alta.—For the fourth year, Gotham Audio president Stephen Temmer will conduct a summer seminar on "Fundamentals Of Recording," June 3-8 at the Banff Centre, School of Fine Arts, limited to 25 students.

Featuring six hours daily of scheduled class and studio recording work, plus evening discussion sessions, the intensive course is restricted to those with a direct "need to know" the nuts and bolts of recording. Using non-technical language, the course covers every basic aspect of equipment used today, with special emphasis on microphones.

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label newcomers and realignments spark industry

By HARUHIKO FUKUHARA



Pink Lady claim the distinction of making every one of their singles a million seller.

The Japanese record industry is in a great state of activity and animation. The creation of new record companies, the change of affiliation for several U.S. labels, and the formation of cooperative distribution operations mark the major changes in the industry. One notable change in the past year is the ever-growing extent to which the Japanese record industry is influenced by the international industry. The problem of imported disks is still big and internationally oriented companies, such as WEA and CBS, seem to be even more interested in the Japanese market.

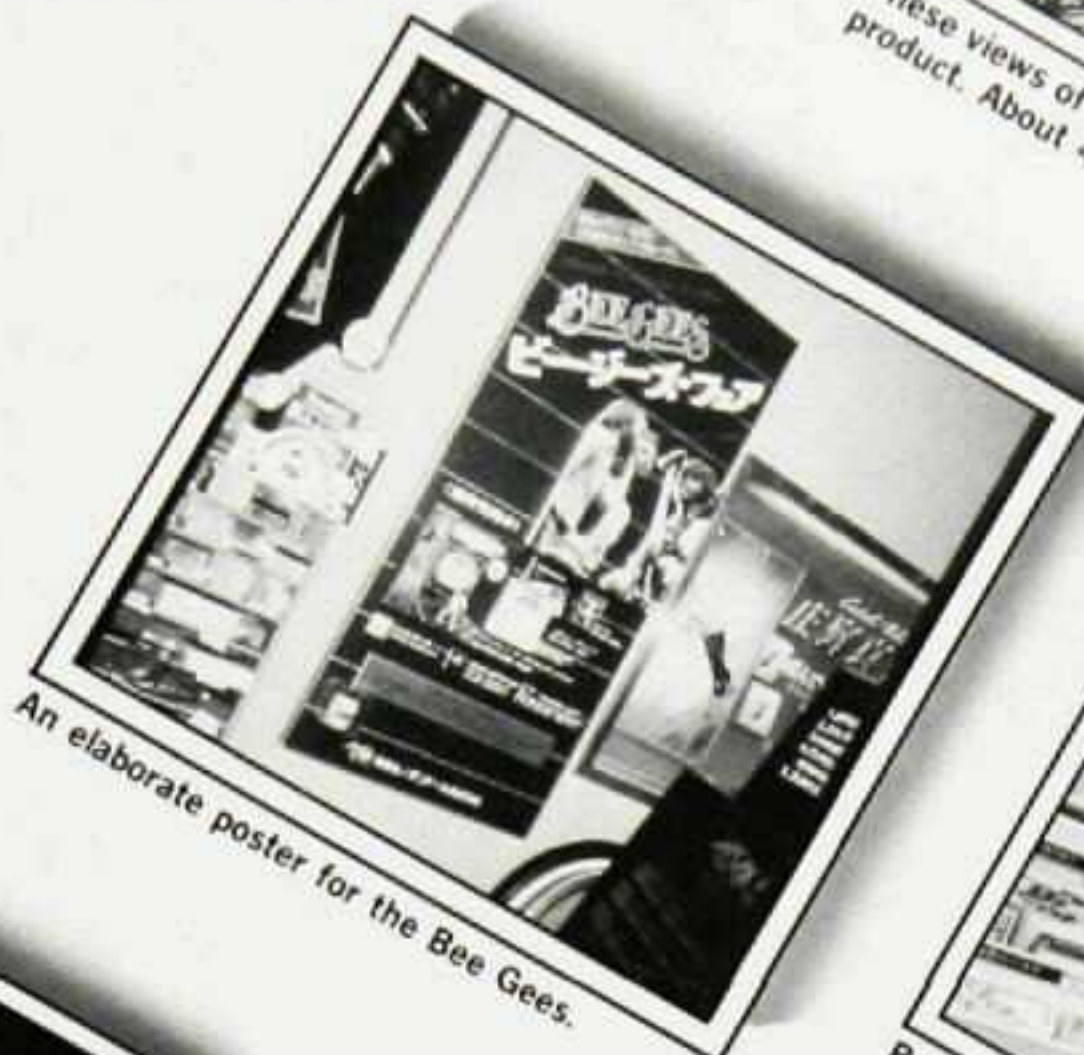
Although the Japanese record industry has shown an instability that has not been seen for many years, the industry's growth has been a slight 10%, which was due in part to the healthy sale of pre-recorded music tapes. Looking at only the record sales proper, the increase was an even smaller 5%.

Record and tape production in Japan last year has partially recovered from the low of 1977. In 1978, record and tape production amounted to \$1.2 billion, an increase of 10% over the previous year which was a minuscule 2%. Records brought \$861 million, an increase of 5% from the previous year and tapes brought \$365.5 million, an increase of 24%. In quantity, record sales amounted to 196 million units and tape sales amounted to 46 million units, which were increases of 7% and 34% respectively.

While the growth in record sales is diminishing, prerecorded tape sales are growing at a remarkable rate. In the past several years the ratio of record to tapes in terms of production and capital was seven to three, officially making it a whopping 30% of the industry. The other 70% of production, records, have put the brakes on the industry's growth because they have not been doing as well. A project for the whole industry this year is to come up with plans for ways to raise record sales.

Now, for a closer look at last year's state of production. A relative stagnation in sales of Western music disks is a cause for

Haruhiko Fukuhara is Billboard's Tokyo Bureau Chief.



An elaborate poster for the Bee Gees.



These views of retail shop interiors show the diversity of Japanese and Western product. About 40% of sales are Western.



Browsing racks show a Western influence as well.



Kenji Sawada is one of Japan's foremost singers.



Momoe Yamaguchi is a famous singer with a popularity spanning children and adults.

concern. Compared to Europe, the U.S. and other developed countries, foreign music (in the case of Japan, this would be Western music) has long been a very large part of domestic sales. While those other nations would have very small foreign music disk sales, Japan's foreign music disk sales had always accounted for at least 40% of the total number of disks sold in Japan. Last year, however, the sale of the foreign Western disks dropped to 38%. This was due to a production decrease of 1% in quantity and 5% in value. Reasons for this decrease have been attributed to such factors as the increase of imported disks which has cut into the domestically produced record market and the over-emphasis and competition in the industry over the youth market.

Regarding the favorable growth of music tapes, this growth can be attributed to the steadily continuing growth in sales of cassette tapes. In tape production, cassette tapes account for 83.5% of total value production. To boost it even further, cassette tapes are replacing cartridges in car stereos.

Due to the boost in overseas trading due to yen appreciation, the number of imported records that enter Japan is still increasing quite noticeably. Last year, imported disks boasted a value of \$205 million which was a 14% increase over the previous year. In quantity, there were 25,180,000 units, which was an increase of 22%. Also apparent is the growth in sales of the exported disks. At \$55.2 million they have grown by 50% from

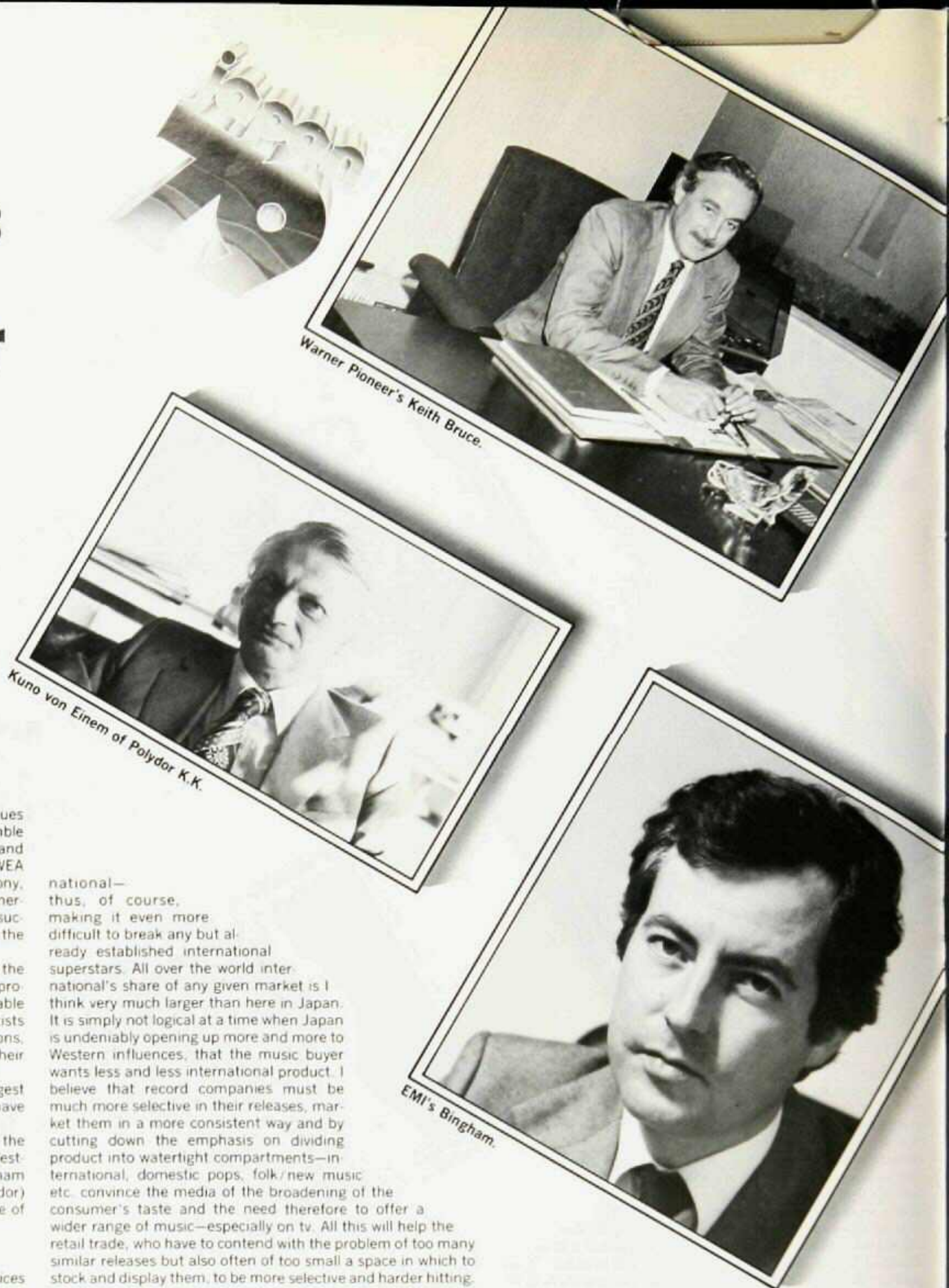
the previous year. This is due to the doubling of the American-oriented audiophile records.

Satisfaction still cannot be expressed over record production when viewed in terms of the overall growth of the entire industry. However, continuing from last year to the present, there have been some very intense activities going on within the industry. From last year, there has been a great increase in the number of new companies entering the industry. Listed in order of their dates of establishment are: Alfa Records Inc., Elbon Records, Epic/Sony Inc., SMS, and Orange House. Besides the projected establishment of Trio-Kenwood Records, there are unconfirmed rumors among industry members that Toshiba-EMI Ltd. and Capitol Records, which has investments in Toshiba-EMI, will establish a new company between them. And some music publishers, backed by the broadcasting companies, are likely to establish record companies, too.

The Japanese record industry has a history of 60 years, and until about 10 years ago, there were only seven companies, all of which were locally financed. Ten years ago, with the liberalization of capital, big names in the overseas music industries introduced and established joint ventures in Japan. Unlike these past companies, new companies that are being estab-

(Continued on page J-28)

western perspective: emi, wea and polydor execs view music in japan



The ever-onward pace of the world's major labels continues as the record industries in countries all over the world scramble to line up behind the big names. Japan is no exception and CBS, EMI, Polygram (Phonogram and Polydor), RCA and WEA have teamed up with local interests to form CBS/Sony, Toshiba-EMI, Nippon Phonogram, Polydor, RVC and Warner-Pioneer. All these joint ventures have been successful—so successful in fact that they have cornered the lion's share of the Western music market.

Western music accounts for a comparatively high 40% of the music market—the rest going to Japanese music—and it provides fertile ground for business growth because of the stable supply of sound sources, the fostering and promotion of artists and the absence of label contract problems. For these reasons, the joint ventures in Japan are likely to further improve their standing in the market.

Yet, despite the fact that Japan is the world's second largest music market, many people in the industry overseas still have misconceptions about Japan.

In an effort to pinpoint the special characteristics of the Japanese market as seen through the eyes of prominent Westerners working in Japan for the major labels, Nicholas Bingham (EMI), Keith F. Bruce (WEA) and Kuno vom Einem (Polydor) have been invited to speak about Japan and discuss some of the problems.

NICHOLAS BINGHAM:

Bingham is resident director of EMI International Services Ltd. in Japan, a native of the U.K. who has been in Japan for two years.

The Japanese market has been oversold to the music industry in the U.S. and Europe. It is known simply to be the second largest market in the world. This may be true in value terms, but in unit sales and sales per capita it is much smaller. Neither is it known that, unlike most other markets, a very large and growing percentage of the Japanese market is taken by domestic artists. These misunderstandings about the size and potential of the market for foreign artists mean that often hopes can be unrealistically high, competition is very tough and disappointment and a sense of frustration and bitterness may develop among those from outside Japan who want to break their artists here.

I believe that the record companies and the media are in some ways out of tune with the consumer. It seems to me that the consumer's taste has matured beyond the understanding of the producers and the media. Record companies here release far too much product, too much of it of a very mediocre standard, and most of it directed at a very small segment of the theoretical potential market. So this small section is bombarded with similar product. The media don't really know which are the important artists, neither does the retail trade and ultimately therefore neither does the consumer. Because of the fragmentation of radio, TV becomes the most important promotion media, but this is largely excluded to foreign artists. Television programmers see falling international sales; assume that this means that the public doesn't want international product and therefore cut back further on TV time devoted to inter-

national—thus, of course, making it even more difficult to break any but already established international superstars. All over the world international's share of any given market is I think very much larger than here in Japan. It is simply not logical at a time when Japan is undeniably opening up more and more to Western influences, that the music buyer wants less and less international product. I believe that record companies must be much more selective in their releases, market them in a more consistent way and by cutting down the emphasis on dividing product into watertight compartments—international, domestic pops, folk/new music etc. convince the media of the broadening of the consumer's taste and the need therefore to offer a wider range of music—especially on TV. All this will help the retail trade, who have to contend with the problem of too many similar releases but also often of too small a space in which to stock and display them, to be more selective and harder hitting.

I must say that I really admire the Japanese record salesman. He has far more product to sell than his foreign counterpart—he gets, in some cases, less marketing help because of dispersed promotional efforts, and he doesn't even have a car in which to drive from customer to customer. All this of course means that he probably spends less time with each customer or at least less time "selling" each release, and in many cases I believe he has to collect the money at the end of the month too. Then of course the Japanese approach to motivating individual salesmen is very different from the West's. It is not yet common to offer incentives to individual salesmen to sell more than their colleagues. This is true both of record company salesmen and the sales staff within retail shops, and I think it is a point worth explaining to non-Japanese readers.

Successful relationships depend on both parties understanding each other perfectly. I have quickly learned that in Japan all preconceived Western ideas of how things should be done must be re-examined. This is one of the most valuable lessons a foreigner can learn in Japan. There are always alternative ways of doing things. If this is not realized, misunderstandings can result, and I think one of the most important jobs of any local representative of a foreign company is simply always to be quite sure that both sides are talking about the same thing. This is of course a very basic and rather passive job—on the more active side, the head office will not consider a relationship successful if its artists are not sold. My job is to help make this happen.

I believe that in general the problem of imports in Japan is exaggerated. Of course there are certain artists whose Japanese sales of Japanese pressed product are hurt by imports,

but as a whole the penetration of the Japanese market by imports is very much lower than in Europe for example. Consumers do not in general buy imports because they are imports but because they are A) cheaper and B) often available before the domestic pressing. When these two problems are solved I believe the Japanese consumer will return to his natural tendency to buy Japanese.

As far as resale price maintenance is concerned, of course its abolishment will create a considerable upheaval in the market, but in the longer term it will weed out the inefficient dealers, strengthen the good ones, who are really able to promote merchandise and sell a product, and therefore increase the total record market. Fewer releases and more efficient and concentrated promotion to sell more records should allow the manufacturer to maintain his overall margins.

Record sales are brisk in the U.S. and slow in Japan because the U.S. is the U.S. and Japan is Japan. I am constantly amazed at the tendency to compare Japan with the U.S. Cosmetically Japan has become rather similar to the U.S. over the last 15 or 20 years, but I believe that this is largely superficial. In history, character and inclinations I think the Japanese are much closer to Europeans, and in Europe sales are not too brisk either. There is no market like the U.S. It is simply so huge and sophisticated in its capacity to 'consume' product that it is misleading to compare it with any other country. What the Americans have

(Continued on page J-22)

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western music: disco sets the pace

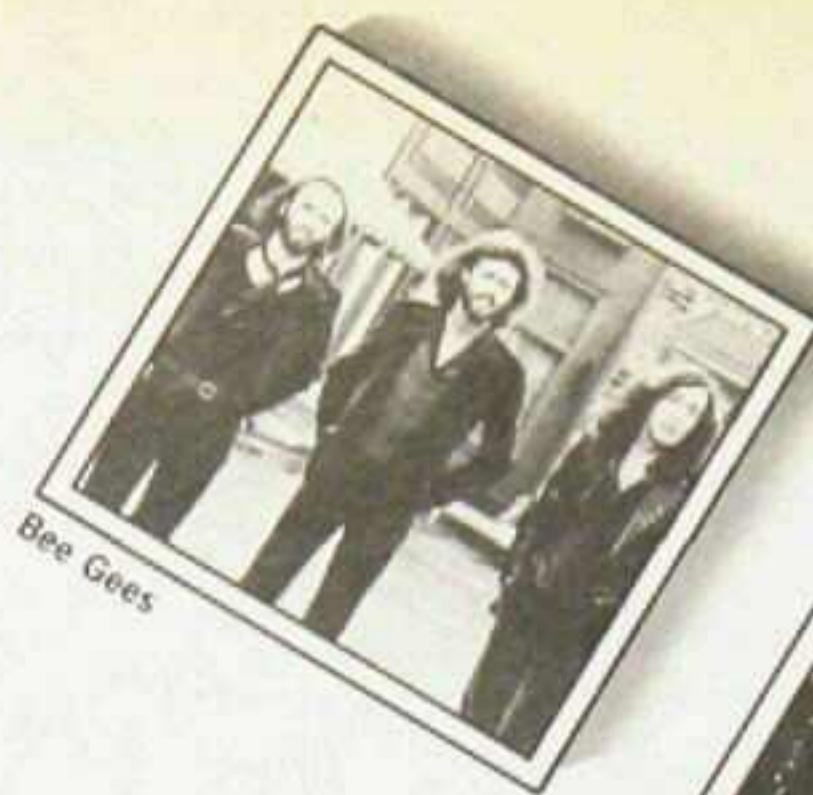
A Billboard Spotlight

The Western music business in Japan is in a state of flux. Last year, A&M and Arista, two of the biggest U.S. recording labels changed their Japanese affiliates. The increase of imported disks into Japan has greatly affected the sale of domestically produced Western disks. Disco music has come to predominate among Western hit singles. In terms of overall sales, big-name artists are not selling as well as they used to, although they are still popular.

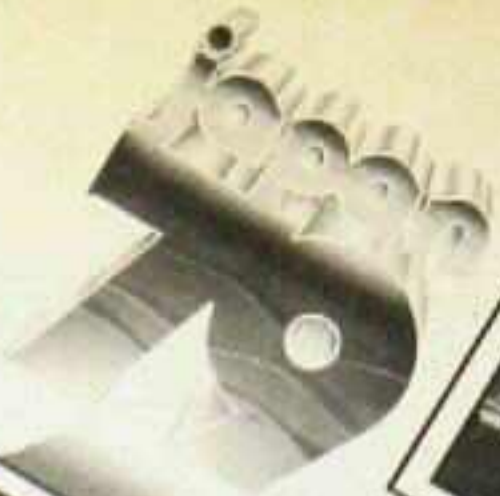
Continuing with the phenomenal sales of the Bee Gee's "Saturday Night Fever" the world over, Polydor KK has sold 600,000 copies in Japan, breaking all previous records. Abba, the group rivaling the Beatles in record sales, successfully completed a promotional tour of Japan last November. Their rate of disk sales, from the end of last year to the present, continues to rise to record heights. Billy Joel has come up with a much-needed hit ("The Stranger") by selling 750,000 copies. Santa Esmeralda, Arabesque, Barry Manilow, and Earth, Wind & Fire revitalized the ailing singles market with their disco music.

A major problem faced by the Western music industry is that although interest in Western music in Japan is undiminished, actual sales in quantity and value last year dropped from the previous year.

Last year, the output of Western disk sales came up to 57,694,000 in quantity and \$327,000,000 in value. Compared to the year before, the quantity declined by 1% and the value by 5%. In contrast, Japanese disks have had a quantity increase of 10% and a value increase of 13%. This was the first time since 1972 that the sales results of Western music disks have actually declined from the previous year's. Due to this, the Western music share of the record market has fallen to 38% from 40% the



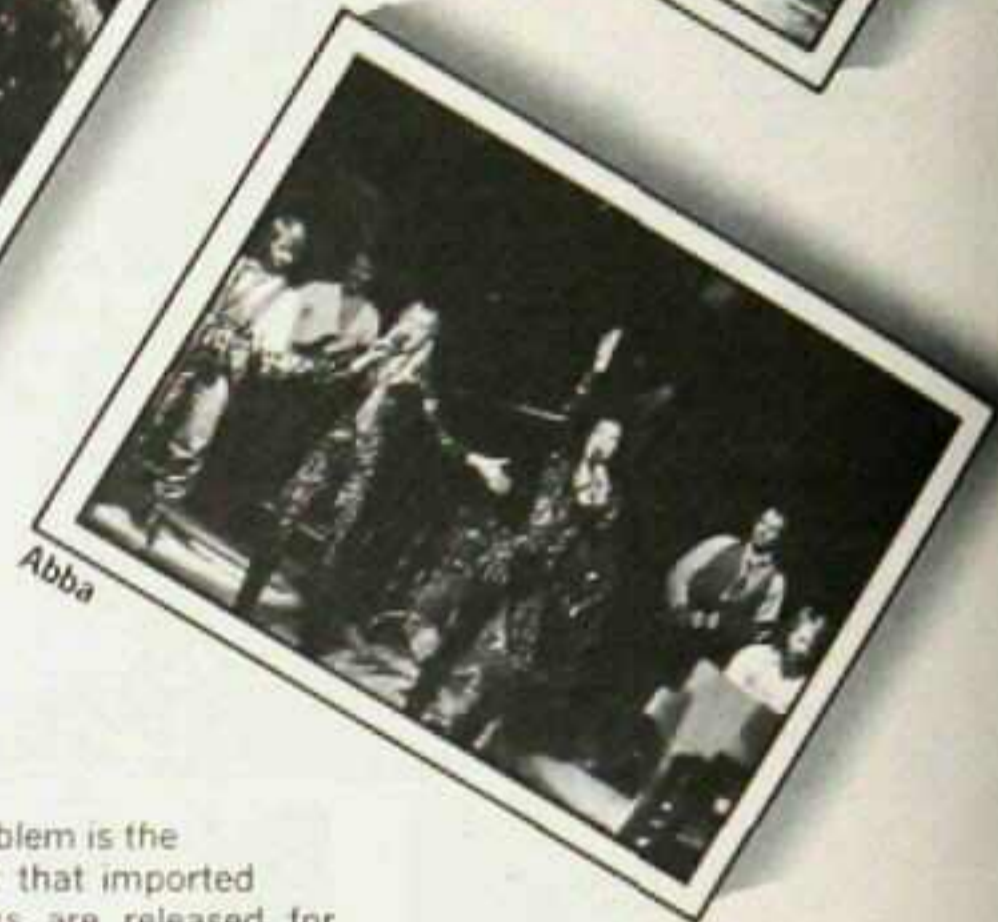
Bee Gees



Santa Esmeralda



Billy Joel



Abba

previous year.

It is the consensus of all the record companies that it is necessary to plot the general trends and the flow of Western disks this year in order to boost the growth of the whole industry.

The influence of important disks on the sales of Western disks made in Japan is no small matter. How Japanese makers counter their inroads will be a key to revitalizing the Western music market.

Last year, from January to December, there were 5.2 million disks imported into Japan. Compared to the previous year, this was an increase of 22%. Value-wise, the total was \$21 million, an increase of 14%. This quantity, however, is still 12.1% of the total number of Western disks manufactured in Japan.

These imported disks did not cause much concern while the dollar-yen exchange was still 300 yen. But when the appreciation of the yen rose to 200 per dollar, importers were able to sell the disks quite cheaply throughout the country. The price of these imported albums are anywhere from \$7.50 to \$9.00. By contrast, the Japanese made LPs sell for \$12.50. The problems caused by this price difference is great. Compounding this

problem is the fact that imported disks are released for sale about two months earlier than the domestically made ones.

There are, of course, viewpoints such as Polydor KK's international division director and general manager, Atsutaka Torio's. He says that the effects of the imported disks are not very threatening since they only come up to about \$20 million. Even "Saturday Night Fever," he claims, was not as affected by

(Continued on page J-32)

MAY 26, 1979, BILLBOARD

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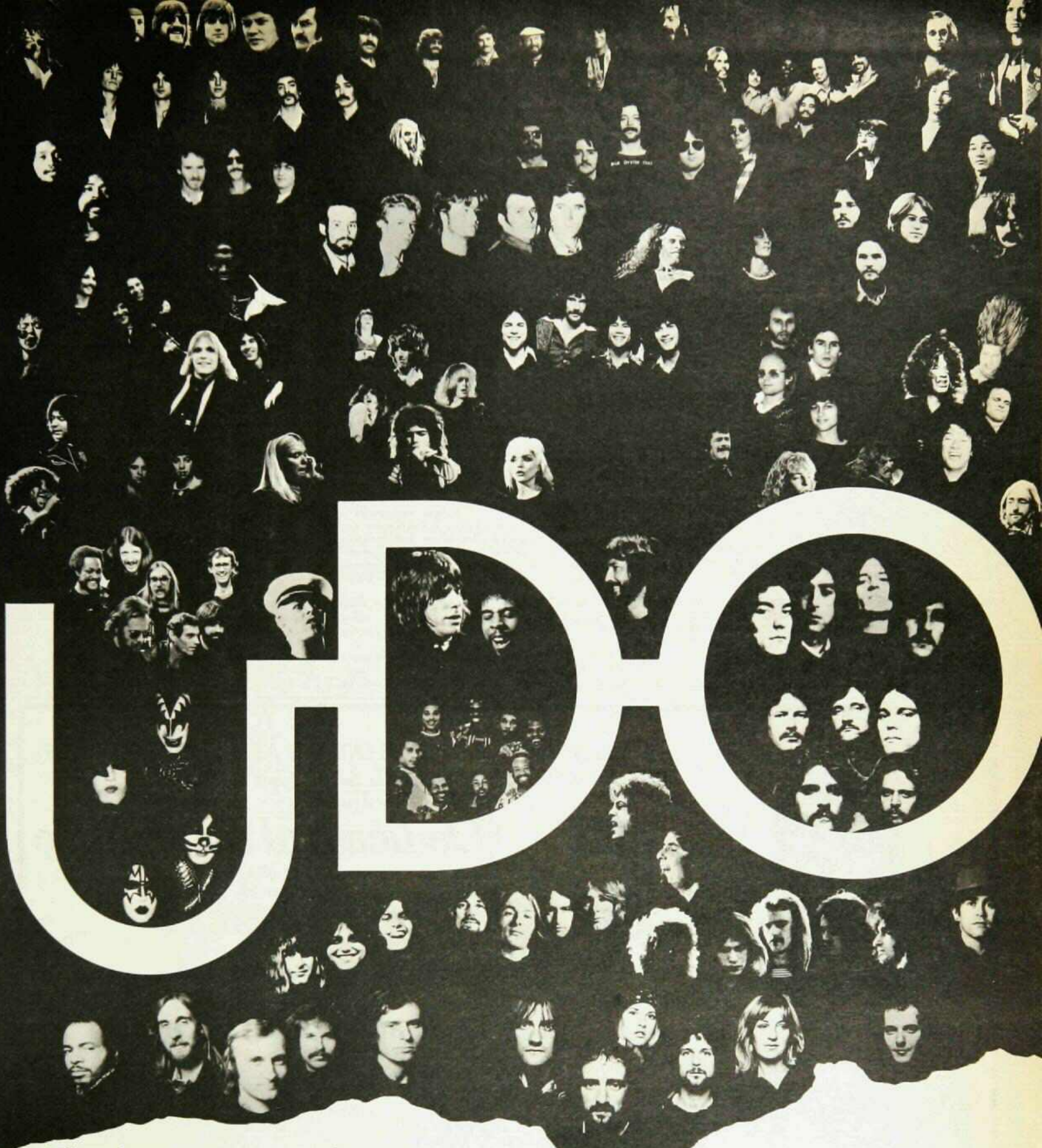
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disco makes itself at home

By KAZU FUKATSU

Last year's top 10 Western music hits are as follows:

- 1). "The Stranger" (Billy Joel)
- 2). "Hello Mr. Monkey" (Arabesque)
- 3). "Night Fever" (the Bee Gees)
- 4). "Don't Let Me Be Misunderstood" (Santa Esmeralda)
- 5). "Stayin' Alive" (the Bee Gees)
- 6). "Fantasy" (Earth, Wind & Fire)
- 7). "1-2-3-4 Gimme Some More (D.D. Sound)
- 8). "Copacabana" (Barry Manilow)
- 9). "Friday Night" (Arabesque)
- 10). "Yes Sir, I Can Boogie" (Baccara)

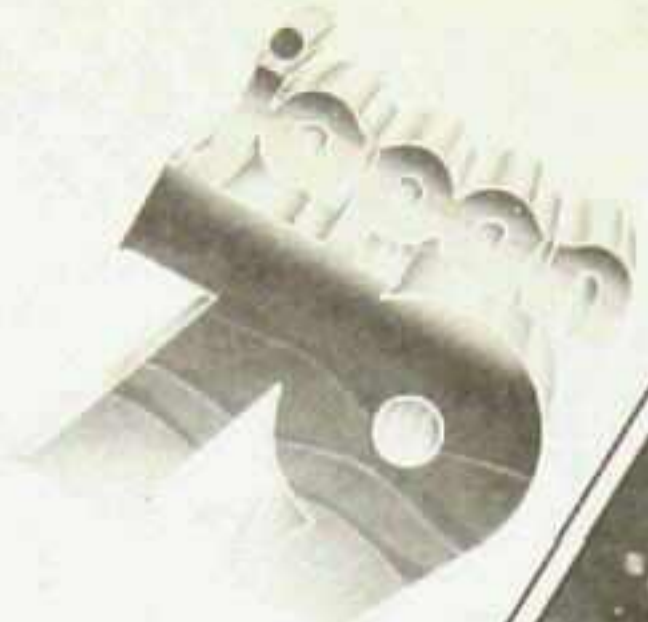
At a glance, the reader will notice that the list is comprised of mainly disco records. There were also quite a few other disco hits last year such as "Macho" (Celi Bee & Buzzy Bunch) and "Sunny" and "Rasputin" (Boney M).

Disco records are now frequently selling as many as 100,000 and sometimes more than 500,000 copies. Disco music has added new life to the slow Western singles market.

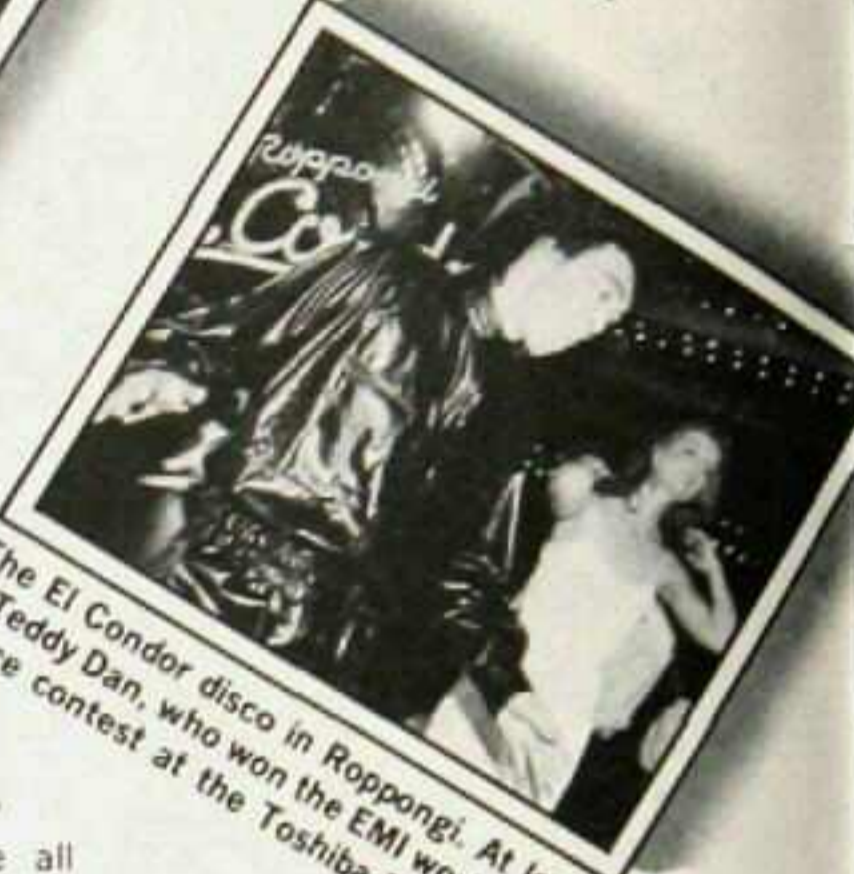
The latest releases by normally non-disco artists such as Rod Stewart, the Rolling Stones, Billy Joel, Boz Scaggs and ABBA have become national hits with some help from the heavy exposure in the disco market.

Tak Tono of CBS/Sony explains: "It is not only that well-established artists have taken up the disco sound but also that the Japanese market has changed and now a song really has to have something of the disco sound in it in order to go down well

Kazu Fukatsu is Assistant Bureau Chief, Billboard's Tokyo Bureau.



Dance contestants work out.



The El Condor disco in Roppongi. At left is Teddy Dan, who won the EMI world disco dance contest at the Toshiba-EMI dance party.

with the public."

Warner-Pioneer's Hiroyuki Uchida says, "New releases must be promoted in the discotheques even before radio promotion. This is especially true for light tempoed music which must appeal to the disco crowd if it is to sell in the Japanese market."

Discotheques have now become the most important record promotion medium for Western music and Western artists in Japan. About five years ago "The Hustle" by Van McCoy and the Stylistic Orchestra ignited the disco boom in Japan. Initially, disco fans were usually restricted to the younger segment of the music market but eventually expanded to include a wide range of people.

However, since then, disco has been in a state of fluctuation and it was not until last year's enormously successful movie "Saturday Night Fever" that a resurgence in its popularity emerged.

Presently, disco is still spreading its popularity. This year's hits such as "YMCA" (Village People), "Do Ya Think I'm Sexy" (Rod Stewart), "September" (Earth, Wind & Fire), and "Le

Freak" (Chic) have all contributed toward the rise in disco's popularity.

Disco music itself has undergone a change, as evidenced by recent hits, from being frenzied and energetic to a more

(Continued on page J-12)

A Billboard Spotlight

MAY 26, 1979, BILLBOARD



President TAKEO HORII

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Original Soundtrack Album

Dedicato al mare Egeo

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 Film Director: MASUO IKEDA
 ComPoser & Arranger: ENNIO MORRICONE
 Ennio MORRICONE Orchestra
 Violin Solist: YOKO SATO
 Music Producer: MASAKATSU SUZUKI

Theme Song:
Dedicato al mare Egeo

Lyrics : MASUO IKEDA
 Composer: ENNIO MORRICONE
 Arranger: WALTER RIZZATI
 Song : RUGGERO GATTI



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concerts sparkle with western stars

There probably is no other city in the world where more concerts by one big-name recording artist after another can be enjoyed than in Tokyo. There are so many, in fact, that Tokyo is undergoing a "foreign artist boom." Enumerating all the artists who came to Japan only within the February-April span of this year is long and hard task. Some of them were: The Doobie Brothers (invited by Udo Artists), Linda Ronstadt (by Kyodo Tokyo), Rod Stewart (Ongakusha), Cheap Trick (Ongakusha), Perry Como (All Produce), Earth, Wind & Fire (Udo), Boston (Van Planning), Bob Marley and the Wailers (Universal Orient Productions), Queen (Watanabe Enterprises), Roxy Music (Udo), Bob Welch (Ongakusha) and Paul Mauriat (Kyodo). All together, 16 artists and groups came in April, a testament to how busy the concert scene here is.

Almost every week the Nippon Budokan Hall, the largest in Japan (capacity 12,000), is filled to capacity as the eager Japanese drink in the performance of a famous artist. The fact that not only music publications but ordinary weekly and monthly magazines and newspapers are filled with articles on artists and their concerts reflect this boom. The fact is, there has never been any time when the market for concerts has been so big. This is in stark contrast to the state of Western disk sales which have been slightly sagging.

For the artists concerned, however, a visit to Japan and a concert will almost invariably result in a rise in record sales. For example, Rod Stewart's latest LP, "Blondes Have More Fun," sparked by his trip to Japan, has risen to the number two spot in the Japanese LP Chart and the No. 1 spot in Japan's Western music. His single, "Do Ya Think I'm Sexy" has also become a big hit.

One reason behind this boom is that major artists now come to Japan whenever their world tour schedule includes Australia.

Years ago, artists visited Japan only after their popularity had waned. This was because Japan was considered too far away and too inconsequential a market. However, the Japanese market can no longer be ignored, especially since Japan's disk market is the second largest in the world and the great demand for live performances here almost insures a good turnout. Because of these reasons, Japan's market is now considered very important by international artists for promoting their records and staging successful concerts.

February and April are the busiest months for concerts in Japan. This is because many artists release new albums at the end of a year and try to make it to Japan before the following spring and summer which is the prime concert season in the U.S. Last year, starting with Bob Dylan, many big name artists came to Japan during this time.

Although many publications are contributing to the artist boom, the number of artists coming to Japan has not appreciatively risen. This is because, as Masahiro Sanpei, the publicity manager of one of the largest concert promoters in Japan, Kyodo Tokyo, Inc., says, "There is only a limited number of concert halls in Japan and it is getting increasingly more difficult to rent them. Because the number of concerts by Japanese 'new music' artists (a type of Japanese folk-rock music) has increased with the great support of young people, the competition for the halls is even fiercer."

Compounding this shortage of halls in Tokyo is the fact that the only hall that can hold more than 10,000 people is the Budokan. And since the Budokan is first and foremost a sports arena, it is now always available for concerts. Some outdoor stadiums are available, but because of bad acoustics, they are not usable for musical performances. Out-and-out concert halls like the Nakano Sun Plaza and the Shinjuku Koseinenkin Hall have capacities of only 2,100 to 2,400 people. There are very few me-

dium-sized halls and halls with capacities of 3,000 to 4,500 are sorely needed. In passing, it should be noted that there are some halls that do not rent for affairs like rock concerts.

Thus, having a large number of big-name artists coming to Japan can have its drawbacks, too. They can overshadow lesser known artists who are performing because the mass media, being rather gossipy, often concentrates as a group on artists with reputations.

Television and other leisure activities often make people wary of going out of their way to pay for entertainments such as concerts. Japanese audiences will pay to go to a concert by a big name artist who interests them and who is coming to Japan for the first time. But so many big name artists come to Japan all the time that the public is a little jaded. Thus, a number of times, artists who have had very good first tours have bombed their second.

Udo Artist, Inc. has had great success in promoting rock concerts. Yoshiro Akasaka, the publicity manager of the firm, has this to say about the Japanese concert scene: "Since some people who come to the concerts come because of the artist and not simply for the experience of being at a concert, we have what is called a 'floating audience.' When we bring artists to Japan, we demand perfect stage and sound facilities for them because we want the audience to stay interested in a really good performance. We also think beyond that tour to the next one. These artists are our future investment."

Kenischi Watanabe of Tom's Cabin Productions, a relatively new (five years) but influential promoting firm, says, "There probably are not five recording artists who can fill the Budokan who have not yet come to Japan. The trend now, therefore, is towards smaller concerts. Of course, if such a big artist does come, the audience is still here. However, we must start actively promoting Nakano Sun Plaza sized concerts. Instead of being passive and waiting for already big-name stars to be available for us to bring over, we must actively court artists who are es-

Five Live at Budokan . . .



David Bowie



Earth, Wind & Fire

tablished in countries, such as the U.S., but still relatively unknown here. We can then help them develop into artists who are well established in Japan."

Since last year, Tom's Cabin Productions has started holding concerts by such artists in "live spots," which are small halls holding up to 300 persons. Their slogan is "Listen to the voice of the other America." "These concerts were started," says Watanabe, "as concerts by well established artists but they are also for artists who have been forgotten by the mass media in Japan. As opposed to larger concerts, these concerts offer a close and a more satisfying rapport between the artist and the audience."

These "live spots" concerts have been successful. Since the tickets are only \$10 to \$12 and since it also takes a lot of money to bring foreign artists to Japan, the profit margin is very small. But compared to holding concerts in larger halls, the risk factor at the "live spots" is much less. Besides the U.S., Tom's Cabin Productions is eyeing the "new wave" of artists. In the past year, they have brought Graham Parker and the Rumour and Elvis Costello with good results.

Looking back over the year, there were 130 concert tours in Japan. This excluded the performances by classical artists. Since there were also some joint concerts, especially in the area of jazz, there were about 150 actual artists or groups in Japan. The number of concerts increased about 30% over the year before but since then, increases have been small. The number of artists coming to Japan has also somewhat stabilized. Last year, the concerts were characterized by the very large number of big-name artists and artists, who because of their reputation, drew a huge crowd. This helped stimulate the Western music market.

The February-April 1978 period saw the following artists in Japan: Bob Dylan (Kyodo and Udo), Boz Scaggs (Kyodo), E.L.O. (Kyodo), Jimmy Cliff (Universal), George Benson (Kyodo Tokyo), Kiss (Udo), Billy Joel (Udo) and Cheap Trick (Ongakusha).

September-November period saw: The Bay City Rollers (Global Enterprise), Chuck Mangione (Kyodo), Graham Parker and the Rumour (Tom's Cabin Productions), Lee Ritenour (Udo), Olivia Newton-John (Kyodo), Paul Anka (Universal), Peter Frampton (Udo), Janis Ian (Kyodo), Jeff Beck & Stanley Clarke (Udo), Elvis Costello (Tom's) and Genesis (Udo).

Diana Ross (Kyodo) and Al Green (Udo) came for the Tokyo Music Festival. In January, Rainbow (Udo) came and in May, Rick Danko (Udo) and Ted Nugent (Udo) came. July brought Little Feat (Udo) and December, David Bowie (Udo).

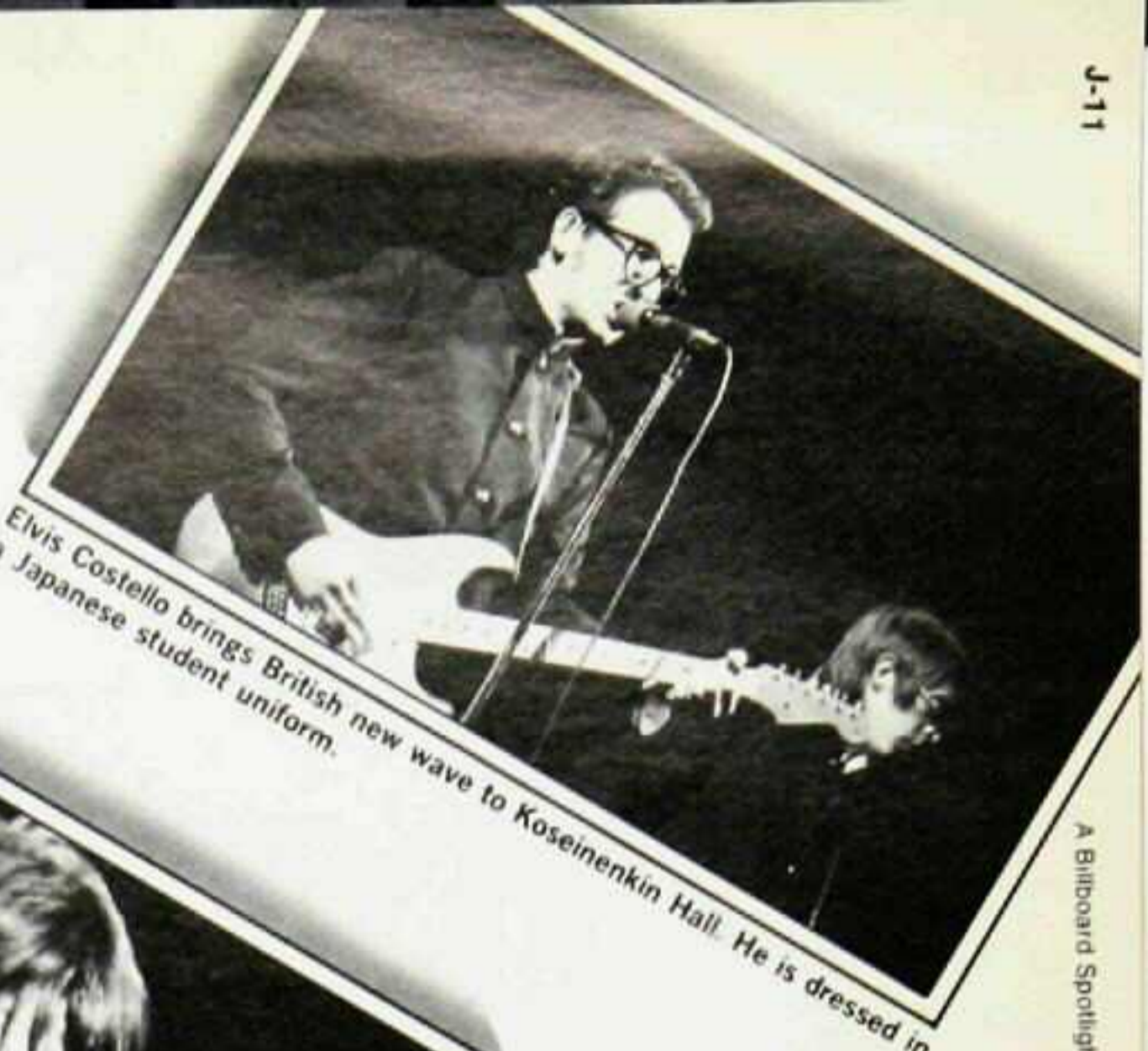
April and September were the busiest months with both having 15 artists. August and December were the slowest months.

Last year almost 40% of the foreign artists' concerts tours were for rock music. This was an increase of nearly 10% over the previous year. Artists who were already well known in Japan

MAY 26, 1979, BILLBOARD



Rod Stewart

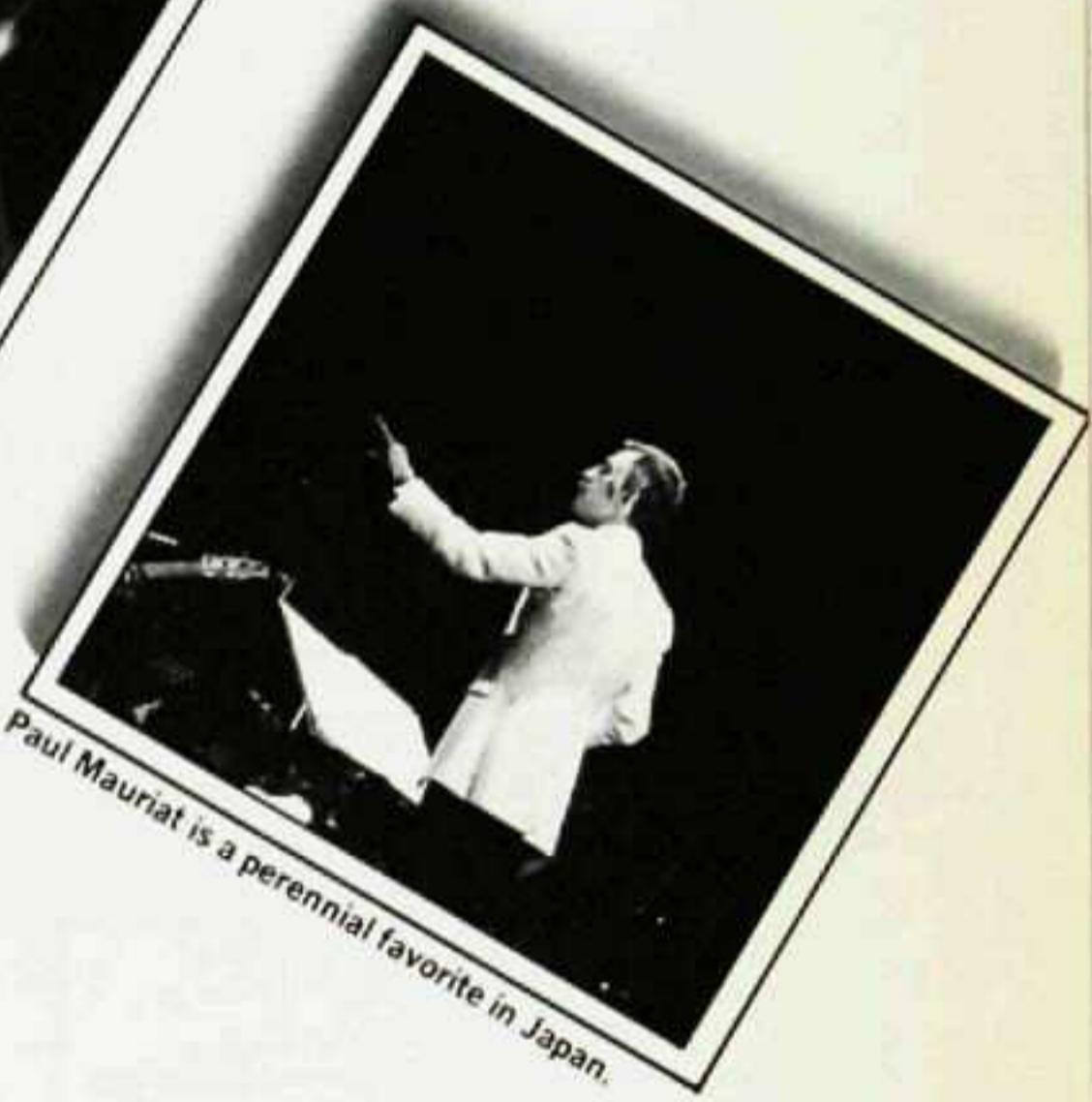


Elvis Costello brings British new wave to Koseinenkin Hall. He is dressed in a Japanese student uniform.

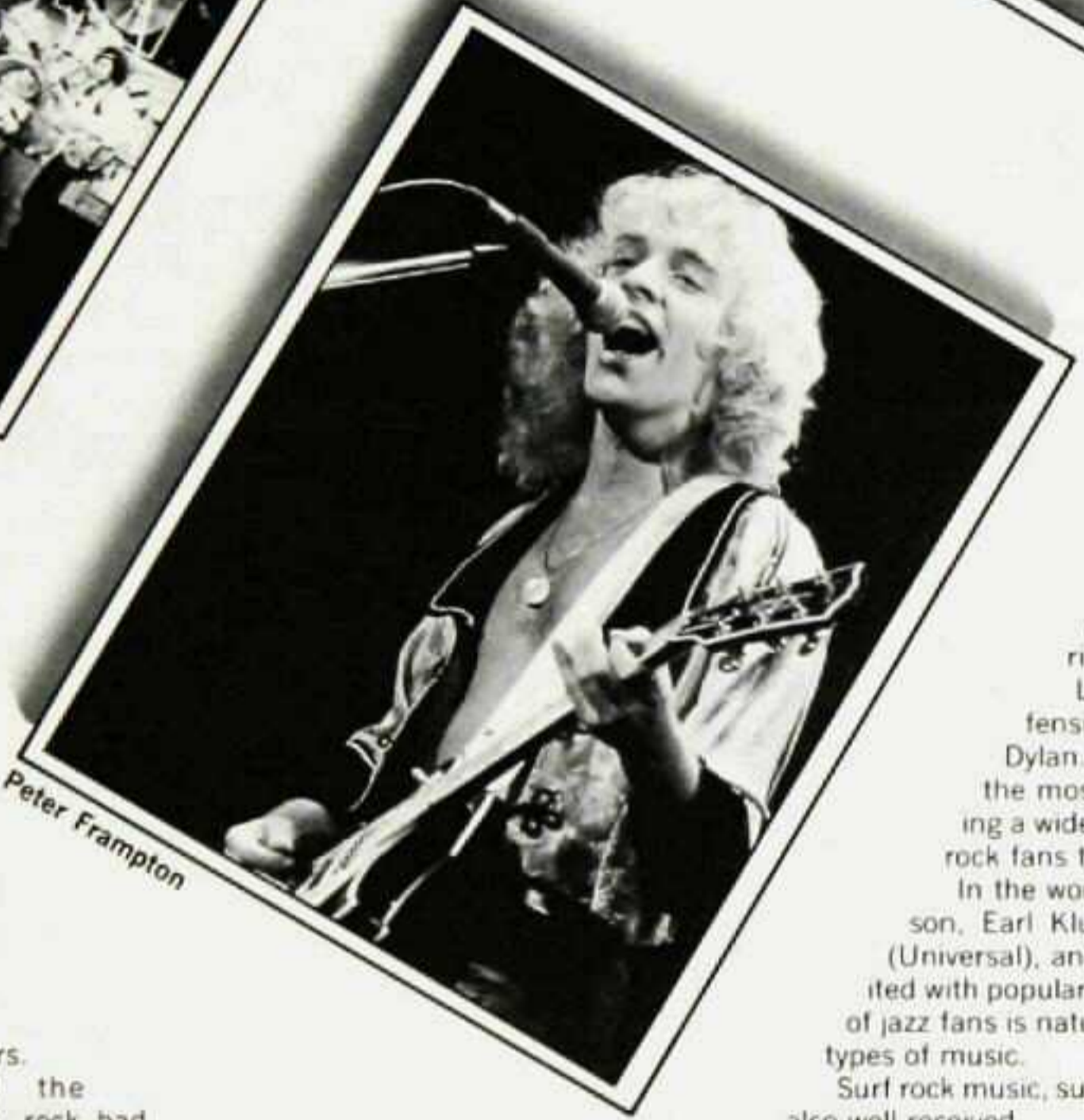
A Billboard Spotlight



Jeff Beck



Paul Mauriat is a perennial favorite in Japan.



Peter Frampton

ing to Japan for the first time rose to 40% of the total and by the end of the year, this share had risen further to 46%.

Last year, the foreign artist offensive into Japan started with Bob Dylan. Billy Joel and Boz Scaggs were the most sensational, however, drawing a wide audience ranging from young rock fans to adults.

In the world of fusion jazz, George Benson, Earl Klugh (Kyodo), Weather Report (Universal), and Al Jarreau (Kyodo) are credited with popularizing the music. The age group of jazz fans is naturally higher than for the other types of music.

Surf rock music, such as by Kalapana (Kyodo) was also well received.

Among the new artists, Van Halen (Udo) and Cheap Trick who came last year and Tom Robinson Band (Ongukusha) and Japan (Udo) who came this year were the most popular.

When discussing the Japanese concert market, there are some artists that cannot be overlooked. They are the artists that come almost every year such as Paul Mauriat (Kyodo), the Ventures (Kyodo), the Lettermen (Kyodo), Billy Vaughn (Kyodo) and Adamo (Udo). Most are very popular among office girls and people in their 20s and have an older group of fans. They usually put on concerts throughout Japan and have had very successful results. Paul Mauriat, who came last April, put on 56 concerts within a two-month span. They were all great successes. He holds the record for the most number of people to have seen his concerts.

For Japan's Western music market, concerts by foreign recording artists is a necessity that is getting greater all the time.

Toshiba EMI Ltd.'s capital section manager, Kinji Ogino says, "The Western music market has undergone a big change in recent years. Whereas several years ago, it was sufficient to only have radio exposure for a good song to become a hit, it now takes discos, commercial films, television, movies and live concerts by the artist to produce a hit. This is because the scarcity of radio programs for western music, the rising popularity of

new music and the overemphasis on the sale of LPs have decreased exposure for Western music singles. This is why concerts count for so much in Japan."

Putting on concerts in Japan makes hits. For new artists to break into the Japanese market, it is essential for them to come Japan. For them, it is a means for them to gain more fans. This is because they can expect follow-up exposure by the mass media. For example, the Tom Robinson Band, which came in January, doubled the number of its fans during its tour. Also, ABBA, who came to Japan at the end of last year for a tv-only promotion tour, saw all its songs that were on the market at that time hit the charts.

Good timing is important for the success of a tour and it is even more important for the record companies that are trying to promote and sell a record by the artist.

The success or failure of a concert in Japan is determined by many factors, such as whether there is a new song release or not by the artist and how many other artists are visiting at the same time or nearly the same time. For lesser known artists, having a newly released song can make a huge difference as to whether they are successful or not. Therefore it is necessary to have the cooperation of the radio stations, and in order to bring this about, concert tours must be planned well in advance. This allows for a flexibility in scheduling since concert halls are sometimes hard to obtain and since the gist of the radio programs are pre-recorded, time to change the programming. Concert promoters and record companies, therefore, prefer concerts that have this time allowance.

Another organization that the concert promoters must work closely with is the record industry. The reason for this is obvious. In the future, this relationship will need to be even closer than it is now.

It has been said that the Japanese are quick to warm to
(Continued on page J-26)

have all had successful tours. Ironically, in the record industry, rock had taken the most beating in sales, most of it due to the negative influences of imported records and home recording. Although they are not buying as many records, fans are as numerous as ever and are active consumers in the concert market. Japanese fans tend to be younger than their foreign counterparts.

Following rock is jazz which commanded 30% of the concert market. This had risen 5% from the previous year. Fusion jazz seemed to be the post popular and it is credited for the rise in jazz popularity.

Falling 2% from the year before and holding 6% to 7% of the concert market was soul music. Despite the disco boom, concerts did not fare very well unless they were performed by artists who were already well known in Japan.

Other kinds of music included were MOR, country, Latin and chanson. All of them, either to a greater or a lesser extent, decreased in proportion since the year before.

Breaking down the countries where the artists came from: the United States, 70%; the U.K. 10%. Both these countries saw an increase over the year before. Next came France, Italy and Germany.

The number of big name artists coming to Japan for the first time increased last year. In 1977, the share of the artists com-

publishing reaches new era of maturity

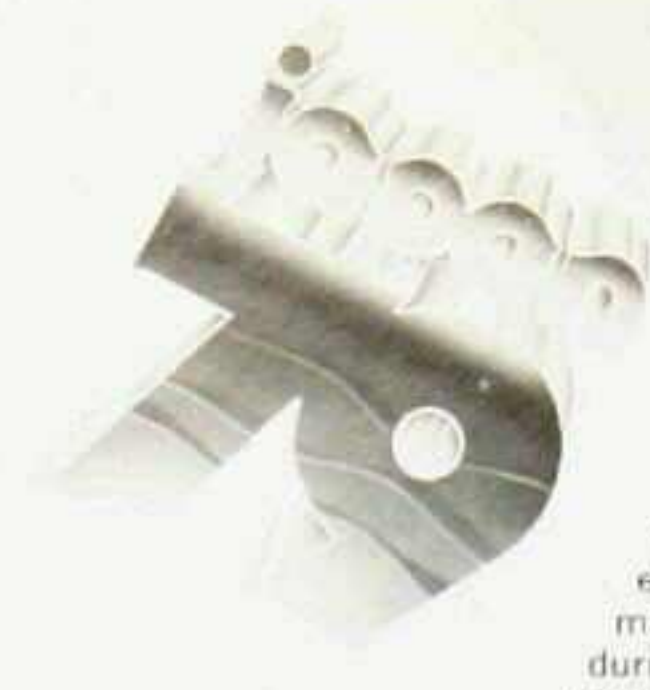
By ICHIE ASATSUMA

The Japanese music publishing business was formally established 25 years ago. Now, 25 years later, it can be said that the music publishers and the whole music publishing industry is entering a new era.

In the early stages, most of the music publishers started as subpublishers handling foreign copyrights. Virtually all the well-known songwriters were under exclusive contracts with recording companies. They wrote words and music requested by producers for specific artists. The companies controlled all rights and titles to these songs because of the contract system. As a general rule, artists of one recording company could not record a song owned by another recording company. However, there were exceptions, such as reciprocal recording agreements between two companies to record each others songs. The music publishers were unable to obtain songs as a consequence of the recording companies owning all the copyrights under the contract system of songwriters. There was no other way for the publishers to start operating as subpublishers.

As time passed, the music publishers began to win respect and to establish themselves within the music industry. Another development was the emergence of new and young songwriters who did not want to be bound exclusively to one recording company. What they wanted was the freedom to work freelance.

As a result of these conditions, the subpublishers gradually began to handle more copyrights and songwriters, which led to



their developing into full-fledged publishers. Approximately 80% of today's publishers started in this manner, especially during the first eight years of the 60's.

Although the music industry had a relatively long history, the emergence of the Japanese music publishing industry was sudden and unlike its much older American counterpart. There are major differences between both countries and these differences can be divided into three large categories:

- 1) The Japanese publishers do not have staff writers.
- 2) The Japanese publishers attach much importance to publicity and promotion.
- 3) The contract period between a publisher and a songwriter over a song is comparatively short.

Previous to the emergence and establishment of the music publishers, songs were written when a producer or an a&r man approached an in-house lyricist to write a potential hit for a specific artist. The lyrics then were turned over to an in-house writer to blend music to the words. However, even after more and more songwriters became freelance, the direct producer to writer negotiation method stayed intact.

This spawned problems. Because of the free status of writers, one of the conditions producers specified prior to negotiations was their right to choose the publishers. This gave rise to competition among the publishers. And, since the producers were looking for publishers that had the most publicity and promotional know-how to sell the songs, the publishers started emphasizing this area. They started to develop along the same lines as an advertising company.

In the same vein, since most of the writers were more interested in getting their songs sold, they felt it was more advantageous to work for different producers and let them choose the publishers that would do the most for their songs than to become a staff writer for a publisher. In effect, what they were doing was selling the rights to the songs to get the songs sold.

(Continued on page J-26)

disco home

Continued from page J-8

melodic style. Furthermore, even elements of pop music are being incorporated into the disco sound.

There are certain styles of songs that especially appeal to the Japanese listeners more than others and can be predicted to become hits. For instance, last year Arabesque's "Hello Mr. Monkey," a West German master, became a Japanese hit by selling over 500,000 copies.

Victor Musical Industries Satoshi "Hustle" Honda explains, "The fact that there are differences in the Japanese thought patterns and the Japanese language itself necessitates that to become a hit record here a song must be as simple as possible. Furthermore, a sing-along quality raises the probability of a song becoming a hit." Thus, a characteristic of the Japanese market is that European disco songs are popular because they are simple or of the sing-along style.

Consequently, these characteristics increase the chances of minor foreign labels having a one-shot deal with the Japanese record companies and it also gives them an opportunity to advance in Japan's market.

However, the recent trend is that the Japanese market is running parallel to the American market. Tak Tono says, "The Japanese charts have become virtually duplicates of the American charts. This may be because the U.S. market has become more international by accepting European songs, and also because Japan's market has assimilated some of the features of the U.S. market."

Among the Japanese youth, disco music is very popular as is dancing and going to discos. Disco has become an integral part of their lives. There are several reasons which have contributed to disco's popularity spreading among the Japanese youth.

First of all, admission prices have been reduced to about \$10. Second, the increase of "all you can eat and drink" discos which charge a set price is an incentive to the economically minded youth. Furthermore, the comparatively high cost of eating and drinking in Japan is causing more people to patronize the inexpensive discos instead of bars and restaurants. Discos have now become the "in place" where the young can mix and meet new people. Unlike American discotheques, Japanese disco's are designed with many seats so that customers can sit and talk with each other.

Third, the increase in top-flight discos has broadened the range of customers. Discos are now attracting older patrons (in the thirties and forties) and even some businessmen, even though most of the customers are still aged between 16 and 22.

Uchida says, "Whereas discotheques have been formerly (Continued on page J-29)

Ichie Asatsuma works in the publishing industry in Japan.

A Billboard Spotlight

MAY 26, 1979, BILLBOARD



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artists and producers strive for inroads overseas

The language barrier has been an enormous obstacle for those people involved in the Japanese music industry who wish to break into the market overseas. Of course, in music itself, there are various problems such as the immense costs and the industry's intermittent enthusiasm in making inroads overseas. But to be successful in the international market, knowledge of English is necessary and in Japan, where there are few who can speak English, the language barrier presents the greatest problem.

Until now, only "Sukiyaki" by Kyu Sakamoto, a big success overseas 16 years ago, has been the only shining example. Since then, there have been no other occurrences.

However, along with the increasing number of artists who have grown up with affection for Western music, the Japanese record market is the second largest in the world. Bearing in mind the dissatisfaction in the industry with a one-way influx from abroad, there is a growing trend towards making inroads overseas.

Presently, the artists who have received recognition overseas are Tsutomu Yamashita in rock; Toshiko Akiyoshi, Sadao Watanabe, Terumasa Hino, Yosuke Yamashita, Rio Kawasaki and Takehiro Honda in jazz; and in classical music, Isao Tomita on the synthesizer and the conductor Seiji Ozawa. Most of these artists either live and work overseas or often work with overseas artists, so naturally their eyes are turned towards the overseas market.

Although they have not received much recognition overseas, pop music singers are the foundation of the Japanese market. Some of the principal artists in rock who have recently worked overseas are Creation, who have worked with Felix Pappalardi and have given many concerts overseas and Godiego, whose "Water Magic" reached 37 on the British hit chart two years ago. Among popular music singers are Kenji Sawada, whose "Mon Amour, Je Viens Du Bout Du Monde" hit the top 10 in France and enjoyed much popularity at last year's MIDEM. Mayumi Itsuwa who has recorded in the United States and appeared on stage with Adamo at the Olympia Theater in Paris; Hiroshi Itsuki whose performances at the Hilton Hotel in Las Vegas for the last three years have been a huge success and Pink Lady who gave a performance at the Tropicana Hotel in Las Vegas last year and also signed a recording contract with Warner/Curb overseas.

Presently, Godiego and Pink Lady, who have been mentioned above, as well as the Yellow Magic Orchestra, have all concluded sales agreements for their records overseas and are ready to take a big step into the overseas market.

Audio records and animation theme song records which are among the strong points of Japanese technology and are backing the field, have been increasing their fans abroad. In the midst of the disco boom, disco songs have recently taken their first step into the overseas market. So as is evidenced, in those areas where there is little or no confrontation with the language barrier, Japanese music is making great strides.

Pink Lady of Victor Music Industries have broken past the one million mark with their latest hit single, "Jipangu." In the two and a half years since their debut, all 11 single records which the Pink Lady twosome, Mie and Kei, have released have become million sellers. So far, their miraculous sales record includes 15 million singles records and 2.4 million albums. Their number of consecutive No. 1 hits have made a new record. Last year they won the Grand Prix at two of Japan's most prestigious music festivals, The Japan Record Awards and the All Japan Popular Music Awards.

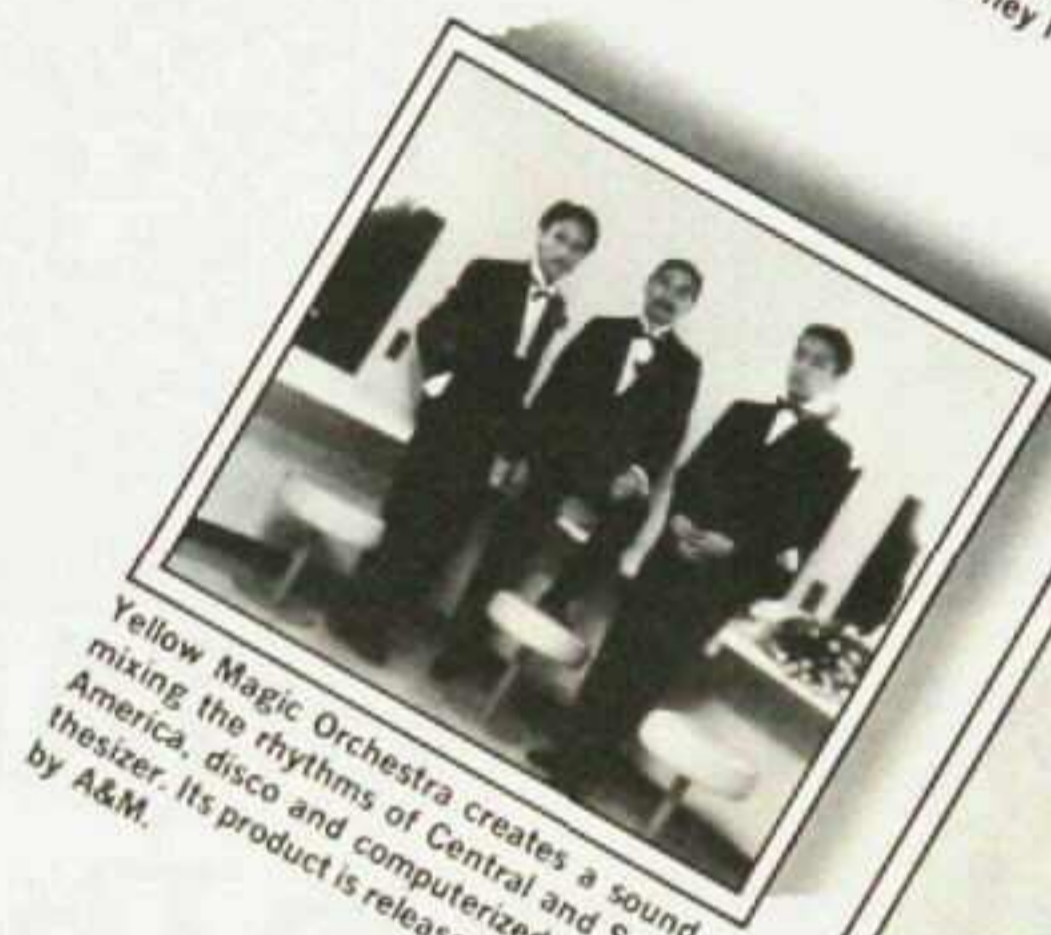
Last year they also signed a recording contract with Warner/Curb and a management contract with Paul Drew. This year, their debut song, "Kiss In The Dark," was released in the United States. They were in the U.S. until the end of April on a month-long promotional tour and there are probably many people who saw Pink Lady on the CBS television program, "The Leif Garrett Special," which was broadcast on April 29th of this year.

Godiego of Nippon Columbia is a five-man mixed group of Japanese and foreigners, Mickie Yoshino, Yukihide Takekawa, Steve Fox, Takami Asano and Tommy Snyder. They all speak English so they face no language problems.

Two years ago, they did the music for a television program



Pink Lady is this year's brightest hope for international breakout. They have a contract with Warner/Curb in the U.S.



Yellow Magic Orchestra creates a sound mixing the rhythms of Central and South America, disco and computerized synthesizer. Its product is released in the U.S. by A&M.



Godiego, an internationally mixed group, sings in English.

called "Water Magic" which was broadcast on BBC in England and the theme song with the same title reached the British charts. This time, they will be in charge of another television program and this one will be called "Magic Monkey" and will be broadcast again on BBC. The theme song, "Gandhara/Monkey Magic" will be released by BBC Records in the U.K. in the latter half of July. Their album, "Magic Monkey," has already been released on Satril Records.

However, this time there is a big difference. "Gandhara/Monkey Magic" has already become a double-sided hit in Japan, selling over a million copies and holding the No. 1 and number two places on the chart at the same time. The "Magic Monkey" album has sold more than 600,000 albums and has also become a No. 1 album. Godiego has built a firm foundation in Japan for their venture into the overseas market.

"From the beginning, Godiego's strategy for the overseas market was, basically, to sing in English," says Mikio Shimizu, in charge of a&r at Nippon Columbia. "They are a group which has taken the overseas market into consideration when making their records."

Since then, they have sung for the International Year of the Child "Every Child Has A Beautiful Name," and were in charge of the music for the animation film, "Galaxy 999," which will also be released overseas. At the present, it has not yet been decided whether or not they will visit England. However, the documentary film, "The Fox In Quest Of The Sun," which they did the music for, has been extremely popular in China and it is said there is a possibility they may visit China sometime this year.

Yellow Magic Orchestra of Alfa Records is extremely active in the Japanese rock music world. Haruomi Hosono, Ryoichi Sakamoto and Yukihiko Takahashi are the three members that form the group. They made their debut on November 25th of last year with their album "Yellow Magic" which was released in Japan. The leader, Haruomi Hosono, feels a magic must be drawn from music and describes his group as one which considers a groovy rhythm, an original melody and a metallic concept as important factors. Combining the rhythms of Central and South American music with disco and using a synthesizer with a computer, this group has created a sound that was not possible until now. Junichi Goto, head of promotion at Alfa Records, says, "There is a language barrier when making inroads overseas and there are huge expenses involved so it is important for the industry to keep looking ahead. And musically, a completely Japanese sound will not work, an intermingling of elements

that will be well received overseas along with some sort of Japanese fascination is necessary. Yellow Magic is a group which is more than meeting those demands."

Alfa Records just signed a contract with A & M last year and unlike the one-way street in the past, the contract includes a supply of masters from Alfa. Yellow Magic's album and single, "Yellow Magic," was released by A & M Records across the U.S. and the album will soon be released internationally.

Japanese jazz musicians are very active overseas and especially in the last two or three years, the export of jazz records has been accomplished.

Several Japanese recording companies have established labels overseas which have made positive headway into the overseas market. Some of these labels are East Wind at Nippon Phonogram, JVC, Flying Disk and Zen at Victor Musical Industries, Electric Bird, New Stream at Kind Records and Why Not at Trio Records.

The East Wind label, which has been created at Nippon Phonogram, has promoted local artists overseas. Then two years ago, East Wind signed a licensing contract with Inner City in the U.S. "Crystal Green" by Rainbow was released by Inner City this year and it appeared on the national American jazz charts.

Nippon Phonogram has already taken the lead in exporting jazz records as they have signed a manufacturing and distribution contract with the independent label, Three Blind Mice, and have taken on a cooperation system concerning producing. Presently, they are strongly promoting "Back To The Sea" by Bingo Miki and the Inner Galaxy Orchestra.

(Continued on page J-31)

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japan leads in predicted digital revolution

A Billboard Spotlight

Perhaps the most controversial technological innovation in the recording industry is digital recording, or pulse code modulation (PCM).

Although it may be a bit premature to say so, there is a good possibility that the digital process could replace the present analog method of recording. Research is now being conducted throughout the world regarding the feasibility of converting to the digital method.

Japan, which developed and marketed the first digital disk, will probably lead the world into the new digital era.

Worldwide attention was drawn to digital recording when 3M and Soundstream (U.S.) developed 4-channel digital recorders and CBS Records used the method to start actual recordings.

The history of digital recording in Japan began approximately 10 years ago when the first digital machine was developed at the nationally owned broadcasting station, NHK (Japan Broadcasting Corporation). Seven years ago, Nippon Columbia Co. started recording with an 84-channel recorder its engineers had developed.

In Japan and overseas, it markets digital disks as PCM (Pulse Code Modulation) records. There are now approximately 300 types of recordings available on the market and there are many orders coming from abroad.

The present analog recording method uses wave signals recorded on the tape. However, the tape itself produces noise and hiss. In the digital process, the recording employs digital pulses

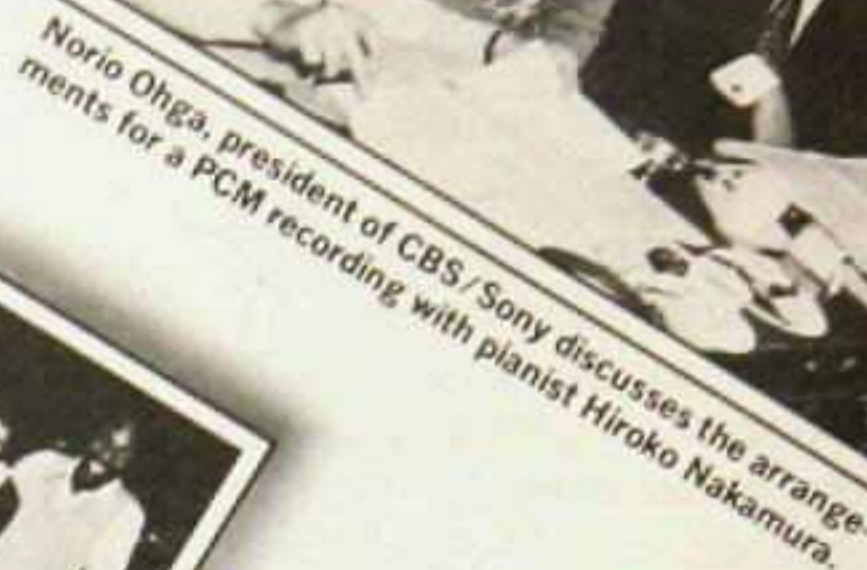
which eliminate tape noise and hiss.

The general manager of Nippon Columbia Recording Studio, Akihiko Takasu, explains that, "PCM recording widens the frequency range (over 89dB). This is more dynamic than the present range produced by conventional methods. Another feature is its very low distortion characteristic."

One method to reduce the problem of tape noise is the direct disk method, whereby the sound is recorded directly onto the lacquer master. However, the direct disk method is not practical for general marketing because of the limited number of copies that can be produced and the fact there can be no editing of the sound. But the high quality of the sound makes direct disk popular among audiophiles.



Herbie Hancock and entourage relax after a PCM recording at the opening of CBS/Sony's new studio.



Norio Ohga, president of CBS/Sony discusses the arrangements for a PCM recording with pianist Hiroko Nakamura.

In October 1972, Nippon Columbia produced the first digital recording. This was of the Smetana Quartet at its Tokyo Studios. At the end of 1974, the first foreign PCM recording was done in Europe. Since then, there have been six additional recordings, most of which were of classical chamber music (Jean-Pierre Rampal, Jean-Francois Paillard, Josef Suk).

In late 1977 and in 1978, Jazz PCM recordings featuring such artists as Max Roach, Billy Ahrper, Archie Shepp were produced in the United States.

In 1977, NHK and Tokyo FM Broadcasting Co., with the cooperation of Nippon Columbia, successfully produced and aired the first PCM broadcast.

Many record companies, like CBS/Sony, are engaging in intense research in PCM recording. About two years ago, Sony developed a 2-channel PCM recorder (PCM-1600) and used it to record piano music from a cassette controlled automatic piano. Last October, CBS/Sony recorded Herbie Hancock at the keyboards using the PCM method in commemoration of the opening of its new studio.

(Continued on page J-30)

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Pink Lady

SALES OF RECORDS: (As of February 20, 1979)

Singles	Number	Date Released	The Highest Reached in The Hit Chart
"PEPPER KEIBU" (Sergeant Pepper)	1,050,000	August 25, 1976	4th
"S.O.S."	1,200,000	November 25, 1976	1st
"GARMEN '77"	1,100,000	March 10, 1977	1st
"NAGISA NO SINDBAD"	1,450,000	June 10, 1977	1st
"WANTED"	1,650,000	September 5, 1977	1st
"UFO"	1,950,000	December 5, 1977	1st
"SOUTH PAW"	1,800,000	March 25, 1978	1st
"MONSTER"	1,600,000	June 25, 1978	1st
"INVISIBLE MAN"	1,150,000	September 9, 1978	1st
"CHAMELEON ARMY"	1,250,000	December 5, 1978	1st



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who wouldn't necessarily have bought anything
in the first place."

— Paul King, Store Director
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"Our customers purchase new product more now
because of...the chart. We even see parents using
the charts to buy records for their kids..."

"A definite boost to our profits. Keep them coming!"

— Sheri Weser, Manager
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— Carl Keel, Head Buyer
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— Howard Rosen, VP
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(Conshohocken)

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— Bill Cochran, Manager
RECORD THEATRE (Erie)

"We have great usage for the Disco Top 40 and Hot
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— Diane Mitchell, Catalog Buyer
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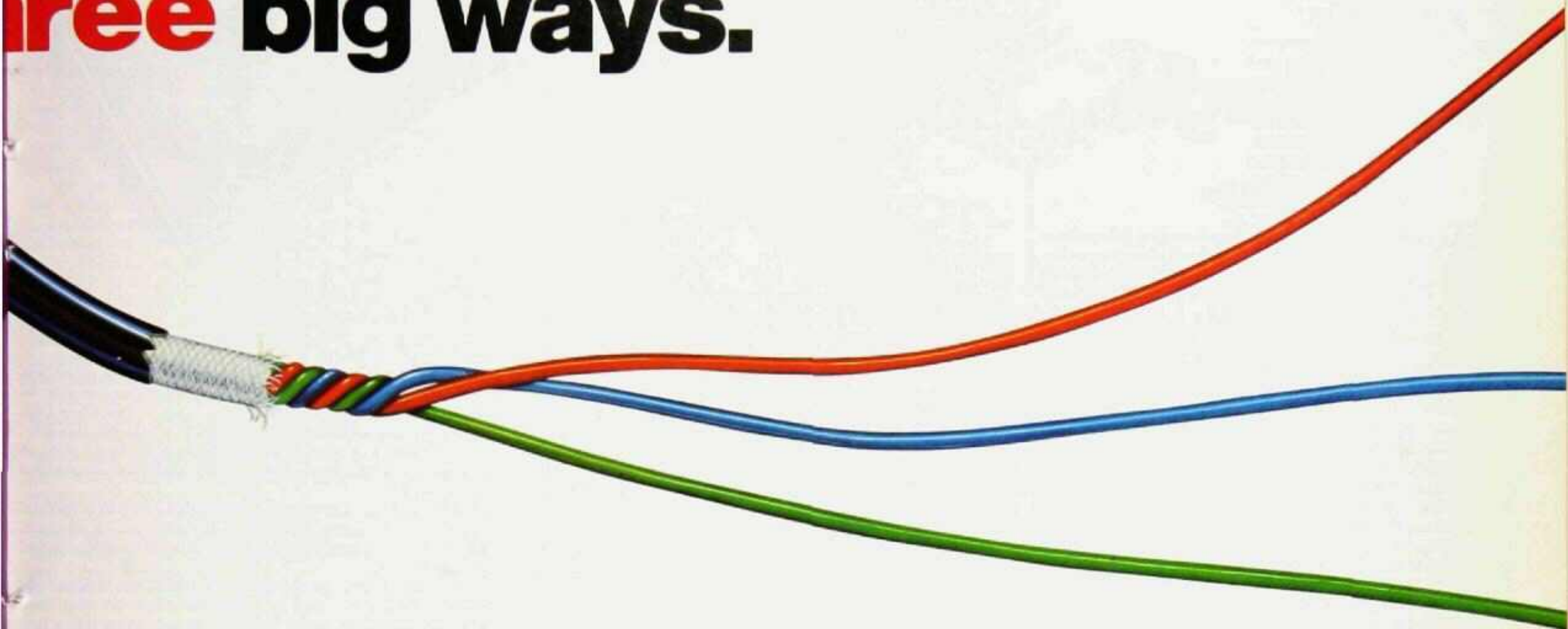
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cassette and video lead blank tape surge

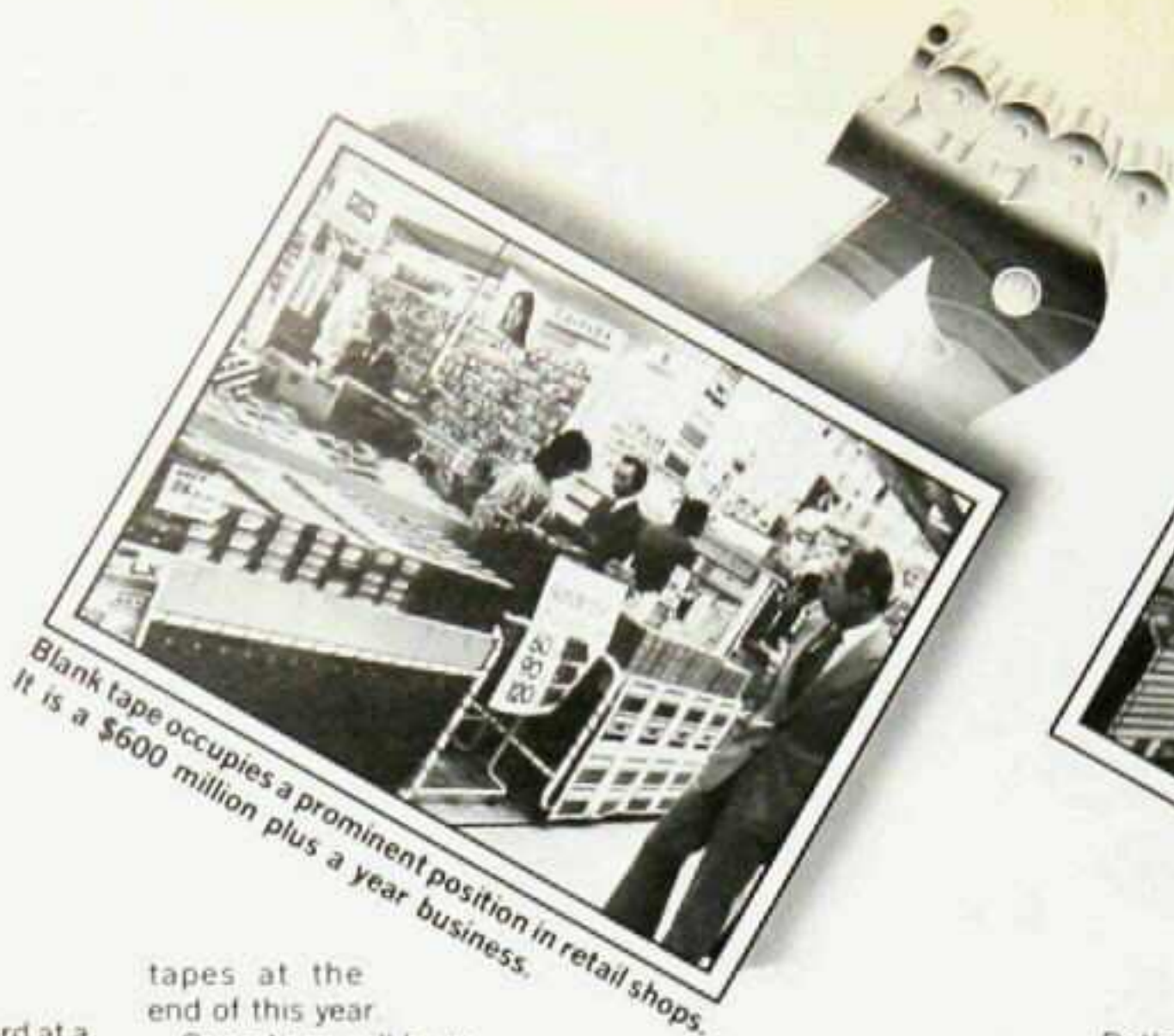
By TETSUO MATSUI

Japan's magnetic tape production is still surging forward at a rapid clip. In 1978, it scored a 29.1% increase in value over the year before to \$611 million, according to figures released by the International Ministry of Trade and Industry. It has managed to double its value in just three years.

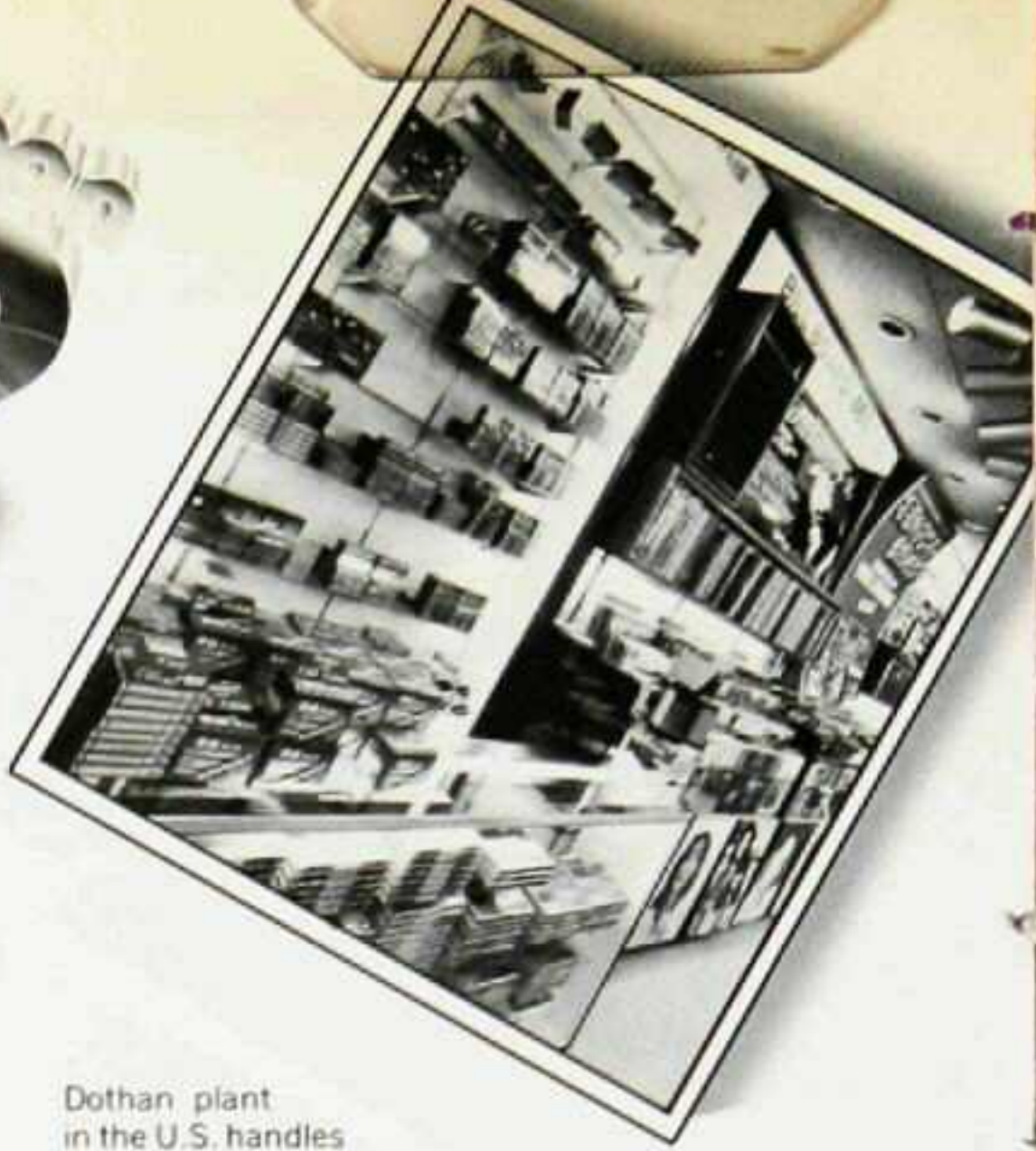
On the other hand, exports fell 7% from the year before to \$184 million, according to the Ministry of Finance. Against the backdrop of an industry dependent on the domestic market, the gains in production are attributed to major increases in the demand for video recording tapes, audio recording tapes and dictaphone tapes. Also responsible was the expansion in the demand for home VTRs which tripled last year in growth.

Incidentally, the Magnetic Tape Association, which counts the leading tape manufacturers among its members, is celebrating 25 years of active operation this year and the consensus of the members is that although audio cassette recording tapes have spearheaded growth to date, the next five years will witness spurts from video and dictaphone tapes.

One sign of things to come is the announcement from Matsushita Electric Ind., the nation's largest manufacturer of consumer electronics equipment, that it will start making magnetic



Blank tape occupies a prominent position in retail shops. It is a \$600 million plus a year business.



tapes at the end of this year. Operations will be entrusted to Matsushita Electronic Components which will launch into the manufacture of video tapes this December. Among the other big names in the electrical appliance industry, Hitachi is involved video tapes through its Hitachi Maxell subsidiary and Nippon Columbia Co. is also manufacturing them. Industry observers are wondering how Toshiba and other rivals will cope with these trends.

However, manufacturers are well aware of the investment costs of venturing into tape manufacturing, quoting figures of between \$25 and \$50 million for setting up a plant. Yet it is almost certain the magnetic recording media will be headed for growth in the years ahead, promising plenty of opportunities for business.

This year's production of VTR's in Japan is expected to reach two million units—a figure which includes both the domestic demand and exports. The accompanying video tape demand is put at between 5 and 10 times this estimate. A recent survey conducted in Japan found that the average VTR owner has 9 to 10 tapes. This has spurred the tape manufacturers into action and some are thinking about local production in the U.S.

Sony is turning out 750,000 video cassette tapes at its Sony Magnetic Products' Sendai Plant in Northern Japan, while the

Dothan plant in the U.S. handles 250,000 tapes a month. Ongoing expansion of the Dothan facilities is expected to bring this total up to 500,000 units a month.

TDK increased the output of its Chikumagawa plant this March and is now able to turn out a million tapes a month. In addition, land was purchased this January in Peachtree City, Georgia for the construction of a plant to be started this fall.

Hitachi Maxell produces 300,000 tapes at its Kyoto plant. It also plans to build a plant in Georgia and start production at the end of this year.

Fuji Photo Film is making 200,000 tapes a month at its Odawara plant near Tokyo. Sumitomo 3M—although its volume is lower than that of its rivals—has plans to boost its production in the near future.

Apart from Sony, all the tape manufacturers traditionally served in OEM roles—that is, until around last fall when they launched their wares under their own brands along with a fanfare of promotion.

It is estimated that the scale of the industry, including that

(Continued on page J-21)

Tetsuo Matsui is Editor of Dempa Publications.

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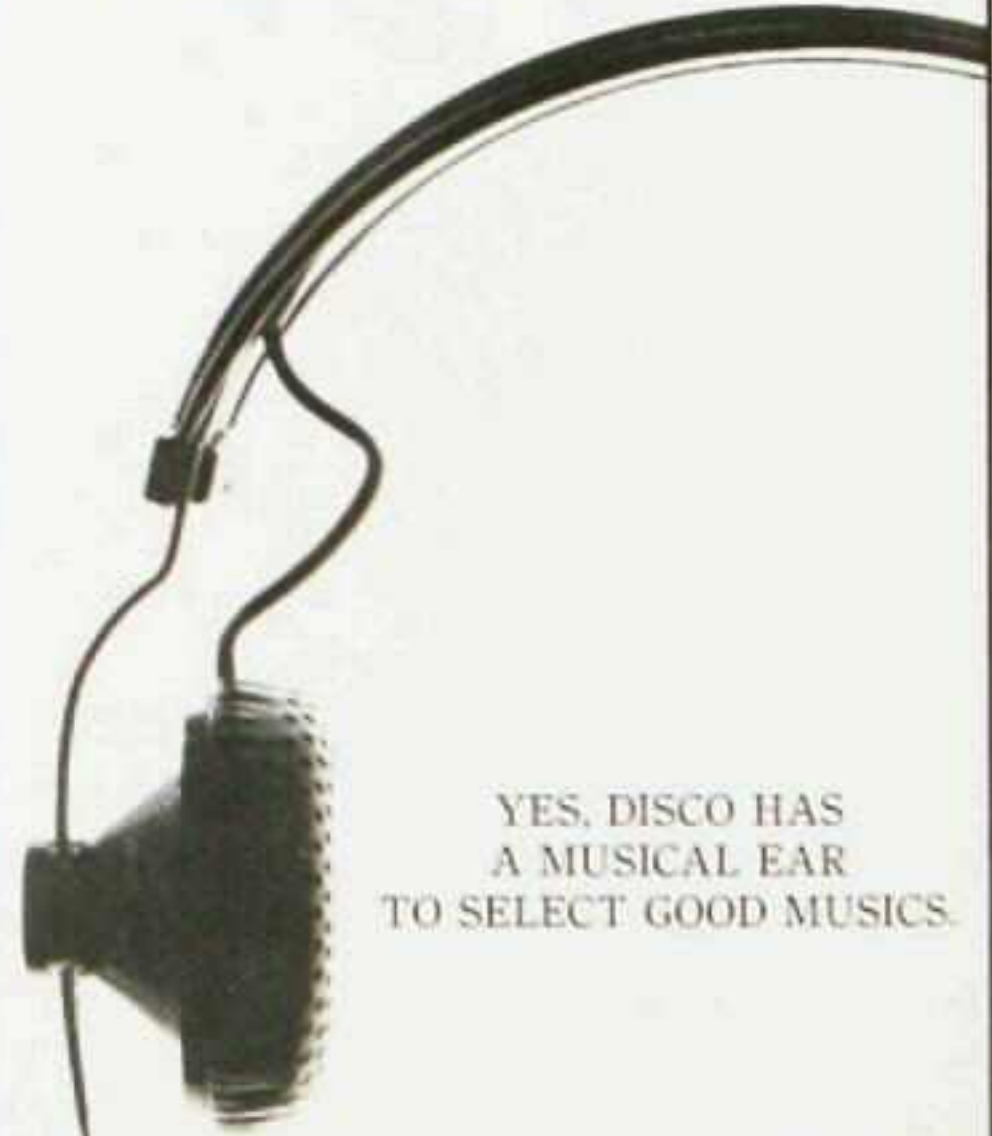
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tape surge

• Continued from page J-20

in the U.S., translates into a monthly total capacity of three million tapes—at least temporarily sufficient to cater to the hardware demand.

Last year saw an all-out effort by manufacturers to consolidate their audio recording product line ups with tapes incorporating the latest improvements. One of these is an expanded maximum output level (MOL) and another is higher sensitivity in the high frequency range. The idea is to aim for a faithful reproduction of the original sound.

Many of these latest models have been released in Japan and overseas simultaneously. However, the competition is tough and prices have been left as they are, with manufacturers making every effort to cut back production costs and streamline. In Japan, the February-to-April season is a period of heightened sales activity as manufacturers cash in on the new school and business year demand. This year, sales of radio cassette tapes and cassette decks are especially brisk, and cassette tapes sales are running 20% to 30% ahead of the year before.

The latest rage in tapes is metal particle tapes although there have been doubts as to how they will be accepted by users. Cassette decks with a special metal tape position have appeared from most manufacturers. They number about 25 in all. Still, the fact remains that the tapes makers are handling the tapes cautiously and as of the end of March only Sumitomo 3M was marketing them. This company actually got the ball rolling last December. Other manufacturers are postponing their release dates because the problem of stand-ardizing is expected to materialize by this fall.

Finally, some facts and figures from the Magnetic Tape Association's last annual cassette tape fact-finding survey.

The penetration rates for cassette tape recorders, centering on radio cassettes is about 74%. The average owner has 24.6 recording cassette tapes—18.7 standard tapes and 5.9 music recording tapes.

Sixty percent of owners had tapes with recordings which they want to keep, indicating that many users maintain tape libraries. Most users with these libraries are aged under 25 and many are students. **Billboard**

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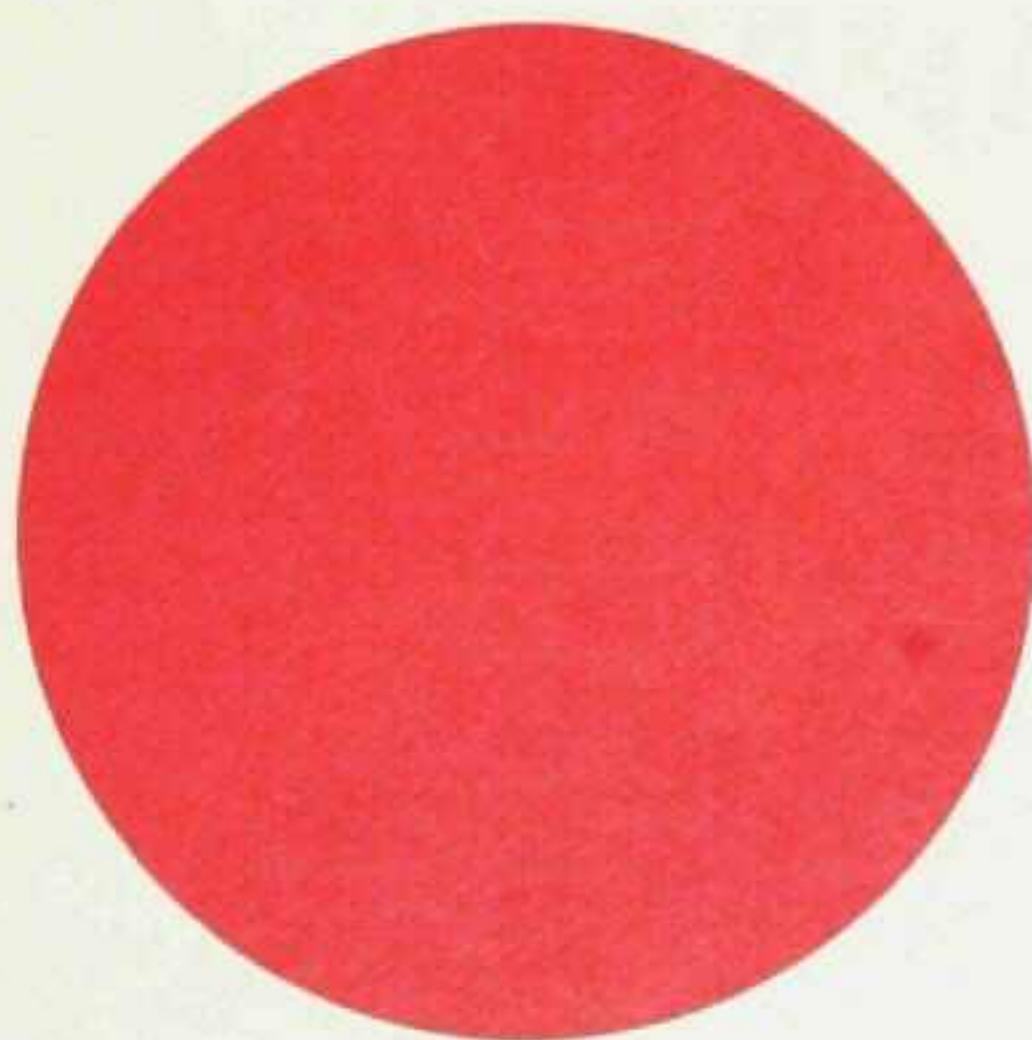
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• Continued from page J-4

done, and as far as I know nobody else has, is to turn record buying into a habit—the young U.S. buyers of 1956 are still buying. When Europe and Japan can achieve that, then you will be able to speak of the new and the old worlds in one breath.

In general terms record buyers buy music rather than pressings. Sony, Nissan, Toshiba, etc. sell abroad because they offer high quality and well made products. These are not generally the reasons why people buy music—creativity is the reason, and however good the pressing, you will not export until creativity matches what is demanded and supplied in the West. Of course you can export certain product because of the excellence of the recording and the pressing—direct to disk, digital and certain classical recordings, but to my mind the Japanese record industries preoccupation with exports is absurd—you should be concentrating on developing the local market and lifting it from number 13 or 14 in sales per head to a level more in keeping with Japan's status as a developed nation.

There are good reasons why sales per head in Japan will never match the developed Western countries—small houses, little spare time, competition from tv, video, etc., but I do think Japan will catch up in the future.

All over the world the music giants are becoming more powerful at the expense of the smaller companies. More and more, increasingly multinational, product is coming into the hands of the four giants, Warner, CBS, Polygram and EMI/Capitol. This is going to make it more and more difficult for companies with no connection to these four to offer good international product. I think such international product in Japan will gain a bigger share in the future—and the Japanese consumer will be offered a more balanced repertoire. This, and the fact that import competition will in one way or another force a realignment of domestic prices, should expand the market upwards to a rather more mature age group, and a broader minded programming policy by the media will also contribute to the expansion of the total market.

Distribution will continue to be rationalized and it may be that there will be a tendency for the manufacturer to offer the retailer a more 'middle of the road' service. Fewer distribution points with fewer catalogue numbers to handle and more computerization will offer a more reliable service, but one which may not be as fast as that offered by some of the independent distribution companies existing at the moment. Retail outlets will become bigger and more viable businesses less dependent on the manufacturers for survival, and more able

to play their part in developing the total Japanese music industry.

KEITH F. BRUCE:

Bruce is managing director of Warner-Pioneer Corporation in Japan. He is British and has been in Japan for three years.

Japan is the second largest record market in the world and American or European record companies often take this to mean that it is the second largest market for international music. This is not the case. 60% of the Japanese marketplace is occupied by Japanese domestic recordings so that the true size of the international market is somewhat smaller than it is often considered to be in Western countries.

Although the domestic and international markets are generally clearly divided, it happens from time to time that an international hit will crossover and be purchased by consumers who normally only buy domestic repertoire. "Hotel California" by the Eagles is an example of such an album and when this happens an LP can sell in excess of 500,000 copies. Japan is, therefore, important to international record companies not merely because of the total volume of the market but also because of its potential size for hit material.

The fixed retail price which currently amounts to \$12.50 for a full priced popular album is one of the highest in the world. Royalty earnings by foreign repertoire owners are also, therefore, high. From the viewpoint of the Japanese record industry, however, the high selling price does not necessarily mean high profitability because manufacturing costs, operating costs and promotion costs are also exorbitant in Japan.

Japanese record dealers tend to be larger and more substantial than their European counterparts. Discounting is almost nonexistent and with a margin in excess of 30% on records and in excess of 25% on cassettes plus 100% return privileges, the Japanese dealer can afford excellent premises and attractive display facilities. For the record companies, the absence of a secondary market can mean a headache in terms of returns and obsolescence. The accurate estimation of initial orders is, therefore, highly desirable and the opinions of salesmen are often sought on a nationwide basis. This together with careful promotion planning is the reason why records are often released later in Japan than elsewhere.

The English language is not widely spoken in Japan as a result of which communication difficulties can arise between foreign recording companies and their Japanese licensees. These difficulties are minimized by major companies who have their own representatives on the spot. The decision making process and the delegation of authority in a Japanese record company must also be understood. For those who know the way, it is not difficult to arrive quickly at the consensus of opinion which amounts to a decision on any subject

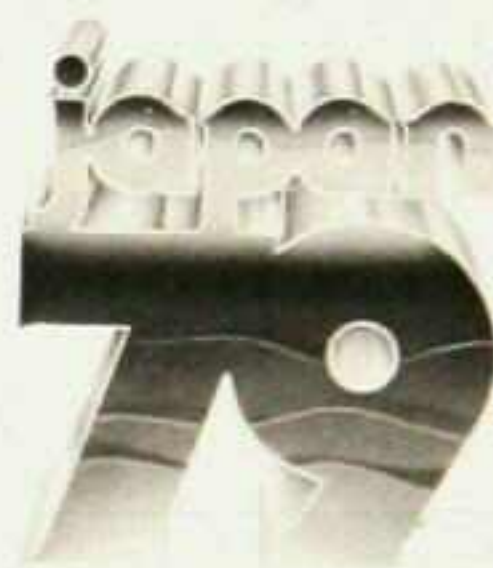
affecting the release, sale or promotion of a record. For those who don't know the way it may be frustrating and time consuming to make things happen in Japan.

Radio and television are the most effective methods of selling music to the public in Japan as they are in most other countries. However, because of the importance of the Japanese language the amount of time allocated by radio stations to Western music is severely restricted and the same is true for television. Competition for the available time is fierce and the successful companies are the companies with the best promotion staff. Direct advertising on television is scarcely economic for international repertoire because only 40% of the population can be reached for 100% of the media cost. Therefore, the television album as it's known in Europe does not exist here but radio spot advertisements are common and are often effective. Television commercials by consumer product companies featuring record artists are highly favored and if the commercial is a good one, it can convert a promising artist to a major star.

Japan has a wide variety of magazines, many of them highly specialized and directed at segments of the record buying public. They are constantly in need of new photographs, new interviews and contact with international artists. This particular promotion media is certainly more important in Japan than it is in any other market in the world and good magazine publicity leads to successful concert tours.

Japanese employees in the record industry are perhaps the most dedicated in the world. They are efficient, their repertoire knowledge is superb and they are deeply interested in every aspect of the music business. It is not possible for a foreign representative to obtain the respect of his Japanese colleagues unless he himself has the same dedication, the same knowledge and substantial experience in this industry. Given those qualifications, a foreigner will not find that the

(Continued on page J-24)



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- "Lalabye"/D-R-U-M (single)

Records he is promoting at the moment:

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- "Harlem Hustle"/Shampoo (single)
- "Sing To Me Mama"/Karen Cheryl (single+album)
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Records he will take under his wings in the near future:

- "Cuba"/Gibson Brothers (single)
- "Take Me Home"/Cher (single+album)
- "Romeo & Juliet"/Alec R. Costandinos (album)
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- "Moulin Rouge" (single+album)
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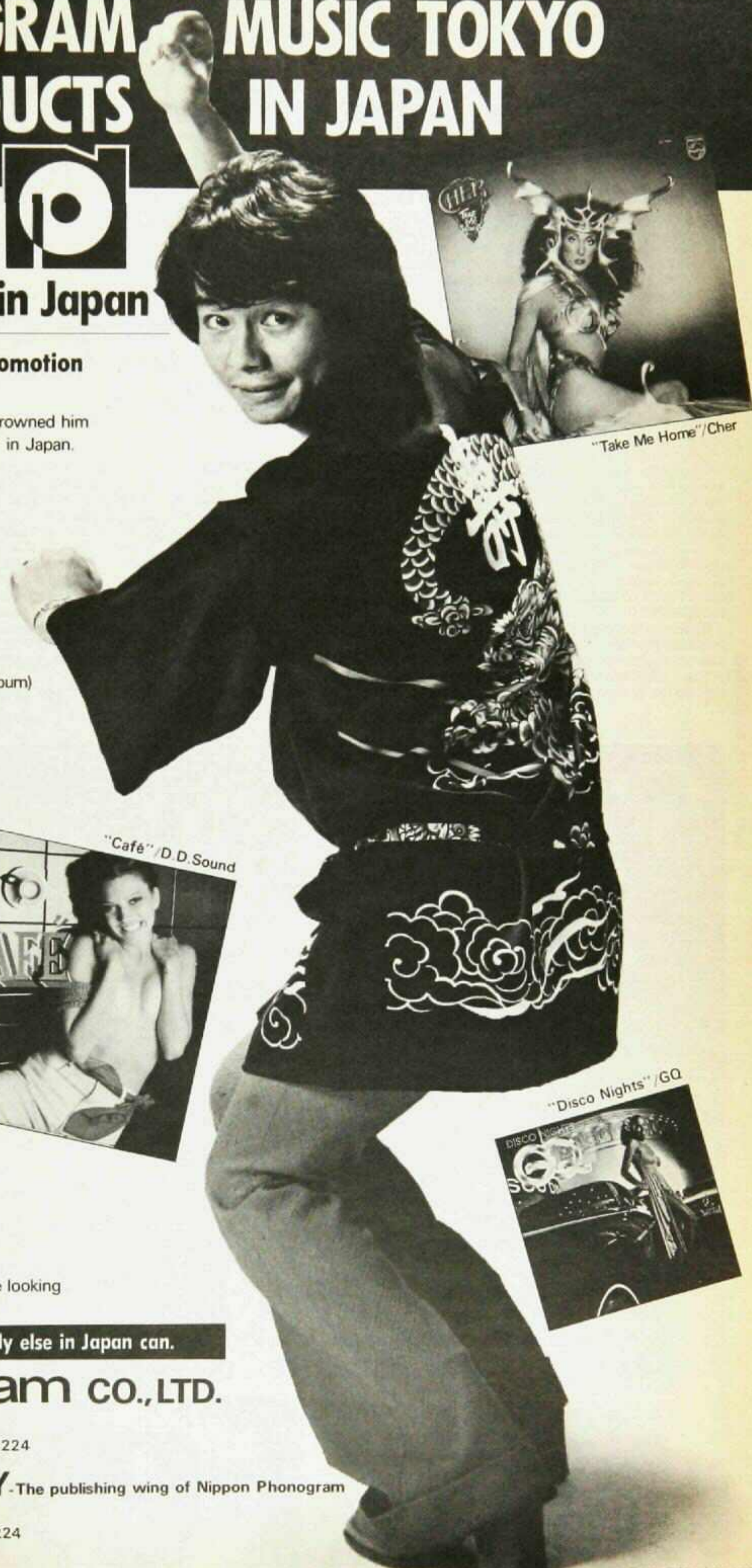
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"Take Me Home" / Cher

"Café" / D. D. Sound

"Disco Nights" / GQ

• Continued from page J-22

language barrier is difficult to overcome but it is also necessary for him not merely to enjoy working with Japanese people but also to be seen to be enjoying his work. Creation of an enthusiastic atmosphere is as essential to success in the Japanese industry as it is in the music business anywhere in the world.

The high Japanese retail price for records coupled with the declining value of the dollar over the last two years have resulted in a substantial increase in the volume of imported American records. Fortunately the very high quality of Japanese pressings and the consumer attraction of printed lyrics and Japanese explanatory notes enclosed with domestically manufactured records impose a natural limitation on the expansion of the import business. Imports particularly affect the Warner, Elektra and Atlantic labels because of our dominating American chart positions. The industry's answer must be to take over the import business by directly competing with the dealers and traders who are currently indulging in it.

There has been much talk in recent months of the abolition of retail price maintenance but so far no government decision has been made. Hopefully retail price maintenance will continue, thus preserving the orderly nature of the Japanese market. If changes are made, it is likely that there may be some pressure on dealer margins but the increased volume of business arising from lower retail prices should insure stability in the retail trade and for the industry as a whole.

Over the last two years there has been little growth in the total international market and the growth in the domestic market has certainly not matched previous years. The reasons are partially economic but also reflect the growing tendency of young record buyers to copy on cassette players from radio broadcasts. Particularly this tendency has affected the sales of international singles and has stunted the growth of international music cassette volume which currently represents only 20% of international record sales compared with 40% in the case of domestic repertoire. Statistics show that in America the age of intensive record buying extends from early teens to 40 years and older, so that the population itself contributes to continuing growth. This is not the case in Japan, where there is a sharp drop off in purchasers exceeding the age of 27. But this may change as social conditions change.

Because of the very high price of manufacture in Japan it is inconceivable that Japan can ever be a major exporter of records or cassettes. However, all record companies and many artists would like to establish foreign markets for their recordings. So far few have been successful. The main cultural bar-

rier has been the language problem but also it is not easy for Japanese producers, composers and arrangers to create music which transcends international boundaries. With the constant influence of international music and the import of creative ideas from international companies we hope that in the near future Japanese artists will receive international acclaim. Pink Lady with their very strong visual appeal are now being launched in the United States and others will follow. It is very clear that the successful launching of a Japanese artist internationally requires the total cooperation of a major international record company.

Until two years ago the Japanese market had been expanding at rates varying between 12 and 15% per annum. It is unlikely that such a growth rate will resume in the immediate future but nonetheless we can expect that the market will have expanded by at least 50% in total within the next 5 years. It is likely that the overall growth will be accompanied by some reduction in the level of retail prices so that unit volume will expand in excess of 50%. Pressure on margins arising from lower prices coupled with inflation will cause operating changes in the industry. Distribution systems are likely to move toward a greater degree of centralization and the industry, already highly computerized, will make greater use of modern technology in order to increase the ratio of turnover to the number of people employed. Inevitably Japan will be in the forefront of new developments in the areas of PCM recording and video disks.

Certainly the next few years will see great changes but a healthy and competitive music business will remain, with ever increasing contact and communication between Japanese record companies and their foreign associates.

KUNO VON EINEM:

Von Einem, originally from Germany but in Japan for six years, is director of Polydor K.K. in Japan.

It is a well-known fact in the U.S. and Europe that Japan is the second biggest music market in the world, but not many people are aware of the other fact, that local repertoire accounts for about 60% of this market.

The results of individual record companies in Japan are reported sporadically, and figures are given about the development of the total market which are obtained from the Record Industry Association. I believe that the reports about companies are not of much interest, and I suggest the need to report more about artists' performances in Japan, both local and international artists. Articles about Japanese artists will spread information about the variety of talent in this country, and articles about foreign artists will increase the interest of managers in organizing tours to Japan.

As 90% of the records are sold through traditional record

dealers and the remaining 10% mostly through mail order companies, there are no innovative sales methods which might interest readers in the U.S. or Europe.

The representative has to try to understand reasons for different procedures or methods in Japan, and explain these to his head office, instead of trying to impose systems which might not work in Japan. And he has to explain reasons for head office decisions to the joint venture company. In short, he has to act as "go-between" for head office and local company.

As for increases in imports and possible abolition of resale price maintenance; please treat these problems calmly and do not dramatize. Of course the parallel imports and the possible abolition of the price maintenance system present a problem for the industry, but I am certain the industry will be able to deal with them.

Record sales are not as brisk in Japan as in the U.S. because there are not enough exciting new artists or repertoire, and not as much interest in disco dancing as in the U.S.

The main reason exports are minimal is the language. Japanese lyrics do not sell records outside of Japan, and finished product with Japanese jackets is attractive only for the Japanese ex-patriate. Most Japanese producers and artists are satisfied with the potential of their home market and not interested in spending time and money to conquer other markets. Joint venture companies can help to make these producers and artists aware of opportunities offered abroad.

I foresee constant growth of the music market for the next years, with a stable market for singles, slight growth for LPs, considerable growth for cassettes and a declining market for 8-track cartridges. Prices will come under more pressure through imports and the possible abolition of the price maintenance system.

Billboard



A Billboard Spotlight

MAY 26, 1979, BILLBOARD

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concerts sparkle

• Continued from page J-11

things but also quick to cool down. This is noticeable in the concert market. There have been cases of artists getting very enthusiastic responses from their fans and then finding their popularity drop shortly after their tours. Because of this, a post-tour promotion campaign is necessary and maybe even more so than the pre-tour one.

Ogino explains the situation by saying, "It seems that unless the artists are not talked about or written about, they may be forgotten. Keeping the people interested is an important job, especially since some artists are now releasing only one new album a year. To fill the gap between releases, we must resort to cutting singles from the album all the time. For this reason, cooperation from the overseas licensors for news articles and photographs of the artists is essential so that we can pass them on to the magazines and newspapers."

At present, there are 15 members in the JCPA (Japan Concert Promoter's Association), but aside from the members there are various other promoting organizations which bring the total number of promoters in Japan as high as 100. They, of course, face various problems.

There is the lack of recognition overseas of the Japanese market. The Japanese record market is the second largest in the world but 60% of it is Japanese music and the remaining 40% of Western music is divided up into different musical classifications. Also, the sale of records per capita is less than 10th place. There is the competition among the promoters to sign certain artists with their company. All these factors raise the contract price of these artists.

Also, general expenses become very high because of transportation for the artists, the prices of commodities, the cost of outlay, and many other expenses. The yen appreciation has aided the promoters somewhat, but not very much.

Another problem is the high cost of concert tickets. Because the customers are not regular, concert tickets in three categories go for approximately: S—\$19 or \$15; A—\$15 or \$12.50; B—\$12.50 or \$10. These prices have not changed in the past five years.

The fact that Japanese concert fans are so young is also a problem. In rock concerts and even other kinds of music, high school students comprise most of the audience. Even where the age group of the fans has widened, the overwhelming majority is still under 23 years of age.

Another headache is that, starting with the radio, there is still not enough exposure for the artists in the mass media.

Despite all these problems, the Japanese promoters are making headway and the respect from overseas is rising. These promoters are doing all they can, not only to understand the Japanese market but the overseas market as well.

Akasaka says that they are collecting data from overseas and taking surveys in Japan in order to predict what kinds of artists will be very successful in Japan. He adds, that through a membership organization called "Sound Mate" (membership is limited to 10,000) and through questionnaires at the concert halls, they are studying the market.

Watanabe says, "An eye for finding and picking good things is very important for us promoters. The audience will acknowledge our know-how and they must be able to see how we can make the difference in making a concert successful or not. We must have the ability to create an image. We should not rely too heavily on the mass media. Rather, we should create our own communication network through word of mouth and create opinion leaders in places like college campuses and where many young people gather. The promoters must establish a stable subculture that they can rely on."

The future of the foreign artists' concerts is not at all gloomy. It will continue to thrive under the energetic guidance of the concert promoters.

Masahiro Sanpei sums it up, saying, "The era of just simply inviting an artist to Japan for a concert has ended. From now on, the cooperation between the concert promoters, the mass media, the record companies and the music publishers will become more important. They must all work together to develop and promote an artist to make his concert tour a success."

KAZU FUKATSU

Billboard

new publishing

• Continued from page J-12

Since it was for this purpose, the copyright contracts were effective for a relatively short 5-10 years.

In the last 10 years, the music publishing industry business has undergone a period of introspection about its role as publishers and the ethics of some of its practices. Thereafter, a step at a time, they have worked to develop professional standards that have transformed the Japanese music industry into its all-time peak.

This transformation in the Japanese music publishing business is readily apparent. Many publishers are actively recruiting staff writers. Many of them are also spending much money to make demonstration tapes for overseas use. This adoption of a thoroughly professional staff by the music publishers will no doubt strengthen the industry.

Having formerly been thought of as quasi-record promoters by many people, the music publishers are now actively engaged in their true line of work—how best to look after the interests of their copyrights. And even beyond this, they are becoming leaders in the general trends of the industry.

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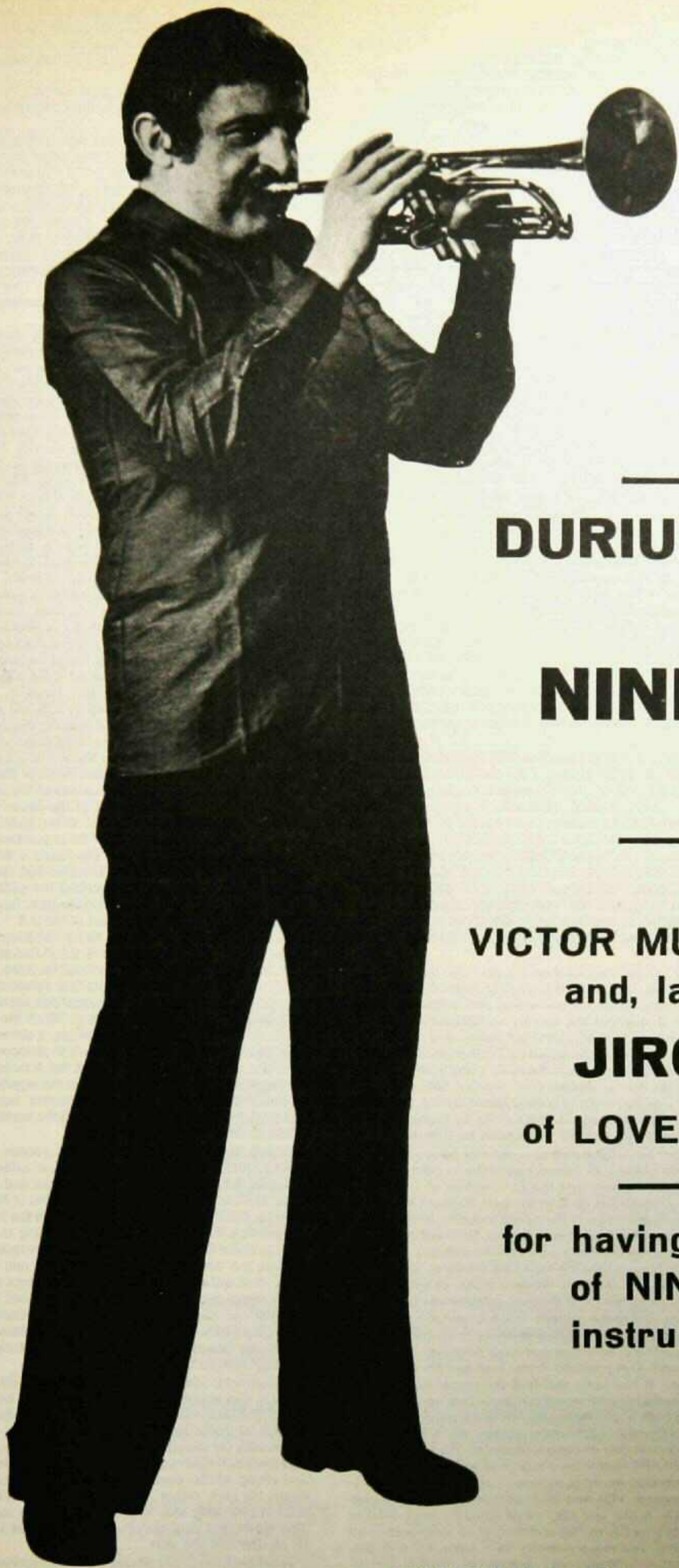
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spark industry

• Continued from page J-3

lished are of a different genre. Japan now seems to be in the midst of a "new company" rush.

These new companies which were established in the past two years, have started operations without manufacturing or distribution outlets. They have concentrated on production and sales. This is because the major companies such as Victor Musical Industries, Nippon Columbia Co., CBS/Sony Inc., Toshiba-EMI Ltd., Polydor KK, Teichiku Records Co. and King Record Co., own their own production facilities and distribution is almost completely taken care of by such companies as the NRC (National Record Center) which conducts a joint distribution operation. By entrusting the manufacturing and distribution to the existing makers, it is feasible for new companies to conduct operations. The situation in Japan now is very favorable for these new companies to form. With the influx of these new companies, it is inevitable, of course, that along with the stimulation and new energy brought into the industry, problems from fierce competition will arise.

Orange House is a new company that aggressively caters to overseas recordings and sales. This company broke into the industry last March and concentrates on "new music," a distinctively Japanese blend of folk and rock. Its president, Tatsumi Yamashita, says that a lot of these newcomers, having seen the ebb and flow of the industry are actively trying to bring about fierce competition among labels for shares of the market. They think that this will naturally broaden the industry with its stimulation. This is to be hoped for, but in actuality it may cause wide gaps between the companies.

As to the established companies' view of the influx of new companies, Nippon Columbia Co.'s record divisions director and general manager, Mitsuya Kumamoto says, "The more companies there are, the better it is for the industry." He feels that these new companies and their fresh new policies are necessary for the expansion of the whole industry. "Since each company has its own artists, competition among the companies will result in more exposure of the artists and will produce good results," says Toshio Ozawa, CBS/Sony's executive vice president. However, Victor Musical Industries' managing director, Shu Kaneko points out that it will have a negative effect if all the companies fight over the same target. Regarding over-zealous competition, Ozawa adds that the companies must be careful that they do not resort to competition for its own sake or mudslinging during contract negotiations.

Within its first year of operation, Alfa Records concluded a major undertaking by closing a master contract with A&M Records (U.S.). Alfa Records's president, Kunihiko Murai says that A&M is very confident about sales in Japan. As for their contract with A&M, he explains that it is not only that Alfa won the right to sell A&M disks but that A&M will also sell Alfa disks. In March, this was actualized by the sale of Alfa's Yellow Magic Orchestra's single and LP within the A&M network in the U.S., Canada, and Europe. Alfa is a rising new company that hopes to aggressively challenge not only the domestic market but the overseas market as well. It has unique characteristics that have been missing in the more established companies.

Another company established last year also seems to have fresh qualities. SMS (Sounds Marketing System), as its name implies, concentrates on marketing and sends marketing specialists throughout the country to discover new artists, give information to special contract stores, and offers quick promotion. SMS was established by Trio-Kenwood, the Seibu Group, and Watanabe Productions Co., which was a former partner in the Warner-Pioneer Corp. venture. SMS had a good start last year by releasing a good debut record. President, Shin Watanabe outlined his firm's policy by saying that they will concentrate on regional promotions for their artists.

Epic/Sony was established as a separate company in commemoration of the 10th anniversary of the founding of CBS/Sony. It was originally just the Epic section of CBS/Sony. CBS/Sony, which has risen in the past 10 years to become one of the largest rivals of the record industry, formed Epic/Sony to expand the market even further. Until last year, CBS/Sony had represented two giants of the industry, CBS and Epic. Epic/Sony is pushing such Epic artists as Boston and Cheap Trick. The domestic Western music industry will no doubt feel the influence of the now independent Epic.

From last year to the present, labels have had contract renewal negotiations and A&M and Arista have changed their contract partners. A&M changed from King Records to Alfa Records and Arista moved from Toshiba-EMI to Nippon Phonogram. It has been said that the background for this change was that several record companies put up quite a fight to acquire both labels. Presently, ABC Records is in the midst of contract renewal negotiations. Nippon Columbia is in a very delicate position over its contract renewal. The fact that MCA had bought ABC Records is a source of wide interest.

Many overseas record companies, such as CBS, EMI, Polydor, Phonogram, RCA and WEA, all invest their capital elsewhere. A&M, Arista, and ABC are all noted for not extending their capital and this matter comes up at all renewal contract negotiations. Two major reasons for a termination in contracts are that no agreement is reached on royalties and advances and major policy differences surface and cannot be resolved.

For the past several years it was almost certain that royalties and advances rose with every label contract. Lately, not many Japanese companies would disregard profit and pay high royalties and advances just to sign a contract. At present,

most contracts take the form of both partners forming equal partnerships. A&M and Arista Records Inc. have already gone beyond the ordinary label contract and Nippon Phonogram and Arista have also embarked on a mutually advantageous relationship where the artists Arista wants to push coincide with the artists Nippon Phonogram wants to promote. Also, the trend is for Japanese labels to look for the potential in a possible partner more than the size of that company's catalog.

Physical distribution has also gone through changes by becoming a predominately joint operation. Streamlining costs in this area is also a change.

NRC was established as a joint distribution operation by Victor Musical Industries and those other companies last April. During the past year, this group had grown to include King Records, Teichiku Records Co., Trio Records, Toho Records, Disco Co., and RVC. Stimulated by NRC's success, Nippon Columbia, Toshiba-EMI Ltd., Canyon Records and Tokuma Musical Industries are forming their own group. Besides these, CBS/Sony Inc. and Warner-Pioneer Corp. has formed the Japan Record Distribution System and Polydor has formed Phonodisc K.K. with Polygram. There are strong opinions that there will soon be several Japanese joint distribution operations.

The structure of the industry in Japan is changing as the interaction with the overseas industries increases. Imported disks that have increased because of the yen appreciation continue to greatly affect the sale of Western music disks made in Japan. Since the imported disks are released earlier than the domestically made ones, they are eagerly bought up by impatient fans. Because of this the imported disks are eating into the domestically made disk market. To make the problem worse, the imported disks are cheaper than the domestically made ones. Imported LPs account for about 5.5% of total domestic sales and for 12.1% of total Western music sales in Japan. Particular genres, such as rock and particular artists and groups are affected to a much greater degree. For the manufacturers who have won release rights with foreign companies, it is irritating, to say the least, to have a share of their market eaten away by the imported disks.

CBS/Sony Inc.'s Western music section's general director, Hiroshi Kanai and Victor Musical Industries' managing director, Shu Kaneko both point out that it is necessary to apply pressure to the producers of the original disks to have all the same LPs and singles released at the same time all over the world. The influence of the imported disks will probably remain a problem throughout this year, however.

Even though there was a growth of 10% last year over the previous year, a problem that the industry should look into is how to expand the demand. The large demand of one purchasing stratum is illustrated by the industry's emphasis on the young people, be it for Japanese music or Western music. This emphasis is placed at the expense of the adult market. Saburo Watanabe, the president of the Japan Phonograph Records Assn. (also president of Victor Music Industries) points out that in America 60% of the population buy at least one record a year. By contrast, this figure is 40% in Japan. Ironically, a fact finding survey revealed that there was a latent demand of 20% in Japan among the middle-aged and higher group. If this group can be cultivated, Japan's per capita buying of disks will match that of the U.S.

Pertaining to this problem, a tie-up campaign with the All Japan Record Retailers League is scheduled to be put into force this year to expand the demand for disks.

Victor Musical Industries' statistical research found that there is not much difference in musical disk purchases among the teenagers in the U.S. and Japan. When the age group is raised to the twenties and the thirties, a difference can be seen. In the thirties, the difference is so pronounced that the Japanese only buy one half of what the Americans buy. For the Japanese industry, this illustrates the urgency with which they must start catering to the adult market. Japan is the second largest record producing nation in the world but in terms of record sales per capita, it is 13th.

In order to solve the lack of demand problem, the reasons behind it must be investigated. One reason, called "air check" in Japan, lies in home taping from disks and radio broadcasts. JASRAC (Japanese Society for Rights of Authors, Composers & Publishers), along with JPRA and the Japan Council of Performers' Organizations are appealing to the Government to revise its present copyright law. The record industries propose the adoption of a law similar to one in West Germany, that will make hardware manufacturers pay up to 5% of the shipping cost of the recording machines to the record manufacturers as a compensation. This is being met by resistance from the hardware manufacturers. However, it is optimistically hoped that the Agency for Cultural Affairs will come up with sort of guideline by June.

Movement to abolish the commodity tax on disks and music tapes is also important as a method to help enlarge the demand. The commodity tax put on records and music tapes is a high 9% of the selling price. Saburo Watanabe, says that the commodity tax should only be put on luxury items. He asserts that since purchasers of disks and tapes are mostly teenagers and young adults, these items cannot be considered luxury items. He says rather, that they are cultural items and as such are valuable aids in the movement to spread culture. This movement to abolish the commodity tax will be given a lot of attention this year.

Japanese records are among the most expensive records in the world, which no doubt contributes to its poor demand. The makers are therefore anxious to lower prices by subtracting the commodity price on the disks and tapes and/or add something that will give it more appeal.

The focus, in distribution, is on resale price maintenance.

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thought of as out-and-out dancing place, people are now realizing discos can be a good place to gather and mix with other people. The overall sound levels in some establishments have been turned down to support the idea of discos as a meeting place where people can converse with each other. It has also become important for the fashion conscious to be seen at the in places and discotheques are considered to be in. There are increasingly more and more places that are fastidious with their interior decor and are equipped with laser beams and video projectors which add to the feeling of being in the place to be."

Fourth, from a business standpoint, discotheques have undergone a change in the manner of operation and ownership. In the past, disco's were usually individually owned and with a seating capacity for fewer than 100 people. The trend today is toward capacities for about 800 to 1,000 people. Some discos rake in monthly proceeds which add up to over half a million dollars.

Most discos today are either wholly owned or partly owned or funded by various segments of business such as the food and beverage corporations, tour companies, and real estate companies. Another trend is toward chains. For example, the Canterbury House chain is an "all you can eat and drink" operation which has about a dozen branches throughout Tokyo and is jointly owned by three of the largest food and beverage producers in Japan. Moreover, most discos are managed by experienced personnel which insures stable growth.

Lastly, disco DJ's in Tokyo formed a Live DJ's Association as a means of establishing professional standards and rules of conduct for people engaged in this work. As a result, there is quicker and more effective communication among the DJs and between them and the record promotion specialists of various companies. A unique characteristic of Japanese DJs is that they talk much more than their American counterparts. The reason for this is to loosen up the Japanese customers who tend to be introverted. Thus, the DJ has the opportunity to develop his own style and personality as well as a following of fans. A popular DJ can greatly influence the music tastes of the patrons as well as the popularity of the disco. There have been instances where customers have abandoned a disco when a favorite DJ quit or had been fired. There are approximately 120-130 DJs in Tokyo of which there are about 30 who are very influential in making a record a hit.

At present there are several thousand throughout Japan. However, because of the concentration and the influence of the mass media, Tokyo, with 25% of the total, is the heart of the disco scene. Within Tokyo, about 50% of the discos are

concentrated in Shinjuku and Roppongi. These two areas have their own unique characteristics that have the power to attract the people who make disco operations profitable.

In terms of record sales, Shinjuku, of the two is the more important and influential target market for the Japanese record companies. Shinjuku has the reputation of being where the action is and is frequented by the young. Thus, if a song is to become a hit in Japan, it will more than likely have its origins in Shinjuku. Record companies as well as the DJs are very aware of this and concentrate their efforts on taking advantage of this fact.

The usual process of making a hit is as follows. Assuming that the record becomes popular in the discos, it is picked up almost simultaneously by cable broadcasting in the same area. Word of mouth and the mass media help it to become a nationwide hit. Finally, the radio stations begin to give it air play.

The patrons of the Roppongi area tend to be older and wealthier and very fashion conscious. Most of the new trends such as American style interiors, laser beams, and video projectors have had their origins in Roppongi.

Most of the records used in discos are imported from the U.S. and this is one factor behind the popularity of American disco music on the Japanese charts. Haruaki Ikeno, a record importer (Winners Record Shop), says this about the DJ's use of imported disks. "On the average, DJs buy between \$500-\$750 worth of records a month and sometimes up to \$1,000. Approximately 80% of the amount is for albums with the remainder used for the 12-inch singles. There are now very few DJs who purchase single records.

"The Roppongi area DJs are very conscious of keeping abreast of the latest songs as well as the latest music trends. Consequently, the average record is not used very long and accounts for the DJs purchasing hundreds of dollars worth of records per month." He adds, "Although songs from the U.S. Top 40 sell very well—non-disco records such as pop and jazz also sell as well. Some DJs buy relatively unknown songs in order to contrast them with the popular songs and to give additional variety to their playing list."

Japanese dancing styles vary according to current trends although free style has become more popular now. There is even a tendency for customers to feel out of place if they do not know how to perform the latest dance. For example, it is not unusual to see everyone on the dance floor going through the same motions to "YMCA."

In the past, most of the dance styles were introduced by black American servicemen. Other styles were sometimes popularized by the record companies. Today, most of the new dance styles originate in the Shinjuku discos. Tonoï says, "The ideal method for promoting a record is to determine a possible trendsetting dance style and make sure that the

record you want to sell is compatible. In this way, the customer can readily identify the dance with the song."

Last year, there were about five major dance styles with related steps. Until recently steps were identified with particular songs and helped in increasing their sales. Although the popularity of these steps did aid record sales, they sometimes adversely affected the sales of other records. There has been a movement in the record industry to stop promoting records with particular dance steps in order to create balanced sales.

It now appears that disco is firmly established in Tokyo as evidenced by the opening of 10 new discotheques this year. More important is the fact that there have been no reports of discotheques closing within the last two years. However, this does not mean that the disco business is without its problems. Although the price of admission has been somewhat lowered, disco for most people is still an expensive form of entertainment. Moreover, the majority of the disco patrons are the young who more than any other group feel the cost. Proportionately, the older and more affluent patrons still make up a very small percentage of the customers.

Other factors that could possibly affect disco's stability are the current generation of young disco patrons who will probably outgrow disco in several years time as well as the popularity of current DJs which will also start to decline after one or two years.

There is also the possibility of the overall disco market being hurt if Japanese records rush into the disco market.

The biggest problem that the record companies in Japan face is that disco music is very song oriented and is not conducive to the development and establishment of mainstay artists who could guarantee consistent sales. Only a handful of artists such as Donna Summer, Village People and Boney M have become established on the Japanese market.

The problem is illustrated by many foreign artists who despite having a hit single or singles, draw very poorly when performing concerts in Japan. As a rule, an album will sell only if it contains two to three hit singles. But a packaging technique that is proving to be effective in Japan is to sell a compilation LP—an album which is composed of singles from various albums an artist has previously released.

Another problem with the disco record market is that it is almost totally concentrated in Tokyo. It is believed that sales can be increased by 40% if the market could be extended throughout other areas of Japan. Disco has established itself in northern Japan (Sapporo & Sendai) but has not made much headway in western Japan where rock's influence is still very strong.

Furthermore, a lack of Western oriented or disco oriented radio programs has made it difficult for disco music to get air-play or general exposure. However, the producers of Tokyo's AM stations were aware of this and held a "Soul Disco Meet-

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digital lead

• Continued from page J-16

This February, CBS/Sony recorded a Greek piano concerto by Hiroko Nakamura, one of Japan's foremost female pianists with the PCM 3200, using 16 channels. The PCM-3200 is a multi-channel recorder which will be able to compete with all the currently used multi-channel recorders. However, this model is still in the experimental stage.

Although CBS/Sony has marketed only a limited number of PCM records, its plans for the future are to incorporate the technique and increase its output.

Toshiba-EMI has experimented with PCM recording but has not conducted market feasibility tests.

The shift towards digital recording is similar to the shift from monaural to stereo recording. Nippon Columbia's Takasu says, "The absence of distortion makes the sound quality of PCM disks superior to those of the analog method. PCM master tapes are ideal for storing since they do not contain distortion."

However, there is still room for improvement in the PCM field. This is particularly true of 4 channel PCM recorder editing.

Nippon Columbia's PCM recorder is considered to be the most advanced in the world because of the ease with which it can be channeled and edited. However, it has only an 8-channel capacity that does not make it suitable for the popular, conventional types of music which require 16, 24 and 32 channels. Thus, the 8 channel PCM recorders are limited to use in classics, jazz and other traditional types of music.

The industry wants 22 and 32 channel PCM recorders that can be easily handled and edited as their analog counterparts. Nippon Columbia's Takeaki Anazawa, a recording engineer, says that although 24 channel PCM recording is being employed throughout the world, it is still at the test stage. He says, however, it will not probably be long before the development of a 24-channel PCM recorder that can be as easily handled, operated and edited as the analog type.

Both the U.S. and Europe are moving from the experimental stage of PCM recording to the practical application stage. However, the problem is that there is no standardization or compatibility between the particular systems of each company. All the domestic PCM manufacturers, Nippon Columbia, Sony, Matsushita, Hitachi, Toshiba, Mitsubishi, Teac, JVC, Sanyo, and Sharp have all developed PCM systems that are non-compatible with each other. This is also true for foreign companies such as 3M, Ampex and Soundstream.

Given the high probability of PCM recording spreading, there is a necessity for standardization of technical specifications and methods.

Besides the progress being made to adopt digital disk recording techniques, advances have also been made in digital consoles and peripheral units. Some Japanese recording studios are already using digital consoles.

As a result of the advances in PCM techniques, it can be predicted that in the near future, everything from the initial recording to the finished disk will utilize digital technology.

Many of the large companies (Matsushita, Sony, Pioneer, and Mitsubishi) have started intense research and development of digital audio disks. All of these companies have developed prototype models which have received much attention.

However, the problem of standardization and compatibility of systems should be resolved before further progress and development is made. The first digital audio disk conference (DAD) was held by 35 domestic and overseas hardware and software manufacturers to discuss this problem.

Although the trend is towards the general usage of digital audio disks, PCM techniques have made the greatest advances in the specific area of recording.

Digital recording will have a great effect on all modes of the recording industry. Japan will continue to focus on its development of the PCM recording techniques and technology.

HARUHIKO FUKUHARA

Billboard

spark industry

• Continued from page J-28

For many years, the manufacturers decided the price of records and the retail outlets were instructed to sell at that price. This allowed no price cutting within a market. However, from last year, there has been a movement in the Fair Trade Commission to investigate this price fixing by the disk manufacturers. They want to make sure that the consumers are not taking a loss. Price fixing will certainly not stop right away but in the event that it is abolished, the manufacturers feel that the competition among the nation's 8,000 retailers might become very fierce, and since most operate on a small scale, some may be forced out of business. At present, Japan is the only nation in the world which has fixed prices for records.

Going beyond these problems, there are a great many people who feel that the Japanese music industry must look outward to foreign countries. The overseas recording and release of disks by such domestic artists as Pink Lady, the export of master disks by the music publishers, the sale of recording and manufacturing techniques and the export of masters and audiophile disks all suggest that the time is ripe for a more aggressive overseas campaign.

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inroads overseas

Continued from page J-14

There are other examples such as Nippon Phonogram's tie-up with the U.S. Grephon label, a joint Japanese and American contract for manufacturing records.

Concerning artists, there are plans to extend to the U.S. the popularity of Yosuke Yamashita who is already well established in Europe. The jazz division manager of Nippon Phonogram, Masahiro Asakura says, "With economic power, manufacturing power and the artists all lined up, the right moment has come and from here on we are taking a step forward from the export of products to the export of masters in a positive way. An effort to realize the worth of Japanese jazz is necessary and not just a halfhearted effort. Music of the highest quality must be made. For that reason, there is still a shortage of producers in Japan in comparison to the number of artists who have reached the international standard. They need to collaborate with the superior producers overseas to improve and increase their ability. For jazz to make inroads overseas, it is essential for the top executives of the recording companies to understand jazz, to have vision and policy. With that, Japanese jazz will be able to enter the mainstream of jazz abroad."

Disco has now settled into a constant boom and has fit right into the lifestyle of Japanese young people. However, the disco songs were nearly all from overseas and until recently, there were no songs from Japan that were attracting any attention overseas in this area. But simple English can be used in the lyrics so there is no language barrier here. With outstanding musicians and a good production staff they will be able to overtake the European countries and great developments should be seen in the near future.

At Victor Musical Industries, "Flasher" by the Eastern Gang and "Superman, He's A Macho" by Dr. Dr. gon have had a lot of appeal at MIDEM in January of this year and to date, master contracts have been concluded in 19 countries for "Flasher" and in 14 countries for "Superman, He's A Macho." The promotional director and producer Satoshi "Hustle" Honda, says, "This is the first time we have had such big transactions. Among the breaks into the overseas market, they have received the most attention and I feel that possibilities in the future are definitely increasing greatly. There is no anxiety about sound quality as it has been highly praised but there is some problem with lyrics as it is difficult to make humorous reflections on social conditions and there are few singers who can sing them. Besides that, high studio costs and high production costs also present difficulties."

The Japanese animation industry, which has had tremendous growth with the television culture, is said to be num-

ber one in quality and quantity in the world. Among the animated movies and television programs which are doing well on the overseas market, their theme songs and other songs are becoming great hits and are gaining much popularity. The theme song of the television program, "Heidi," has sold over one million copies in Spain and has become a record breaking hit. "Glendizer," which is titled "Goldrak" in France, is a 400,000 copy hit and "Voltes V" has become a hit in the Philippines, selling 600,000 copies. The cover version also sold well.

The soundtrack record in the U.S. is equally as impressive. Television broadcast of the "Battle Of The Planets" is coming soon and not only the general release of the miraculous hit movie, "Space Cruiser Yamato," but the record sales are gathering up much anticipation.

Hideyoshi Kimura, general manager of the Educational a&r department at Nippon Columbia, which holds about 80% of the market of records in connection with animation, says, "Cost-wise and technology-wise, the United States animation production faces problems. Japanese animation with its dramatic touch has created a new genre. Japanese animation is popular because it projects everyone's dreams such as those of outer space.

"It is difficult for records which have become hits in Japan to be distributed overseas untouched and become hits because of differences in race, culture and education. However, there is certainly some point of contact and things which people all over the world are attracted to. Music which surpasses nations needs to be made and so does the production of records in connection with animated movies. For example, it is said that the yodel in 'Heidi' was the important ingredient for success."

KAZU FUKATSU
Billboard

disco home

Continued from page J-29

ing" in order to rectify this and to develop aggressive plans for more disco exposure. As a result, disco is getting more airplay over Japanese radio stations.

Finally, perhaps an even more serious problem is the strict regulations on disco, and the rather negative attitude of the general public and the police regarding disco.

Regarding the future of disco in Japan, Satoshi "Hustle" Honda says, "Disco will definitely remain. As a music trend, it will probably blend with music indigenous to Africa or South America."

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3月第4週—1979—

VOL. 10 NO. 13/3/26

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1	★YOUNG MAN YMCA	西城 秀樹	WVS-1122	1	479-0103
2	★HERO	甲斐バンド	ETP-1021	4	352-2941
3	モンキー・マジック	ゴダイゴ	YK-59	1	320-7231
4	美・サイレント	山口 百恵	MSH-407	1	455-8011
5	カサブランカ・ダンディ	河田 研二	DX-426	1	395-2571
6	夢遊曲	渡辺 二郎	MSH-206	1	389-1813
7	ソバノ	ピンク・レディー	SY-624	1	373-0551
8	北風の音	千 昌夫	KA-1030	1	372-0551
9	★チャンピオン	アリス	ETP-1090	1	352-5271
10	Y.M.C.A.	ウェレロ・ビートル	VIP-260	1	479-1103
11	君は音痴より美しい	石橋 明	GK-29	1	392-2571
12	★ガンダーラ	ゴダイゴ	YK-50	1	380-2211
13	想いのスクリーン	八神 純子	DSF-117	1	719-3311
14	アイム・セクシー	ロッド・スチュワート	F-34	1	344-0511
15	音痴ぼろ	世間 安美	SV-650	1	343-2211
16	ダンスに夢中	レイフ・シャレット	F-36	1	330-0711
17	天涯とどけ	森江 知子	FRR-1	1	320-0711
18	私のハートはストップモーション	佐江 知子	SMR-7	1	300-2711
19	夢遊曲	円 広志	V-2	1	299-1111
20	チキチキ	金田 たつ夫	DSF-126	1	311-0251
21	花面の母	重原たづみ	HK-128	1	304-4711
22	とまどいワイルド	前田 博	DK-622	1	303-0211
23	涙に泣いてる	前田 博	BNA-105	1	303-0211
24	涙の朝	八代 亜紀	KS-151	1	302-0111
25	ふらふら	松村トモ子	DK-623	1	302-0111
26	サンモニカの嵐	梅田 洋子	SV-602	1	301-0111
27	れいれい	南こうせつ	ZP-6	1	301-0111
28	ドリーム・オブ・ユー	竹内まりや	WVS-54	1	479-1103
29	おしゃべりフリーク	シヤク	F-38	1	300-0711
30	愛を止めないで	オフォコース	ETP-1021	1	479-1103
31	セブテンバー	アース・ウィンド&ファイアー	MSF-236	1	300-2211
32	情 書	五木ひろし	KA-118	1	493-1031
33	カフェ	D.D.サウンド	SFL-230	1	401-8271
34	与 作	北原 三郎	CM-123	1	444-7111
35	コンガス	コンガス	CM-125	1	444-7111
36	フライング・ハイ	アラベスク	VIP-265	1	344-8111
37	夜の湖	藤 高樹	AK-126	1	344-8111
38	ぼくの先生はヒーロー	藤田 進	MSH-401	1	344-8111
39	サード・レディー	藤田 進	WVS-54	1	344-8111
40	アメリカ	狩 人	L-275	1	344-8111
41	ミスター・BOOのテーマ	オリジナル・サウンドトラック	UPQ-602	1	405-5531
42	性 獣	ツイスト	V-M	1	319-3111
43	怪物のトラジディ	ピー・ジョーズ	DWQ-697	1	405-5531
44	めぐり逢いすれ逢い	水越けいこ	DK-678	1	344-8111
45	おやすみの季節	ニビッド・ソウル	EMR-2617	1	479-1103
46	たとえは たまは	渡辺真知子	MSH-411	1	344-8111
47	スプリング・サンバ	大塚久美子	TF-1066	1	344-8111
48	すさまじい	杉 良太郎	MSH-40	1	344-8111
49	静かすぎて	ジュディ・オング	MSH-40	1	344-8111
50	燃える夜 熱帯夜	ハイ・ファイ・セット	ETP-1026	1	344-8111



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• Continued from page J-6

the imported version. Imported "Saturday Night Fever" LPs numbered about 100,000. Polydor KK's about 600,000. Looking at the percentage of total sales, it is true that the imported disks account for only a small portion of the whole. However, it is also true that never before in the past have so many imported LPs as "Fever" been sold. Other incidents cannot be dismissed lightly. When Epic/Sony released a Boston LP in commemoration of its foundation, imported records had already hit the market and sold a great many copies. Also, starting with Genesis and 10cc, some rock artists' imported LP versions account for 50% of total sales.

Hiroshi Kanai, general manager of CBS/Sony's international division says "Compared to the rate of appreciation of the yen, the increase in imported records is small. However, the influence the imported disks have on the sale of domestically made disks is getting greater."

Until recently, imported disks were mostly comprised of disks that Japanese manufacturers were not interested in producing domestically. These disks were then taken up by the import companies which subsequently released them to the Japanese market. Due to the appreciation of the yen, however, these companies became intent on making a profit and started to import and sell disks by artists who were most likely to do well in Japan. They would release their disks before the domestic companies had a chance to release theirs. Compounding this problem, the price differences between the various imported disks have narrowed, making them more attractive to the public. Kanai notes, "In terms of volume these disks have not appreciatively increased but they must be contended with seriously because of their change in character."

All concerned companies are working intensely on countermeasures to the influences of the imported disks. Opinions are expressed that there is no way to come out on top since after the domestic companies promote and establish an artist, the imported disks move into the market and take a chunk out of domestic sales.

Polydor KK's Torio is on the right track when he says, "Manufacturing costs of the domestically made disks must be decreased in order to counteract the price attractiveness of the imported disks. It is imperative that the manufacturers make a concerted effort to cut costs and to plan ahead for concentrated production and be aware at the same time that no perfect solution will appear immediately. Also an all out effort must be made to effectively and practically shorten the release dates of the domestically produced disks in order to compete more favorably with the imported disks. The various companies seem to be of one voice on this point."

To illustrate the feasibility of simultaneous release in Japan and abroad, Warner-Pioneer Corp.'s a & r international manager, Hiroshi Iano states, "Special 'cooperation' disks between American and Japanese manufacturers are already released at the same time in both countries. If all disks can be released simultaneously like these 'cooperation' disks, the adverse influence of the imported disks will greatly be lessened. However, this will require the complete cooperation of the foreign partners and it cannot be hoped that all will go well and that all disks will be released simultaneously."

In keeping with the trend to shorten releasing schedules, Polydor KK has shortened their schedule for Western music by one month since last April. Masahiro Shioda, the pop label manager, says, "It used to take three months to release a disk. From April, this has been shortened to two months. Smoothing things out in the manufacturing and operating fields can result in a cut-back of one month."

To lessen the appeal of imported disks, the best strategy, says CBS/Sony's Kanai, is to have all the disks released at the same time all over the world. "If companies are under a label contract, a clause should be entered which holds the foreign company partially liable for the losses incurred by the Japanese side when imported disks hit the local market. The foreign company should compensate in the form of an advance guaranty. A clause for the synchronized release of all disks throughout the world should also be included. If the latter clause is adopted, the problem of imported disks would diminish by 60% since it would mean that the imported disks would enter the country after the locally-made ones were released."

There are now cases of manufacturers getting into the imported disk business. Warner-Pioneer Corp. and Toshiba EMI Ltd. have started this as a strategy against the imported disks. Toshiba-EMI's Yoshiya Machida (director, international division) explains the direct import of these disks by saying, "It is a natural move to offset the losses incurred by the company over the imported disks and to try to make back as much as possible." Although Warner-Pioneer Corp. is the most aggressive in the direct importation of the disks, Imai says that the sales margin of these disks is small and the profit minimal. He says the direct importation of these disks "is not sufficient as a strategy." In the manufacturer's favor, however, is the fact that since they are well established, it is relatively easy for them to get the retailers to carry their imported disks.

For the manufacturers, there is still the problem of the difference in price between the domestically made disks and the imported ones. They cannot sell domestic disks as cheaply as the regular import firms. Of course, manufacturers have no intention of dealing with imported disks as a major business venture. Imai cautions manufacturers not to "disregard their operations and lean heavily on the sale of imported disks." If

they start doing this, he warns, "They will become nothing more than a distributor."

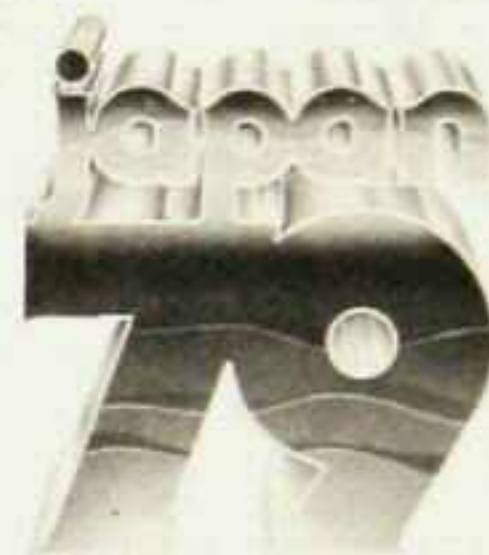
The outcome of this "disk war" depends on how to make the domestically made disks more attractive than the imported variety. Since the imported disks have the advantage of being cheaper and released earlier, the domestically made ones must rely on their own special attributes. Emphasizing these qualities would be an orthodox strategy against the imported disks. The domestically produced disks are accompanied by liner notes, special jackets, free gifts and other attractions. Nippon Columbia Co.'s international repertoire general manager, Toshihiko Hirahara says, "It is very important to enhance the special value of the domestically made disks with such things as liner notes. All the companies are accentuating the quality of the domestically made disks, especially the quality of the sound and of the materials that go into the disks."

In order to lower costs so that they can compete with the imported disks, the domestic makers must decrease the cost of labor which accounts for the basic high price of the domestic disks. They must also cut down manufacturing costs and stop the rising cost of master royalties. Also, they must apply pressure to the government to reduce the commodity tax which is 9% of the selling price. They should check into the charge that JASRAC (Japanese Society for the Rights of Authors, Composers and Publishers) is not collecting mechanical rights for imported disks. Disks from the U.S., for example, pay only U.S. mechanical rights and do not pay anything when they enter Japan. Many people feel that they should be made to do so. If this can be enforced, the price of these imported disks will necessarily have to be raised to compensate for the added cost of Japanese mechanical rights.

Aside from imported records, there was one other major issue in the Japanese music field last year. This was the change in the method of arriving at label contracts. At present, the

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various members of the Japan Phonograph Association handle 226 Western labels. This number is increasing every year although the major ones are almost completely taken care of. A strong opinion among the Japanese manufacturers is that the Japanese side should demand an advance guarantee to recoup losses as a clause in contract negotiations at the time of contract renewal. They feel that if they do not do this, the Western music business will be in deeper trouble. In the last several years, royalties have been increasing during every contract renewal. The foreign companies view Japan as a fertile market since it is the second largest record market in the world, but in actuality, Western music comprises only about 38% to 40% of the Japanese record market. This is a factor that the Japanese would like the Western companies to understand. A&M has changed from King Record Co. to Alfa Records, Inc., Arista Records changed from Toshiba EMI to Nippon Phonogram Co. and ABC is still undecided about its contract renewal. The trend is for the Japanese side to demand more advantageous clauses in their contract forms. Alfa Records is branching out in the new direction of selling its originals under the A&M network. This is truly a revolutionary change. Also, manufacturers are becoming less likely to sign contracts with disregard for profits just for the name value of a Western company label.

Nippon Columbia Co.'s Hirahara states, a Western music company that does not make a profit cannot be called a business in a real sense. The points to look for before signing a contract are the long range growth of the foreign label, its plans for the growth of its artists, and whether these artists have the potential of becoming popular in Japan."

Kunihiko Murai, the President of Alfa Records puts much significance on the fact its last contract with A&M included a clause in which A&M will sell Alfa records in the U.S. This is a breakthrough for Japanese companies because label contracts will no longer be one-sided affairs where the Japanese side is the only one selling foreign disks. Contracts, in contrast to former days, can become pipelines to sell Japanese disks abroad.

One of the causes for the decrease in the output of Western music disks last year is that the boundary between Western music and Japanese music seems to be disappearing. A great part of the Japanese "new music" incorporates a lot of elements of Western music. Many people feel, such as Toshiba EMI's Ko Ueno, the general manager of the international repertoire (executive director), that many Western music fans are crossing over to this "new music." There are instances of Japanese artists, like Alice and Godiego breaking into the Western music market.

Even more than this, the disk makers are becoming aware of their overdependence on youth for sale of disks since they comprise the majority of the fans of rock and disco music.

These fans, and therefore the buyers, are getting younger and younger. The problem is that the youth group is getting small in the overall population distribution. Also, it has been the case that the various companies were catering to the same youth market. It was a case of everyone taking a bite out of the same pie. Since this youth market is not going to expand, record companies must seriously come up with a strategy to woo the adult market, says CBS/Sony's Kanai. In order to do so, they must gradually start reaching out from hard rock to soft rock and to music which is more melodious, says Toshiba EMI's Ko Ueno. Many companies are pushing middle of the road artists like Abba, Olivia Newton-John and Linda Ronstadt and as such are moving more and more towards the adult market. Toshiba-EMI, together with another company, is calling for a campaign to sell more chanson and Latin music. Masahiro Asakura, the Arista division general manager of Nippon Phonogram Co. which had signed with Arista, says they would like to spotlight more of the adult artists who are with Arista. Till now, the only Arista artists who were well known in Japan were the Bay City Rollers and more recently, Barry Manilow. Asakura says he would definitely like to see Manilow and Melissa Manchester make it very big in Japan.

In order to expand the Western music market in Japan, it is necessary to have the full cooperation and understanding of the foreign record makers and the artists' managers. The Japanese market is a special case in that unlike the U.S., there are only a few radio stations. For example, there are only five FM stations throughout the country and the trend is towards the gradual decrease in Western music programs. Also, since the artists do not live in Japan, there is very little television exposure. Because of this situation, more weight is put on Western music magazines for the promotion of the artists. Therefore, pictures of the artists and interview stories are essential. Cooperation with these materials is requested of the foreign partners, and it has become more readily available, says Polydor's pop label manager, Shioda.

To become popular in Japan, the record companies feel that it is also essential for the artists to have a successful Japanese concert tour. A good example of a successful promotion tour is Abba who came to Japan last November. Tours must be timed to coincide with the release of a new record to be effective. Thus cooperation between Japanese promoters and record makers is indispensable.

Since last year a trend has started in which production of records by Western artists in Japan has gained attention. Epic/Sony recorded the performance by Cheap Trick at the Nippon Budokan Hall in Tokyo and released it as "At Budokan." First released only in Japan, it was a great success. 50,000 copies were exported to the U.S. and Epic (U.S.) then released it in Europe and the U.S. Also, last year CBS/Sony released only within its own territory Bob Dylan's "Budokan

Live." Nippon Columbia is also aggressively making Western music disks by foreign artists. They are especially successful in the new medium of PCM in the classics and jazz. "Since the Japanese produce the records themselves, they face no problems caused by imported disks," says Nippon Columbia's Hirahara. "It is important," he adds, "to expand the Western music market with locally produced disks."

With all these problems the future of the Western music business might seem to be in question. Polydor's Torio acknowledges that at present the trend is "more Japanese music" and "less Western music." However, this does not mean that Western music is in a state of stagnation. It just means that there were more Japanese hits than Western ones last year. Ironically, the latter half of last year indicated a reemergence of Western hits as the Bee Gee, Abba, and Billy Joel came up with a string of hits. The Japanese-made "Death on the Nile" was also a great hit. Japan has assimilated quite a lot of Western culture and its music scene will likewise continue to be influenced by Western music.

Regarding the problem of a disappearing boundary between Western and Japanese music, CBS/Sony's Kanai doubts that Western music fans are abandoning that genre for Japanese music. He says, "The music is quite different and if anything, the 'new music' fans will cross over to Western music."

"The shortage of FM and AM radio stations is a problem with the administration of the air waves," says Kanai. "If any improvement can be made in this area as well as in television, the Western music market will expand." He adds, "Unless more middle of the road disks are sold, the pop scene cannot be considered the genuine thing." He hopes that the market is there and growing.

HARUHIKO FUKUHARA

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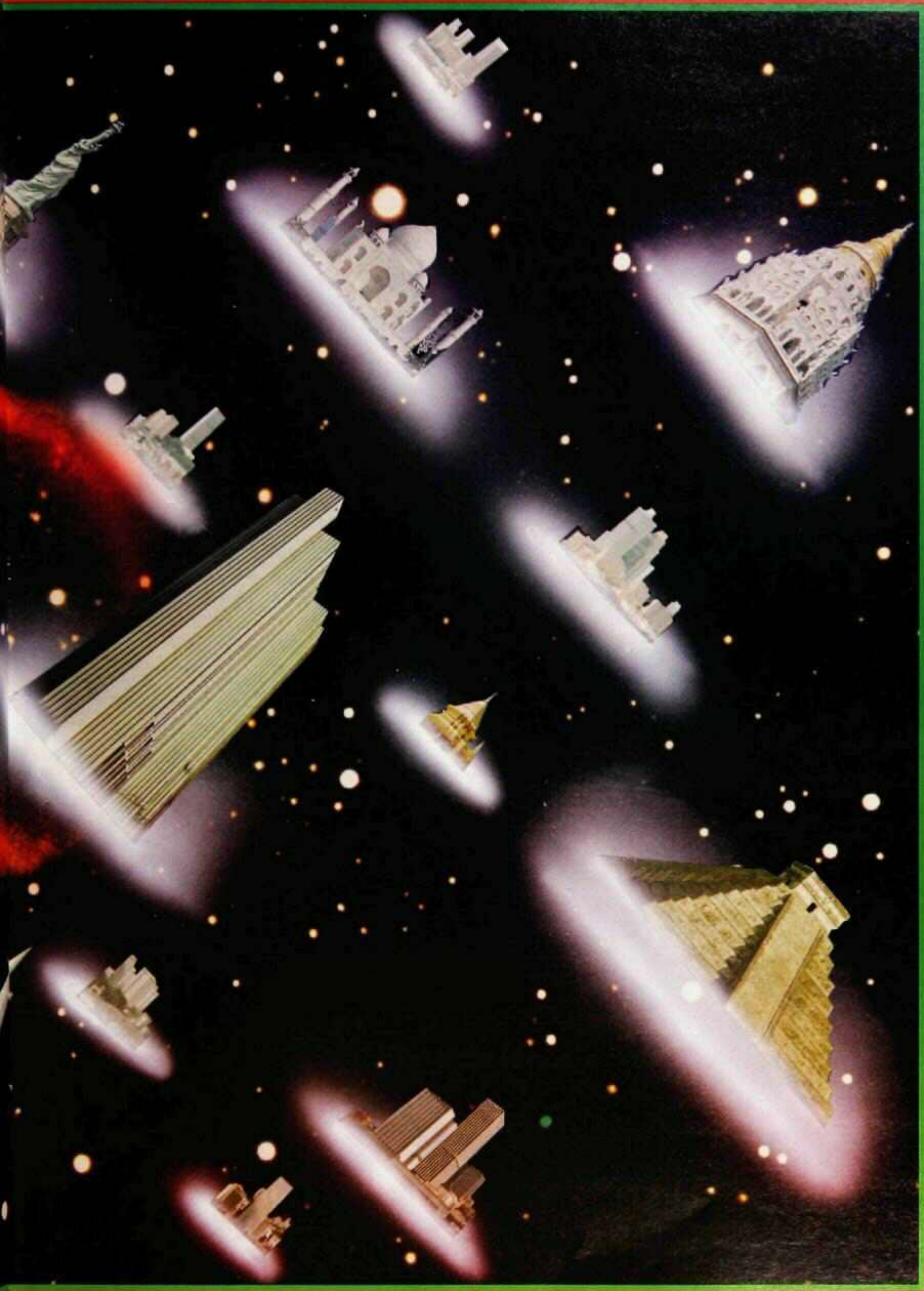
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FILM REVIEW

Silly Fun In 'High School'

NEW YORK—If nothing else, "Rock'n'Roll High School," a new film from Roger Corman's New World Pictures, is a 93-minute advertisement for the Ramones, which should give new life to the career of that new wave band.

Geared to a drive-in crowd, the film is updated "Beach Bingo" sort of entertainment, laced with "Animal House" type of humor and propelled by the Ramones' music. It moves at a bright pace and the action never lets up.

Central to the movie's plot is that 25-year-old battle between pubescent rock'n'rollers and their uptight mentors. In this case the battle is over the Ramones' music, and the Ramones themselves, who appear in the film as both performers onstage and as the leaders in the ultimate confrontation that leaves Vince Lombardi High School in flames.

The plot itself is silly fun. A new principal of the high school (played by Mary Woronov) hates rock'n'roll, which immediately puts her at counterheads with her students, notably Riff Randell (P.J. Soles), who is the school's top Ramones fan. She cuts classes to be first in line for a coming Ramones concert. She also wants to deliver some songs to the band members, which she finally succeeds in doing after the concert, also inviting the band to the school.

The musicians arrive at the school just in time for a confrontation between the students and the powers that be who are burning the kids' records. The students (and Ramones) occupy the school, then burn it down.

In the film the Ramones group is treated as a genuine teenage sensation, and it is their music that dominates, with the band performing a number of its oldies: "Blitzkrieg Bop," "Pinhead," "Do You Wanna Dance" and others, as well as the new "I Want You Around," and "Rock'n'Roll High School."

In addition, there are brief segments of music from Nick Lowe ("And So It Goes"), Alice Cooper ("School's Out"), Devo ("Come Back Johnny"), and Brownsville Station ("Smoking In The Boys Room").

Sire Records will release a soundtrack LP shortly though the film itself will probably not play theatres in New York or Los Angeles before July. New World Pictures markets its product first in the American heartland. The film is now playing in the Dallas and Atlanta areas.

ROMAN KOZAK

Record Plant Files 5 Individual Suits

LOS ANGELES—The Sausalito Music Factory doing business here as the Record Plant has instituted individual suits in Superior Court against Lee Hazelwood and Richard Smedley and Jet Records and Don and Sharon Levy.

The plaintiff studio alleges Hazelwood and Smedley owe approximately \$23,000. The amount covers three separate invoices for work done between August and November 1978. According to the invoices, the acts which recorded were Peter Isaacson and the Love Joys.

The Jet Records/Levys pleading seeks \$22,892.80, which the defendants allegedly agreed orally to pay Jan. 24, 1979.



DEEJAY TIME—Gary McKee of WXQI-FM, Atlanta, hosts a live broadcast for an afternoon crowd at the opening of Turtles Records ninth Atlanta location.

New Companies

Alive Talent, to represent visual rock and show bands, formed by Tiffany Dawn and Butch Zeppo. Address: P.O. Box 48597, Niles, Ill. 60648, (312) 334-4600.

InterMountain Concerts, concert production, management and booking firm, formed by Steve Hughes and Ronald T. Kohn to promote concerts in secondary markets and colleges throughout the upper Midwest. Address: P.O. Box 8252, Rapid City, S.D. 57701, (605) 342-7696.

Unity Records formed by Wanda Hurry. First release is a single, "Flight Of Dreams." Address: P.O. Box 63, Colona, Ill. 61241, (309) 796-0752.

Big Shot Productions, Inc. formed by Christopher Boyle and Kevin Mattler to promote and produce new artists. Address: 10 Brennan Place, Deer Park, N.Y. 11729, (516) 242-3302 and (516) 586-0276.

Funky Acres Music Co., a music publisher, formed by Warren Baker and Bob Krinsky. Addresses: 145 W. 55th St., New York 10019, (212) 245-7179; and Suite 927, United Pacific Building, Seattle 98104, (206) 625-9548.

Music Tree Entertainment, Inc. formed as a college purchasing agency concert production company. President is Jay N. Wolfkind. Address: 30 Galesi Drive, Wayne, N.J. 07470, (201) 785-0999.

AZO Records & Publishing, for the production of records and music publishing activities, formed by William P. Lightfoot. Address: 6806 Lincoln Drive, Philadelphia 19119, (215) 843-9723.

Gardner, Roszell And Associates, formed by Joanne Gardner, formerly with Thom II Productions of Nashville, and Cathy Roszell, formerly a co-owner of the Atlantic Creek Organization as a video, film, production and location service company. Address: 725 B Stirrup Court,

Nashville 37221, (615) 298-3777 or (615) 646-2062.

Institute of Ethnic Music and Dance established by Harold Nils Pelta for sponsoring and conducting workshops, concerts and other events in folk music. Address: P.O. Box 444, Glassboro, N.J. 08028.

Zomba Enterprises Inc. (BMI) formed by Clive Calder and Ralph Simon as a management and publishing company. Artists and producers managed by the company include City Boy, Robert John Lange, Trevor Rabin, Tony Clarke, and Tim Friese-Greene. Writers include City Boy, Robert John Lange, the Boomtown Rats, and Clout. Address: 330 W. 58th St., New York, 10019, (212) 265-2520.

Bly, Hakim Start Own Marketing Co.

LOS ANGELES—The Bly/Hakim Organization, an independent promotion and marketing firm, has been launched by Stan Bly, most recently vice president of promotion at MCA and Jack Hakim, formerly vice president of international at 20th Century-Fox Records.

The new firm will also take on special projects in the area of new artist development and act as trade liaisons.

Address is 12457 Ventura Blvd., Studio City, Calif. 91604.

2 Jukebox Firms, ASCAP At Peace

NEW YORK—Chances of a court test of the Copyright Act's jukebox provisions have been averted with the settlement recently of a suit brought by ASCAP members against two operators.

The agreement reached with Gerardo P. Marchese of Jerry Cigarette Vendor, Pittsburgh, and Thiesen Music and Theisen Vending of Burnsville, Minn., requires them to secure compulsory licenses for their jukeboxes and pay an undisclosed "substantial sum" for the alleged copyright infringements.

Harrison Again Will Star In 'My Fair Lady' Revival

NEW YORK—A budget of \$1.2 million has been established for a 1981 Broadway revival of the Alan Jay Lerner/Frederick Loewe musical, "My Fair Lady," with Rex Harrison re-creating his original role as Higgins.

Harrison, 71, has signed for 22 months with the production at a salary of \$10,000 a week plus a sliding percentage of the show's profits up to 10%. If the show is a success, he stands to take home a paycheck of about \$2 million.

The new "My Fair Lady" will be presented by Mike Merrick and Don Gregory with the Nederlander Organization of New York picking up half of the financing costs.

The show, based on George Bernard Shaw's "Pygmalion," will first open at the Fox Theatre in San Diego in September 1980. It will then play the Pantages Theatre in Los Angeles and work its way through San Francisco, Chicago, Detroit, Boston and Washington, D.C., before arriving on Broadway for the start of the 1981-82 season.

Julie Andrews, who played opposite Harrison in the original production, has not been sought to re-create her role of Eliza. The female lead has not been announced. Nor have the director and choreographer.

The original Broadway production of "My Fair Lady" was a major success and earned CBS, its financial backer, more than \$13 million in profits.

However, a more recent Broadway revival three years ago, was considerably less successful, and is said to have lost money.

That show had Ian Richardson, another British actor, and Christine Andreas in the lead roles. It is hoped that the caliber of Harrison's talent, plus his success in the original role, will insure boxoffice success of the new production.

Recent Broadway musical revivals featuring the original stars have been "The King & I" with Yul Brynner and "Man Of La Mancha" with Richard Kiley. Both brought their backers profits on their investments.

Ovation Firmly In Country

NASHVILLE—Emphasizing its cross-the-board involvement with country music, coupled with a reinforcement of its expanding role in the local music community, Ovation held corporate meetings here Tuesday and Wednesday (8-9).

The event also featured an Ovation country showcase and a multimedia luncheon presentation.

Dick Schory, president and chairman of the board, noted: "In pledging our total commitment to country music, Ovation will be establishing a full-scale in-house production facility here within the next 1½ years to handle all audio/video projects for our film, television and recording divisions."

"Also," he stated, "Ovation Pro-

ductions is now in negotiation to produce a country music series of television programs to include at least two specials and a 26-week, nationally syndicated country music show."

Schory underlined his company's concern for the videocassette. "We expect to be one of the first independent labels to introduce videocassettes," he said.

Eight full-length major motion pictures are in the planning stages, said Schory, through Ovation's link-up with Aurora Productions, including "The Fabricator," which begins shooting in July. Another, "The Clown," a movie based on the life of the late Emmett Kelly, is being readied for production.

Music Publishers Assn. Resumes Awards

NEW YORK—The Music Publishers Assn., representing the serious music education and publishing field, is reinstating the industry's Paul Revere Awards to honor graphic excellence in printed product.

After a two-year respite, the 1979 Paul Revere Awards will be revealed at the MPA's annual meeting and dinner here June 6.

The awards are open for the first time to all publishing firms, not only members of the association.

Categories to be judged are sheet music, choral music, popular, educational and standard folios, band, orchestra, and ensemble music. Works are judged on the overall graphic and editorial excellence, quality of printing, materials and binding, correctness and quality of music engraving and excellence of design covers, including covers, text, music and layout.

Forms for the 1979 awards are available from the association at 130 W. 57 St., New York 10019.

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Pursuant to Court order, the Center Theatre, Waterbury, Connecticut, will be sold at public auction on premises, Saturday, June 2, 1979, 12 Noon. For details, contact John Pirina, Committee, 41 Church Street, Waterbury, CT 06721. (203) 757-9261.

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Disk Promoters Use Their Wits

• Continued from page 3
 date because you have no gas. What a reason to cancel," he moans.

Mercury's Carol Broner reports "large bags under her eyes" after waking up at 4 a.m. Monday (14) to gas up and get to the office. Fortunately, she has out of state license plates and can gas up any day.

Scott Burns of Elektra/Asylum says he's driving as much as he can to get to stations but is also "getting up early to wait in gas lines."

"I missed an 11 a.m. appointment in San Diego and didn't get out until 12:30. I went to a car wash for five gallons. I'm planning a trip to San Luis Obispo next week if I can get gas."

With forthcoming releases by the Cars and Eagles, Burns says he might have to also rent a limo.

MCA's Saltzman is mapping out shortcuts to avoid excessive driving. "I'm rerouting my stops," he says, "and using shortcuts if they don't hurt. I'm taking stuff home at night and going directly to the stations in the morning instead of going into the office first."

"And long lunches I'll do without, knowing I have to get gas."

Saltzman, like the others, says he's doing more work by phone, using UPS and messenger service depending on the importance of the record. "Some stations have to suffer from lack of the personal touch," he says.

Territories covered by Southern California local promotion people extend from San Diego to San Luis Obispo and all say that stations in the secondary markets will suffer the most.

Adds Saltzman: "We're coming with the Elton John single on the 25th and I'll be at those stations come hell or high water. I'll have gas for that."

Warner's Christ reports that he missed a branch meeting last week because he had to be at KRTH-FM as well and only had enough gas to make one or the other. "I'm still trying to do the same amount of driving since I have the same number of places to go," he says.

Life isn't pleasant right now for RCA's Hank Zarembski, who lives in Thousand Oaks, 80 miles away

round trip. "I haven't had a problem yet but I see shifting my life around."

"I was up at five on Monday to be in the gas line at seven," he says. Zarembski intended to depart for San Luis Obispo and Santa Barbara Wednesday (16) after hearing that there were no lines near Santa Maria.

Arista's Dana Morris plans less driving to San Diego, San Bernardino and San Luis Obispo and more phone work. "It's important to

get out and see people face to face to get their reaction," she maintains.

Mercury's Broner says life would be easier if program directors at stations requiring a lot of driving to get to would ease the hours and days they see promotion people.

"I wish music people would be more understanding and see promotion people whenever they could or on one day instead of some that only see on Tuesdays and others on Wednesdays."

Schirmer Grabs Frank Rental Rights

NEW YORK—G. Schirmer Inc., with three million sheets of music in its rental department, has become exclusive agent for rental rights to vocal and orchestral arrangements in the catalog of Frank Music.

The deal was made with John Eastman of MPL Communications, which recently acquired the company formed by the late composer Frank Loesser.

Rental rights refer to arrangements for performances in non-stage productions, such as concerts and festivals. Frank Music itself previously handled this area.

Schirmer is commissioning additional arrangements of music in the Frank catalog keyed to the programming needs of pops concerts, college and young people's performances and summer music festivals.

Schirmer, which deals primarily in the classical field, has thus made its second major light music deal since last September, having acquired the Acuff-Rose catalog for music education field marketing.

In addition to shows with scores by Loesser (e.g. "Guys & Dolls," "How To Succeed . . ."), the catalog includes scores by Richard Adler & Jerry Ross, Robert Wright and George Forrest and Meredith Willson. Also, there's a vocal and instrumental package, "An Evening With Frank Loesser."

Schirmer's light music section includes works by Rudolph Friml, Victor Herbert, Sigmund Romberg, Leonard Bernstein and Morton Gould.

A Separate Sale Of WOL-AM?

• Continued from page 9

"allowed its employes to subordinate the public interest to their own in selecting program content." The FCC also wants to know whether Sonderling "has exercised adequate control and supervision over the station" and whether Sonderling had given the Commission "false documents."

Meanwhile, in a related case, WDAS-AM-FM Philadelphia, another black-oriented broadcaster scheduled for a license renewal hearing, has petitioned the FCC to sell to Unity Broadcasting, a New York company headed by blacks. Dr. Max Leon, who currently owns WDAS, has agreed to sell the station to Unity for \$6.2 million, a price the FCC questions as not being low enough to qualify for a distress sale. No hearing will be held in the

WDAS case until the Commission rules on Leon's request to sell the stations at distress.

Within the next month, the FCC is expected to release the particular allegations in the WOL case and a hearing should be scheduled for summer.

SESAC Title Tune

NEW YORK—Through its affiliation with Paul Robinson's Silbury Music, SESAC will represent the title song of the upcoming Elvis Presley bio film, "The King Of Rock And Roll."

In addition, Silbury has the entire 10-song program of Paul Mauriat's upcoming album on Phonogram, and the selections in an album due by a group, Magna Carter.

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MOVIE DANCER—Veteran actor Ray Bolger assisted by two members of a disco dance troupe, shows some evergreen steps to guests at a Los Angeles reception to launch the \$100,000 Disco Dance Classic. Tarrats Enterprises is sponsoring the contest which includes a television show.

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Montreal's \$1.1 Mil Oz Club Debuts

By DAVID FARRELL

MONTREAL—The discotheque industry here took a new turn earlier this month when the \$1.1 million Oz discotheque (not connected to Oz in San Francisco) opened with a gala reception that included two one-hour concerts by the Trammys, such notables as Alma Faye, Patsy Gallant and Margaux Hemingway, and an open bar.

The 6,500 square foot 575-capacity state-of-the-art disco represents a major investment for owner Johnny Battista and his two partners, who also own and operate Disco Charly, another successful dance palace in this city.

Oz features a 900 square foot dance floor, said to be three times as large as that of Club 1234, another leading disco here. A large elevated stage is also a semi-permanent fixture in the room for special nights when Battista plans to import "high calibre disco acts such as Trammys, Gloria Gaynor, Chic, Edwin Starr and Grace Jones."

According to Battista, the live entertainment policy will be in effect about once a month, with acts brought in during week nights "since there are so many people out dancing on the weekends you don't need an attraction."

Oz is seeking to attract the upwardly mobile crowd and has spared nothing to entice them. A spacious, comfortable and expensively furnished anti-room is located in the rear of the club for lovers.

Technical aspects were handled by Atlantic Vending Systems of Montreal, with Cerwin-Vega tweeters and horns and JBL thrusters guaranteeing high-end sound on the floor.

Special features in the club include what is claimed to be a \$400,000 light system, an elevated dance floor and a ceiling-mounted monorail system which allows the roving disk jockey to move around the room, taking requests from patrons from his railed chair.

Battista says he likes a "freaky environment" in his clubs, "although Montreal is not as wild as New York because of the smaller population." To avoid trouble he employs three doormen, plus three floorwalkers who are unobtrusive," he notes.

Oz plans to charge a door price of \$5 Thursdays and Sundays and \$7 on Fridays and Saturdays.

FLORIDA FLOURISHING

Southeastern Assn. Hikes Membership

By SARA LANE

MIAMI — The three-year-old Southeastern Disco Assn. is expanding and doubling its membership from 25 to 50 in an effort to better service the growing industry in Dade and Broward counties, Fla., according to Artie Jacobs, head of the organization.

The pool, according to Jacobs, was formed in July 1976 with 15 members "to establish a communications link among ourselves and with the disco industry across the country, and to make sure we received the most current records for play in our clubs."

The organization was soon forced to add another 10 members, and Jacobs explains that this recent expansion includes deejays spinning "as far north as Jacksonville and as far south as Key West. The area," states Jacobs, "has a population of about 2.5 million people and boasts more than 60 discotheques."

The Miami area has supported two record pools for three years, and Jacobs feels that one of the reasons this is possible is the large Latin population in both Dade and Broward counties.

Jacobs feels that Miami is among the top five disco centers in the country, and points to the fact that more and more radio stations are shifting to disco-oriented material. However, he also points out that the formats utilized by these stations are not as effective as those used in actual disco settings.

He states, "They (the radio stations) are trying to have their deejays mix on the air, and that is much more difficult than in a club where audience reaction can be monitored."

Jacobs adds that although audience reaction and momentum are not as essential to success on radio as they are in the clubs, radio's prime goal should be to sustain a mood.

The pool executive points to 99X-

FM here, as doing the "best on-air mixing," with another disco station, "Studio 10, running a close second."

He continues, "Bob Lombardi from the *Limelight* was hired as musical director at WSDO-FM to program the disco sweeps, and these are effective because he not only matches the beat with the volume, but the EQ with the records as well."

At the Southeastern Disco Assn., members pick up their records on Tuesdays and Fridays. Promotional platters are shipped to others who cannot make the trip.

Jacobs says his members are actively involved in promoting disco in every way. "They send back written reports on reaction to a record within a week or 10 days of receiving the product," he states.

He continues, "If they do not report to us within that time, we hold back their next allotment of records. After that, if they still continue to be a problem, we cancel the membership."

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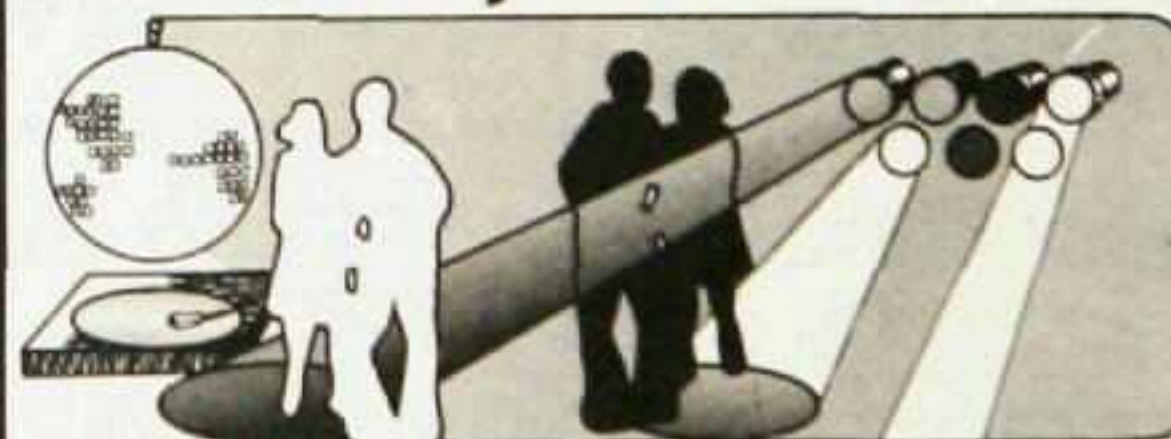
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Acts To Discuss Acts On Disco Forum Panel

Event Runs At N.Y. Hilton July 12-15

NEW YORK—A star-studded cast of entertainers including Donna Summer, Gloria Gaynor, Blondie, Linda Clifford, Peaches & Herb, Ethel Merman, Sister Sledge and Edwin Starr will serve as panelists at a session during Billboard's Disco Forum VI, which looks at artists whose careers have in one way or another been touched by the discotheque phenomenon.

The July 12-15 convention, scheduled for the New York Hilton Hotel here, will also feature Gaynor, Peaches & Herb, Instant Funk, Village People, Peter Brown, Amii Stewart and Sister Sledge on the entertainment segment of the show to be held at the Roseland Ballroom.

The agenda for the Forum, which is expected to draw participants from around the world, will explore various aspects of the international disco market including differences in deejay programming techniques, problems of product availability, publishing and licensing, record

promotion, owner/manager problems, piracy and international producers. Representatives of ASCAP, BMI and SESAC will also discuss performance fees, one of the more complex problems facing programmers of disco music.

There will also be two panel discussions on disco radio. One will address itself to the question, what makes disco radio successful? while the other will look at programming differences between clubs and radio.

The new respectability of the mobile disco deejay will be discussed, as will be such other topics as production/label deals, retailing, 12-inch singles, disco advertising and marketing, roller discos, record pools and their functions, franchising for newcomers, design and construction and lighting and sound.

More than 200 exhibit booths will be provided for manufacturers desiring to display their disco products at the show. In addition, the entire fifth floor of the hotel has been reserved for use by exhibitors as sound demonstration rooms.

Exhibit space is again being coordinated by Expocon Management Associates of Connecticut for Billboard. Fred Favata is the exhibit manager.

Dance Craze Hooks the Twin Cities Scene

MINNEAPOLIS—The Twin Cities of Minneapolis and St. Paul have developed into a "highly sophisticated" disco scene in the past three years. That's the observation of Gregory Kroohn, head of Yorkshire Entertainments, a local disco operation.

Kroohn points out that the area has become a spawning ground for a growing core of professional disco

deejays, there is now a 24-hour a day disco radio station, two disco record pools, a growing awareness of the importance of disco record product by area-based Pickwick International and Lieberman Enterprises, at least four disco installation companies and more than 60 discotheques.

Kroohn adds that the St. Paul/Minneapolis market has been re-

sponsible for breaking such chart-riding records as "I Don't Know What I'd Do," by Sweet Cream; "Instant Replay" by Dan Hartman; "You & I" by Rick James; "Oh Honey," by Delegation, and "Shake Your Body," by the Jacksons.

The Yorkshire Entertainment executive adds, "We also had successes where others did not, with such tunes as "Do A Dance For Love," Sweet Cream; "You Fooled Me," Grey & Hanks; and "Stubborn Kind Of Fella," Buffalo Smoke.

To keep pace with the rapid pace of growth of the disco industry here, Yorkshire Entertainments has joined forces with Freedom Electronix, a local sound and lighting firm which, according to Kroohn, has done sound, lighting and some design for most of the major discos in the region.

Freedom Electronix is also said to be in the process of putting installations into clubs in Los Angeles, Winnipeg, Aspen, New Orleans, Georgia, Indiana, and some regions of the Caribbean.

The company is also said to be in the process of negotiating a contract with the U.S. government to establish discotheques in military bases around the world.

Yorkshire Entertainments began operations in 1975 as a mobile operation playing bars, weddings, private parties high school graduations and conventions.

Later the firm began getting calls to establish permanent disco installations. Kroohn, acknowledging his limitations in this area, turned to Freedom Electronix for assistance and the present working relationship developed.

Today, Yorkshire's multi-faceted operation includes a mobile disco division, a disco consulting and construction arm, a disco record pool, a programming arm and a communications service.

Yorkshire's programming division offers complete packages to area clubs, including a deejay, and all the music to be played. Consultation services on programming and even the club's payroll taxes are also taken care of under the agreement.

In the two years since it has been offered, Yorkshire has programmed such top twin cities clubs as Maximilian's, Ricksha, the Silver Sliver, the Casbah and the recently opened Oz.

Deejays for this program are drawn from all over the country and fees for playing the area, which are considered good, range from \$40 to \$75 a night.

The distributing arm of Yorkshire Entertainments began as an experience-gaining program. The first product it handled was the Glass Family album on JDC Records.

Kroohn stresses that his firm does not intend to get too deeply involved in this area, but will always be available if a small company needs help.

Another facet of the distributing program is the availability of a "starter package" of 127 disco LPs and another 30 12-inch disks which

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Disco Spar Believes Discos Will Revitalize 'Q'

NEW YORK—Discotheques, the 1970s miracle cure-all for the ailing careers of many artists and producers, struggling independent labels and failing nightclubs and bars, may also emerge as the savior for quadraphonic sound.

This is the feeling of Peter Spar, head of Graebur Audio, a division of Graebur Productions, a seven-year-old New York-based disco consulting, design and construction firm whose credits include 12-West, New York; the Probe, Los Angeles, and Trocadero Transfer, San Francisco.

Quad, or 4-channel sound arrived on the U.S. audio scene with a bang in the early 1970s, and promised to revolutionize the entire concept of sound retrieval systems at both the professional and consumer levels. However, in the mid-1970s, plagued by software manufacturer apathy, consumer ignorance and indifference, and manufacturer disenchantment, the concept all but faded from the commercial audio scene.

Spar, a professional audio technician for more than six years and a self-confessed audiophile since he was a child, feels that discos are providing the vehicle on which 4-channel sound will ride in triumph back into the hearts of quality sound lovers all over the U.S.

To support his theory, Spar points to the unprecedented success of clubs like 12-West, Probe and Trocadero, which have had 4-channel sound systems from their inception, and which, in spite of the fact that they serve no alcohol, have been huge favorites with their audiences.

Four-channel sound has been so successful at 12-West that the club's owners, Alan Harris and Tony Martino, recently re-commissioned Spar and Graebur to redesign the original four-year-old sound system at a cost of about \$48,000.

Dismissing suggestions that most disco audiences are interested in quantity of sound rather than quality, Spar states that his experiences have shown that discophiles generally prefer an accurate distortion-free sound system which is easy on the ear and minimizes noise fatigue.

"Good 4-channel sound not only does this, but it also releases a lot of hidden detail on a record and immerses the listener in a live sound field," states Graebur.

The 4-channel sound system at 12-West is concentrated on the club's huge 2,000 square foot dance floor. It utilizes 96 high frequency drivers, suspended above the dance floor, 64 mid-range units, 16 mid-bass units and 8 sub-bass units.

The speakers, custom-built by Graebur for 12-West, utilize components by Amperex, Gauss, Seas, Peerless, and Becker. There are also BGW amplifiers, Series 20 electronic crossovers, RG Pro-16 signal processors, Bozak mixers, Technics model 120 turntables using SME tonearms and four channels of 31 band equalization.

Spar states that even though the changeover to the present system was gradual, the club's audiences have been acutely aware of the improvements.

He concedes that New York disco audiences have keen, sophisticated ears, and are demanding about sound quality, but adds, that audiences anywhere would immediately hear and feel the quality of good 4-channel sound.

ATLANTA

- This Week**
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 2 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 3 MUSIC IS MY WAY OF LIFE—Patti La Belle—Epic (LP)
 - 4 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
 - 5 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 6 MAKIN' IT—David Naughton—RSD (12 inch)
 - 7 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP)
 - 8 TAKE ME HOME—Cher—Casablanca (LP)
 - 9 ROCK IT TO THE TOP/MIDNIGHT ENERGY—Manhattan—S.M.I. (LP)
 - 10 RING MY BELL—Anita Ward—TK (12 inch)
 - 11 CUBA—Gibson Bros.—Mango (12 inch)
 - 12 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 13 ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12 inch)
 - 14 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 15 POUSSÉZ—all cuts—Poussé—Vanguard (LP)

DALLAS/HOUSTON

- This Week**
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 3 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 4 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 - 5 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 6 MUSIC IS MY WAY OF LIFE—Patti La Belle—Epic (LP)
 - 7 FORBIDDEN LOVE—Madleen Kane—Warner (LP)
 - 8 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 9 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
 - 10 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 11 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP/12 inch)
 - 12 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (12 inch)
 - 13 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 14 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 15 IT'S OVER—Alma Faye—Casablanca (12 inch)

NEW ORLEANS

- This Week**
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
 - 3 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 4 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 5 I CAN TELL—Chanson—Ariola (12 inch)
 - 6 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 7 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 8 POUSSÉZ—all cuts—Poussé—Vanguard (LP)
 - 9 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 10 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP/12 inch)
 - 11 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 12 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 13 LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch)
 - 14 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 15 BABY BABA BOOGIE/SHAKE—Gap Band—Mercury (12 inch)

PITTSBURGH

- This Week**
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 3 I CAN TELL—Chanson—Ariola (12 inch)
 - 4 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
 - 5 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 6 PANIC—French Kiss—Polydor (LP)
 - 7 ROCK IT TO THE TOP/MIDNIGHT ENERGY—Manhattan—S.M.I. (LP)
 - 8 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 9 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 10 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
 - 11 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 12 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 13 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 - 14 MUSIC IS MY WAY OF LIFE—Patti La Belle—Epic (LP)
 - 15 STAY WITH ME—Charo—Salsoul (12 inch)

BALT./WASHINGTON

- This Week**
- 1 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
 - 2 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 3 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 4 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 5 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 6 MUSIC IS MY WAY OF LIFE—Patti La Belle—Epic (LP)
 - 7 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 - 8 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP/12 inch)
 - 9 FORBIDDEN LOVE—Madleen Kane—Warner (LP)
 - 10 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 11 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 12 ROCK IT TO THE TOP/MIDNIGHT ENERGY—Manhattan—S.M.I. (LP)
 - 13 RING MY BELL—Anita Ward—TK (12 inch)
 - 14 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
 - 15 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)

DETROIT

- This Week**
- 1 SHOULD'VE GONE DANCING—High Energy—Motown (12 inch)
 - 2 RING MY BELL—Anita Ward—TK (12 inch)
 - 3 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 4 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 5 BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12 inch)
 - 6 MUSIC IS MY WAY OF LIFE—Patti La Belle—Epic (LP)
 - 7 I CAN TELL—Chanson—Ariola (12 inch)
 - 8 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 9 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 10 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 11 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 12 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
 - 13 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 - 14 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 15 ALL THROUGH ME/SOME LOVE—Laura Taylor—TK (12 inch)

NEW YORK

- This Week**
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
 - 3 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 4 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 5 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 6 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 7 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 8 FORBIDDEN LOVE—Madleen Kane—Warner (LP)
 - 9 CUBA—Gibson Bros.—Mango (12 inch)
 - 10 MUSIC IS MY WAY OF LIFE—Patti La Belle—Epic (LP)
 - 11 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 12 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP/12 inch)
 - 13 TAKE ME HOME—Cher—Casablanca (LP/12 inch)
 - 14 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 15 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)

SAN FRANCISCO

- This Week**
- 1 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 3 RING MY BELL—Anita Ward—TK (12 inch)
 - 4 ONE MORE MINUTE/FILL MY LIFE WITH LOVE—St. Tropez—Butterfly (LP/12 inch)
 - 5 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 6 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 7 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 8 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 9 CUBA—Gibson Bros.—Mango (12 inch)
 - 10 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP/12 inch)
 - 11 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
 - 12 FORBIDDEN LOVE—Madleen Kane—Warner/RFC (12 inch)
 - 13 MUSIC IS MY WAY OF LIFE—Patti La Belle—Epic (LP)
 - 14 BOOGIE BUSINESS—Lamont Dozier—Warner (12 inch)
 - 15 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)

BOSTON

- This Week**
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 3 CUBA—Gibson Bros.—Mango (12 inch)
 - 4 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 5 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
 - 6 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP/12 inch)
 - 7 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 8 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 9 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 10 MUSIC IS MY WAY OF LIFE—Patti La Belle—Epic (LP)
 - 11 STARS—all cuts—Sylvester—Fantasy (LP)
 - 12 DISCO NIGHTS—G.Q.—Ariola (12 inch)
 - 13 HOT FOR YOU—Brenda K. Starr—Tabu (12 inch)
 - 14 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch)
 - 15 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)

LOS ANGELES

- This Week**
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
 - 3 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 4 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP)
 - 5 CUBA—Gibson Bros.—Mango (12 inch)
 - 6 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 7 MUSIC IS MY WAY OF LIFE—Patti La Belle—Epic (LP)
 - 8 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 9 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 10 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 11 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 12 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 13 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP/12 inch)
 - 14 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 15 POUSSÉZ—all cuts—Poussé—Vanguard (LP)

PHILADELPHIA

- This Week**
- 1 EVERYBODY HERE MUST PARTY—Direct Current—TEC (12 inch)
 - 2 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 3 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 4 MUSIC IS MY WAY OF LIFE—Patti La Belle—Epic (LP)
 - 5 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jewels—PIR (12 inch)
 - 6 POUSSÉZ—all cuts—Poussé—Vanguard (LP)
 - 7 HAPPINESS—Pointer Sisters—Planet (12 inch)
 - 8 RING MY BELL—Anita Ward—TK (12 inch)
 - 9 BABY BABA BOOGIE/SHAKE—Gap Band—Mercury (12 inch)
 - 10 DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP/12 inch)
 - 11 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 12 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP/12 inch)
 - 13 JAMMIN' AT THE DISCO—Philly Creem—WM01 Fantasy (12 inch)
 - 14 FIRST TIME AROUND/THIS GROOVE IS BAD—Skiyy—Salsoul (12 inch)
 - 15 ROCK IT TO THE TOP/MIDNIGHT ENERGY—Manhattan—S.M.I. (LP)

SEATTLE/PORLAND

- This Week**
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 RING MY BELL—Anita Ward—TK (12 inch)
 - 3 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
 - 4 FORBIDDEN LOVE—Madleen Kane—Warner (LP)
 - 5 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 6 HAPPINESS—Pointer Sisters—Planet (12 inch)
 - 7 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 8 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 9 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 10 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 11 MUSIC IS MY WAY OF LIFE—Patti La Belle—Epic (LP)
 - 12 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP/12 inch)
 - 13 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 14 NIGHT DANCIN'/RED HOT—Taka Boom—Ariola (LP/12 inch)
 - 15 STAY WITH ME—Charo—Salsoul (12 inch)

CHICAGO

- This Week**
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 2 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 3 MUSIC IS MY WAY OF LIFE—Patti La Belle—Epic (LP)
 - 4 I CAN TELL—Chanson—Ariola (12 inch)
 - 5 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 6 RING MY BELL—Anita Ward—TK (12 inch)
 - 7 POUSSÉZ—all cuts—Poussé—Vanguard (LP)
 - 8 FORBIDDEN LOVE—Madleen Kane—Warner (LP)
 - 9 DISCO NIGHTS—G.Q.—Ariola (12 inch)
 - 10 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP/12 inch)
 - 11 ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12 inch)
 - 12 HAPPINESS—Pointer Sisters—Planet (12 inch)
 - 13 MY BABY'S BABY—Liquid Gold—Parachute (12 inch)
 - 14 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 15 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)

MIAMI

- This Week**
- 1 RING MY BELL—Anita Ward—TK (12 inch)
 - 2 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP/12 inch)
 - 3 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 4 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
 - 5 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 6 FORBIDDEN LOVE—Madleen Kane—Warner (LP)
 - 7 MUSIC IS MY WAY OF LIFE—Patti La Belle—Epic (LP)
 - 8 WORK THAT BODY—Taana Gardner—West End (12 inch)
 - 9 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 10 HAPPINESS—Pointer Sisters—Planet (12 inch)
 - 11 PICK ME UP I'LL DANCE—Melba Moore—Epic (12 inch)
 - 12 CUBA—Gibson Bros.—Mango (12 inch)
 - 13 LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12 inch)
 - 14 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 15 TAKE ME HOME—Cher—Casablanca (LP/12 inch)

PHOENIX

- This Week**
- 1 BAD, BAD BOY—all cuts—Theo Vanees—Prelude (LP)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP)
 - 3 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)
 - 4 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch)
 - 5 I CAN TELL—Chanson—Ariola (12 inch)
 - 6 DANCE WITH YOU—Carnie Lucas—Solar (12 inch)
 - 7 FORBIDDEN LOVE—Madleen Kane—Warner (12 inch)
 - 8 DANCER/DANCE TO DANCE—Gino Soccio—Warner/RFC (LP/12 inch)
 - 9 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 10 RING MY BELL—Anita Ward—TK (12 inch)
 - 11 HAPPINESS—Pointer Sisters—Planet (12 inch)
 - 12 POUSSÉZ—all cuts—Poussé—Vanguard (LP)
 - 13 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 14 RIGHT DANCIN'/RED HOT—Taka Boom—Ariola (LP/12 inch)
 - 15 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (LP/12 inch)

MONTREAL

- This Week**
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Quality (12 inch)
 - 2 POUSSÉZ—all cuts—Poussé—London (LP)
 - 3 ROCK IT TO THE TOP—Manhattan—Quality (LP)
 - 4 BAD GIRLS—all cuts—Donna Summer—Polydor (LP)
 - 5 BAD, BAD BOY—all cuts—Theo Vanees—Quality (LP)
 - 6 NEW YORK WITH PROUD MART—Nuggers—London (LP)
 - 7 THERE BUT FOR THE GRACE OF GOD GO I—Machine—RCA (12 inch)
 - 8 FORBIDDEN LOVE—Madleen Kane—WEA (LP)
 - 9 I GOT MY MIND MADE UP—Instant Funk—RCA (12 inch)
 - 10 KNOCK ON WOOD—Ann Stewart—Quality
 - 11 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—WEA
 - 12 GREAT EXPECTATIONS—First Choice—RCA (12 inch)
 - 13 LET ME BE YOUR WOMAN—Linda Clifford—Polydor (LP)
 - 14 BANG A GONG—Witch Queen—T.C. (LP)
 - 15 GET DANCING—Bombers—London (12 inch)

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

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SISTER SLEDGE

4 Females Click As Disco-Tinged Group

By HANFORD SEARL

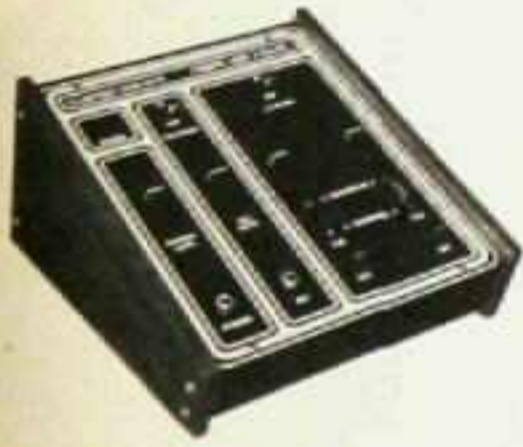
LOS ANGELES—Sister Sledge, armed with an Indian name and Chic-produced sounds, is the family embodiment of their chart-climbing LP and single, "We Are Family."

Former operatic singer Viola Williams, the girl's grandmother, pro-

vides the inspiration while their mom, Florez, acts as a mediator between agents and managers.

"We acquired a deep appreciation of music from our grandma. Mom is the real backbone of the group handling road manager duties as well."

(Continued on page 57)

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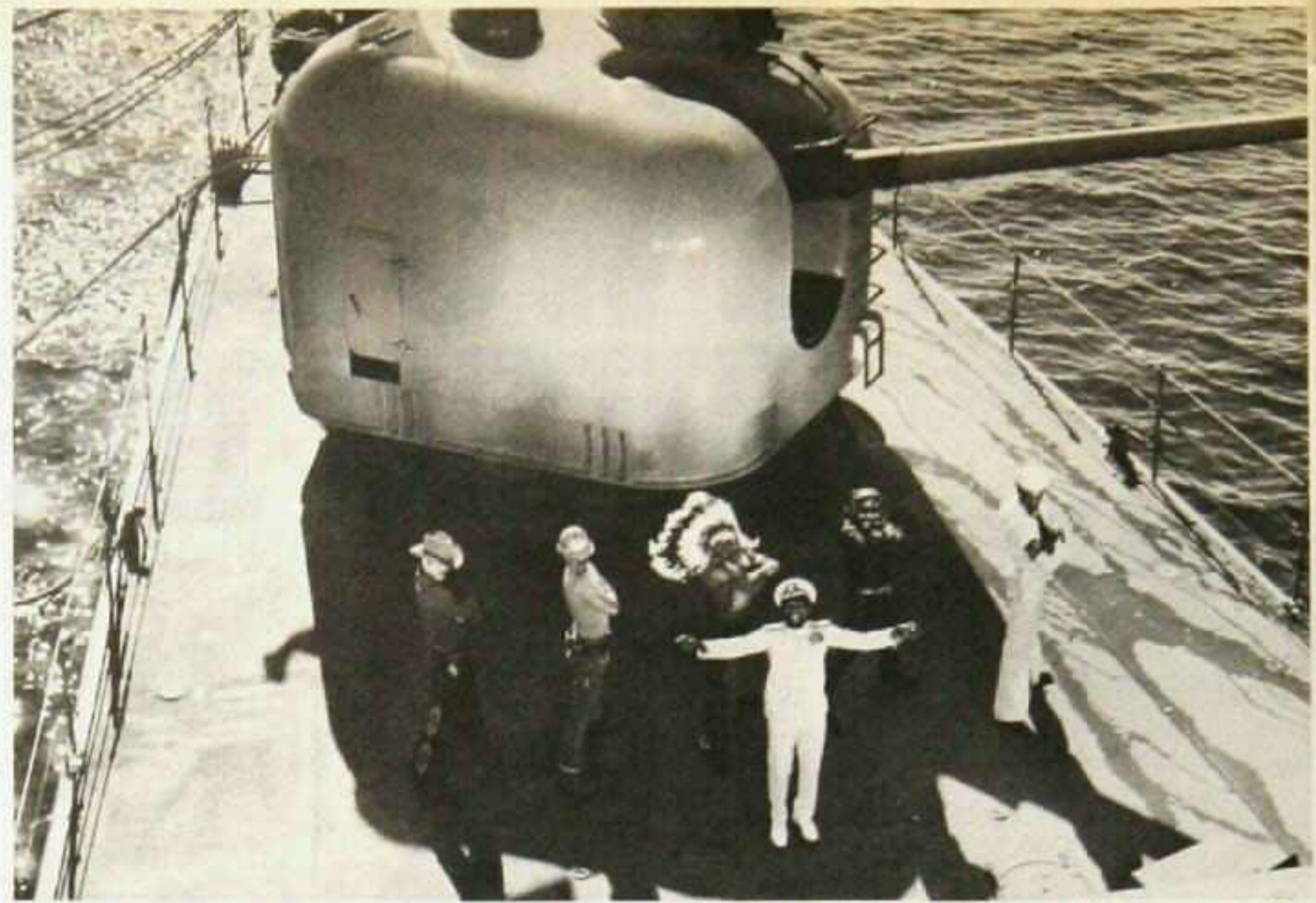
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SAILING HIGH—The Village People tape their hit single, "In The Navy," on board the frigate USS Reasoner in San Diego harbor for promotional purposes.

Disco Mix

By BARRY LEDERER

NEW YORK—One of the most disco-oriented cuts heard on an LP recently is "Disco Choo Choo." It is part of Casablanca's "Nightlife Unlimited" album. Produced by Peter Dimilo and George Cucuzella, the tune runs from the group's sweet harmonization to hot and pulsating breaks that are almost continuous throughout the length of the cut.

Handclapping, clavets and percussion give the song a feel reminiscent of the break in "Bang A Gong" by Witch Queen. The momentum builds gradually as the bass guitar and brass section provide for well-crafted melody lines. Word of this LP has been around for some time and deejays will not be disappointed. Also included is "Dance, Freak and Boogie," "Love Is In You" and "Precious Moments."

Also from Casablanca is the latest offering by Munich Machine produced by Giorgio Moroder, Gunther Moll and Stephan Wisnet. Side one contains the most dynamic cuts. "Party Light" and "Space Warrior" rely heavily on synthesizer and electronic effects that have become standard with this group. "Party Light's" simple vocals weave in and out of the tune's lush yet spacey instrumentation. "Fallen Angel" is refreshing and the lighter of these tunes with its pleasant melody lines and scintillating arrangements.

Deejays in and around the Cleveland area are finding one of the newly formed pools to be of great assistance in securing product. The Heat Pump Disco Pool has 43 members and plans to expand to other major cities in Ohio. Headed by Ben Dellino and Charm Warren, its current feedback playlist shows continued good reaction from "Dancer" by Gino Soccio, "Disco Nights" by G. Q. and "We Are Family" by Sister Sledge.

Moving up on their list is "Everybody Here Must Party" by Direct Current, "Rocket To The Top" by Mantus and "I Don't Want Nobody Else" by N.M. Walden. The Pool was given its initial start by Joe Simone, executive of Progress Records in which the offices of the Pool are located.

Some of the key discos in the area include Night Moves, Dimensions, Tokyo and Traxx. Larry Petrasek and Dennis Cox are the main deejay from Traxx and are reporting good response from "Happiness" by the Pointer Sisters, "I Just Keep Thinking About You Baby" by Tata Vega and "Work That Body" by Tanya Gardner. Dellino looks forward to extensive growth in the state and support from major labels as Ohio has proved to be a breaking ground for many new disco releases.

Several artists who have been in the music business for some time have finally come around with solid disco releases. O. C. Smith is one such artist. His 12-inch 33½ r.p.m. on Shadybrook Records is a high energy bubbling tune. A bongo and drum introduction leads into the vocal of "You Thrill Me" which runs 5:53

(Continued on page 57)

Here are some of the reasons why **Gli** sound equipment is #1 in disco throughout the world:

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Disco

Sister Sledge Clicks As Top Family Attraction

• Continued from page 56

says Joni. "The Indian name comes from my grandfather."

Joni, who plays the flute, is the four-sister group's unofficial spokesperson. The other Sledge sisters are lead singer Kathie, the youngest who also plays guitar and piano, violinist Kim and the oldest, Debbie, who also is a guitarist and provides harmonic support.

Chic members Bernard Edwards and Nile Rodgers wrote, produced, arranged and played on the latest LP, which also utilized other Chic members and New York session players and singers.

According to Joni, the month-long project was put together at New York's Power Station studio where "Star Wars" was recorded and produced.

The LP went gold in February and all indications are that it is heading for platinum, similar to Chic's runaway "Le Freak" hit single. "He's The Greatest Dancer" was released in January and preceded the chart-climbing success of "Family."

Two 12-inch and seven-inch disco disks have been released for both "Dancer" and "Family," reports Joni.

Singing since they were seven in northeast Philadelphia's Second Macedonia Church, the Sledge sisters learned styles and techniques at numerous local functions including school, glee clubs and charity banquets.

As occasional backup vocalists, the sisters worked for Gamble & Huff at Sigma Sound studios prior to being signed in 1973 by Henry Allen, then senior vice president of Atlantic Records.

The girls toured the U.S., Europe and Japan, where they copped a \$2,000 silver prize at the fourth annual Tokyo Music International Contest and also performed during Muhammad Ali's championship event at Zaire in 1974.

"We appreciate all types of music although disco has a wider appeal than any other form at this time," says Joni. "We use different types of music in our act."

Sister Sledge recently has taken its 45-minute, eight-song act on the road with Tavares and Natalie Cole to Southern cities and a Rick James tour.

A late May booking is set with the Jacksons, adds Joni. The group also recently hosted the "Midnight Special" as well as appearing on numerous other television music and talk shows.

An eight-man band travels with the family-oriented operation and includes a drummer, percussionist, two horns, bass and lead guitarists plus two other guitarists. Videodisks of the group were

taped in L.A. during April for in-store promotions, tv shows and other marketing purposes of both "Dancer" and "Family" under Atlantic auspices.

"We're thinking of moving out to

L.A. at the end of summer to live since that's where the industry is. We'll begin work on the next LP in late August at which time our other sister, Carol, will be a member of the group," concludes Joni.



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Disco Mix

• Continued from page 56

minutes. Smith's voice is matched with a female chorus and striking orchestrations. No break is needed as the song propels itself nicely with its invigorating rhythm tracks.

Al Hudson and the Partners have a pleaser of a 12-inch 33-1/2 r.p.m. from MCA titled "You Can Do It." This cut is infectious with its distinctive yet simple orchestration. The group's catchy phrasing and tight harmonization provide a melody line that is interspersed with gospel-like solos. Much of the lyrics are a repeat of the title but the basic beat should insure this disk success in the clubs.

Warner Bros. has taken two cuts from the Stainless Steel album "Can Can" and released them as a special 12-inch 33-1/2 r.p.m. The album was previously available as an import on EMI Records. The two cuts selected are "More Than Meets The Eye" at 6:01 minutes and "It All Comes Down To Love" at 6:40 minutes. Producer Pete Bellotte and arranger Geoff Baston combine talents with remix artist Jimmy Simpson to bring about this midtempo strutting beat.

Forceful drum and guitar breaks are used in "It All Comes Down To Love" which also incorporates sexy phrasing of the word "love" with emphasis on the string section. "More Than Meets The Eye" relies heavily on synthesizer and electronic keyboard effects.



INFINITY DUET—Infinity labelmates, Dobie Gray, second from right, and Orsa Lia, second from left, in the control room of Glaser Bros. Studios, Nashville. The two are recording several duets, produced by Hal David and Archie Jordan. Shown, left to right, are David, Orsa Lia, Gray and Jordan.

Sound Waves

By IRWIN DIEHL

LOS ANGELES—Many new products were introduced at the recent AES Convention here. Our advancing audio technology offers much in the way of innovations and flexibility. But some of the more exciting exhibits at this 63rd convention were those combining both superior performance with competitive pricing.

The Otari MTR-90 16/24-track recorder is just such a product. The Otari entry into the two-inch multi-track market offers those features common to today's pro audio recorders as well as a few new ones.

Tape speed is selected via a three-function selector (external, fixed, variable). Selection of "variable" illuminates a 3 1/2 digit LED display to indicate speed change by as much as \pm 20%.

A second large display mounted above the head assembly indicates tape position in hours, minutes and tenths of minutes.

The MTR-90 is equipped as standard with a remote package that houses switching and LED indicators for record, playback, sync and input monitor functions. An autoloader option with 10-memory capacity, shuttle capability and stop-

watch feature is available to adapt to the remote package.

The system complete for 24-track recording with autoloader is priced at \$35,750. A 6-track-only version sells for \$23,500 without autoloader.

The Otari transport, which accepts up to 14-inch reels, is constructed of two-inch cast aluminum and features fully DC motor-served operation. Tape speed deviation is maintained to less than .05% by use of a direct-drive capstan system which eliminates need for a pinch roller.

Though the model on display at the Otari booth was a prototype, the Japanese manufacturer expects to have production models available in the U.S. by mid-August according to Steven Krampf, national sales manager.

The "wizards" at Evendale Clockworks brought their PET to Los Angeles this year. The PET, the trade name for a microcomputer with keyboard and CRT hat fits into a suitcase, has been made to function as a real-time third-octave spectrum analyzer with the adaptation of the Eventide analyzer circuit.

The circuit, which is available to adapt to any PET system, contains 31 third-octave filters, detectors and interfaces through machine language.

Price of the Eventide analyzer is \$595, which together with the cost of the PET brings the analyzer cost to less than \$1,500. That's at least one-half of the cost of other currently available third-octave analyzers.

New Studio For N.Y. Soundmixers

NEW YORK—Soundmixers studio complex here has had its Studio D redesigned by West Coast design and construction firm Sierra Audio and its acoustician Tom Hidley.

The room now has a Sierra monitor system and a Hidley active trap system. Construction was supervised by Sierra Audio president Kent Duncan and vice president of engineering Carl Yanchar.

Studio Track

LOS ANGELES—Snuff Garrett is producing Phil Everly at Britannia for Elektra/Asylum.

Action at Filmways/Heider: Kinsman Dazz Band is continuing overdubs for its 20th Century Fox LP; Pink Lady recording vocals with Paul Fauerso producing and David Gertz engineering; Biff Dawes and Steve Hirsch engineering music for the Bee Gees' upcoming NBC television special; and Grover Hensley, Chris McNary and Dennis Smith engineering the soundtrack for the upcoming Barbra Streisand movie "Main Event."

Charles Kipps and Van McCoy producing Aretha Franklin for Atlantic at Record Plant, Lee De Carlo at the board assisted by Ricky Delena.

Lonnie Simmons producing the Gap Band at Total Experience for Mercury; Jack Rouben at the console; Gerry Brown assisting; Also there: Skip Scarborough producing the Waters for Arista; Bob Margouloff engineering with Howard Siegel, assisted by Gerry Brown; Ron Kersey producing the Temptations for Atlantic; Bob Hughes engineering with Steve MacMillan assisting; and Benny Golson producing Les McCann for A&M.

Stanley Turentine tracking a new Elektra/Asylum album at Dawnbreaker Studio; Syc Mitchell at the controls.

Activity at the Automat, San Francisco: Sandy Pearlman producing Shakin' Street for CBS International; Glen Kolotkin engineering; Eliot Mazer producing the Duorcs for Capitol, along with members Ron Nagle and Scott Free; Chris Minto the second engineer; Skip Drinkwater producing Eddie Henderson for Capitol; Jeff Titmus and Bill Steele handling engineering chores; and Drinkwater producing Sweetbottom for Elektra/Asylum; Titmus and Steele engineering.

Van Morrison recording at the Record Plant, Sausalito, Calif. Mick Glossop engineering, assisted at the console by Alex Kash; The Hounds also there tracking for CBS; Jeffrey Lesser producing; Mike Beirger at the console, assisted by Rick Sanchez.

Mike Stone producing and engineering the Simms Brothers Band for Elektra/Asylum at Quadradial, Miami; David Gottlieb the assistant engineer.

Mike Fuller mastering new LPs by Pure Prairie League for RCA and Frannie Golde for Portrait at Criteria, Miami. David Grusin and Larry Rosen putting the final touches on vibraphonist Jay Hoggard's debut LP for Arista/GRP at A&R Studios, N.Y. Producer Bob Montgomery at Nashville's Soundshop with Capitol artist Kenny Dale; Ernie Winfrey engineering.

Heart starting work on its next Portrait LP at Kaye-Smith, Seattle; Mike Flicker, Mike Fisher and the group producing with Flicker engineering, assisted by Terry Gottlieb and Rob Perkins.

RCA's Machine finishing up an LP at Soundmixers, N.Y. August Darnell producing; Tom Bomba and Terry Rosiello assisting with engineering; Steve Forbert recording his next Epic LP at Nashville's Woodland Sound; Joe Wissert producing; Producer Bert De Coiteaux in CBS New York Studios with Z.Z. Hill and Lonnie Liston Smith.

Peter Yarrow producing Mary Travers for Chrysalis at Muscle Shoals Sound, Sheffield, Ala. Steve Melton at the board; Barry Beckett also there producing a debut LP of Whiteface for Mercury; Gregg Hamm engineering.

Neal Teeman hired by RPM Sound Studios, N.Y. as chief engineer; Genya Raven putting the final touches on a self-produced album for 20th Century-Fox at New York's Media Sound.

Jerry Love and Michael Zager putting final touches on Saint and Sprull for Arista at London's Trident Studios. ... NRBQ working on a new LP for Rounder at Grog Kill, Willow, N.Y.

Scorpion artist Rebecca Lynn recording at Studio One, Nashville; Slim Williamson and Mick Borchetta producing; Landy McNeal producing Sandy Mercer at RCA Recording Studios, N.Y. Dave Green producing a solo LP for Oregon's Paul McCandless at New York's Sound mixers.

Orrin Keepnews producing Sonny Rollins at Fantasy Studios, Berkeley, Calif. Larry Coryell on guitar and Al Foster on drums; Falcon Eddy recording at Sundragon Studios, N.Y. Michael Wright producing and Tom Duffy at the board; Fyre putting the final touches on a Stone Post LP at Technisonic Studios, St. Louis, producing itself along with Jacki and Richard Bisterfeldt, Bill Schulenburg engineering.

JIM McCULLAUGH

Disco Top 80

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TW	LW	TITLE(S), ARTIST, LABEL	TW	LW	TITLE(S), ARTIST, LABEL
★	2	BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch) NBLP 2-7150	41	41	CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (LP) SD 19216
★	1	RING MY BELL—Anita Ward—TK (12 inch) TKD 124	42	43	SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (LP/12 inch) JE 35552
★	4	BAD, BAD BOY—all cuts—Theo Vaness—Prelude (LP) PRL 12165	43	39	NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12 inch) PD 11442
	5	I WHO HAVE NOTHING/STARS/BODY STRONG—Sylvester—Fantasy (LP/12 inch) F-9579/D 129	44	33	THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12 inch) RCA 11457
★	7	MY BABY'S BABY—Liquid Gold—Parachute (Casablanca) (12-inch) PRD 20523	★	59	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Gets—PIR (12 inch) ZTR-3682
	6	DANCE WITH YOU—Carrie Lucas—Solar (12 inch) YD 11483	46	47	SHAKE IT BABY LOVE/LOVE ATTACK—Ferrara—Midsong (LP/12-inch) MSI 008/MD 509
	7	DANCE TO DANCE/DANCER—Gino Soccio—Warner/RFC (LP) RFC 3309	★	53	STREET SENSE/212 NORTH 12th—Salsoul Orchestra—Salsoul (LP) SA 8516
	8	WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Columbia (LP) SD 5209	★	52	ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12-inch) TDD 507
	9	ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP) FLY 3100	49	50	LET'S LOVE DANCE—Gary's Gang—SAM/Columbia (LP/12-inch) JC 35793
★	12	MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP) JE 35772	★	54	SHOULDA GONE DANCING—Hi Energy—Motown (LP/12 inch) G 7987/M00019
★	17	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12-inch) CDS 2316	★	63	LET ME TAKE YOU DANCING—Bryan Adams—A&M (12-inch) SP 12014
	21	FORBIDDEN LOVE—Madleen Kane—Warner Bros. (LP/12-inch) BSK 3315	★	56	BABY BABA BOOGIE/SHAKE—The Gap Band—Mercury (LP/12-inch) SRM 1 3758
	10	WORK THAT BODY—Tanya Gardner—West End (12 inch) WES 22116	53	55	ONE CHAIN (DON'T MAKE NO PRISON)—Santana—Columbia (12-inch) 23-10957
★	16	IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca (LP/12-inch) NBLP 7144	★	60	GOOD, GOOD FEELING—War—MCA (12-inch) MCA 13913
	14	LET ME BE YOUR WOMAN—all cuts—Linda Clifford—RSD (LP/12-inch) RSD 3902	★	64	ALL THROUGH ME/SOME LOVE—Laura Taylor—TK (LP/12 inch) GS 105/TKD 137
★	18	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12-inch) ZSR-3675	56	44	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—Motown (12-inch) M-100013
★	21	HAVE A CIGAR—Rosebud—Warner Bros. (12 inch) WBSD 8784	57	45	STAR LOVE—Cheryl Lynn—Columbia (LP/12 inch) JC 35486
	19	HAPPINESS—Pointer Sisters—Planet (12 inch) AS 11407	58	49	FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP) PRL 12163
★	28	CUBA—Gibson Bros.—Mango (12-inch) MLPS 7779 A	★	69	STAY WITH ME—Charo—Salsoul (12-inch) SG 212
	20	ROCK IT TO THE TOP—Mantus—S.M.I. (LP) SM 601	★	74	SPEND THE NIGHT/WHY DOES IT RAIN—Bob & Reli—Channel (LP) CLP 1002
	21	TAKE ME HOME—Cher—Casablanca (LP) 7133	61	51	WHAT A FOOL BELIEVES—Doobie Brothers—Warner Bros. (12-inch) WBSD 8778
★	24	EVERYBODY HERE MUST PARTY—Direct Current—TEC (12-inch) #59	62	57	I ONLY WANNA GET UP AND DANCE—Rae—A&M (LP/12-inch) SP 4754/12017
★	27	PANIC—French Kiss—Polydor (LP) PD 1-6197	63	67	NIGHT DANCIN'—Taka Boom—Ariola (12-inch) AR 9010
	24	DISCO NIGHTS—G.Q.—Arista (LP) AB 4225	64	61	HERE COMES THE NIGHT—Beach Boys—Caribu (12-inch) AS 557
	25	MAKIN' IT—David Naughton—RSD (12-inch) RSS 300	65	62	MY LOVE IS MUSIC—Space—Casablanca (LP/12-inch) NBLP 7131
★	29	I CAN TELL—Chanson—Ariola (12 inch) AR 9006	66	68	BOOGIE BUSINESS—Lamont Dozier—Warner Bros. (12-inch) WBSD 8792
	27	I GOT MY MIND MADE UP—Instant Funk—Salsoul (LP/12-inch) SA 8513/SG 207	67	77	BORN TO BE ALIVE—Patrick Hernandez—Columbia (12-inch) 23-10987
★	32	POUSSEZ—all cuts—Poussez—Vanguard (LP) VSD 79412	68	71	IT'S OVER—Alma Faye—Casablanca (LP/12-inch) NBLP 7143
	29	DOUBLE CROSS/GREAT EXPECTATIONS—First Choice—Salsoul (LP) GA 9502	69	65	JAMMIN AT THE DISCO—Philly Creem—WM01/Fantasy (12-inch) D-124
★	38	HOT FOR YOU—Brainstorm—Tabu (12-inch) ZSR-5515	70	—	LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12-inch) 23-10976
	31	BY THE WAY YOU DANCE—Sunny Sigler—Gold Mind (12-inch) GG 403	71	—	TO FREAK OR NOT TO FREAK—Stewart Thomas Group—Arista (12-inch) CT 702
★	42	HEAVEN MUST HAVE SENT YOU—Boonie Pointer—Motown (12-inch) M00020	72	—	MARTIN CIRCUS—all cuts—Martin Circus—Prelude (LP) PRL 12167
★	37	HOT NUMBER—Foxy—TK (LP/12-inch) 300-10	73	40	IT MUST BE LOVE—Alton McClain & Destiny—Polydor (12-inch) (LP/12 inch) PD1 6163
	34	LA BAMBA—Antonia Rodriguez—Buddah (12 inch) DSC 138	74	—	THE RUNNER—Three Degrees—Ariola (12-inch) AR 7746
	35	PICK ME UP, I'LL DANCE—Melba Moore—Epic (12-inch) ZR-50665	75	—	WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12-inch) WBSD 8820
	36	BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP) EXL 1-3312	76	73	WORK YOUR BODY (WORK THAT BODY)—Sandy Mercer—RCA (12-inch) PD 11561
★	37	(EVERYBODY) GET DANCIN'/PISTLENO—Bombers—West End (LP/12-inch) WES 106/22115	77	76	BAD FOR ME—Dee Dee Bridgewater—Elektra (12-inch) AS 11409
	48	HIGH ON MAD MOUNTAIN/DISCO PEOPLE—Mike Theodore—Westbound (LP/12-inch) WT 6109/DSO 161	78	72	BODY TALKIN'—Kathy Barnes—Republic (12-inch) 037 D
	39	KNOCK ON WOOD—Anni Stewart—Ariola (LP/12-inch) SW 50054	79	70	SUNSHINE HOTEL—Richard T. Bear—RCA (12-inch) JD 11492
★	46	JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12 inch) T7-360/M-00021	80	79	KEEP YOUR BODY WORKIN'—Kleeer—Atlantic (12-inch) 4715

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AGENDA TOPICS & SPEAKERS

PRODUCTION/LABEL DEALS—Aimed at Deejays Looking for New Artists in Disco

Moderator: JOHN LUONGO
Pavilion Records

Panelists: JAY COOPER
Attorney

TOM HAYDEN
A-Ton-Mik Productions

MARC KREJNER
MK Dance Promotions/Ocean Records

JOHN HEDGES
Producers/Mixer/Deejay

RAY CAVIANO
Warner/BFC Records

STEVEN MACHAT
Attorney

RICK STEVENS
Polydor Records

PUBLISHING/LICENSING—Domestic and International—Disco Product Licensing and Publishing Today, the Key Points in Finding New Artists, Product, Producers and Copyrights

Moderator: MIKE STEWART
Interworld Music/A-Ton-Mik Productions

Panelists: MIKE COLLIER
Carlin Music, London

RICK STEVENS
Polydor Records

GLENN LARUSSO
Salonal Records

DINO FEKARIS
Grand Slam Productions

DON SORKIN
Butterfly Records

SUSAN McCLUSKER
Symac Music

More international representatives to be added

RETAILING—Effective Merchandising and Distribution of Disco Product in Cooperation with Disco Deejays, Disco Radio, and Record Labels

Participants: NICK DEKREWCHO
Downstairs Records

KEN WILLS
Music +

BEN BERNSTEIN
Karnell's

RAM ROCHA
Ram's Records

LES TEMPLE
Tower Records

ERIC PAULSON
Pickwick

CASEY JONES
UFO Disco/Disc Records

DISCO RADIO—What Makes Disco Radio Formats Successful

Participants: BOB PANTANO
WCAU-FM, Philadelphia

BO CRANE
Crossover Promotions

MATT CLENOTT
WDAI, Chicago

WANDA RAMOS
Burkhart-Abrams

REPRESENTATIVE FROM
Capitol Radio, Caracas

JUDY WEINSTEIN
For the Record

DANAE IACOVIDIS
WBOS, Boston/Disco Deejay

DISCO RADIO—Programming Differences in Clubs and Radio

Moderator: M.L. MARSH
KQFM, Portland

Panelists: JIM KEATING
WCAU-FM, Philadelphia

PETER HARTZ
Steppin' Out (Golden Egg) Radio Syndication

MANNY SLALI
Studio One, Los Angeles

JIM BURGESS
New York

ROY THODE
La Palux

Representatives from WKTU, WDRQ, KIIS Radio

DAN MILLER
Kreaz Discos, Atlanta

MOBILE DISCO TODAY—The New Role of the Mobile Deejay, No Longer A "Street Jock"

Moderator: BERT LOCKETT
Brooklyn Mobile Deejays

Panelists: ANDY EBON
Music Man, San Francisco

NORMA GOODRIDGE
Disco Van 2000

WAYNE ROSSO
Let's Go Disco

LARRY PIM
Fantastic Disco Machine

ART SPENCER
Mobile Disco Shows

RON DE TORE
Captain Disco

RANDY CUNNINGHAM
Sound Unlimited

KEN JASON
Chicago Mobile DJ

PROGRAMMING TECHNIQUE—Conferences in Deejay Programming Techniques

Moderator: T.J. JOHNSON
TJ's Hawaii

Panelists: CHRIS HILL
DJ, London

TOM SAYARESE
DJ, New York

DJ JASON (MALAWI)

CHAMBRE SYNDICALE NATIONALE de la DISCO-THEQUE (SYNDIS)
Paris

JACKIE VALASEK
Ontario Record Pool

DOMINIC ZGARKA
Montreal Record Pool

International panelists to be added

INTERNATIONAL DISCO—Problems of Product Availability, U.S. Product Overseas, International Product for the U.S. (Promotional and Consumer)

Participants: ALEX ST. JOHN
VSD, Sweden

International Label Representatives and Others to be Announced

ARTIST PANEL—Artists Who Began and Stayed in Disco, Artists Whose Careers were Revived by Disco, Established Artists Just Taking the Step

Moderator: BILL WARDLOW
Associate Publisher, Disco Forum VI Director, Billboard

Panelists: GLORIA GAYNOR

DEBORAH HARRY—BLONDIE

EDWIN STARR

ETHEL MERMAN

SISTER SLEDGE

ANITA WARD

DONNA SUMMER

LINDA CLIFFORD

PEACHES & HERB

MICHAEL ZAGER

DISCO LIGHTING AND SOUND—Disco Lighting Managers, A New Division of Duties; The Bureau of Radiological Health Discusses Laser Safety; Newest Applications of Lighting and Sound in Discos—U.S. and Abroad

Participants to be Announced

12-INCH SINGLES—A New Source of Revenue for Disco Labels. Discussion of Various Marketing Concepts for 12" Commercial Singles, Including Content and Pricing

Participants: HENRY STONE
TK Records

JOE CAYRE
Salonal Records

MIKE LUSHKA
Motown Records

TONY KING
RCA Records

NICK DEKREWCHO
Downstairs Records

JOHN DANTONI
Discomat Records

BILL BRANNON
Record Depot, Los Angeles

LES TEMPLE
Tower Records, San Francisco

DISCO ADVERTISING & MARKETING—The Aggressive Promotion of Discotheques

Participants: ERIC KAMFJORD
Winegardner & Hammons, Holiday Inns

WAYNE ROSSO
Disco Works

DAN EMENHEISER
Asst. Professor, Oklahoma State University

Including representatives from advertising agencies dealing in marketing and promotion for Discos

DISCO DESIGN AND CONSTRUCTION—INTERNATIONALLY

Participants: SCOTT FORBES
Studio One, Los Angeles

ARTHUR VALDES
Newport Beach

DAVE STEVENS
Design Concepts

ROBERT ROSS>IDEN ZAIMA, RRIZ
Architects for Palace Disco, Hollywood

Plus representatives from the top discos around the world

INTERNATIONAL RECORD PROMOTION—The Priorities? Disco DJs versus Disco Radio

Participants: JANE BRINTON
Brinton & Company

A.J. MILLER
S.C.D.D.J.A., Los Angeles

TOM COSSIE
M.K. Dance Promotions

BILL McGUIRE
Voice of America/Russian, Washington D.C.

SHERMAN COHEN
KIIS-FM, Los Angeles

JOHNNY GEORGE
Indiana Record Pool & Disco Promotion

ROY LAURENCE
WCAU-FM, Philadelphia

DEE JOSEPH
Butterfly Records

KENN FRIEDMAN
Casablanca Records

MICHAEL ELLIS
WKTU, New York

More International representatives to be announced

INTERNATIONAL DISCO OWNER/MANAGER PANEL

Moderator: GARY FRIEDMAN
TJ's Discos, Hawaii/Japan/Guam/China

Panelists: CLAES HEDBERG
Stena Line, Sweden

MICHAEL WILKINGS
Michael Wilkings & Assoc.

STEVE CORNECL
Studio One, Los Angeles

Other participants to be announced

FRANCHISING and FRANCHISING FOR NEWCOMERS—Two Franchising Panels involving the latest in Franchising of Discos, as well as the How-to's: Legal and Financial Aspects for New Investors

Participants: TONY GRECO
Uncle Sam's

MICHAEL O'HARRO
Tramp's

Other participants to be announced

DISCO DEEJAY MIXING DEMONSTRATIONS, Domestic and International

Participants to be Announced—the top Disco Deejays Demonstrate their Mixing Techniques

RECORD POOLS & THEIR FUNCTIONS

Moderator: JUDY WEINSTEIN
For the Record, New York

A.J. MILLER
S.C.D.D.J.A., Los Angeles

FRANK LEMBO
Picasso Record Pool, Philadelphia

DAN JOSEPH
TK Records

DAVID STEELE
Polydor Records

ARNIE SMITH
RSO Records

JON RANDAZZO
BADD, San Francisco

GEORGE BORDEN
Boston Record Pool

JACK WITHERBY
Ariola Records (formerly of Southwest Record Pool)

International Deejay Associations to be Announced

EFFECT OF DISCO ON ROLLER RINKS—Plans for the Future

Participants: ED CHALPIN
PPX Enterprises

Other Participants to be Announced

ASCAP/BMI/SESAC and Other International Licensing Organizations Panel

Participants: BARRY KNITTLE
ASCAP

JUDITH SAFFER
ASCAP

SID GUBER
SESAC

GENE COLTON
BMI

International Licensing Organizations to be Announced

DISCO RECORD PIRACY—7", 12", Cassettes

Participants to include GEOFF HARDIE, IFTI, London—Other Participants to be Announced

INTERNATIONAL PRODUCERS PANEL

Participants: FREDDIE PERREN
ALEC COSTANDINOS
JACQUES MORALI
GIORGIO MORODER
MICHAEL ZAGER
JERRY LOVE

Plus Others to be Announced

"HOT SEAT" SESSION

Moderator: BILL WARDLOW
Associate Publisher, Disco Forum VI Director, Billboard

Participants will include Moderators of Previous Panels and Others

SOME OF THE ABOVE PANELISTS NOT YET CONFIRMED, OTHERS TO BE ANNOUNCED

ARTISTS APPEARING AT DISCO VI WILL INCLUDE: PETER BROWN, GLORIA GAYNOR, INSTANT FUNK, PEACHES & HERB, SISTER SLEDGE, AMII STEWART, with more to be announced

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Oval Offering: President Jimmy Carter receives a commemorative bowl and citation, compliments of the Country Music Assn. Attending the presentation in the Oval Office are, left to right, Joe Talbot, Irving Waugh, Frances Preston, Willie Nelson, President Carter, Tom Collins, Charley Pride and Bill Utz.

Special Honor By CMA To Carter

Continued from page 3
tionally televised CMA Awards Show last October, but had to be postponed because of a last-minute change in his schedule.

Waugh, Nelson and Pride lauded President Carter while presenting him with an engraved Steuben glass bowl that will remain in the White House and a certificate of recognition which will remain with the President.

Despite the formalities of the Oval

Office, Nelson was clad in his usual stage and real-life outfit of T-shirt, jeans and jacket, while Pride and the remainder of the group went the suit route.

President Carter drew laughs when Nelson presented him with the bowl, stating, "Willie, it's the first time I've ever seen you hold a bowl that wasn't full of beer."

In the presence of the national news media and White House press corps, the president also praised the importance of country music one of his favorite forms of music, he has stated—and, looking at such faces as Preston, Talbot, Nelson and Pride, remarked, "I feel I'm among friends."

"Several CMA board members nominated President Carter for the award," later noted Walker. "And he received it unanimously." She cited such contributions as his close associations with several country music artists, using country music in the White House, hosting a CMA reception and CMA night at the White House last year, and his attendance at country music concerts.

"It has been very important to country music for the President of the United States to give it the respect that he has," concluded Walker.

The CMA officials were treated to lunch in the White House after the presentation. And they still hold out the hope that President Carter might appear on a future CMA Awards Show to accept, on network tv, the plaudits from those in the country music industry.

Country Acts At Jazz Fest

NASHVILLE—Trading on the success of this year's first country music showcase at MIDEM in Cannes, France, the first all-country package will debut this summer at the Montreux Jazz Festival in Montreux, Switzerland.

Roy Clark, the Oak Ridge Boys, Barbara Mandrell and Buck Trent will be featured during the evening of country music which will be presented July 7 during the 13th annual jazz festival.

Presented by MCA Records in association with the Jim Halsey Co. of Tulsa, the bill was negotiated in mid-January by talent manager Halsey and Claude Nobs, director of the Montreux Jazz Festival.

The all-MCA roster at the festival will carry other acts from the label to be announced at a later date.

Halsey says that details are pending on television and recordings to be taped at the festival. He also notes that other European headlining dates are now being planned for Clark and the Oak Ridge Boys during the same early July time span.

Clark will stay over in Montreux on July 8 to appear in a performance with MCA artist B.B. King for blues night at the festival. Other noted blues instrumentalists are expected to be added to that night's agenda.

\$2 Million Tour

NASHVILLE—Kenny Rogers' 25-city, 31-day "Gambler Tour," featuring Dottie West and the Oak Ridge Boys, drew to a close recently at the Coliseum in Oakland, Calif with a total gross close to \$2 million and more than 226,000 total attendance.



TUNING UP—Garland, left, and Joe Bonsall of the Oak Ridge Boys practice their backs as double contenders for the sixth annual Music City Tennis Invitational to be held Thursday, Tuesday (22-24) at Nashville's Racquet Club. The event benefits the Vanderbilt Children's Hospital, and yearly attracts music industry personnel from across the country.

1st Quarter Gain By CBS Nashville

By SALLY HINKLE

NASHVILLE—In a first quarter marketing analysis, CBS Records, Nashville, reports a 34% surge in sales over goals set forth at the beginning of 1979.

According to officials, significant contributing factors to its January-March 1979 study included a country program, themed "Person To Person," involving comprehensive marketing of first quarter album releases via employment of strategically placed radio time buys and print ads coupled with highly visible point of purchase materials.

"In a nutshell, the program involved advertising at the right time with the right group of accounts on a very timely basis, and doing it strategically so that it would sell records," comments Roy Wunsch, CBS' local director of marketing.

"We identified a group of releases that we felt had a lot more life in them," notes Wunsch. "They were still very current with singles active in the charts, and we decided to take them a step further."

"We went into major accounts with a program designed around the albums, and allocated additional advertising dollars to advertise the albums as a group via radio and print. Tied with radio and print were major display pieces that encompassed the entire concept of the program."

Among the releases spurred by the "Person To Person" program were Moe Bandy's "It's A Cheating Situation," Mickey Gilley's "The Songs We Made Love To," Marty Robbins' "The Performer," Johnny Duncan's "See You When The Sun Goes Down," Janie Fricke's "Love Notes" and Lynn Anderson's "Outlaw Is Just A State Of Mind."

Another contributing factor was the significant billing derived from fourth quarter '78 LP product, especially greatest hits releases from such artists as Johnny Duncan, David Allan Coe, Marty Robbins, Johnny Cash, Sonny James, Johnny Paycheck, Charlie Rich, Tammy Wynette and Joe Stampley, and specific product, which included Paycheck's "Armed & Crazy," Charly McClain's "Let Me Be Your Baby" and Willie Nelson's "Willie & Family Live."

In addition, CBS/Nashville released 39 singles in the first quarter and garnered chart activity for 36 out of the 39 releases.

"Some of those artists weren't household names on the country chart," notes Joe Casey, CBS' local director of sales, who points to a top 30 position attained for Burton Cummings' "Takes A Fool To Love A Fool" and two successes scored with Neil Diamond, including a duet version with Barbra Streisand on "You Don't Bring Me Flowers" and a solo version of "Forever In Blue Jeans."

"We continue to have success with Moe Bandy whose latest single, "It's A Cheating Situation," did 250,000. Charly McClain has broken through, the teaming of George Jones and Johnny Paycheck brought us a solid effort with "Maybelline," and the acquisition of Johnny Rodriguez has brought us a strong single effort, "Down On The Rio Grande."

A step-up in touring activity has also paid off as all CBS artists during the first quarter of 1979 affording the label a visible tool. Special focus was given such artists as Janie Fricke, Charly McClain, Lynn Anderson, Tammy Wynette, Willie Nelson, Moe Bandy and Joe Stampley.

Another contributing factor was the significant billing derived from fourth quarter '78 LP product, especially greatest hits releases from such artists as Johnny Duncan, David Allan Coe, Marty Robbins, Johnny Cash, Sonny James, Johnny Paycheck, Charlie Rich, Tammy Wynette and Joe Stampley.

Acquire Tubb LP

NASHVILLE—Cachet Records, recently formed by Ed LaBuick with offices in Los Angeles and Nashville, has acquired Ernest Tubb's "The Legend And The Legacy" LP from First Generation Records, and has released the first single from the album entitled "Waltz Across Texas," on which Tubb is joined by Willie Nelson.

MAY 26, 1979, BILLBOARD



DARRELL THOMAS

HOT NEW SINGLE
"WAYLON,
SING TO
MAMA"

#00R-45-79101

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NATIONALLY ACROSS THE
NATION, THANKS TO THE
FOLLOWING RADIO
STATIONS.

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|-----------|-----------|-----------|----------|
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| WVDJ-Fl | KIKN-Tx | KRIT-Ia | KWCL-La |
| WRRD-Mn | WSKE-Pa | KCOG-Ia | WCKW-La |
| WSDS-Mich | KGRI-Tx | KEYZ-N.D. | KTHS-Ark |
| WFAI-N.C. | KKAS-Tx | KBBS-Wyo | KDQW-Ark |
| WCBX-N.C. | KLCO-Ok | WPWC-Va | KCGS-Ark |
| WRCW-Va | WAMG-Tn | WGBM-Ws | WMST-Ky |
| KYOD-Mont | KBFL-Mo | WVLY-Ms | WRVK-Ky |
| KWOD-Ok | KWAK-Ark | WIFF-Ia | WMIK-Ky |
| KRAK-Cali | KFEG-Mo | WJAG-Ne | WMDR-Ill |
| WHO-Ia | KJBC-Tx | KNLV-Ne | WSDR-Ill |
| WEEN-Tn | KWMR-Ia | KTCC-Ks | WCIL-Ill |
| KIBZ-Tx | KCNY-Tx | KXKX-Ks | WESN-Ill |
| KTCL-Ia | KVNW-Tx | KAVS-Mn | KDMG-Mo |
| KACD-Tx | KJCH-Tx | KRA-Mn | KURF-Mo |
| KIFG-Tx | KYSS-Mont | KMRS-Mn | KALM-Mo |
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| KVLL-Ok | WDRN-Tn | WAAN-Tn | WHMT-Tn |

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From the forthcoming Warner-Curb album The Two And Only (BSK 3347) Produced by Michael Lloyd



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Nashville Scene

By SALLY HINKLE

Margo Smith has taped her first appearance on "Dinah". Tom T. Hall is profiled in the June issue of Penthouse magazine in an article by John Escow. The feature includes Hall's view of life as an entertainer, his songwriting success, his upcoming autobiography, "The Storyteller's Nashville"—to be published this fall by Double day, and gives a glimpse into Hall's daily routine.

Hank Williams Jr.'s biography, "Living Proof" by Michael Bane, will be published next fall by G. P. Putnam. Meanwhile, Williams will be making two appearances in New York in June, including the Bottom Line on June 18 and the Lone Star Cafe on June 20. Jerry Lee Lewis and Eddie Rabbitt were among the artists who performed at Kentucky Derby festivities in Louisville, Ky. Lewis will be appearing at Atlanta's Southeast Music Hall, Saturday (26), and at the Sheridan Hotel in Gatlinburg, Tenn., Sunday (27). Rabbitt begins a nine-day tour of Texas Monday (21), and will be featured on "Dinah!" the end of this month previewing songs from his latest "Lovevine" LP.

The Kendalls, the Oak Ridge Boys and Herbie Mann are slated to appear at the Western Merchandisers annual sales convention showcase, held June 14-16 in Amarillo at the Amarillo Hilton. It's the season for baseball activities, and adding a little something extra to pre-game activities lately have been Charlie Daniels and Susie Allison, who have lent their voices for the singing of the national anthem. Daniels took the field with Philadelphia Phillies star Pete Rose before the first inning of the season opener between the St. Louis Cardinals at Busch Stadium, while Allison, during a performance in Jacksonville, Fla. as guest of WVJ-AM, sang for a minor league game.

IT'S A HIT

GENE WINN



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*CORRECTION on label error Love Almost written by Howard Chadwick—Milene Music (Acuff Rose) ASCAP This Record distributed Nationally by Independent distributors.

Billboard Hot Country Singles

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This Week	Last Week	Weeks on Chart	TITLE—Artist <small>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))</small>	This Week	Last Week	Weeks on Chart	TITLE—Artist <small>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))</small>	This Week	Last Week	Weeks on Chart	TITLE—Artist <small>(Writer, Label & Number (Dist. Label) (Publisher, Licensee))</small>
☆	1	10	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAIN ME—Bellaamy Brothers (D. Bellaamy, Warner/Curb 8790 (Bellaamy Brothers/Famous, ASCAP)	31	40	6	TOUCH ME (I'LL BE YOUR FOOL ONCE MORE)—Big Al Downing (A. Downing, Warner Bros. 8787 (ATV, BMI)	78	80	2	NADINE—Freddy Weller (C. Berry, Columbia 3-10973 (Arc, BMI)
2	2	9	LYING IN LOVE WITH YOU—Jim Ed Brown & Helen Cornelius (D. Rutherford, G. Harrison, RCA 11532 (P-Gem, BMI)	31	38	7	THE GIRL ON THE OTHER SIDE—Nick Noble (N. Noble, L. Douglas, TMS 601 (Mayron K&T, ASCAP)	79	79	2	I MIGHT BE AWHILE IN NEW ORLEANS—Johnny Russell (W. Holyfield, Mercury 55060 (Maplehill/Vogue, BMI)
3	3	11	LAY DOWN BESIDE ME—Don Williams (D. Williams, MCA 12458 (Jack, BMI)	31	41	5	MY MAMA NEVER HEARD ME SING—Billy "Crash" Craddock (I. Adrian, Capitol 4707 (Pick A Hit, BMI)	70	72	3	MY BLUE HEAVEN—Mac Wiseman & Woody Herman (G. Whiting, W. Donaldson, Churchill 7735 (Leo Fest, ASCAP)
☆	5	8	SAIL AWAY—Oak Ridge Boys (R. Van Hoy, MCA 12453 (Tree, BMI)	31	42	5	WORLD'S MOST PERFECT WOMAN—Bonnie McDowell (R. McDowell), Epic 8-50638 (Ronnie McDowell, SESAC/Tree, BMI)	71	84	3	GETTING OVER YOU AGAIN—Gale McBride (C. Rabbitt, Con Bro 151 (Briar Patch, BMI)
☆	7	7	WHEN I DREAM—Crystal Gayle (S.M. Thevet), United Artists 1288 (Janda, ASCAP)	31	43	6	RUNAWAY HEART—Reba McEntire (P. Harrison, Mercury 55058 (Screen Gems-EMI, BMI)	72	NEW ENTRY		BREAKIN' IN A BRAND NEW BROKEN HEART—Debbi Boone (J. Keller, H. Greenfield, Warner/Curb 8814 (Screen Gems-EMI/Big Seven, BMI)
☆	9	6	SHE BELIEVES IN ME—Kenny Rogers (S. Gibb), United Artists 1273 (Angel Wing, ASCAP)	31	50	3	PLAY TOGETHER AGAIN AGAIN—Buck Owens with Emmylou Harris (B. Owens, C. Stewart, J. Abbott, Warner Bros. 8830 (Blue Book/Pantego Sound, BMI)	73	55	9	HOLD WHAT YOU'VE GOT—Sonny James (J. Tex), Monument 45-280, (Tree, BMI)
7	8	9	HOW TO BE A COUNTRY STAR—The Statler Brothers (H. Reed, D. Reid), Mercury 55057, (American Cowboy, BMI)	31	47	6	SHE'S BEEN KEEPIN' ME UP NIGHTS—Bobby Lewis (S. Lorber, J. R. Potts, J. Silber, Capricorn 0318 (Bobby Goldsboro, ASCAP)	74	63	16	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU—Gail Davies (C. Davies), Lifesong 81784 (CBS) (Beachwood/Dickerson, BMI)
☆	11	7	RED BANDANA/I MUST HAVE DONE SOMETHING BAD—Merle Haggard (M. Haggard)/(R. Lane), MCA 41007 (Shade Tree, BMI)/(Tree, BMI)	31	48	5	MY HEART IS NOT MY OWN—Wanda Earwood (M. Earwood), GMC 106 (Music West Of The Pecos, BMI)	75	65	15	ALL I EVER NEED IS YOU—Kenny Rogers & Dottie West (J. Holliday, E. Reeves), United Artists 1276 (United Artists/Racer, ASCAP)
☆	12	5	NOBODY LIKES SAD SONGS—Ronnie Milsap (B. McNeil, W. Holyfield), RCA 11553 (Hall-Clement/Maplehill/Vogue, BMI)	31	43	6	MOMENT BY MOMENT—Harvey Felts (J. L. Wallace, T. Sumner), MCA 41011 (Hall-Clement, BMI)	76	86	2	BAD DAY FOR A BREAKUP—Leslie Barnhill (T. Kelly & R. Barlow), Republic 040 (Frederic, BMI)
10	10	11	JUST LONG ENOUGH TO SAY GOODBYE—Mickey Gilley (J. Foster, B. Rice), Epic 8-5067 (April, ASCAP)	31	44	6	I'LL NEVER LET YOU DOWN—Tanny Overstreet (D. B. Payne), Elektra 46023 (Gary S. Paxton, BMI)	77	NEW ENTRY		CHEAPER CRUDE OR NO MORE FOOD—Bobby "Solon" Butler (B. Burns), SBC 0001 (Iron Blossom/Wall House/Bacal-Burns/Pepper Tunes, ASCAP)
☆	13	6	YOU FEEL GOOD ALL OVER—T. G. Sheppard (S. Brockmorton), Warner/Curb 8808 (Cross Keys, ASCAP)	31	49	4	THERE IS A MIRACLE IN YOU—Tam T. Hall (T. T. Hall), RCA 11568 (Hallnote, BMI)	78	89	2	CALIFORNIA—Gene Campbell (M. Smotherman), Capitol 4715 (Windstar, ASCAP)
☆	15	8	SWEET MELINDA—Randy Barlow (R. Barlow, F. Kelly), Republic 039 (Frederic, BMI)	31	56	3	DELLA AND THE DEALER—Hoyt Axton (H. Axton, M. Dawson), Jeremiah 1000 (Lady Jane, BMI)	79	80	14	MASSACHUSETTS—Tanny Ray (B. Gibb, R. Gibb, M. Gibb), Warner/Curb 800 (Casseroie, BMI)
☆	18	7	ME AND MY BROKEN HEART—Rex Allen Jr. (C. Allen), Warner Bros. 8786 (Boyer, BMI)	31	58	3	SHADOWS IN THE MOONLIGHT—Anne Murray (R. Bourke, C. Black), Capitol 4716 (Chappell & Co./Tri Chappell, ASCAP/SESAC)	80	64	14	SLOW DANCING—Johnny Duncan (J. Tempchin), Columbia 310915 (WB/Jazz Bird, ASCAP)
14	4	11	DON'T TAKE IT AWAY—Conway Twitty (T. Seals, M. Barnes), MCA 41007 (Danor/Irving, BMI)	31	82	2	WHEN A LOVE AIN'T RIGHT—Charly McClain (J. Wilson, B. Morrison), Epic 8-50706 (Music City, ASCAP)	81	81	4	DISNEYLAND DADDY—Paul Evans (P. Evans, P. Payne), Spring 183 (Polydor) (September, ASCAP)
15	6	12	DOWN ON THE RIO GRANDE—Johnny Rodriguez (J. Rodriguez, B. Boiling, D. Teasley), Epic 8-50671 (Hallnote/House Of Gold/Dark Stream, BMI)	31	73	2	(GHOST) RIDERS IN THE SKY—Johnny Cash (S. Jones), Columbia 3-10961 (Edwin H. Morris & Co., ASCAP)	82	70	14	MUSIC BOX DANCER—Frank Mills (F. Mills), Polydor 14517 (Unichappell, BMI)
☆	21	6	IF LOVE HAD A FACE—Razzy Bailey (S. Fagan, S. Jubel), RCA 11536 (House Of Gold, BMI)	31	75	2	I JUST WANNA FEEL THE MAGIC—Bobby Borchers (R. Bourke, M. McDaniel), Epic 8-50687 (Chappell, ASCAP)	83	88	3	NO GREATER LOVE—Bobby Steel (D. Lewis), Caprice 2058 (Sound, ASCAP)
17	17	12	NEXT BEST FEELING—Mary K. Miller (D. Hice, C. Hardy), RCA 11554 (Hice Haus, ASCAP)	31	59	4	I JUST WANNA FEEL THE MAGIC—Bobby Borchers (R. Bourke, M. McDaniel), Epic 8-50687 (Chappell, ASCAP)	84	NEW ENTRY		LOVE ME LIKE A STRANGER—Cliff Cochran (D. Mills, J. Schweers), RCA 11562 (Chess, ASCAP)
18	19	8	ROCKIN' MY LIFE AWAY/I WISH I WAS EIGHTEEN AGAIN—Jerry Lee Lewis (M. Vickers) (S. Brockmorton), Elektra 46020 (Tree, BMI)/(Tree, BMI)	31	62	3	SPANISH EYES—Charlie Rich (B. Kaeppfert, C. Singleton, E. Snyder), Epic 8-50701 (Screen Gems-EMI, BMI/AMRA)	85	NEW ENTRY		WASN'T IT EASY BABY—Freddie Hart (B. Morris, J. Grayson), Capitol 4720 (Quee-Quee/Jack Lebeck, BMI)
19	20	7	SEPTEMBER SONG—Waltie Nelson (M. Anderson, C. Wells), Columbia 3-10929 (Chappell & Co./Tri-Hampshire House, ASCAP)	31	52	16	WHAT A LIE—Sammi Smith (T. Skinner, J. Wallace), Cyclone 100 (GRT) (Hall-Clement, BMI)	86	93	2	WHEN MY CONSCIENCE HURTS THE MOST—Johnny Bush (W. McAlpin, L. Vanadore), Whiskey River 41-791 (Bluestock, BMI)
☆	22	8	I'M THE SINGER, YOU'RE THE SONG—Tanya Tucker (T. Tucker, J. Goldstein), MCA 45-1807 (Milwaukee/Tanya Tucker/Far Out/L.A.I.M., BMI/ASCAP)	31	53	14	BACKSIDE OF THIRTY—John Conlee (J. Conlee), MCA 12455 (House Of Gold/Pommarf, BMI)	87	87	4	DEEPER THAN THE NIGHT—Olivia Newton-John (T. Snow, J. Vastano), MCA 41089 (Brantree/Snow, BMI)
☆	23	6	ARE YOU SINCERE/SOLITAIRE—Doris Presley (W. Walker)/(N. Sedaka, P. Cody), RCA 11533 (Cedarwood, BMI)/(Don Kirshner, ATV, BMI/Kirshner/Welbeck, ASCAP)	31	54	45	YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY—Vern Gosdin (M. C. Johnson), Elektra 46021 (Carfax/Sea Dub, ASCAP)	88	NEW ENTRY		I STILL BELIEVE IN YOU—Mika Lundberg (C. Craig), Gesto 49018 (Power Play, BMI)
☆	26	5	TWO STEPS FORWARD AND THREE STEPS BACK—Susie Allison (J. Crutchfield, M.A. Larkin), Elektra/Curb 46036 (Duchess, BMI/World Song/Hut, Ode, ASCAP)	31	55	27	ON BUSINESS FOR THE KING/BLUE RIBBON BLUES—Joe San (J. Hemphill, J. Sun/J. Rushing, W. Holyfield), Ovation 1122 (Hemphill, BMI)/(Vogue, BMI)	89	90	2	THE REAL THING—O.B. McClinton (O. B. McClinton), Epic 8-50636 (Cross Keys, ASCAP)
☆	24	7	WHAT IN HER WORLD DID I DO—Eddy Arnold (D. Wayne, B. Fischer), RCA 11537 (First Lady, Broken Lance, BMI/Bobby Fischer, ASCAP)	31	56	35	MAY I—Terri Hollowell (R. Bowman), Con Bro 150 (Con Bro, BMI)	90	NEW ENTRY		LAY BACK IN THE ARMS OF SOMEONE—Juice Newton (N. Olson, M. Chapman), Capitol 4714 (Chimchapp/Careers, BMI)
☆	25	6	DOWN TO EARTH WOMAN—Kenny Dale (S. Peppin, J. Slat), Capitol 4704 (House Of Gold, BMI)	31	57	51	ISN'T IT ALWAYS LOVE—Lynn Anderson (K. Bonoff), Columbia 3-10909 (Sky Harbor, BMI)	91	91	2	(NOW AND THEN, THERE'S) A FOOL SUCH AS I—Reddy Crowell (W. Trauber), Warner Bros. 8794 (MCA, ASCAP)
☆	28	4	JUST LIKE REAL PEOPLE—The Kendalls (B. McNeil), Ovation 1125 (Hall-Clement, BMI)	31	58	60	SPARE A LITTLE LOVIN' (On A Fool)—Arnie Rue (A. Amari), NSD 19 (Arnie Rue, BMI)	92	95	3	FRAULEIN (The Texas National Anthem)—Curtis Peltier (J. Williams), Hillside 29-03, (Un-Art, BMI)
☆	29	6	I WILL SURVIVE—Billie Jo Spears (D. Fekaris, F. Ferren), United Artists 1292 (Penny Vibe, ASCAP)	31	59	61	ONLY DIAMONDS ARE FOREVER—Zella Lehr (R. Leigh, C. Hardy), RCA 11543 (United Artists, ASCAP)	93	NEW ENTRY		I DON'T WANNA WANT YOU—Scott Summer (S. Summer, C. Walker), Con Bro 152 (Con Bro, BMI/Walex, ASCAP)
☆	30	5	I DON'T LIE—Joe Stimpney (D. Rinson, D. Pucht), Epic 8-50694 (Mallet/Danac, BMI)	31	NEW ENTRY		SINCE I FELL FOR YOU—Con Hentley (B. Johnson), Warner Bros. 8817 (Warner Bros., ASCAP)	94	94	3	IT'S GOTTA BE MAGIC—George Jones (M. Sherman, L. Kimball, J. Whitmore), Jacc 10417 (Al Gallico, BMI/Key Listening, ASCAP)
☆	32	4	I CAN'T FEEL YOU ANYMORE—Loretta Lynn (T. Bealy, M. Stewart), MCA 41011 (Coal Miners, BMI)/(King Cast, ASCAP)	31	71	6	DREAM LOVER—Rick Nelson (B. Davis), Epic 8-50674 (The Hubron Bay/Rightsong/Screen Gems-EMI, BMI)	95	99	2	TAKE TIME TO SMELL THE FLOWERS—Max Brown (M. Brown), Dow Knob 9-095 (WIG) (Chip 'N' Dale, ASCAP)
☆	34	2	AMANDA—Waylon Jennings (B. McNeil), RCA 11596 (Gold Dust, BMI)	31	62	46	I WANT TO SEE ME IN YOUR EYES—Peggy Sue (J. Stanford, A. Kent), Dow Knob 9094 (Wig) (Chip 'N' Dale, ASCAP)	96	97	2	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook (H. Stevens), Capitol 4705 (Debdave, BMI)
☆	30	31	LO QUE SEA (WHATEVER MAY THE FUTURE BE)—Jess Carson (R. Ross), Charla 131 (NSD) (Me. Mart/Music Craft/nap, ASCAP)	31	63	53	DARLIN'—David Rogers (D. S. Blandamer), Republic 838 (September/Yellow Dog, ASCAP)	97	NEW ENTRY		A COUPLE MORE YEARS—King Edward IV and The Knights (S. Silverstein, B. Locantore), Soundwaves 4583 (NSD) (Evil Eye/Horse Hair, BMI)
☆	33	4	IF I GIVE MY HEART TO YOU—Margo Smith (I. Crane, A. Jacobs, J. Brewster), Warner Bros. 8806 (Miller, ASCAP)	31	64	52	WHERE DO I PUT HER MEMORY—Charley Pride (J. Weatherly), RCA 11477 (Rca, ASCAP)	98	98	2	I'M GONNA MOVE TO THE COUNTRY (AND GET AWAY TO IT ALL)—Jimmy Tucker (B. T. Suddeth), Carfax 2715 (Stick Horse, BMI)
☆	39	4	SIMPLE LITTLE WORDS—Cristy Lane (D. Johnson), 15 172 (Cristy Lane, ASCAP)	31	65	54	FAREWELL PARTY—Gene Watson (I. Williams), Capitol 4660 (Western Hill, BMI)	99	100	2	WAYLON SING TO MAMA—Darrell Thomas (D. C. Thomas), Ozark Opry 79101 (Tall Corn, BMI)
☆	37	6	STEADY AS THE RAIN—Stella Parton (D. Parton), Elektra 46029 (Deppar, BMI)	31	76	6	JUST BETWEEN US—Bill Woody (M. Newbery), MCA/HiStory 54041 (Milose, ASCAP)	100	NEW ENTRY		NOTHING BUT TIME—Helen Hudes (H. Hudson), Cyclone 102 (GRT) (Ghost Dance/One Note Beyond, ASCAP)
☆	36	6	FADED LOVE AND WINTER ROSES—David Houston (F. Ross), Elektra 46028 (Mikros, ASCAP)	31	NEW ENTRY		YOU CAN HAVE HER—George Jones & Johnny Paycheck (B. Cook), Epic 8-50708 (Harvard/Big Billy, BMI)				

Loretta Lynn

WE'VE COME A LONG WAY BABY



INCLUDES HER NEW SINGLE "I CAN'T FEEL YOU ANYMORE"
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New Jersey Rabbitt Sees Career Bloom

Continued from page 41

Billboard Hot Country Singles chart at a number 18, the first ever to debut at such a high entry number. Subsequently, the song also crossed over to explore the upper regions of the Hot 100 pop chart as well, peaking at number 30.

"I think 'Every Which Way But Loose' brought me a whole new kind of exposure," says Rabbitt reflectively. "It got played on national pop stations, and it was tied in heavily with all the movie promotions. The song was heard by a lot of people that probably never listen to country music."

How did Rabbitt wind up singing the movie's theme song?

"Clint Eastwood knew some of the people at Elektra," he explains. "He was talking to them one day after the movie had already started shooting. Clint oversees everything he can on his movies, and he wanted to know about the kind of music that was going to be used for the sound-

track. Somebody brought up my name for the title cut, and Clint said, yeah, great."

Rabbitt is not casting an appreciative eye toward a movie vehicle for himself, "at least not now. I'm not burning to get into films. I love what's happening right now with the records... this is paramount, what's going on with my career. A side deal would be fun to do, but I'd never give up the music."

Now Rabbitt is emerging as one of country music's new breed of crossover artists with the potential to swing easily between charts. However, like others who fall under the crossover label, Rabbitt is hesitant about the term, and prefers to view the situation in context of exposure rather than a change in material or style.

"I refuse to go into the studio and even think about deliberately cutting something just because it might cross over on some radio station playlist," he says.

With the current release of "Love-line," his fifth LP for the label that launched him, the artist is fulfilling what he sees as an evolution in his music.

"I feel stronger about my writing and singing on this album," he says. "Parts of it were cut in Muscle Shoals and Los Angeles, which is the first time I've recorded outside Nashville. David Malloy, my producer, has worked in Muscle Shoals before—he thought it might be fun for us to try something a little different."

Rabbitt's first single from the new album is "Suspicious," a song he co-wrote during a brief break in one of the sessions.

"We started fooling around with chords while the other musicians were outside relaxing. 10 minutes later, the whole song was nearly finished. The drum and Fender Rhodes tracks that you hear on the final release are the same ones we put down while we were writing the song."

Songwriting seems to come naturally to Rabbitt. One month after arriving in Nashville from East Orange, N.J., in 1968, Rabbitt had his first song recorded by Roy Drusky, a tune called "Working My Way Up To The Bottom," which he wrote sitting in a bathtub "trying to wash 18 hours of Greyhound bus off my back and wondering what I'd do if I failed in music here."

Eventually, after a two-year and period of relatively few cuts, Rabbitt's tunes began to click with other artists, including Elvis Presley, who recorded Rabbitt's "Kentucky Rain" as an A side single.

The arid periods are definitely over for Rabbitt. This year saw him headlining appearances at venues as diversified as Manhattan's City Hall Park with Dolly Parton, a \$1,000-a-plate gala charity benefit sponsored by Jean Kennedy Smith at Bloomingdale's (where he co-starred with a Ralph Lauren fashion show) and the Kentucky Derby.

He plays enough concert halls across the nation to keep his six-piece band working 20 dates or more a month.

And under management by Stan Mores of the high-powered Scott Brothers organization in L.A., the singer's media appeal has shot upward to include across-the-board exposure during the past year.

Immediately upcoming are a Texas tour with Bobby Bare, a headline concert appearance with Loretta Lynn at Sea World in Florida, a



Eddie Rabbitt: Broadening his horizons.

Mandolins Reign

KERRVILLE, Tex.—The first Buck White International Mandolin Championships will be held in Kerrville, Aug. 31-Sept. 1. The event is administered by the non-profit Kerrville Music Foundation to "call attention to the oft-slighted mandolin as a key instrument in American bluegrass music and to encourage excellence in mandolin playing."

The writer whose songs are becoming a legend has his own hit record.



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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	1	24	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934 R
	2	14	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
	3	6	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
★	4	4	GREATEST HITS—Waylon Jennings, RCA AHL1 3378
★	5	7	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
★	11	3	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK 3318
	7	25	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2 35842
★	8	6	THE ORIGINALS—The Statler Brothers, Mercury SRM 15016
	9	6	55 STARDUST—Willie Nelson, Columbia IC 35305
	10	10	48 WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
	11	9	16 SWEET MEMORIES—Willie Nelson, RCA AHL1 3243
	12	12	27 TNT—Tanya Tucker, MCA 3066
	13	14	36 EXPRESSIONS—Don Williams, MCA AY 1065
★	18	28	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
	16	15	THE BEST OF BARBARA MANDRELL, MCA AY 1119
★	19	32	MOODS—Barbara Mandrell, MCA AY 1058
	17	15	25 TOTALLY HOT—Olivia Newton-John, MCA 3067
	18	13	21 EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
	19	21	10 JUST LIKE REAL PEOPLE, The Kendalls, Ovation OV 1725
	20	17	70 TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
	21	22	8 IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC 35779
	22	24	15 LEGEND—Poco, MCA AA 1009
	23	23	67 LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
	24	20	11 OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13278
	25	25	4 JERRY LEE LEWIS, Elektra GE 184
	26	26	50 ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL1 2780
★	32	5	HEART TO HEART—Susie Allanson, Elektra/Curb SE 177
	28	29	3 REFLECTIONS—Gene Watson, Capitol SW 11805
	29	30	7 OUTLAW IS JUST A STATE OF MIND—Lynn Anderson, Columbia KC 35776
	30	34	10 JIM ED BROWN AND HELEN CORNELIUS, RCA AHL 13258
★	41	3	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
	32	36	71 THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1037 (Photogram)
	33	33	32 I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1 2979
	34	39	57 REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
	35	28	25 ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
	36	27	26 PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
	37	31	12 MEL TILLIS—Are You Si, cere, MCA 3077
	38	40	28 LARRY GATLIN'S GREATEST HITS, VOL. I, Monument MG 7829
	39	44	42 HEARTBREAKER—Dolly Parton, RCA AFL 1 2797
	40	35	29 BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AFL1 2983
	41	38	69 WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12588
	42	43	50 ROOM SERVICE—The Oak Ridge Boys, MCA 1065
NEW ENTRY	43		MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic KE 35751
NEW ENTRY	44		BEST OF DOLLY PARTON, RCA AHL1 4428
	45	49	57 ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Photogram)
	46	37	59 VARIATIONS—Eddie Rabbitt, Elektra GE 127
	47	45	7 CON HUNLEY, Warner Bros. K 3285
	48	42	9 CONWAY—Conway Twitty, MCA 3063
	49	50	2 SONGS WE MADE LOVE TO—Mickey Gilley, Epic KE 35714
	50	48	9 A WOMAN—Margo Smith, Warner Bros. K 3286

series of promotional dates to publicize the new album, and a taped guest shot on Anson Williams' tv special.

Rabbitt also hopes to embark on a European concert tour to reinforce the sales of his product abroad, noting that he has previously visited on

a promotional campaign but never performed there. His publishing company, Briarpatch Music, has scored a number of international cuts in Europe, including a cover by British supergroup, Boney M., of Rabbitt's "Tulahoma Dancing Pizza Man."

MERLE HAGGARD

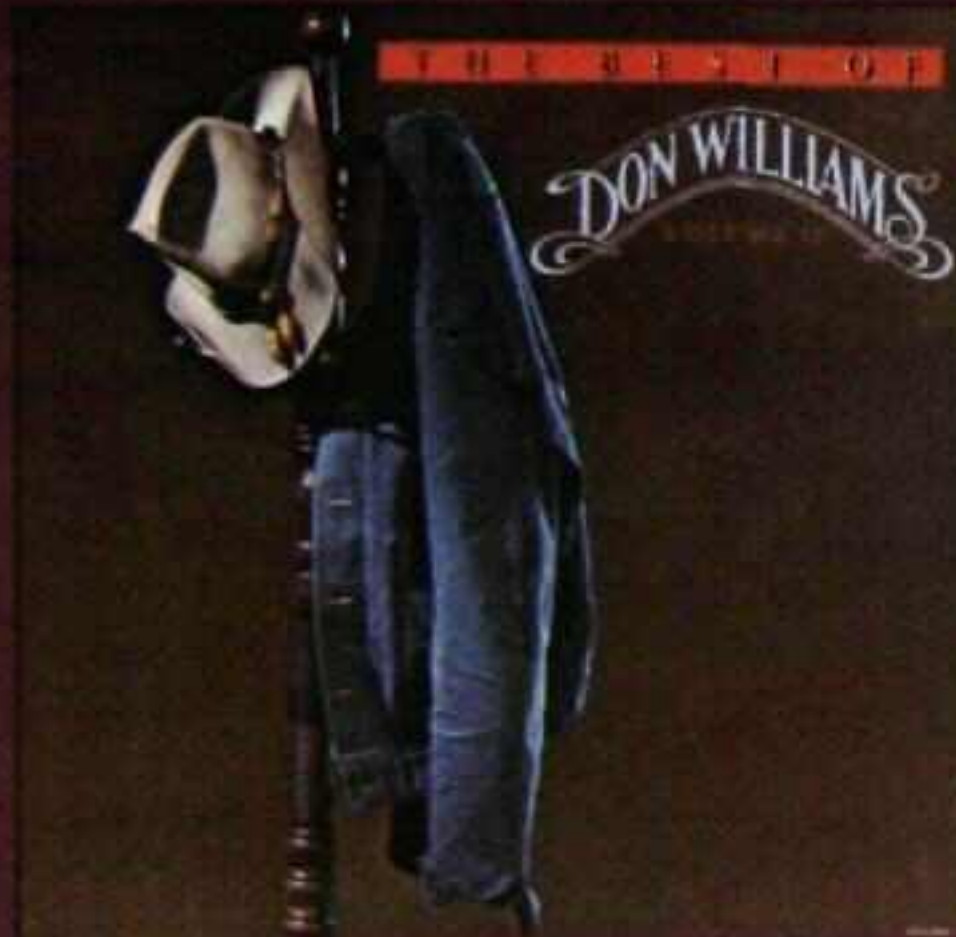
CONWAY TWITTY

DON WILLIAMS

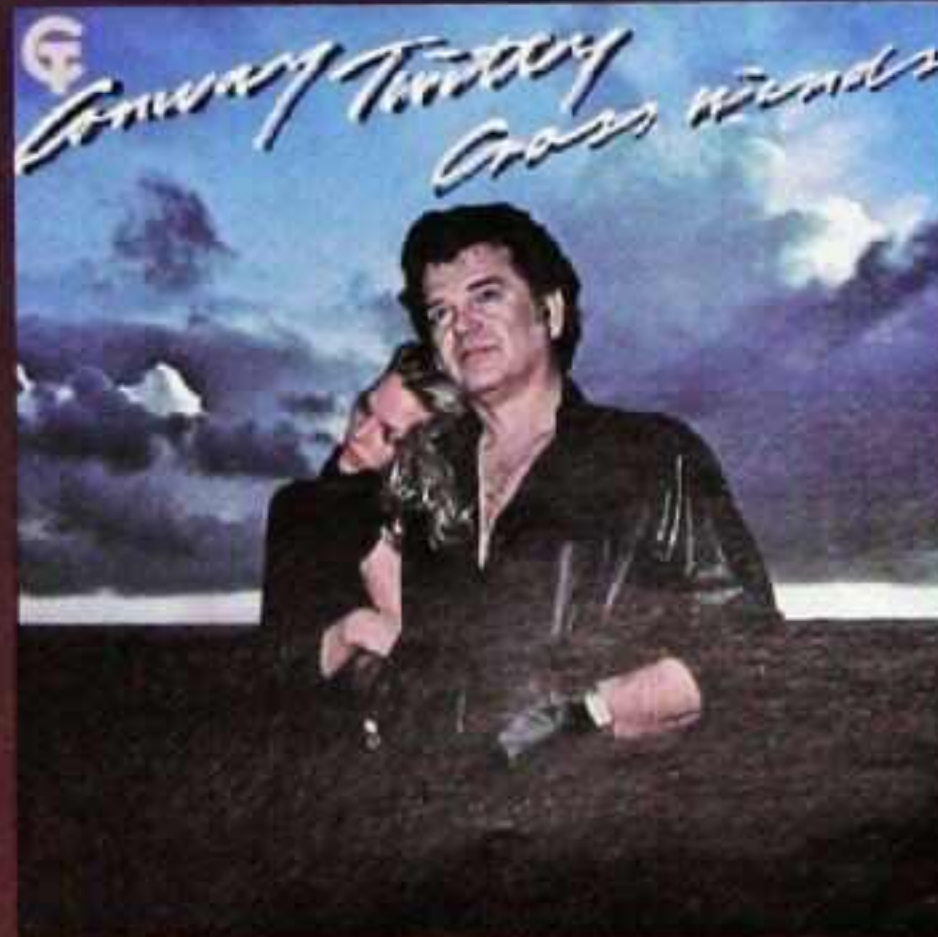
THE BEST OF DON WILLIAMS: VOLUME 2
 FEATURING THE SINGLE "TULSA TIME"
 MCA-3086 AB-12425

CONWAY TWITTY
 FEATURING THE SINGLE "DON'T TAKE IT AWAY"
 MCA-41002

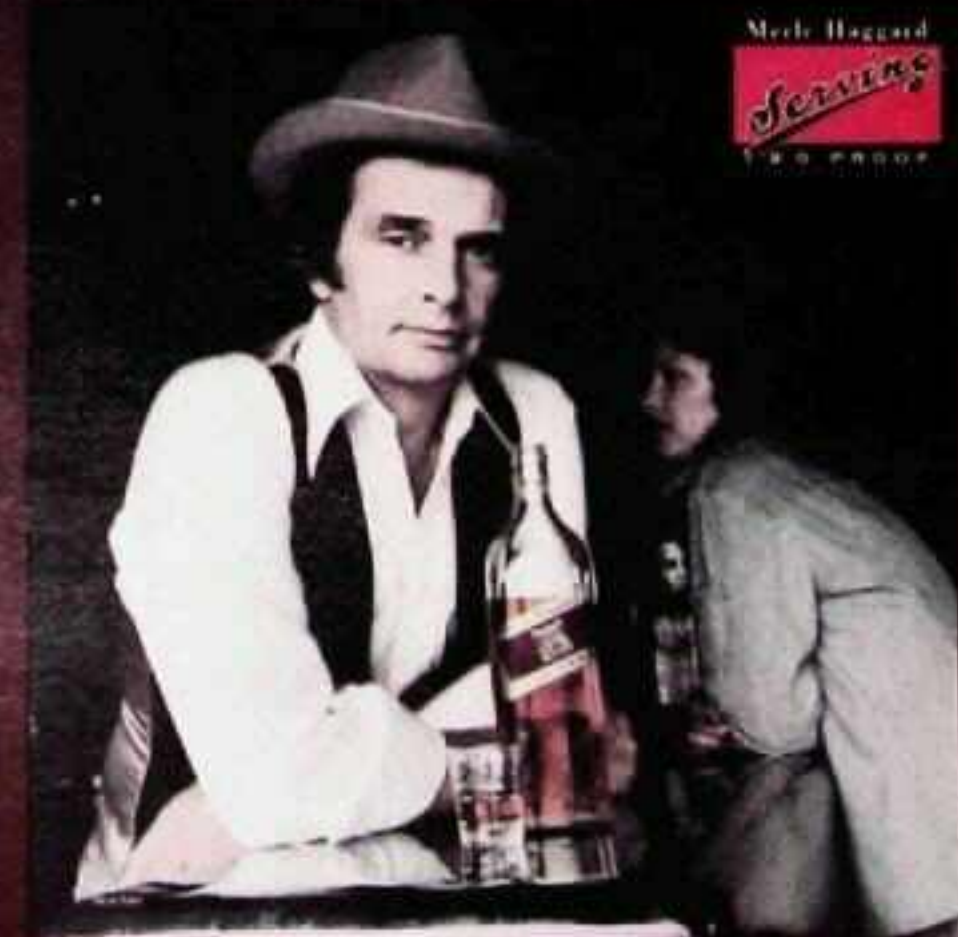
MERLE HAGGARD - SERVING 190 PROOF
 FEATURING THE SINGLE "RED BANDANA"
 MCA-3089 MCA-41007



PRODUCED BY DON WILLIAMS EXCEPT "TULSA TIME"
 PRODUCED BY DON WILLIAMS & GARTH FUNDIS



PRODUCED BY CONWAY TWITTY & DAVID BARNES
 FOR TWITTY BIRD PRODUCTIONS, INC.

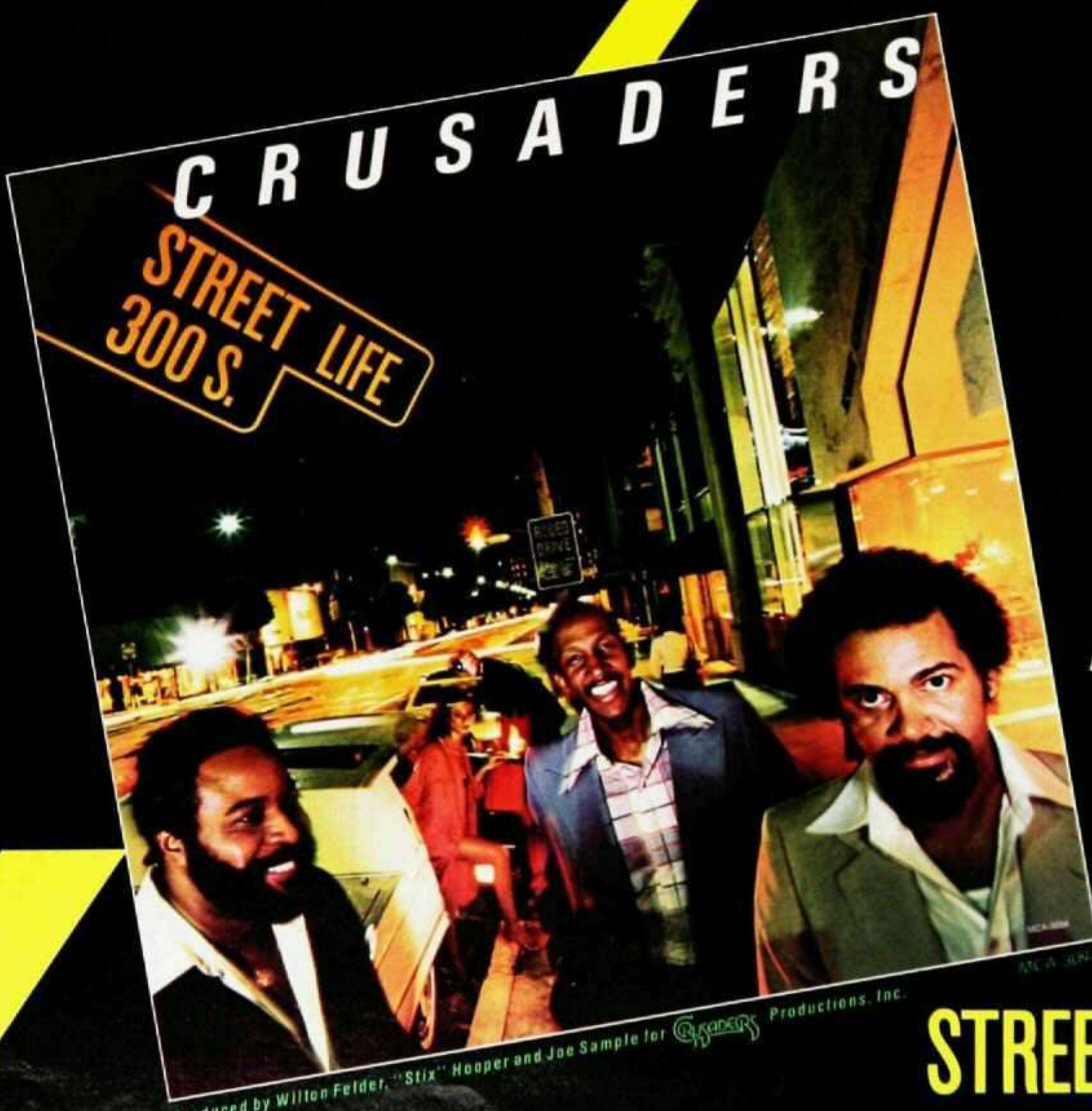


PRODUCED BY FUZZY OWEN
 CO-PRODUCED BY JIMMY BOWEN

ON MCA RECORDS

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STREET LIFE
300 S.

Produced by Wilton Felder, "Stix" Hooper and Joe Sample for **CRUSADERS** Productions, Inc.

STREET LIFE

WITH RECORDS

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Billboard Hot Soul Singles

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Soul Sauce

Crossover More Than Promo Firm

By JEAN WILLIAMS

LOS ANGELES—Buddy Scott is luring labels to his firm by naming Crossover Enterprises, the name of his company, as the promotional service he promises to deliver.

In addition, the less than two-month-old New York-based firm claims it wastes no time in delivering, aiming at six to eight weeks to bring home a record.

Crossover Enterprises, no relation to Ray Charles' Crossover Record Co., "is much more than a record promotion company," says Scott. "We have brought on some of the best people in the country with backgrounds in marketing, merchandising and every facet of the music industry."

According to Warren Lanier Sr., the company's in-house p.r. director (although Lanier continues with his own L.A.-based public relations firm), "Crossover personnel consists of veterans and persons relatively new to the business. This is a deliberate move because the idea is to combine experience with a fresh approach."

Ron Granger, who has worked with Fantasy Records, Atlantic and others, relocated from the West Coast to New York and handles the East Coast for Crossover.

Harry Rideout covers the Midwest, based in Pittsburgh; Niles Rogers takes over the Southern area and Warren Lanier Jr., is handling the West Coast.

Today the company has contracted to handle Columbia Records' Sarah Dash and Heatwave projects. "Other labels expressing interest in Crossover handling special projects are Warner Bros., MCA, Elektra/Asylum and A&M. Buddy (Scott) has had meetings with each label," says Lanier.

"We're looking at a situation where companies are coming with so many records they can't handle them. Consequently, they can't really control the market," he continues.

"We let all labels know that all of our people are already deeply involved in the industry and have a rapport with stations and retail record stores around the country. Most of Crossover's personnel held national promotion director positions at labels.

"We have taken the position that we don't plan to work on a record more than six-eight weeks at a time. We feel that if a record is going to happen, it will happen in that period.

"For that reason, we're being snobbish about the accounts we take on. We just can't afford to take every record that comes along because we don't plan to be spinning our wheels," he insists.

Scott, Crossover's president, is a songwriter/producer, who moved on to King Records reportedly signing Arthur Prysock, who he also produced. Some of his other production projects include Redd Foxx, Dee Dee Bridgewater and Pat Laundy.

Recently, Scott has been taking on independent production deals, writing and producing the title song for the film "The Deep."

Soul Sauce apologizes to Jack Gibson, publisher of Jack The Rap... (Continued on page 78)

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★	5	7	I WANNA BE WITH YOU—Isley Brothers (Isley Brothers), T-Beck 82279 (CBS) (Revina, ASCAP)	34	36	6	RAISE YOUR HANDS—Brick (R. Hagis, R. Hanson, J. Brown), Bang 4802 (CBS) (Warner Bros./Good High, ASCAP)	★	79	2	ROCK 'N' ROLL—Atlantic Starr (W. Lewis, A&M 2135 (A&M/Newban/A&M, ASCAP)
	2	10	REUNITED—Peaches & Herb (D. Fakaris, F. Perren), MVP/Polydor 14547 (Perren/Vibes, ASCAP)	35	35	8	LOST IN LOVING YOU—McCrays (L. McCray, A. McCray, S. Tucker), Portrait 6 70028 (Epic) (Island, BMI)	★	80	3	MORNING DANCE—Sgyro Gyro (J. Beckenstein), Infinity 50011 (MCA) (Harlem/Doveyard Bear, BMI)
	3	12	YOU CAN'T CHANGE THAT—Karyde (R. Parker Jr.), Arista 0399 (Arista, ASCAP)	★	46	4	JAM FAN—Booby's Rubber Band (W. Collins, G. Clinton, P. Collins), Warner Bros. 8818 (Rubber Band, BMI)	★	71	14	STAR LOVE—Cheryl Lynn (J. Footman, J. Weder), Columbia 3 10987 (Colgems/EMI/Spec-o-Idle, ASCAP/Screen Gems/EMI/Traco, BMI)
	4	16	DISCO NIGHTS—C.C. (E.R. LaBlanc), Arista 0388 (G.Q./Arista, ASCAP)	★	44	11	DANCE WITH YOU—Carrie Lucas (Kato Gardner), Epic 8 5061 (RCA) (Spectrum VII/Hindu, ASCAP)	72	72	4	I CAN TELL—Chanson (D. Williams, J. Jameson Jr.), Arista 7743 (Michelle Jamesonman-Gos K, ASCAP)
★	13	8	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (J. Cohen (J. Whitehead, J. McFadden, J. Cohen), P.R. 3681 (CBS) (Mighty Three, BMI)	★	48	6	BAD FOR ME—Dee Dee Bridgewater (D. Thomas, C. Veal Jr.), Elektra 46031 (Harris/Chas, ASCAP)	73	42	12	DANCE, LADY DANCE—Crown Heights Affair (F. Nwanjo, B. Britton), De Lite 912 (Delightful/Crown Heights/Cabrini, BMI)
★	8	9	SHAKE—Cap Band (C. Wilson), Mercury 74053 (Total Experience, BMI)	★	51	4	ANYBODY WANNA' PARTY—Gloria Gaynor (D. Fakaris, F. Perren), Polydor 14558 (Perren/Vibes, ASCAP)	★	84	2	I'M A SUCKER FOR YOUR LOVE—Teena Marie (R. James, G. Motown) (Jobete, ASCAP)
	7	15	HOT NUMBER—Foxy (J. Lombard), Dash 5050 (TK) (Sherby/Landayanne/Buckaroo, BMI)	★	50	6	LET ME BE GOOD TO YOU—Lou Rawls (K. Gamble, L. Huff), P.R. 3684 (Mighty Three, BMI)	★	85	2	FIRST TIME AROUND—Skyy (R. Muller), Salsoul 77087 (RCA) (One Too/One, ASCAP)
★	12	5	HOT STUFF—Donna Summer (P. Bellotte, H. Fatermeyer, K. Forsey), Casablanca 978 (Rock's/Step, BMI)	★	49	4	EVERYBODY UP—Ohio Players (Ohio Players), Arista 0408 (O.P.O., BMI)	★	86	2	SHOULD'A GONN DANCIN'—High Energy (D. Jones, A. Mason), Gordy 7166 (Motown) (Old Brompton Road, ASCAP)
★	17	4	WE ARE FAMILY—Sister Sledge (N. Rodgers, B. Edwards), Cotillion 44251 (Atlantic) (Chic, BMI)	★	42	10	ARE YOU READY FOR LOVE—Spinners (T. Bell, L.M. Bell, C. James), Atlantic 3546 (Mighty Three, BMI)	★	87	3	HEAVEN MUST HAVE SENT YOU—Lionel Richie (E. Holland Jr., L. Dezer, B. Holland), Motown 1459 (Stone Age, BMI)
	10	14	IN THE MOOD—Tyrone Davis (P. Richmond, D. Ellis, R. Locke Jr.), Columbia 3 19904 (Content/Tyrone, BMI)	★	61	4	CHASE ME—Con Funk Shun (M. Cooper, F. Pistole), Mercury 74059 (Val-Joe, BMI)	★	88	3	DON'T SIT DOWN—Dee Edwards (F. Jones, D. Jones), Cadence 44249 (Atlantic) (Irving R. Kelley, BMI)
	11	13	FEEL THAT YOU'RE FEELIN'—Maze (F. Beverly), Capitol 4685 (Amazement, BMI)	★	44	8	CAN'T SHAKE THE FEELING—Beck Family (B. Green, T. Life, G. Sokolow), LeFont 34003 (London) (M&M & Mills, BMI)	78	83	3	TRUST ME, D. J.—D. J. Rogers (D. J. Rogers), Arc 3 10963 (CBS) (Circle R, ASCAP)
★	15	9	GOOD, GOOD FEELIN'—War (Allen, Brown, Jordan, Miller, Oskay, Rabb, Scott, Goldstein), MCA 40995 (Far Out/Milwaukee, ASCAP/BMI)	★	55	4	EYEBALLIN'—Heatwave (R. Temperton), Epic 8 50699 (A&M, ASCAP)	★	89	2	MUSIC BOX—Evelyn "Champagne" King (T. Hill, S. Peake, J. Fitch), RCA 11566 (M&M/Six Continents, BMI)
	13	13	LOVE BALLAD—George Benson (Scarborough), Warner Bros. 8759 (Unichappell, BMI)	★	56	5	NIGHT DANCIN'—Taka Boom (P. Summerson, L. Macaluso), Arista 7748 (Home Wood/Philly West, ASCAP)	★	90	3	IT'S TOO FUNKY IN HERE—James Brown (E. Shapiro, G. Jackson, R. Miller, W. Shaw), Polydor 34557 (Muskrat Shoals, BMI)
★	20	9	DO YOU WANNA' GO PARTY—KC & The Sunshine Band (H. W. Casey, R. Finch), TK 1033 (Sherby/Hamck, BMI)	★	57	6	SAY WON'T CHASE—Chocolate Milk (J. Smith III, A. Castanell, D. Richards, F. Richard, K. Williams, M. To, R. Daburi), RCA 11547 (Marsant, BMI)	★	91	3	BEST BEAT IN TOWN—Switch (S. DeBarge), Gordy 7168 (Motown) (Jobete, ASCAP)
	15	18	SHAKE YOUR BODY—Jacksons (R. Jackson, M. Jackson), Epic 8 50656 (Peacock, BMI)	★	48	7	MR. ME, MRS. YOU—Creme De Coco (R.G. Young, H.E. Barnum), Venture 106 (Audio Arts, ASCAP/Madeira, BMI)	★	92	3	I JUST KEPT THINKING ABOUT YOU BABY—Tata Vega (M. Johnson, G. Gaffney), Tamia 54799 (Motown) (Jobete, ASCAP)
★	21	5	BUSTIN' OUT—Rick James (R. James), Gordy 7167 (Motown) (Jobete, ASCAP)	★	59	5	MEMORY LANE—Minnie Riperton (M. Riperton, K. St. Lewis, G. Ouzier), Capitol 4706 (Munroe/Bull Pen, BMI)	★	93	3	FREAKY PEOPLE—Crowd Pleasers (A. Carey, C. Moreland, L. Emmanuel), Westbound 55420 (Atlantic) (Bridgeport, BMI)
	17	16	IT MUST BE LOVE—Alton McClain & Destiny (J. Footman, J. Weder), Polydor 14532 (Specalite/Traco, ASCAP, BMI)	★	63	5	IF YOU WANT IT—Nittyfetty (S. Toronto, H. Johnson), Arista 7747 (Fax, BMI)	★	94	3	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry (M. Buerkleid, J. Evers, K. Forney, J. Kurofutch, C. Barry), Chrysalis 1232 (Adrian Lambda/Lollipop Music, BMI)
★	52	2	BOOGIE WONDERLAND—Earth, Wind & Fire, With The Emotions (J. Lind, A. Wilks), Arc 3 10956 (CBS) (Charleville/Tring/Deertrack/Ninth, BMI)	★	63	8	ANY FOOL CAN SEE—Barry White (B. White, P. Padli), Unidisc Gold 35763 (Columbia) (Seven Songs, BA-Dave, BMI)	★	95	3	YOU GOT THE STUFF—Bill Withers (B. Withers, P. Smith, K. Hatchell), Columbia 3 10958 (Blewing, ASCAP)
	19	13	STAND BY—Natalie Cole (N. Cole, M. Yancy), Capitol 4690 (Jay's/Chappell/Cole-Arama, ASCAP/BMI)	★	62	3	FOXY LADY—Larry Graham with Graham Central Station (L. Graham), Warner Bros. 8816 (Nineteen Eighty Five, BMI)	★	96	3	RADIATION LEVEL—Sun (B. Byrd), Capitol 4713 (Clewwood/Dretek, ASCAP)
	20	17	I DON'T WANT NOBODY ELSE—Marada Michael Walden (M.M. Walden), Atlantic 3541 (Gratitude/Cotillion, BMI)	★	53	10	YOU CAN DO IT—Al Hudson & The Soul Partners (A. Myers, M. McCord), MCA 12459 (MCA) (Perks, BMI)	★	97	3	MAKE YOUR MOVE—Joe Thomas (B. Baker, G. Gordy, C. McKee), L.R.C. 9327 (TK) (Aotagood, ASCAP)
	21	12	SHINE—Bar-Kays (J. Alexander, L. Dodson, H. Henderson, C. Allen, F. Thompson, M. Beard, L. Smith, W. Stewart), Mercury 74048 (Bar-Kays/Warner, BMI)	★	74	3	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—The Jones Girls (K. Gamble, L. Huff), P.R. 8 3686 (CBS) (Mighty Three, BMI)	★	98	3	MUSIC IS MY WAY OF LIFE—Patti LaBelle (M. Sharon, G. Lee), Epic 8 50659 (Spinning Gold/Taxelion, Mar, ASCAP)
	22	21	I GOT MY MIND MADE UP—Instant Funk (K. Miller, S. Miller), Salsoul 2078 (RCA) (Lucky Three/Henry Sweetay/Unichappell, BMI)	★	64	7	SHOW TIME—Undisputed Truth (N. Whitfield), Whittfield 8781 (Warner Bros.) (May Twelfth/Warner-Tamerlane, BMI)	★	99	3	LET'S GET WET—Prince Philip Mitchell (P. Mitchell), Atlantic 3569 (Hit Staff, BMI)
	23	11	THIS TIME I'LL BE SWEETER—Angela Bofill (G. Gaffney, P. Grant), Arista/GRP 2500 (Perumbia, BMI)	★	66	4	I JUST WANNA' DANCE WITH YOU—Dramatics (C. Womack, D. Davis), MCA 41017 (Greenville, BMI/Conquistador, ASCAP)	★	100	2	LEAD ME ON—Maxine Nightingale (A. Wells, D. Lanley), Windsong 11530 (RCA) (A&M, ASCAP)
	24	15	I BELONG TO YOU—Rance Allen (R. Allen), Stax 3217 (Fantasy) (Stax/Doctor Jack, ASCAP)	★	67	5	WHAT CHA GONNA DO WITH MY LOVE—Stephanie Mills (I. Munroe, R. Lucas), 20th Century 2403 (RCA) (Scarab, BMI)				
	25	15	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (N. Helms, M. Butler), Tamia 54297 (Motown) (Colgems/EMI/Jobete, ASCAP)	★	68	4	LOVE YOU INSIDE OUT—Bee Gees (B. Gibb, M. Gibb, R. Gibb), RSO 925 (Stigwood/Unichappell, BMI)				
	26	11	HAPPINESS—Pointer Sisters (A. Toussaint), Planet 45902 (Elektra) (Warner-Tamerlane/Marsant, BMI)	59	30	10	IN THE NAVY—Village People (J. Morali, H. Rivlin, V. Wilks), Casablanca 973 (Can't Stop, BMI)				
	27	8	I WHO HAVE NOTHING—Sylvester (Lieber Stollen), Fantasy 855 (Yellow Dog/Walden/S.D.R.M., ASCAP)	60	65	5	DOUBLE CROSS—First Choice (N. Harris, R. Taylor), Gold Mind 9502 (RCA) (Not Listed)				
	28	10	SATURDAY NIGHT—T-Connection (T. Oakley), Dash 5051 (TK) (Sherby/Decebel, BMI)	★	71	3	WHY LEAVE US ALONE—Five Special (R. Banks, T. Green, R. Johnson), Elektra 46032 (At Home/Baby Dump, ASCAP)				
★	69	3	RING MY BELL—Anita Ward (F. Knight), Juana 3427 (TK) (Two Knight, BMI)	62	31	13	TAKE ME HOME—Cher (M. Allier, B. Erly), Casablanca 965 (Rick's, BMI)				
★	40	4	DON'T GIVE IT UP—Linda Clifford (G. Askey, L. Clifford), RSO 927 (Mayfield/Andrack, BMI)	63	60	8	DANCER—Gino Soccio (G. Soccio, R.F.), 8757 (Warner Bros.) (Good Flavors Songs, Inc./San Orestes/Shedac, ASCAP)				
	31	8	READY OR NOT—Herbie Hancock (R. Parker, J. Cohen), Columbia 3 10936 (Raybink, ASCAP/Pale Crounds, BMI)	64	38	12	HERE COMES THE HURT—Manhattans (F. Johnson), Columbia 3 10923 (Shore Diamond Music Corp./Song Tailors Music Co., Inc., BMI)				
	32	9	WALK ON BY—Average White Band (H. Davis, B. Buchanan), Atlantic 3563 (Blue Seas/Jac, ASCAP)	65	45	9	CAN'T YOU SEE I'M FIRED UP—Mass Production (G. McCoy & J. Drummond), Cotillion 44248 (Atlantic) (Two Pepper, ASCAP)				
	33	8	NEVER CHANGE LOVERS IN THE MIDDLE OF THE NIGHT—Millie Jackson (K. Forsey, M. Borklund, T. Jay), Spring 192 (Polydor) (Ivan Mogull, ASCAP)	★	76	3	YOU NEVER KNOW WHAT YOU'VE GOT—Bell & James (J. Bell, C. James), A&M 7137 (Mighty Three, BMI)				
				67	26	16	KNOCK ON WOOD—Amu Stewart (B. Long), Arista 7736 (Warner Bros., ASCAP)				
				68	41	10	CROSSWINDS—Peabo Bryson (P. Bryson), Capitol 4694 (Warner Bros./Peabo, ASCAP)				

MAY 26, 1979, BILLBOARD

BLACK PROMOTION

Funk Fest For L.A. Coliseum

Continued from page 40 already given the Fund approximately \$30,000," he claims.

"Parliament/Funkadelic was one of the first groups to come forth and say 'We want to do something for the community,' and this is its way of doing it.

"The acts on the show all feel the same way. We have 36 schools involved in the McDonalds promotion. That includes school principals, teachers, parents and students.

"The promotion is called 'The World's Greatest Funk Festival Final Exams Extravaganza.' The student picks up a ballot at any of the participating McDonalds. The ballot states that the student promises to study for final exams at least two hours daily.

"The ballot is filled out,* taken home for a parent's signature then returned to school. The school with the most ballots will win the competition. The winning school will play host to all the acts on the show—at the school. We're also making the

students aware of the Negro College Fund.

"We have a lot of pride in our shows and we pride ourselves on giving all acts first class accommodations. Plus we have a healthy advertising budget. For the upcoming show we have spent about \$90,000 in advertisements, taking space in every single black newspaper in the area, some I didn't even know existed until this show.

"Contrary to what some people say about black promoters, there's never been anyone related to our shows who was not paid; there's never been any bad debts; and we have dealt with stations and major halls across country with such acts as Rose Royce, Natalie Cole, Commodores, Bootsy's Rubber Band, Parliament/Funkadelic and others."

One of Roker's most successful shows was at Soldiers Field in Chicago last August featuring Parliament/Funkadelic.

According to Roker, that show drew 70,000, with part of the proceeds going to the Negro College

Fund. He notes that he's looking to draw 95,000 to the L.A. Coliseum.

He plans to take other acts into Soldiers Field with the same type of promotion. "We offered the deal to Earth, Wind & Fire for an Aug. 12 date this year.

"I was willing to pay the group more money than I believe it has ever made in concert, plus this would give it an opportunity to make this kind of money playing for a black promoter. I was told yes then no then yes again and then finally no, and I wasn't even given a reason for being turned down."

Although R&B Productions appears to have little trouble securing top concert attractions, Roker, with other black promoters across country, feels more black acts should play for black promoters.

"There are qualified black promoters capable of promoting any type of act, but it's easy for some black acts to deal with one or two bad promoters and say 'I don't want to work for black promoters!'"

"On the other hand, there are some bad white promoters too but no one ever says 'I won't work for a white promoter.' I know my business well so there's no reason why I can't promote Shaun Cassidy as well as Parliament/Funkadelic. The idea is to know your markets.

"We must deal with something else too," he continues. "A lot of acts are not to blame for not playing for black promoters because many of them have white management.

"I'm not advocating that all black acts should have black management but there are good black managers out here and there's no reason why some of the major acts can't go to this management. Acts should be aware of who they play for and a lot of them just don't know.

"I fully understand that some acts have been burned, but if they would look around and make the effort to know what's going on in that area, they will know who does what and it has nothing to do with the color of one's skin.

"It's about respecting each other, the act respecting the promoter and vice versa. Generalization in this business is suicidal but that's what's happening.

"We're in a business where music has crossed, then crossed back. Black kids are listening to pop stations and white kids are tuning in to black-oriented stations.

"The only thing that has not crossed is the people who administer the music. When it gets right down to the talent itself, it becomes a black/white issue. Black promoters should play both black and white acts just as white promoters do."

Foxy Rating Foxy TK-Dash Campaign

NEW YORK—"Hot Numbers," the new LP by the TK-Dash act Foxy, is the beneficiary of a national marketing campaign initiated by Macy Lipman Marketing of Los Angeles.

The campaign, coordinated with Foxy's current tour with the Jacksons, features such in-store items as a 30-inch by 24-inch Foxy mobile shaped like a matchbook, and a display contest for retailers in four separate regions of the country, with the winner in each region getting a weekend for two at the MGM Grand Hotel in Las Vegas.

Grand prize will be a redwood hot tub. Consumers will also have a chance to win hot tubs through radio contests in many markets.



TAPE KING
MAY SPECIALS

Minimum 10 Per Title—No Exceptions

390

- ANITA WARD
- BOBBY CALDWELL
- BETTY WRIGHT
- LAURA TAYLOR
- CROWN HEIGHTS
- LORRAINE JOHNSON
- FOXY HOT #
- MUSIQUE
- SESAME ST. FEVER
- BOMBERS 2
- STICKY FINGERS
- PETER JAUQUES BAND
- VOYAGE
- ROMANCE
- MANTUS

395

- ANGIE BOFILL
- BOBBY WOMACK
- BOB WELCH
- BLONDIE
- BLACKBYRDS
- CLAUDIA BARRY
- CHUCK BROWN
- CHILLY/FOR YOUR LOVE
- DELLS
- GREGG DIAMOND
- TATA VEGA
- GRATEFUL DEAD
- GROVER WASHINGTON G.O. (DISCO NIGHTS)
- INSTANT FUNK
- HARVEY MASON
- OLIVIA N. JOHN
- OHIO PLAYERS
- JOE SIMON
- MILLIE JACKSON
- NATALIE COLE
- TASHA THOMAS
- MAZE
- PHYLLIS HYMAN
- PEABO BRYSON
- POUSSEZ
- QUARTZ
- RAYDIO
- RICK JAMES
- SIDE EFFECT
- SYLVESTER II
- TOM ROBINSON BAND
- TAVARES

460

- BILLY JOEL 52nd ST. BOSTON
- VILLAGE PEOPLE NAVY
- ROD STEWART
- NEIL DIAMOND
- VILLAGE PEOPLE CRUSIN'
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Billboard **Soul LPs**

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☆	This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greater proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	☆	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
☆	1	14	14		WE ARE FAMILY Sister Sledge, Columbia SO-5209 (Atlantic)	39	42	9	9	IT'S ALRIGHT WITH ME Patti LaBelle, Epic JE-35772 (CBS)
☆	2	9	9		DISCO NIGHTS G.O., Arista AB-4225	40	37	14	14	SPIRITS HAVING FLOWN See Geers, RSO RS-13041
	3	3	27		2 HOT Peaches & Herb, MFP/Polydor PD 1-6172	☆	51	2	2	HEART STINGS Earl Klugh United Artists UALA-942 (Capitol)
☆	5	6	6		ROCK ON Raydio, Arista AB-4212	42	36	21	21	T-CONNECTION T-Connection, Dash 30009 (T.K.)
☆	6	7	7		INSPIRATION Maze, Capitol SW 11912	☆	53	2	2	MINNIE Minnie Riperton Capitol SO-11936
	6	4	16		BUSTIN' OUT OF L SEVEN Rick James, Gordy GT-984 (Motown)	44	33	17	17	LOVE TRACKS Gloria Gaynor, Polydor PD1-6184
	7	7	25		DESTINY Jacksons, Epic JE-35552 (CBS)	45	35	8	8	ALTON McClAIN & DESTINY Alton McClain & Destiny Polydor PD1-6183
☆	40	2	2		BAD GIRLS Donna Summer Casablanca NBLP 7 7190	46	39	8	8	OUTLINE Gino Soccio Warner Bros. WFC 3309
	9	9	9		IN THE MOOD WITH TYRONE DAVIS Tyrone Davis, Columbia JC 35723	☆	57	2	2	IN DANIELAND Carrie Lucas Solar SCL 1-3219 (RCA)
☆	11	6	6		HOT NUMBERS Foxy, Dash 30010 (TK)	☆	58	3	3	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills 20th Century T-583 (RCA)
☆	11	8	10		LIVIN' INSIDE YOUR LOVE George Benson Warner Bros. WBSX-3777	49	22	26	26	C'EST CHIC Chic, Atlantic SO-19208
☆	16	7	7		THE MUSIC BAND War, MCA MCA-3085	50	23	20	20	HERE, MY DEAR Marvin Gaye, Tamla T 354 (Motown)
	13	10	16		FUNK Instant Funk Salmon SA-8513 (RCA)	51	41	11	11	JOURNEY TO THE LAND OF ENCHANTMENT Enchantment, Roadshow RSL 1-3269 (RCA)
	14	14	6		THE MESSAGE IS LOVE Barry White, Unlimited Gordy (Z-35763) (CBS)	51	41	11	11	MORNING DANCE Syrinx Gips, Infinity INF 9004
☆	19	5	5		PARADISE Grover Washington Jr., Elektra 6E-182	☆	62	7	7	PROMISE OF LOVE Delegation, Shadybrook 010
	16	12	7		MUSIC BOX Evelyn "Champagne" King RCA AF 11-3033	54	54	36	36	LIVE AND MORE Donna Summer, Casablanca NBLP 7119
☆	25	5	5		GAP BAND Mercury SRM 1-3758	55	34	16	16	CHUCK BROWN & THE SOUL SEARCHERS Soul Searchers, MCA
	18	18	12		KNOCK ON WOOD Ami Stewart, Arista SR 50054	56	47	4	4	A MOMENT'S PLEASURE Millie Jackson, Spring SP 15722 (Polydor)
	19	20	6		EVERYBODY UP Ohio Players, Arista AB-4226	57	59	2	2	THE JONES GIRLS The Jones Girls P.R.R. (Z-35757) (CBS)
☆	24	8	8		LET ME BE YOUR WOMAN Linda Clifford, RSO 2-3992	☆	69	6	6	SKYY Skyy, Salmon 8517 (RCA)
	21	13	7		I LOVE YOU SO Natalie Cole, Capitol SO 11828	☆	69	6	6	FEVER Roy Ayers, Polydor PD 1-6204
	22	17	23		CROSSWINDS Peabo Bryson, Capitol ST 11875	☆	65	9	9	MILKY WAY Chocolate Milk, RCA AF 11-3081
☆	50	2	2		HOT PROPERTY Heatwave Epic JE-35970	☆	71	2	2	FROM HERE TO ETERNALLY Spinners Atlantic SO-19219
	24	15	6		GO WEST Village People Casablanca NBLP 7144	62	44	21	21	BELL & JAMES Bell & James, A&M 4728
☆	60	2	2		MCFADDEN & WHITEHEAD McFadden & Whitehead P.R.R. (Z-35800) (CBS)	63	48	4	4	GROOVIN' YOU Harvey Mason, Arista AB-4277
	26	26	11		FEET DON'T FAIL ME NOW Herbie Hancock Columbia JC 35764	64	64	4	4	WILD & PEACEFUL Teena Marie, Gordy GT-985 (Motown)
	27	29	4		STARS Sylvestre, Fantasy F-9579	65	46	16	16	SOMEWHERE IN MY LIFETIME Phyllis Hyman, Arista AB-420
☆	28	28	7		WHISPER IN YOUR EAR Whispers, Sela RSL 1-3125 (RCA)	66	61	13	13	BREAKWATER Breakwater, Arista AB-4308
☆	NEW ENTRY				CANDY Doe Funk Shun, Mercury SRM 1-3754	67	43	11	11	FOLLOW THE RAINBOW George Duke, Epic JE-35701 (CBS)
	30	30	8		FEEL NO FRET Average White Band Atlantic SO 19207	68	68	7	7	IN THE PUREST FORM Maze Production, Atlantic SO-5211
	31	21	8		LOVE TALK Manhattans, Columbia JC 35693	69	52	9	9	I'VE ALWAYS WANTED TO SING Bonny Slight, Gold Mind GA-9503 (RCA)
	32	32	13		TAKE ME HOME Cher, Casablanca NBLP 7133	70	55	16	16	ENERGY Power Sisters, Planet P.1 (Elektra/Asylum)
	33	31	13		AWAKENING Narciso Michael Walden Atlantic SO 19222	71	63	27	27	BOBBY CALDWELL Bobby Caldwell, Clouds 8804 (TK)
☆	NEW ENTRY				SWITCH II Switch, Gordy GT-988 (Motown)	72	49	16	16	MADAME BUTTERFLY Tavarez, Capitol SW 11874
☆	45	3	3		ANY TIME, ANY PLACE Dramatics, MCA AM-1125	73	67	7	7	TRY MY LOVE Tata Vega, Tamla TT-360 (Motown)
☆	56	2	2		STONEHEART Brick Bang (Z-35969) (CBS)	74	NEW ENTRY			SHOULD GONE DANCIN' High Heels, Gordy GT-987 (Motown)
	37	38	15		ANGIE Angie Bofill GRP/Arista GRP-5000	75	73	23	23	LIGHT OF LIFE Bai Kays, Mercury SRM 1-3772
☆	74	2	2		SONGS OF LOVE Anita Ward Isana 200-004 (T.K.)					



ROYAL GREETING—Neil Sedaka is presented to Britain's Princess Anne just prior to his headline performance at a Royal Gala Performance in aid of two U.K. charities. Date was staged at Blazers, a new \$4 million showroom sited some 200 yards from the Windsor Castle, the Royal household. Sedaka is accompanied by his wife, Leba.

Spain Concert Scene Perked By Int'l Acts

By FERNANDO SALAVERRI

MADRID—Spain is experiencing an upsurge in concerts and tours by major international recording acts, in dramatic contrast to the situation last year, when the nation was generally excluded from the big-name rock and pop tour itineraries. Coupled with an increasing number of shows by local talent, it's adding up to a thriving live performance scene.

Among the biggest successes so far this year have been Queen (EMI), with SRO shows in Madrid and Barcelona, and subsequent strong sales for the group's "Jazz" album; and Elton John (Fonogram), also playing to full houses with critical acclaim, and now enjoying top chart action with his "A Single Man" LP.

Rory Gallagher (Ariola) made his fourth tour of Spain and again sold out all shows, even though he's not considered a big disk seller here.

Frank Zappa (CBS) played Madrid and Barcelona to fair business,

though left audiences somewhat unconvinced about his abilities, it's said.

There was unqualified success for the English, American and Spanish guitar trio, John McLaughlin, Larry Coryell and Paco De Lucia, with sell-out shows, one of which was filmed to make a memorable television program.

And Mike Oldfield, while receiving a mixed critical reception, played to capacity audiences and has since seen his album "Incantations" jump high in the charts.

Somewhat lower in the "name game" scale have been acts like Sniff 'n' The Tears (Movieplay), very successful here with the "Driver's Seat" hit, Shades (Trova), Sleepy La Boef (Auvi) and Siouxsie and the Banshees (Polydor), all of which play the theaters rather than the massive Sports Palaces but all of which have registered very considerable impact.

THREE ITALIAN MUSIC MEN

From Rome To Mexico City: In Search Of A Worldwide Smash

By MARV FISHER

MEXICO CITY—Mix a little Italian pasta fagiola with some Mexican chili, stir well and add some Cuban fried banana for an international platter which could be on the menu of several countries this summer. The wines are optional.

Such ingredients went into the making of a truly international product last month, when three Roman natives—singer Rino Gaetano, producer Giacomo Tosti and arranger Alessandro Centofanti—

came here under the auspices of RCA Italy to fuse their nation's pop sounds with those on this side of the globe.

"Whether it works or not, we'll soon find out," says the tri-lingual Tosti. "But this is the sort of thing we need more of in the industry today: co-productions which will enhance the chances of international sales."

Tosti feels confident that the blending of their concept in the sounds of European pop, mariachi, marimba and Cuban rhythms will generate massive acceptance. "If not, it certainly will be a forerunner of two or more countries getting together to penetrate markets."

Rino (that's the way he will be billed on this forthcoming album) figures it somewhat of an experiment. The trial-and-error process took the protagonists from the huge Composers Society 24-track studio here to Climax studios in Miami, back to this city and thence one more time to the Florida resort into Criteria for the final mixdown.

Because the vocal track in Spanish was incomplete, the trio was unable to make a special presentation of the

RELEASES SINGLE FROM FIRST SESSION

Now EMI Enters Digital Picture With Own System

• Continued from page 3

single featuring jazz-fusion band Morrissey/Mullen in an interpretation of Rose Royce's "Love Don't Live Here Anymore."

This was recorded at EMI's Abbey Road studios in North London in only four takes, as a no-frills demonstration of the capabilities of the digital system—which Leslie Hill, joint managing director of EMI Music Operations, claims offers recording quality unmatched by any previous system.

Like other pioneers in the field, EMI is still working on an editing facility, which should be ready this summer. It's not yet clear whether the company will go into commercial production with its digital system, though some form of licensing deal seems possible.

Other digital sessions have already been recorded, and although EMI is making no announcements about future releases, there will certainly be classical product available by year's end.

Enthusiasm among EMI's pop acts to record digitally may also mean the Morrissey/Mullen release becomes the forerunner of a 12-inch mini-series of digital singles.

Commenting on these developments, Hill observes: "We've been

seriously involved in digital technology for some time now, but we were unwilling to market product until its technical superiority gave a clear idea of the potential of digital recording."

This marks the beginning of EMI's digital program, continues Hill. "Other recordings have been completed, and further sessions—some of them involving highly ambitious classical projects—have been fixed."

Digital releases will be offered internationally through the EMI Music network, he says, and its subsidiaries worldwide will release the "Love Don't Live Here Anymore" single.

In the U.S., where Morrissey and Mullen have some reputation through their associations with If and Kokomo, Capitol will shortly follow suit.

In Britain, the record will be marketed by EMI's group repertoire division under a special EMI Digital label identity, to be used for all similar releases in the future.

Meanwhile, in the U.S., Motown Records claims to have released the first digital single with former Pointer Sisters member Bonnie Pointer. The song, "Heaven Must Have Sent You," is a disco effort released April 2, charted and produced by Jeffrey Bowen.

Kruger Closes Ember Label; 'Can't Compete'

By PETER JONES

LONDON—Jeffrey Kruger is closing down his Ember Leisure group of companies here, including Ember Records, because he feels the power of the multinational majors is such that an independent just cannot compete.

He explains: "The cost of doing business for us has increased beyond any reasonable forecast. Today, fewer and fewer companies, especially the true independents, will be able to justify the expense of a day-to-day record operation."

Kruger believes that only those companies with huge financial resources will survive in future, specifically, the international majors.

"We're fast going back to the situation of the 1950s when a handful of companies dominated the charts. The increasing number of records released in the last year or so is similar to the glut of movies that bogged down the film industry in the 1950s and 1960s."

However, Kruger says he feels there will always be openings for an aggressive individual in the music business, "because this is a creative business." He adds: "But for record companies like ours to survive, we need a complete realignment of thinking."

So now Kruger looks to his Ember organization carrying on in the record business via its catalog handled around the world on deal-by-deal contracts. It will continue signing and developing artists as a production company, but terminate the Ember label itself, licensed in this market to Pye.

"Now our aim is to get rid of the old Ember image, always wrong anyway, as a catalog company," comments Kruger. "We're out looking for new talent. We'll push even harder on overseas sales of catalog albums, the licensing of singles and LP product and the licensing of tracks for all-star albums."

"By putting our artists' product with different labels, we will be able to release more of it, since it won't all be worked by ourselves. But while our deal with Pye continues, it will get first refusal of U.K. rights."

Observers agree that Kruger's label is like many other independents here, who are experiencing tougher times than before, as new product, artists, labels and license deals are

increasingly aligned with, or attracted to, the big-spending multinationals like CBS, WEA, Polygram, EMI and RCA.

At the same time, Ember Records has never been viewed as a significant chart force in the U.K. disk market, beyond occasional hit singles such as Kenny Williams' "(You're) Fabulous Babe" in 1977 (produced by the label's own Chris Denning, who now departs with the closedown).

Kruger is better known as an impresario, promoting a variety of superstar acts in Britain over the years.

German Awards Stir Controversy

HAMBURG—The German record industry is registering disappointment and disbelief that not one of the 60 albums submitted in the rock field for this year's German Phono-Academy awards earned sufficient votes from the jury.

Observes one industry executive: "It's impossible to accept that the judges couldn't find one production, national or international, good enough to earn an award from an organization set up by the record industry itself. It can only be assumed that the jurists had no ears to hear and no powers of judgment."

Though the awards for the other sections went through at a special ceremony here May 17, industry discussion goes on around the jury. It's felt that some members have little feeling for the contemporary music scene or its new trends. This is seen as "scandalous," because each record company pays some \$10,000 to \$15,000 (20,000 to 30,000 Deutsch Marks) to cover product nomination and its assessment.

Of the awards dispensed, EMI product scooped seven (in the symphony, contemporary, chamber, musicals, German Schalker, international pop and entertainment categories) and CBS repertoire took four. Decca items also grabbed four, and DGG three. Other label with award product: Aves, Metronome, Poland, Ariola, WEA, Nomen Und Omen, Plaene, Phonogram, Enja and Bellaphon.



EASTERN PROMISE—Toshiro Hoshino, general manager of Japan's Discomat Records, presents Abba member Agnetha Faltskog with a "grand prix" award for the group's "Summer Night City." In the foreground are similar awards for "Abba: The Album," "Abba's 20 Greatest Hits" and "Take A Chance On Me," given in recognition of Abba's contribution to Discomat sales in 1978.

International

TROSSAT AT ITALIAN HELM

Polygram Game Plan: Promote Local Talent

By DANIELE CAROLI

MILAN—Italian artists and repertoire figure prominently in the expansion plans of Polygram Dischi, renamed (it was Phonogram) and regrouped to include the Polydor operation.

This emphasis on local talent is underscored by the installation of recording studio facilities in the company's new headquarters in downtown Milan. It was acoustically designed by Eastlake.

Says managing director, Alain Trossat: "We've signed new artists such as Massimo Bubola, Gino D'Eliso and Edoardo de Angelis, together with others capable of gaining wide acceptance."

There's a new breed of Italian singer-songwriters, he claims, who are "more rooted in poetry than politics, more concerned with musical matters."

The firm is also making progress with pop, rock and folk musicians involved in what Trossat calls "experimental" music. This is catered for by Polygram's Mirto label, with three albums already available.

Polygram's plans to invest further in Italian artists follows a very successful year pursuing that policy. "We placed many local artists high on the charts, among them Antonello Venditti, Roberto Vecchioni, Angelo Bradiardi, Walter Foini and Leano Morelli.

"For the first time," observes Trossat, "domestic repertoire was responsible for a large part of our international business."

This year, Polygram is grooming the new acts to take their place alongside established names in foreign

markets such as South America and Continental Europe. "Latest initiatives are with Chrisma, gaining attention abroad with an English-language album, and Sensations' Fix, an American-Italian rock group now living in the U.S."

Turning to the day-to-day operations of the regrouped company, Trossat explains: "We're improving the pressing facilities of Phonoster, our plant, which does much work for third-party labels and foreign firms. It's considered one of the most advanced in Europe, and presses for the U.S., Germany and the Netherlands, specially classical music product. And we're looking for a new warehouse location."

Internally, he has moved towards an administration system based on committees. "When I joined Phonogram, I began modifying what seemed like a slightly unbalanced structure. Marketing and sales were given more responsibility and power, with other departments getting autonomy. We've built a highly professional staff, a rare achievement in the Italian record industry.

Today, one committee deals with marketing activity, and another with manufacturing, distribution and financial operations. These boards are open to other staff members when they're particularly involved. I don't believe in rigid bureaucracy."

On Polygram Dischi's status in the Italian market, where it's acknowledged as one of the top companies, if not the leader, he adds: "I'm not sure we're actually number one in terms of sales turnover, for some of

(Continued on page 76)

International Briefs

• **SYDNEY**—For its new Polygram International deal covering world markets outside the U.S. and Canada, top Australian rock band, O'55, will be renamed the Breakers. One of only five local acts to hit triple platinum (150,000) on domestic sales of a single album, it is signed to 7 Records in Australia.

• **BRUSSELS**—Two Belgian companies are merging to offer new studio facilities at reduced rental charges: Luc Ardijs' Just Born Studios, based in Hekelgem, and Leo Felsenstein's disk wholesale operation, Gamma Records. The new firm is also looking for fresh pop and disco recording talent.

• **KUALA LUMPUR**—John Porter, onetime Roxy Music producer, has helmed the debut WEA Malaysia recordings by local group, the Blues Gang. The LP contains 10 original compositions; Porter co-produced with Steve Israel.

• **MONTREUX**—There will be no Grand Prix du Disque de Montreux award this year, because of the failure of jury members to reach the required unanimous agreement. It normally goes to the best Swiss-distributed pop or rock album of the previous 12 months. But the panel decided to nominate four LPs for special mentions, namely Ambrosia's "Life Beyond L.A." (Warner Bros.), Journey's "Infinity" (CBS), "Dire Straits" (Vertigo) and Billy Joel's "52nd Street."

• **TOKYO**—RVC Corp. has signed Britain's Charly Records under license, and will release a minimum of 20 albums per year. Label specializes in vintage rock'n'roll and rockabilly material, and has been handling Sun repertoire from Shelby Singleton U.S.

• **ROME**—Fabbri Editori, one of

(Continued on page 74)

Abba Album Soars In Japan

By HARUHIKO FUKUHARA

TOKYO—Abba's new "Voulez Vous" album, breaking big in international markets, is shaping up as their best-seller to date in Japan.

Since its May 1 release, the disk has been moving some 10,000 copies daily. Pressure upon Disco Co. (Discomat), which handles Abba product here, has been intense. The label received the master on April 13, and rushed it into production to meet advance orders of 200,000.

Disco sees "Voulez Vous" topping 700,000 before the year's end, exceeding the 500,000 highpoint attained by the Swedish act's last LP, "Arrival" (Billboard, March 10, 1979).

• European dates for Abba's 1979 worldwide tour have been finalized, and details of the U.S. leg (which precedes Europe) are expected soon.

Abba plays Gothenburg (Oct. 19), Stockholm (20), Copenhagen (21), Paris (23), Rotterdam (24), Dortmund (25), Munich (27), Zurich (28), Vienna (29), Stuttgart (30), Bremen (Nov. 1), Frankfurt (2), Brussels (3), London (5-8), Stafford (11-12), Glasgow (13) and Dublin (15).

French Dealers Militate Over Companies' Conduct

By HENRY KAHN

PARIS—French record retailers, now banded together into an independent syndicate, are up in arms about what they regard as "unacceptable practices" by the national record companies.

The syndicate, founded only last year, already feels strong enough to push forward with its demands. They include: promotional information and aids to go out with all records, plus advance information on upcoming releases, provided regularly and when possible with a simple cassette providing extracts.

Disks sent on trial, without prior consultation, also upset the retailers, as do the problems involved in returning that unwanted product. Some companies, says the syndicate but naming no names, send classical disks out on the pretext that stocks must be maintained, but this is an

unwelcome practice, costing dealers money to return the records.

French retailers say, through their organizing body, that they are prepared to cooperate with record companies on matters of piracy. They are prepared to face legal costs in taking action against disk jockeys in local discos who record their programs on tape and then sell them off to the paying customers.

While dealers are dissatisfied with recent record price increases, varying generally from 8-10%, they accept that the real bone of contention is the 33% Value Added Tax on product. The syndicate has had one interview with the Minister of Commerce on this matter, but has been told there is little chance of a reduction in the rate in the immediate future.

But a lurking fear of French retailers is that some record companies may open up their own retail chains. This, they feel, would be a horrendous burden coming on top of discotheque sales of records, an upsurge in mail-order buying and the sale of cassettes in French gas stations.

ELTON IS 1st STEREO LINK

LONDON—BBC Radio One's live broadcast (28) of Elton John in concert in Moscow will be the first link-up in stereo via satellite of a performance in Russia. It's a two-hour gig from the Rossya Hall and goes out here at 5:30 p.m. Andy Peebles, BBC disk jockey, is providing the commentary and Jeff Griffin is producer, heading up a small team of BBC engineers travelling out.

PIONEERED BY EX-LABEL EXECUTIVES

New Force In Britain: Indie Retail Promotion

By NICK ROBERTSHAW

LONDON—In a rapidly changing U.K. marketplace, one of the more interesting developments of the last two years has been the emergence of the industry's first large-scale retailer promotion outfit run on an independent basis, Record Sales.

Set up in the belief that many good records are lost for want of adequate promotion at the right time, the service offers disk companies harassed by top-heavy release schedules a concentration of effort beyond anything they can achieve themselves. And it's proved itself a powerful tool in breaking new records.

Since starting operations 18 months ago, Record Sales claims it's been involved with more than 100 chart singles. Its success rate is currently running at around 75% and at presstime, there are 14 records in the British charts that the firm has worked on.

Nor, after an initial period of uncertainty, has the industry here been slow to get the message. Since its first successes for Phonogram and DJM, Record Sales has built up a list of past and present clients that includes almost every major manufacturer, and every sizable independent.

Owned by its directors, Richard Jakubowski and Alan Wade, it is

one of several promotion services now offered by their trading company, Promodisc. Despite industry approaches, both rightly regard the company's independence as crucial to its success. Both have many years' marketing experience with major record companies.

Their philosophy was based on a recognition of the important part dealers can play in creating street-level demand. "We felt the dealer side of record promotion had been rather ignored. The promotion machine was being extended to local radio stations, deejays and the like, but the dealer, who is just as important in that chain of promotion, never got the T-shirts or the hype; his only contact was a girl on the phone or a piece of paper coming through the door or a rep with about 40 records calling once a month. Only the shops on the British Market Research Bureau return list got the attention, and there was no task force to give concentrated effort at dealer level.

"Our aim was to service those dealers who set the pace. There is a hard core of maybe 2,000 retailers who are real enthusiasts; they are knowledgeable, they stock outside the Top 50, they are keen to promote. Basically they are the best dealers. They may not be the biggest

in turnover, but they are the most influential in the early stages of a record's life. Once it has broken, of course, the balance of sales may shift to more conventional outlets.

"We have 21 people on the road full time, visiting 1,050 shops on a weekly call cycle all over Britain. They are not salesmen, they are promotion men; they encourage orders but they do not sell.

"Their job is to promote: to play the record to the dealer, impart enthusiasm, provide him with the information he needs to do his job well, give him display material, point-of-sale and so on. We have regular product meetings, but each guy should be his own area manager; he's the expert in his area, he comes up with promotion ideas, we shouldn't be able to tell him anything."

The strength of Record Sales' impact comes from concentration. Only three records are worked on in any one week. This has involved the company in a fair degree of selectivity, since it is regularly offered up to ten disks a week. "We will only take on a record we believe we can chart," says Jakubowski, "but having said that, we are always on the

(Continued on page 74)

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New CHUM-FM Play Opts For LP 'Blocks'

By DAVID FARRELL

TORONTO—Canada's leading rock FM station, CHUM-FM, has countered the drift of MOR, Top 40 and AOR competition in this market by advancing with an unusual programming concept that was launched the same day the Bureau of Broadcast Measurement's rating book was issued.

Obviously having researched the new format well in advance, May 7 CHUM-FM ceased playing a variety of album tracks in random order and started hailing itself as "the original album station," playing three to four tracks per album in 20 minute time blocks.

An example of this modified Star Set format would have an informative announcer intro to, say, the Rolling Stones "Some Girls" LP segued into "Miss You," "When The Whip Comes Down," "Respectable" and "Beast Of Burden." The station has three sets per hour and slots commercial spots, identification and other information between the album sets.

Predictably, initial reaction was negative within the industry, but after two weeks of listening to the new format opinions are beginning to vary.

Notes A&M's national sales manager, Bill Ott, "There are two aspects one has to look at: First, the concentration of airplay on four cuts off one album is, theoretically, going to be taking our sales level to a new high. The format becomes an extension of our sales already attained.

"The other side of the coin is that it is going to be extremely difficult to break new acts on the station. It is one more restriction in terms of getting major reaction on a new act."

At competing FM station Q-107, program director Gary Slaight is enthused by CHUM-FM's switch, noting that whenever they grip an album that grates an audience, those listeners are going to be punching into his station for an alternative. He agrees that the CHUM format could lead to great quarter-hour ratings in the next book, but believes that the non-stop star sets will become boring to the listener after a short time and that his station is going to be there to pick up the disgruntled audience.

As for the rating book, CHUM-FM is still the leading FM in the country, but Q-107 is moving into a neck-and-neck tie with the station. In Montreal, the ailing CHOM-FM jumped 100,000 in total listenership and Ottawa newcomer CHEZ-FM showed a similarly strong gain.

GRT Unveils Magnum Logo For World

TORONTO—GRT Records of Canada is launching Magnum Records in a move to consolidate its domestic roster for distribution on one label internationally.

At present, artists signed to GRT in this country have been released internationally on a one-artist basis: 20th Century having Dan Hill, Ariola acquiring Prism and several labels releasing flautist Moe Koffman in markets such as Japan and the U.K.

The new label was announced by Gordon Edwards, president of GRT Canada and GRT Corp. Labels distributed by GRT in this market include Cyclone, Charisma, DJM, Fantasy, Prestige, Milestone and Passport. Its contract with ABC expired March 31, although it is honoring returns under terms of a "special offer" arranged by the label with major rackers and distributors across the country.

Mouskouri Disk Is First From Cachet, Tied To Tour

TORONTO—The new Cachet label is off to a healthy start with its first record from Nana Mouskouri who, in addition to touring this market, is recording a new album at Manta Sound here with producer Eric Robertson.

The label is funded by Global Communications of Toronto, a concern that has ownership of Tee Vee Records, among other assets.

Termed a "creative" label by Cachet's general manager, another talent with the label is country superstar Ronnie Prophet who has product licensed to Emerald Records in the U.K. and Ireland.

Williams' own background is impressive, having served with CBS Canada for close to 15 years and setting up Barclay Records in the country. Talent that he has spotted and signed during his tenure with CBS include major album sellers such as Patsy Gallant, Andre Gagnon, Harmonium, Seguin and Mashmakan. More recently, Williams set up Direction Records under the auspices of schlock and export king Gary Salter.

Cachet is using a variety of distributors to rack product across the country and plans to open its own offices in Nashville, Los Angeles and New York as the company expands.

At present, the main emphasis is in exploiting the Mouskouri package, entitled "Roses and Sunshine," with its accompanying single, a cover of Dolly Parton's "Nickels and Dimes."

Initial reaction to the album has been more than healthy, enthuses Williams, who suggests orders have put it close to double platinum before the tour has even finished. The Greek songstress has week long engagements in Hamilton, Montreal, Quebec City and Ottawa, along with multiple dates at Massey Hall in Toronto. The potential gross on her current cross-country activity could be in the region of \$2 million.

The Manta Sound sessions will be in conjunction with a television special which is to be shot in Toronto with marketing of it aimed at the international marketplace, Williams says.

Rock Movie

AMSTERDAM — Dutch recording artist, Herman Brood, will co-produce and star in a new movie due to start filming here this month, entitled "Cha Cha."

Plot centers on the post-World War II generation growing up in the world of rock'n'roll, with Lana Lovich and Nina Hagen co-starring with Brood. Director is Herbert Currel.



WELCOME VISITORS—ASCAP president Stanley Adams, center, greets visiting Russian composers Boris Terentyev, left, and Gederts Ramans. The society hosted a luncheon for the Soviets, who are here on an International Visitors' Grant from the U.S. International Communication Agency, under its educational and cultural exchange program.

Ex-Label Executives Set Indie Promotion

Continued from page 72

lookout for new product. We want to have three chart records a week, so there's quite a fast turnover."

The company's weekly fee works out at around \$2 a shop for each record promoted. As Jakubowski points out, this represents a full promotional service for a fraction of what, for example, window display specialists alone would charge. "For the record companies," he says simply, "we are their most effective use of their marketing budget."

For their money, record companies also get useful feedback in the shape of the weekly report filled out by each dealer every week. At the same time the dealer acquires a sense that his own voice as a retailer can be heard, that he is playing a part in the whole process of breaking new records.

Jakubowski and Wade do not claim to work miracles. They admit freely they prefer, and are most successful, working with efficient clients, and that not all record companies are equally efficient. With some of the most efficient, they say, their success rate is 100%.

Significantly, their company has moved steadily towards a more and more complete service, ever closer cooperation with clients, towards a total marketing consultancy. They quickly decided they needed their own radio promotion coverage, for instance. Started at Christmas 1977, that service now reaches 36 local and BBC radio stations a week, a plugging operation matched only by the majors.

More recently, Promodisc set up the Disco Promotion Company, working three disco records weekly and establishing close, regular contact with 1,000 deejays around the country. Jockeys pick up free promotional copies from designated stores, and in that way the dealer is once again brought into contact with another side of the business, encouraged to get involved. "Research has shown that about 40 percent of customers don't decide what singles they are going to buy till they get in the shops," says Jakubowski, "so the importance of the dealer can't be underestimated."

Not all record companies use all the facilities offered, nor does Phonodisc necessarily go through all promotional stages. Whatever the

case, the company likes to be consulted as early as possible during the formulation of marketing plans, so as to tailor make its promotion to fit each release. It may start disco promotion four weeks before release, radio two weeks before.

Whether it goes into dealer promotion depends on response during those first stages. Once it does, results should come quickly. Record Sales has persisted as long as three months with one release, but normally if there is no impact after two weeks they will make the decision to stop.

As different clients require different promotional activity—disco only, disco and radio, whatever—Promodisc may be working as many as nine or ten records in one week. They are by no means all singles. One of the company's few exclusive deals is with K-tel for TV albums, and that has worked so well Record Sales has even managed to chart compilations in advance of their tv campaigns.

Given the imperfections of the British chart return system, which relies on diaries filled in by a small percentage of retail outlets, rumors of hyping are never far away and frequently attract the sensationalist press. Record Sales' degree of success has inevitably attracted some of this suspicion, but Jakubowski and Wade are emphatic their operation is entirely above board.

"We have only given testers that are directly connected with the promotion—normal record company graffiti, displays and so on. We don't have the money to buy stuff ourselves and give it away: we can only give away what the client has given us. We give dealers promotion copies of a record, plus a copy to open his 'master bag' system, but there's no question of boxes of records being dished out; the maximum number of copies we've ever had for one week was 2,000, and remember that's split among nearly 1,100 stores.

People say that nowadays everyone knows which are the chart return shops and concentrates on them, but there are only 450. We give exactly the same service to all our 1,050 shops. If we are doing our job properly we would certainly expect our choice of outlets to reflect the BMRB panel, because we want to reach the key dealers, but we don't have a list."

International Briefs

Continued from page 72

Italy's largest book and magazine publishers, has launched its own series of jazz albums, sold individually on newsstands as a disk-plus-magazine package at around \$3. Some 80 releases are planned on this "part-work" system, the first dedicated to Count Basie.

RIO DE JANEIRO—George Duke will tour Brazil this August with local superstar singer-songwriter, Milton Nascimento, and famous Bahia chanteuse, Simone, with whom he collaborated on his impending album, "Brazilian Love Affair." Disk was recorded in part in this city, in part in Los Angeles. Duke achieved prominence in Brazil through his appearance at the San Paolo jazz festival.

LONDON—George Hamilton IV becomes the first U.S. country music entertainer to headline a seaside resort summer season in Britain, when he undertakes a 14-week run (June 25 to Oct. 1) at the Winter Gardens Theatre, Blackpool. It's prefaced by a U.K. tour, when Hamilton tops a package with the Drifting Cowboys, Pete Sayers and Leona Williams.

MELBOURNE—Fable Records has licensed Lolita's "Meine Heimat Ist Das Meer" album from RCA Germany for Australian release, first foreign-language product issued by the label, headed by Ron Tudor. Package will receive promotion via ethnic radio and specialist retailers.

LONDON—Following chairman Sir John Read's admission of EMI's financial difficulties (Billboard, May 12, 1979), the company's leisure division is selling off 20 of its pubs and licensed taverns. Purchaser is Britain's Grand Metropolitan Group.

MOSCOW—Melodiya has distributed its latest record catalog and news sheet via the Soyuzpechat retail chain. So far, there's no mail subscription service for the magazine, which is very popular with Russian disk buyers and music fans.

TOKYO—Toshiba-EMI is promoting the Island reggae catalog, part of an effort to establish the music in this market after Bob Marley's successful live concerts here last month. Label is working Marley's "Babylon By Bus" album, his single, "Is This Love," and Third World's 45, "Now That We Found Love."

LONDON—England international soccer star, Kevin Keegan, has made his recording debut for EMI, a 45 entitled "Head Over Heels In Love." It was produced by Chris ("Stumblin' In") Norman and Pete Spencer of Rak hit act, Smokie. Disk will be advertised in the programs at upcoming England soccer internationals.

MANILA—Disk and tape pirates surfaced again here recently when a local newspaper reported that the ministry of trade had lifted its order prohibiting the duplication of foreign recordings. But raids by the Bureau of Internal Revenue put an end to the affair, with a number of arrests. Meanwhile, prosecution has started of pirates arrested in raids in Manila and Quezon City earlier this year.

HELSINKI—Professor Martti Turunen, longtime celebrated and respected figure in the Finnish music business, has died at age 76, after a long illness. A composer of serious music and choral works and leader of top Finnish choirs, he was internationally known for his work as managing director of the country's copyright bureau, TEOSTO, from 1931 to 1969.

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RATIONAL

PAGE 40

Why Cholesterol
40¢ Is Good For You

ENQUIRY

May 7, 1979

WRAPS MORE FISH THAN ANY PAPER IN AMERICA

Top Socio-Musicologists Amazed...

ROCK AND ROLL HERMIT DISCOVERED ON A&M

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Killer Disco Plant:
Grows Several Feet
In Just One Night

page 10

★

Artificial Respiration:
Life-Saving Tool or
Just Another Line?

page 3

★

New Cocktail Sweeps
Poland: Perrier & Water

page 11

★

New Inflation-Fighter:
Growing Spaghetti From Seed

page 14

★

Salad Dressings
You Like & Dislike
Reveal Your Personality

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THE REAL
ROCK 'N' ROLL
STORY



MALCOLM TOMLINSON



ROCK AND ROLL HERMIT

Why Malcolm Tomlinson Is Out...

Britisher-turned-Canadian drummer-turned-guitarist Malcolm Tomlinson has left the comforts of his cave to rock and roll the world.

"I don't want to be alone," he told an astonished crowd, taken with the raw power of his brand new album. (See story in SP 4765).

ON A&M RECORDS & TAPES



Produced by John Anthony

Mike's Artist Management Ltd. Michael J. Lembo/Mike Bone
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Agreement Attained Over Satellite B'cast Payments

PARIS—The Confederation Internationale des Societes d'Auteurs et Compositeurs (CISAC) and the European Broadcasting Union have issued a joint declaration in respect of protection of works which are the subject of experimental transmissions by the European Space Agency's H-Sat communications satellite.

The declaration, which is subject to ratification by the performing right societies and broadcasting authorities in the various countries concerned, proposes that copyright material may be used in experimental transmissions without payment of any additional royalties.

The statement suggests that this provision should remain in force during the experimental phase and for a maximum of three years after the first trial use of the H-Sat. If, however, a measurable audience is achieved inside the three-year period, then the waiver of additional royalties would no longer apply.

The joint declaration covers experimental broadcasts by the "direct reception" satellite and the broad-

casting of copyright works by means of point-to-point satellites whose signals cannot be received directly by individual receivers, but must be distributed through a ground station by conventional broadcasting means.

In the matter of point-to-point satellites, the joint declaration proposes that a broadcasting organization transmitting in its own territory a program beamed by satellite from another country shall be responsible for the payment of royalties on copyright material contained in the program.

However, in the case of programs transmitted by satellite to a country where there is no national collection organization or no copyright protection legislation, then the responsibility for payment of royalties in respect of material broadcast in the receiving country shall be that of the originating organization.

The declaration is signed by Jean-Loup Tournier, chairman of the European ad hoc committee of CISAC, and Jean Autin, president of the European Broadcasting Union.

While His Labels Litigate, Baglioni Tour Pulls Crowds

MILAN — Claudio Baglioni wound up his national tour of Italy with boxoffice figures and disk sales suggesting he is the most popular singer-songwriter in the country, despite hassles between his old record company, RCA, and his new, CBS.

Because of contractual hassles between Baglioni and RCA, CBS was ordered to stop marketing any of his records until Oct. 31. Now it seems there will be much earlier amicable agreement over the matter.

But during his tour, Baglioni was awarded a gold disk in Milan for sales exceeding 250,000 units of his "E Tu Come stai" album, a result achieved in just three months, prior to an injunction from the law court in Bari preventing CBS from marketing his albums.

Additionally, Baglioni, accompanied by CBS 7-piece band Extra, pulled in 250,000 paying customers on his 30-gig, five-week tour. All were sell-outs, except the opening show in Rome where there were bad errors in promotion.

Highlights included a Turin concert with 12,000 fans and a Milan gig when the new Sports

Palace was filled with 20,000 customers.

And the tour helped quell existing and lingering doubts about the "safety" aspects of life on the road for the big names in Italy. Luciano Giacotto, CBS press chief, says: "We had no troubles, no turbulence."

"There was a little panic in Milan when the doors had to be shut suddenly because of a bomb scare, but that was because thousands of concert-goers were massed in an uncomfortable crowd outside."

"Each gig ran two-and-a-half hours, with a most impressive light show. CBS laid on two coaches to carry 135 guests into the Milan Sports Palace, ready to get them away afterwards for the gold disk presentation to Baglioni afterwards."

At the party, the guests included CBS executives from European territories, including Alain Levy, Jacques Ferrari, Tomas Munoz, Manolo Diaz and Piero La Falce, plus press representation from various countries underscoring the growing international impact of Baglioni. He has already completed a Spanish version of his gold album, and a French one is coming.

Polygram In Italy

• Continued from page 72

our competitors swell their balance sheets by including trading of minor firms. And our figures are net from discounts.

"But I can say that our sales turnover for 1978 was almost double that of the previous year. Our staff had the skill to meet such unprecedented growth, but it did pose some problems. We brought in more people, and added a third shift to the plant, but it was still difficult."

And Polygram has been hard hit by the strikes which have continued since last fall in Italy. Trossat opines that the company was hurt more than most, in fact. "Last February," he instances, "the month's sales turnover could have reached \$4.7 million, had it not been for sudden strikes and the refusal of workers to do overtime."

There are still disputes in Italy over the national work contract. But the Polygram chief says: "One point is constantly underrated. Some industry sectors, including records, rely on overtime, as half the sales action is concentrated in a three-to-four month period."

"If the companies concerned take on more workers, problems arise because after the heavy production schedules, they're not needed. Then we require State aid to keep them on."

"Polygram here has an advanced social policy, and is probably the only record company to comply with laws regarding youth unemployment. But the results are not good."

Nevertheless, Trossat is optimistic that the reorganization of the company will improve matters at every level of its operation. "Our new offices are larger, so we can keep administrative, sales and creative departments together. And work will be more accurate and speedy, as we unite the Phonogram and Polydor catalogs, seen as of equal importance in this market."

Search For Global Smash

• Continued from page 71

can percussionists) plus an overall deficiency in technical attitudes.

"But with more sessions geared towards a true international goal," declares Centofanti, "such problems can be rectified. The Mexicans have the talent, so it just requires some more experience with recordings of this type to overcome the problems."

"Mexico is a naturally musical country, so there are many advantages to recording here," continues

Tosti. "All of the Mexican companies can really cash in on such co-production ventures, if they want to."

Apart from other boundary-crossing pluses, the Italian also contends, the ploy means more competition for the Americans and British who dominate the international scene.

Tosti, who has mounted LP packages for such other artists as Patty Bravo and Nina Simone over the (Continued on page 77)

Teldec Seeks More Indie Deals

By WOLFGANG SPAHR

HAMBURG — An exhaustive search for new international talent, the rationalization of its domestic distribution service and the success of its first tv-merchandised album were among the key points raised at Teldec's annual sales convention here.

Certainly the main theme of the marathon meeting was that, from now on, Teldec is not exclusively relying on its major partners, Decca in

the U.K. and the London in the U.S., for a talent feedback, but is tracking down individual deals with independent companies.

Several fixed at MIDEM this year were showing strong results already, notably from Patrick Hernandez, Ian Dury and Snoopy.

Says Gerhard Schulze, managing director: "Our one big problem has been a shortage of hot product, mainly on the international side, for this is taking up a large proportion of the German charts now." So, he declares, Teldec use its initiative and seek deals with independents.

Schulze comments that he was very much impressed with Stiff Records in London, a company "chasing big turnover like the very devil. This is a company finding stars like Ian Dury and Lene Lovich, then finding new ideas and methods of marketing them. The motto is 'propaganda, propaganda and still more propaganda' and that policy works for Beserkley Records in California, too."

Teldec deals with CNR in Holland brought success via Snoopy and Teach-In. The pact with Delphine yielded Richard Clayderman's "Ballade Pour Adeline."

On the German national front, Teldec broke Udo Lindenberg big

(he has just re-signed his deal with the company) and Juergen Marcus and Peter Maffay. The maintenance of a constant flow of young talent is a priority.

"But we mustn't think only on the lines of quick one-off deals, so easily made in our business. We have to consider the back catalog which pays the rent. Our continued push in the folk music and light entertainment sector is valuable, with big sales for people like Ernst Moch, Slavko Avsenik and Klaus Wunderlich.

"Our classical market share is now 16%, having shown a 1978 upturn of 23% in turnover compared with the previous year. Classical now accounts for 26% of the total corporate turnover."

Schulze points to expansion in the Teldec Import Service, headed by Rolf Baehnk, with a 1978 turnover of around \$2.5 million, and in the rationalization of domestic distribution, he feels it possible that the Hamburg warehouse could be closed so all orders for northern Germany could be looked after by the store and factory in Nortorf.

He adds there would be further consultation before a final decision on whether to close the other warehouse in Frankfurt and Munich is taken.

Billboard SPECIAL SURVEY For Week Ending 5/26/79

Billboard Special Survey Hot Latin LPs

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NEW YORK (Pop)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS Emociones, Alhambra 3122	1	VICENTE FERNANDEZ A pesar de Todo, Caytronics 1526
2	LOLITA Esperame, Caytronics 1539	2	LOS TIGRES DEL NORTE El Tahir, Fama 577
3	BETO MONROY Interpreta a Bobby Capo, Arfomax 619	3	CHELO Cuentas Claras, Muzart 1758
4	CHUCHO AVELLANET Velvet 8019	4	CADETES DE LINARES Pescadores de Enseada Ramex 1028
5	YOLANDITA MONGE Coco 153	5	RENACIMIENTO 74 Esta Mi Cancion, Ramex 1026
6	CAMILO SESTO Sentimientos, Pronto 1042	6	ROBERTO CARLOS Amigo, Caytronics 1505
7	SOPHY Balada Para UN loco, Velvet 8016	7	RIGO TOVAR No. 8, Mexicana Melody 564
8	JOSE JOSE Lo Pasado Pasado, Pronto 1046	8	LOS HUMILDES En Mexico, Fama 578
9	ROBERTO CARLOS Caytronics 1540	9	ESTRELLAS DE ORO America 1005
10	ROBERTO CARLOS Amigo Caytronics 1505	10	ROCIO DURCAL Vol. 2, Pronto 1045
11	FELITO FELIX Omega 3001	11	PEDRITO FERNANDEZ La De La Mochila Azul, Caliente 7299
12	JUAN GABRIEL Mis Ojos Tristes, Pronto 1041	12	CAMILO SESTO Sentimientos, Pronto 1042
13	ESTRELLAS DE ORO America 1005	13	MERCEDES CASTRO Anhelos, Muzart 810744
14	NELSON NED Voz y Corazon, WSL 4117	14	ROBERTO PULIDO Seguire Mi Camino, ARB 1051
15	PALITO ORTEGA Por la Vida, Internacional 923	15	RAMON AYALA Soldado Razo, Fredy 1126
16	SANDRO Internacional 933	16	JOE Y LA FAMILIA Sea La Paz La Fuerza, LRC 019
17	DANIEL MAGAL Cara de Gitana, Caytronics 1516	17	YOLANDA DEL RIO Curdidos Famosos, Arcano 3434
18	BLANCA ROSA GIL Lsneff 1389	18	JOE BRAVO Glad To Be Back, Fredy 1105
19	RAUL MARRIERO La Casa, Mexicana 154	19	MANOLO MUNOZ Siente El Mariachi, Gas 4201
20	JOSE LUIS RODRIGUEZ TH 2021	20	TIGRES DEL NORTE No. 8, Fama 564
21	ROCIO DURCAL Canta a Juan Gabriel Vol. 2, Pronto 1045	21	RAMON AYALA Piquito de Oro, Fredy 1136
22	ELIO ROCA Sin Nombre, Mercurio 1901	22	PERLAS DEL MAR Caeiro Si Te Vas, Joe 2046
23	ROCIO DURCAL Vol. 1, Pronto 1031	23	JUAN GABRIEL Mis Ojos Tristes, Pronto 1041
24	ANTONIO MARTELL Como Dios Mahda, Microlon 26116	24	PEQUENA COMPANIA Bolerios, Alhambra 4502
25	CEPHILIN Fiebre, Orfeon 026	25	JOSE JOSE Lo Pasado Pasado, Pronto 1046

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MAY 26, 1979, BILLBOARD

Billboard Hits Of The World

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BRITAIN (Courtesy of Music Week) As of 5/12/79 SINGLES

This Week	Last Week	Title	Artist
1	1	BRIGHT EYES	Art Garfunkel, CBS
2	2	POP MUZIK	M. MCA
3	3	HOORAY HOORAY IT'S A HOLIDAY	Boney M, Hansa/Ariola
4	4	DOES YOUR MOTHER KNOW	Abba, Epic
5	6	REUNITED	Peaches & Herb, Polydor
6	9	KNOCK ON WOOD	Amii Stewart, Ariola
7	20	DANCE AWAY	Roxy Music, Polydor
8	21	PARISIENNE WALKWAYS	Gary Moore, MCA
9	11	ONE WAY TICKET	Eruption, Atlantic/Hansa
10	NEW	SUNDAY GIRL	Blondie, Chrysalis
11	7	BANANA SPLITS	Dickies, A&M
12	18	ROXANNE	The Police, A&M
13	10	THE LOGICAL SONG	Supertramp, A&M
14	8	GOODNIGHT TONIGHT	Wings, Parlophone
15	5	SOME GIRLS	Racey, RAK
16	13	LOVE YOU INSIDE OUT	Bee Gees, RSO
17	24	JIMMY JIMMY	Undertones, Sire
18	12	SHAKE YOUR BODY (DOWN TO THE GROUND)	Jacksons, Epic
19	15	BOYS KEEP SWINGIN'	David Bowie, RCA
20	17	I DON'T WANNA LOSE YOU	Kandice, RAK
21	19	HAVEN'T STOPPED DANCING YET	Gonzales, Capitol
22	14	HALLELUJAH, Milk & Honey	Polydor
23	25	NICE LEGS SHAME ABOUT HER FACE	Monks, Carrere
24	30	BOOGIE WONDERLAND	Earth, Wind & Fire/Emotions, CBS
25	34	THE NUMBER ONE SONG IN HEAVEN	Sparks, Virgin
26	NEW	THEME FROM DEER HUNTER	Shadows, EMI
27	26	LOVE SONG	The Damned, Chiswick
28	22	GUILTY	Mike Oldfield, Virgin
29	NEW	HOT STUFF	Donna Summer, Casablanca
30	36	BRIDGE OVER TROUBLED WATER	Linda Clifford, RSO
31	28	THE STAIRCASE	Siouxsie & The Banshees, Polydor
32	16	COOL FOR CATS	Squeeze, A&M
33	NEW	SHINE A LITTLE LOVE	Electric Light Orchestra, Jet
34	31	I'M AN UPSTART	Angelic Upstarts, Warner Bros.
35	NEW	I FOUGHT THE LAW	Clash, CBS
36	38	ONLY YOU	Child, Ariola
37	NEW	SAY WHEN	Lene Lovich, Stiff
38	35	LOVE BALLAD	George Benson, Warner Bros.
39	39	I WANT YOU TO WANT ME	Cheap Trick, Epic
40	27	THE RUNNER	Three Degrees, Ariola

LPs

This Week	Last Week	Title	Artist
1	NEW	VOULEZ VOUS	Abba, Epic
2	1	THE VERY BEST OF LEO SAYER	Leo Sayer, Chrysalis
3	6	FATE FOR BREAKFAST	Art Garfunkel, CBS
4	3	BREAKFAST IN AMERICA	Supertramp, A&M
5	2	BLACK ROSE, A ROSE LEGEND	Thin Lizzy, Vertigo
6	9	LAST THE WHOLE NIGHT LONG	James Last, Polydor
7	4	SPIRITS HAVING FLOWN	Bee Gees, RSO
8	7	DIRE STRAITS	Dire Straits, Vertigo
9	5	COUNTRY LIFE	Various, EMI
10	8	BARBRA STREISAND'S GREATEST HITS	CBS
11	10	PARALLEL LINES	Blondie, Chrysalis
12	11	COLLECTION OF THEIR 20 GREATEST HITS	Three Degrees, Epic
13	17	OUTLANDOS D'AMOUR	Police, A&M
14	12	C'EST CHIC	Chic, Atlantic
15	NEW	THE BILLIE JO SPEARS SINGLES ALBUM	Billie Jo Spears, United Artists
16	13	LION HEART	Kate Bush, EMI
17	19	HI ENERGY	Various, K-Tel
18	22	MANIFESTO	Roxy Music, Polydor
19	14	MANILOW MAGIC	Barry Manilow, Arista
20	28	OUT OF THE BLUE	Electric Light Orchestra
21	18	THE GREAT ROCK AND ROLL SWINDLE	Sex Pistols, Virgin
22	15	WE ARE FAMILY	Sister Sledge, Atlantic
23	20	GO WEST	Village People, Mercury
24	21	ARMED FORCES	Elvis Costello and The Attractions, Radar
25	33	COUNTRY PORTRAITS	Various, Warwick
26	29	LIVIN' INSIDE YOUR LOVE	George Benson, Warner Brothers
27	16	FEEL NO FRET	Average White Band, RCA
28	24	WINGS GREATEST	Wings, Parlophone
29	NEW	SONGS OF A LIFETIME	Bing Crosby, Philips

This Week	Last Week	Title	Artist
30	27	WAR OF THE WORLDS	Jeff Wayne's Musical Version
31	NEW	THE UNDERTONES	The Undertones, Sire
32	26	BAT OUT OF HELL	Meat Loaf, Epic/Cleveland International
33	NEW	DESTINY	Jacksons, Epic
34	34	NEW BOOTS AND PANTIES	Ian Dury, Stiff
35	NEW	NIGHTFLIGHT TO VENUS	Boney M, Atlantic
36	32	L.A. LIGHT ALBUM	Beach Boys, Caribou
37	25	DISCO INFERNO	Various, K-Tel
38	30	LIFE IN A DAY	Simple Minds, Zoom
39	NEW	THE BEST OF EARTH WIND AND FIRE	Earth Wind and Fire, CBS
40	23	THE KICK INSIDE	Kate Bush, EMI

CANADA (Courtesy of Canadian Recording Industry Assn.) As of 5/16/79 SINGLES

This Week	Last Week	Title	Artist
1	1	HEART OF GLASS	Blondie, Chrysalis
2	2	KNOCK ON WOOD	Amii Stewart, Ariola
3	3	IN THE NAVY	Village People, Casablanca
4	NEW	SHAKE YOUR BODY	Jacksons, CBS
5	4	I WILL SURVIVE	Gloria Gaynor, Polydor
6	NEW	REUNITED	Peaches & Herb, Polydor
7	5	YMCA	Village People, Casablanca
8	7	RASPUTIN	Boney M, Atlantic
9	12	STUMBLIN' IN	Suzi Quatro & Chris Norman, RSO
10	NEW	HE'S THE GREATEST DANCER	Sister Sledge, Atlantic
11	19	GOODNITE TONIGHT	Wings, CBS
12	20	I WANT YOUR LOVE	Chic, Atlantic
13	NEW	HOT STUFF	Donna Summer, Casablanca
14	16	BOOGIE WOOGIE DANCIN' SHOES	Claudia Barry, London
15	6	DO YA THINK I'M SEXY	Rod Stewart, Warner Bros.
16	NEW	BLOW AWAY	George Harrison, Dark Horse
17	15	WHAT A FOOL BELIEVES	Doobie Bros., Warner Bros.
18	NEW	LOVE YOU INSIDE OUT	Bee Gees, RSO
19	NEW	MUSIC BOX DANCER	Frank Mills, Polygram
20	9	SHAKE YOUR GROOVE THING	Peaches & Herb, Polydor

LPs

This Week	Last Week	Title	Artist
1	2	BREAKFAST IN AMERICA	Supertramp, A&M
2	1	GO WEST	Village People, Casablanca
3	5	PARALLEL LINES	Blondie, Chrysalis
4	8	BLONDES HAVE MORE FUN	Rod Stewart, Warner Bros.
5	6	DIRE STRAITS	Dire Straits, Mercury
6	3	SPIRITS HAVING FLOWN	Bee Gees, RSO
7	10	VAN HALEN II	Van Halen, Warner Bros.
8	6	CRUISIN'	Village People, Casablanca
9	9	MINUTE BY MINUTE	Doobie Bros., Warner Bros.
10	7	NIGHTFLIGHT TO VENUS	Boney M, Atlantic
11	14	HOT SHOT	Trooper, MCA
12	NEW	KNOCK ON WOOD	Amii Stewart, Ariola
13	NEW	GEORGE HARRISON	George Harrison, Dark Horse
14	12	AT BUDOKAN	Cheap Trick, Epic
15	19	52nd STREET	Billy Joel, CBS
16	NEW	2 HOT	Peaches & Herb, Polygram
17	13	THE CARS	Elektra
18	15	TOTO	CBS
19	NEW	CRUSADER	Chris Deburgh, A&M
20	17	MACHO MAN	Village People, Casablanca

WEST GERMANY (Courtesy of Der Musikmarkt) As of 5/21/79 SINGLES

This Week	Last Week	Title	Artist
1	1	BORN TO BE ALIVE	Patrick Hernandez, Aquarius
2	2	DSCHINGHIS KHAN	DSCHINGHIS KHAN, Jupiter
3	6	SOME GIRLS	Racey, RAK/EMI
4	5	SAVE ME	Clout, Carrere
5	4	HOORAY HOORAY IT'S A HOLIDAY	Boney M, Hansa Int.
6	3	HEART OF GLASS	Blondie, Chrysalis
7	9	ONE WAY TICKET	Eruption, Hansa Int.
8	12	RUF TEDDYBAER EINS VIER	Johnny Hill, RCA
9	22	SO BIST DU	Peter Maffay, Telefunken
10	8	CHIQUITITA	Abba, Polydor
11	13	HALLELUJAH	Gail Atari & Milk and Honey, Polydor
12	7	TRAGEDY	Bee Gees, RSP
13	11	I WILL SURVIVE	Gloria Gaynor, Polydor

This Week	Last Week	Title	Artist
14	15	MUSIC BOX DANCER	Frank Mills, Polydor
15	19	CASANOVA	Luv, Philips
16	10	IN THE NAVY	Village People, Melanome
17	14	UND MANCHMAL WEINST DU SICHER EIN PAAR TRAENEN	Peter Alexander, Ariola
18	NEW	SANDOKAN	Oliver Onions, RCA
19	17	LAY YOUR LOVE ON ME	Racey, RAK
20	29	BABICKA	Karel Gott, Polydor
21	NEW	LOVE YOU INSIDE OUT	Bee Gees, RSO
22	26	DER HAMSTER	Timmy, Odeon
23	21	CHARLINE	Wallenstein, RCA
24	NEW	DOES YOUR MOTHER KNOW	Abba, Polydor
25	20	I'LL PUT YOU TOGETHER AGAIN	Hot Chocolate, RAK
26	24	BLUE BAYOU	Paola, CBS
27	18	DSCHINGHIS KHAN	(English), DSchinghis Khan, Polydor
28	NEW	CAPTAIN STARLIGHT	Frank Zander, Hansa
29	16	BABY IT'S YOU	Promises, EMI
30	30	IT TAKES ME HIGHER	Ganymed, Bellaphon

LPs

This Week	Last Week	Title	Artist
1	NEW	VOULEZ VOUS	Abba, Polydor
2	1	SPIRITS HAVING FLOWN	Bee Gees, RSO
3	8	24 IMMER "GRUENE"	Akkordeon-Erfolge, RCA
4	3	BREAKFAST IN AMERICA	Supertramp, A&M
5	5	DIRE STRAITS	Dire Straits, Vertigo
6	7	STIPPENWOLF	Peter Maffay, Telefunken
7	2	TRAUMEREIEN	Richard Claydermann, K-Tel
8	4	20 GOLDEN HITS	The Beatles, Arcade
9	10	EIN TRAUM FUER ZWEI	Mantovani, Decca
10	9	ANGEL STATION	Manfred Mann's Earthband, Bronze
11	6	HAFEN TRAEUME	Lale Andersen, Arcade
12	12	HENRY JOHN DEUTSCHENDORF GENANNT DENVER SEINE GROSSEN ERFOLGE	John Denver, RCA
13	14	PARALLEL LINES	Blondie, Chrysalis
14	18	WISH YOU WERE HERE	Pink Floyd, Harvest
15	11	DIE 20 SCHOENSTEN CHOERE	Montanara, Choir, K-Tel
16	NEW	BALLADE POUR ADELINE	Richard Clayderman, Telefunken
17	13	FLY WITH ME	Supermax, Electra
18	16	GONE TO EARTH	Barclay James Harvest, Polydor
19	20	LIVEHAFTIG	Udo Linderberg U.D., Panikorchester, Telefunken
20	17	GO WEST	Village People, Metronome

JAPAN (Courtesy of Music Labo Inc.) As of 5/7/79 SINGLES

This Week	Last Week	Title	Artist
1	1	MISERARETE	Judy Ongue, CBS, Sony
2	2	MOERO IIONNA	Twist, Canion
3	4	BEAUTIFUL NAME	Godiego, Columbia
4	6	ITOSHI NO ELLY	Southern All Stars, Victor
5	5	YUMESARISHI MACHIKADO	Alice, Toemi
6	7	MADO	Chiharu Matuyama, Canion
7	8	YUME-0I-ZAKE	Jiro Atumi, CBS/Sony
8	3	YOUNG MAN	(YMCA), Hideki Sajou, RVC
9	9	KIMIWA-BARAYORI UTUKUSHII	Akira Fuse, King
10	11	I WAS MADE FOR DANCING	Leif Garrett, Scotti Bros.
11	13	KITAGUNI-NO-HARU	Masao Sen, Tokuma
12	NEW	MANATSU-NO-YORU-NO-YUME	Goro Noguchi, Polydor
13	10	BE-SILENT	Momoe Yamaguchi, CBS/Sony
14	19	MICHIZURE	Mieko Makimura, Polydor
15	12	ZIPANGU	Pink Lady, Victor
16	16	I SAY GOOD-BYE, SO GOOD-BYE	Eikichi Yasawa, CBS
17	14	OMOIDE-NO-SCREEN	Junko Yagami, Disco
18	NEW	IN THE NAVY	Village People, Victor
19	NEW	HANAMACHI NO-HAHA	Tatsue Kaneda, Columbia
20	20	YOKUBOH NO-MACHI	Down Town Boogie Woogie Band, Toemi

AUSTRALIA (Courtesy of Kent Music Report) As of 5/15/79 SINGLES

This Week	Last Week	Title	Artist
1	1	LAY YOUR LOVE ON ME	Racey, RAK
2	2	HEART OF GLASS	Blondie, Chrysalis

This Week	Last Week	Title	Artist
3	3	BABY IT'S YOU	Promises, EMI
4	4	KNOCK ON WOOD	Amii Stewart, RCA
5	5	I WILL SURVIVE	Gloria Gaynor, Polydor
6	8	ON THE INSIDE	Lynne Hamilton, RCA
7	9	FIRE	The Pointer Sisters, Planet
8	10	I'M COMING HOME	Bee Birtles & Graham Goble, EMI
9	7	IN THE NAVY	Village People, RCA
10	NEW	EVERY TIME I THINK OF YOU	The Babys, Chrysalis

LPs

This Week	Last Week	Title	Artist
1	1	BREAKFAST IN AMERICA	Supertramp, A&M
2	4	THE BOB SEGER COLLECTION	Bob Seger, Capitol
3	2	PARALLEL LINES	Blondie, Chrysalis
4	3	SPIRITS HAVING FLOWN	Bee Gees, RSO
5	5	BREAKFAST AT SWEETHEARTS	Cold Chisel, Elektra
6	7	PROMISES	Promises, EMI
7	6	TOTO	Toto, CBS
8	9	MINUTE BY MINUTE	Doobie Brothers, Warner Bros.
9	17	DRAGON'S GREATEST HITS VOL 1	Dragon, CBS
10	8	GO WEST	Village People, RCA

NEW ZEALAND (Courtesy of Record Publications) As of 5/6/79 SINGLES

This Week	Last Week	Title	Artist
1	11	CHIQUITITA	Abba, RCA
2	1	HEART OF GLASS	Blondie, Festival
3	2	MUSIC BOX DANCER	Frank Mills, Polydor
4	3	HIT ME WITH YOUR RHYTHM STICK	Ian Dury, Polydor
5	14	WHAT A FOOL BELIEVES	The Doobie Brothers, Warner Bros.
6	17	EVERY NIGHT	Phoebe Snow, CBS
7	5	BLAME IT ON THE BOOGIE	Jacksons, CBS
8	8	SONG FOR GUY	Elton John, Polydor
9	4	TRAGEDY	Bee Gees, Polydor
10	NEW	BABY IT'S YOU	Promises, EMI
11	13	I WILL SURVIVE	Gloria Gaynor, Polydor
12	16	DARLIN'	Frankie Miller, Festival
13	7	CA PLANE POUR MOI	Plastic Bertrand, RCA
14	NEW	IN THE NAVY	Village People, RCA
15	6	STUMBLIN' IN	Suzi Quatro and Chris Norman, RAK
16	15	HEAVEN KNOWS	Donna Summer, Polydor
17	18	SHAKE YOUR GROOVE THING	Peaches and Herb, Polydor
18	9	INSTANT REPLAY	Dan Hartman, CBS
19	NEW	I WANT YOUR LOVE	Chic, WEA
20	12	FIRE	Pointer Sisters, Planet

LPs

This Week	Last Week	Title	Artist
1	1	DON'T WALK BOOGIE	Various Artists, EMI/CBS
2	2	BREAKFAST IN AMERICA	Supertramp, Festival
3	3	SPIRITS HAVING FLOWN	Bee Gees, Polydor
4	4	PARALLEL LINES	Blondie, Festival
5	NEW	MORE SONGS ABOUT BUILDINGS AND FOOD	Talking Heads, Sire
6	NEW	THE CARS	The Cars, Warner Bros.
7	NEW	Q. ARE WE NOT MEN? A. NO WE ARE DEVO	Devo, Warner Bros.
8	6	A SINGLE MAN	Elton John, Polydor
9	10	MINUTE BY MINUTE	The Doobie Brothers, Warner Bros.
10	9	DIRE STRAITS	Dire Straits, Polydor

ITALY (Courtesy of Germano Ruscitto) As of 5/21/79 LPs

This Week	Last Week	Title	Artist
1	1	SPIRITS HAVING FLOWN	Bee Gees, RSO/Phonogram
2	2	DALLA	Lucio Dalla, RCA
3	8	DA MANUELA A ENSAMI	Julie Iglesias, CBS/CGD-MM
4	5	BLONDES HAVE MORE FUN	Rod Stewart, WEA
5	NEW	ERA ZERO	Renato Zero, RCA
6	NEW	IO CANTO	Riccardo Cocciante, RCA
7	3	E TU COME STAI	Claudio Baglioni, CBS/CGD-MM
8	6	BANDIDO	La Bienda, Baby/CGD-MM
9	10	ALDEBARAN	New Trolis, WEA
10	NEW	SONO UN PIRATA SONO UN SIGNORE	Julio Iglesias, CBS/CGD-MM

SOUTH AFRICA (Courtesy of Springbok Radio) As of 4/28/79 SINGLES

This Week	Last Week	Title	Artist
1	1	HOLD THE LINE	Toto, CBS
2	3	TRAGEDY	Bee Gees, RSO
3	7	CHIQUITITA	Abba, Sunshine
4	4	SONG FOR GUY	Elton John, Rocket

MEXICO (Courtesy of Ortiz) As of 4/26/79

Southern Writers, Publishers Win Acclaim

Continued from page 3

Everything Is Beautiful-Ray Stevens, Ahab Music Co., Inc.
Flowers On The Wall-Lewis DeWitt, House of Cash, Inc.
Folsom Prison-Johnny Cash, Hi-Lo Music, Inc.
For All We Know-Fred Karlin, Robb Royer, James Griffin, ABC/Dunhill Music, Inc., Al Gallico Music Corp.
For The Good Times-Kris Kristofferson, Buckhorn Music Publishing Co., Inc.
Four Walls-George Campbell, Marvin Moore, Unart Music Corp.
Games People Play-Joe South, Lowery Music Co., Inc.
Gentle On My Mind-John Hartford, Ensign Music Corp.
Georgia On My Mind-Hoagy Carmichael, Stuart Gorrell, Peer International Corp.
Green Door-Marvin Moore, Bob Daws, The Hudson Bay Music Co.
Green Green Grass Of Home-Carly Putman, Tree Publishing Co., Inc.
Half As Much-Curley Williams, Fred Rose Music, Inc.
The Happiest Girl In The USA-Donna Fargo, Algee Music Corp., Prima Donna Music Co.
Harper Valley PTA-Tom T. Hall, Unichappell Music, Inc.
Heartaches By The Number-Harian Howard, Tree Publishing Co., Inc.
Hearts Of Stone-Rudy Jackson, Eddie Ray, Unart Music Corp. Regent Music Corp.
He'll Have To Go-Joe Allison, Audrey Allison, Central Songs, Inc.

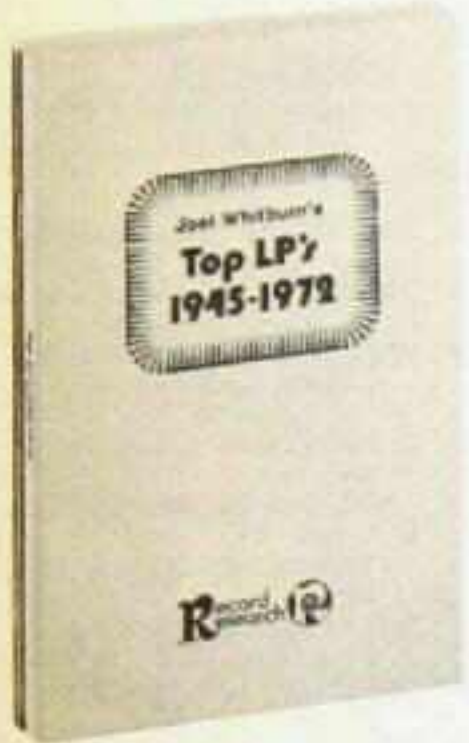
Help Me Make It Through The Night-Kris Kristofferson, Combine Music Corp.
(Hey Won't You Play) Another Somebody Done Somebody Wrong Song-Chips Moman, Larry Butler, Screen Gems/EMI Music, Inc., Tree Publishing Co., Inc.
(Your Love Has Lifted Me) Higher And Higher-Carl Smith, Raynard Miner, Gary Jackson, BRC Music Corp., Chevs Music Corp., Warner-Tamerlane Publishing Corp.
Hooked On A Feeling-Mark James, Screen Gems/EMI Music, Inc.
How Can You Mend A Broken Heart-Robin Gibb, Barry Gibb, Warner-Tamerlane Publishing Corp.
I Almost Lost My Mind-Ivory Joe Hunter, Unichappell Music, Inc.
I Believe In Music-Mac Davis, Screen Gems/EMI Music, Inc.
I Can Help-Billy Swan, Combine Music Corp.
I Can't Help It-Hank Williams, Fred Rose Music, Inc.
I Can't Stop Loving You-Don Gibson, Acuff-Rose Publications, Inc.
I Hear You Knocking-Pearl King, Dave Bartholomew, Unart Music Corp.
I Just Want To Be Your Everything-Barry Gibb, Stigwood Music, Inc.
I Love You Because-Leon Payne, Fred Rose Music, Inc.
I Love You So Much It Hurts-Floyd Tillman, Melody Lane Publications, Inc.
I Walk The Line-Johnny Cash, Hi-Lo Music, Inc.
I'll Hold You In My Heart-Thomas Dilbeck, Hal Horton, Eddy Arnold, Adams-Vee and Abbott, Inc.
I'm So Lonesome I Could Cry-Hank Williams, Fred Rose Music, Inc.

I'm Walkin'-Fats Domino, Dave Bartholomew, Unart Music Corp.
It Is No Secret-Stuart Hamblen, Duchess Music Corp.
It's Only Make Believe-Jack Nance, Conway Twitty, Twitty Bird Music Co.
Jambalaya-Hank Williams, Fred Rose Music, Inc.
Java-Freddy Friday, Allen Toussaint, Alvin Tyler, Marilyn Schack, Tideland Music Publishing Corp.
Jealous Heart-Jenny Lou Carson, Acuff-Rose Publications.
Joy To The World-Hoyt Axton, Lady Jane Music.
King Of The Road-Roger Miller, Tree Publishing Co., Inc.
Kiss Of Fire-Lillian Monkash Tepper, Ruth Stone Bennett, Duchess Music Corp.
Last Date-Floyd Cramer, Acuff-Rose Publications, Inc.
The Letter-Wayne Carson Thompson, Earl Barton Music.
Lonely Street-Carl Belew, Kenny Sowder, W.S. Stevenson, Four Star Music Co., Inc.
Make The World Go Away-Hank Cochran, Tree Publishing Co., Inc.
Me And Bobby McGee-Kris Kristofferson, Fred Foster, Combine Music Corp.
Misty Blue-Bob Montgomery, Talmont Music, Inc.
The Most Beautiful Girl-Norro Wilson, Billy Sherrill, Rory Bourke, Al Gallico Music Corp., Algee Music Corp.
Mr. Bojangles-Jerry Jeff Walker, Cotillion Music, Inc.
My Elusive Dreams-Carly Putman, Billy Sherrill, Tree Publishing Co., Inc.
My Special Angel-Jimmy Duncan, Warner-Tamerlane Publishing Corp.

Night Train-Jimmy Forrest, Oscar Washington, Lewis C. Simpkins, Frederick Music Co.
Oh, Lonesome Me-Don Gibson, Acuff-Rose Publications, Inc.
Rainy Night In Georgia-Tony Joe White, Combine Music Corp.
Raunchy-Bill Justin, Sidney Manker, Hi-Lo Music, Inc.
Release Me-Eddie Miller, W.S. Stevenson, Four Star Music Co., Inc.
Room Full Of Roses-Tim Spencer, Unichappell Music, Inc.
(I Never Promised You A) Rose Garden-Joe South, Lowery Music Co., Inc.
Ruby Don't Take Your Love To Town-Mel Tillis, Cedarwood Publishing Co., Inc.
Send Me The Pillow That You Dream On-Hank Luckin, Four Star Music Co., Inc.
Theme From Shaft-Isaac Hayes, East/Memphis Music Corp.
Singing The Blues-Melvin Endsley, Acuff-Rose Publications, Inc.
Sixteen Tons-Merle Travis, Unichappell Music, Inc., Elvis Presley Music, Inc.
Slow Poke-Redd Stewart, Pee Wee King, Chilton Proce, Ridgeway Music.
Someday We'll Be Together-Harvey Fuqua, Jackie Beavers, Johnny Bristol, Stone Agate Music Corp.
Somethin' Stupid-C. Carson Parks, Greenwood Music Co.
Southern Nights-Allen Toussaint, Marseaut Music, Inc. Warner-Tamerlane Publishing Corp.

(Continued on page 94)

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Oil Crunch Not Yet Hurting 45 and LP Manufacturers

Continued from page 1

Tenneco, the largest supplier of the plastic essential to LP manufacture, has converted some of its facilities to natural gas since then.

"We have an alternative source of basic material now. Tenneco corporately is also the largest producer of natural gas in the U.S.," Disch continues.

"In addition to our New Jersey plants, since the last drought we have opened a plant in Texas. Under duress, we could convert all our facilities to utilize natural gas. It would take time and expense, but it could be handled.

of his office and could not be reached. Lenahan was out because of the illness of his mother.

"Benzene, one of the stepping stones in the production of styrene, utilized in making 45s, is somewhat tight," reports Don Alaconis, product manager, polymeric systems, Richardson Co., Madison, Conn.

"We are in a secure position as far as supplying high-grade customized polystyrene compound for 45s. We are counseling customers not to panic. We want plants to notify us as well ahead as possible about their business expectations so we can be prepared."

Lenahan was reported to have upped the price on colored PVC for promotion records from 55 to 75 cents per pound during the past week. There were no other reports of any price changes since the last price jumps (Billboard, April 7, 1979).

Labels Pay To Musicians

Continued from page 1

Both figures set new highs for musicians performing for labels which are signatories of the standard AFM recording agreement.

It was a good year for musicians generally, with wages paid AFM members for all categories of work up more than 23% to a total of \$220,325,880, as compared with the previous year's \$178,704,271.

Single and casual engagements returned about \$90 million in wages to AFM instrumentalists, television and radio jingles \$22 million, theatrical work \$14 million, and motion picture scorings \$12 million, according to data assembled by the AFM & Employers Pension & Welfare Fund.

Record and tape manufacturers pay about 0.5% of sales into the special payments fund, which then distributes shares to sidemen depend-

ing on the number of sessions they have played during reporting periods.

Label contributions to the fund for the year ended April 30 were \$15,615,000, up slightly over the prior \$15,464,132.

Checks to the 38,000 fund recipients will be mailed Aug. 1, and will range from a high of \$50,000-plus to a still unnamed West Coast player/contractor/arranger, to as little as \$16 for musicians who participated in only a single session during 1978.

The superstar sideman, whose identity is kept confidential by fund sources, has exceeded the \$50,000 royalty payout for the past three years.

About a half dozen others will earn \$40,000 or more from the fund, another 30 in excess of \$30,000, and some 400 more than \$10,000 each. After this the dollars fall off rapidly, it is reported.

Annual fund distribution is based on recording activity over a five-year span, with most credit given more recent sessions. Shares are pegged to individual scale earnings relative to total wages paid all AFM sidemen making recordings.

Again, fund sources note that Los Angeles leads the country in recording activity, followed in order by New York and Nashville.

Prelude \$8.98 Set

Continued from page 3

contacts with retail accounts. "They thought it was a great idea," he says.

Utilizing the same 12-inch idea, Channel Records, for example, recently released a promotional copy of "Bob-A-Rella" spread over two disks. Commercial copies, however, are being shipped in single album form.

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Soul Sauce

Continued from page 69

per weekly newsletter, for incorrectly reporting that the Family Affair conference had been cancelled in favor of the Black Music Assn.'s confab.

Gibson did give up his June dates for the Black Music Assn., pushing his own gathering back to Aug. 2-5 in Atlanta.

Gloria Gaynor has recorded a Spanish version of the Polydor hit "I Will Survive," which also will be released in the U.S. The 7-inch disk, to be released internationally in about a week, was produced by Dino Fekaris in association with Freddie Perren.

Edwin Hawkins & the 40-voice Love Center Choir once again join the Oakland Symphony in concert, when they move into the Concord Pavilion in Concord, Calif., Friday (25).

The program, titled "Gospel At The Symphony," will be conducted by James Setapen and will feature both classical and gospel compositions. With the exception of "Holy Spirit," all gospel tunes are penned by Hawkins.

Other works include a Duke Ellington fantasy, "Day By Day" from

Godspell and a medley of tunes from "Jesus Christ Superstar."

Also to be performed are Hawkins' "A Gift Of Song," "All Of My Heart," "God's Love," "He'll Be There" and Hawkins' million seller, Grammy winning tune "Oh Happy Day" and others.

Several L.A. department stores, including Bullocks-Century City, Thrifty's and Big 5 have selected Motown's "Pops, We Love You," as the theme song and slogan in their promotional campaign commemorating Father's Day.

In the week preceding Father's Day, Bullocks will participate in a purchase/giveaway program, utilizing the record, special T-shirts and label buttons. "Pops, We Love You" was recorded by Stevie Wonder, Diana Ross, Marvin Gaye and Smokey Robinson

Teddy Pendergrass moves into the Chino Institute For Women, Fontana, Calif., for one of his "For Women Only" concerts June 9. This will be the first concert where Pendergrass will literally perform only for women.

Remember... we're in communications, so let's communicate.

Infinity Pres. Sees Global Growth

• Continued from page 4

executive who recently left the CBS fold. As did Alexenburg to join MCA.

"There are certain companies where Infinity's roster is the right size for them. For others it won't be right. For others, the combination of MCA/ABC and Infinity is right."

Alexenburg asks this pointed question to overseas firms: What does your company need Infinity product for? "We're a small company, but we're probably bringing more American product outside of the U.S. than some other American companies."

Alexenburg, under contract to MCA for six years to run Infinity, says stick-to-itiveness is a key word in his business lexicon. He believes in building momentum for his records, which are almost all LPs. In this fledgling year he has built a domestic staff promotion force of 20 local people, five regional and five na-

tional representatives. That's in addition to MCA Distribution's own staff efforts.

There are 100 employees with Infinity and Bud O'Shea, the label's Coast-based vice president and general manager, has been a business associate of Alexenburg's for 11 years. Notes O'Shea, a former Epic regional promotion man: "At Infinity we look to release everything we sign." Adds Alexenburg: "I've gone to see every act we've signed. I believe it's only fair to the artist and its management."

And when he talks to potential licensees, he says he brings with him this philosophy: when we bring you product, it's human lives we are handing you. I want you to cry when we present you with a gold record and I'm going to be crying right with you."

Alexenburg speaks of "family" in terms of building his label as a place where it's fun to work and people are respected for their human traits,

"stick-to-itiveness and skills in getting the project done."

He also speaks of broadening Infinity's pop roster and has signed its first country vocalist, Canadian Iris Larratt.

Hot Chocolate, the label's initial act, skyrocketed the operation into a healthy orbit with its single, "Everybody's A Winner."

The label's roster also includes: Chromium, Dante's Inferno, Dixon House Band, Dobie Gray (for release in the U.S. and Canada only), Marva Hicks, New England, Orleans, Orsa Lia, Racey, Robert Johnson (U.S. and Canada only), Spyro Gyra, TKO, Bishop & Gwinn, Screams and Tom Jans.

The momentum generated by the label's hit single and Alexenburg's own dynamism, resulted in the 35-year-old executive averaging 86 calls a day to his New York headquarters in the first five weeks of the company's existence. "It's hard to get back to them all," Alexenburg acknowledges.

He also acknowledges that now that Infinity has established its own separate identity within the MCA family, the "challenge is to maintain the spirit and energy of doing it right."

RIAA Certified Records

Singles

Cher's "Take Me Home" on Casablanca. Disk is her fourth gold single.

McFadden & Whitehead's "Ain't No Stoppin' Us Now" on P.I.R. Disk is their first gold single.

Platinum Singles

Bee Gees' "Tragedy" on RSO. Disk is its fourth platinum single.

Line To Associated

NEW YORK—Associated Distributors Inc. is the new distributor of product from the First American Record Group in the Arizona and Southwest market following a distribution agreement. In addition, First American has terminated distribution arrangements with Alta/Salt Lake City and Hotline in Memphis.

West End Moves

NEW YORK—West End Records has moved to larger quarters at the Fisk Building, 250 West 57th St., New York, N.Y. 10019, Suite 1925. The phone numbers remain (212) 757-0695 and (800) 223-0363.

Gloria Gaynor's "I Will Survive" on Polydor. Disk is her first platinum single.

Gold LPs

Evelyn "Champagne" King's "Music Box" on RCA. Disk is her second gold LP.

Maze's "Inspiration" on Capitol. Disk is its third gold LP.

G.Q.'s "Disco Nights" on Arista. Disk is its first gold LP.

George Harrison's "George Harrison" on Dark Horse. Disk is his eighth gold LP.

Platinum LPs

The Jacksons' "Destiny" on Epic. Disk is its first platinum LP.

Van Halen's "Van Halen II" on Warner Bros. Disk is its second platinum LP.

Supertramp's "Breakfast In America" on A&M. Disk is its first platinum.

The Little River Band's "Sleeper Catcher" on Capitol. Disk is its first platinum LP.

Bad Company's "Desolation Angels" on Swan Song. Disk is its second platinum LP.

Donna Summer's "Bad Girls" on Casablanca. Disk is her second platinum LP.

Pirate To Hear Fate

NEW YORK—Joseph Perri, owner of Creative Disc Inc., a pressing and duplicating plant in Mount Vernon, N.Y., and of Dynasty Graphics Inc., a graphics plant in the same city, has been ordered to appear in Federal District Court here Thursday (24) for sentencing after pleading guilty on April 12 to a two-count information charging mail fraud and criminal copyright infringement.

His was the second conviction in an ongoing federal investigation into piracy and counterfeiting that stemmed from raids in six states last December by the FBI and the Eastern District Organized Crime Strike Force (Billboard, March 3, 1979).

On May 8, Frank D. Martino, of Raymart Printing Corp., was the first man to be sentenced as a result of the raids. He drew three months in jail and was fined \$15,000 after pleading guilty to a two-count information charging him with wire fraud and copyright infringement.

Judge George C. Pratt of the Federal District Court of the Eastern District of New York said the reason for the lenient sentence was because Martino is cooperating with federal investigators.

Closeup

ALLMAN BROTHERS BAND—Enlightened Rogues, Capricorn CPN0218. Produced by Tom Dowd.

The Allman Brothers Band has always been synonymous with those searing twin guitars playing off each other in a raucous union. The bond has also been synonymous with Duane Allman, the late brother whose slide guitar technique created some moments in music that still live.



Allman Brothers Band

Both vestiges of the past haunt this bring reunion LP. Those ozone guitar riffs are back in all their glory and grandeur. And Duane Allman has named the album. He had often referred to the group as Enlightened Rogues.

Enough ink has been spent on the internal problems of these Southern-fried rogues: The drug bust, Gregg's testimony, Betts' rebellion, the splintering of one great group into smaller good groups.

Now, Gregg Allman is back with Dickey Betts, Butch Trucks, Jaimoe, David "Rook" Goldflies and "Dangerous" Dan Toler, with guest musicians Joe Lala, percussion, and Jim Essery, harmonica. Toler and Goldflies hail from Betts' post-feud group, Great Southern. Gone are Chuck Leavell and Lamar Williams, ex-Allmans who now head the Sea Level group.

The catalyst for the LP, besides Allman and Betts, has to be Tom Dowd, who has produced three of the Allman's early LPs. Recorded at Criteria Studio in Miami, the album maintains the Southern feel associated with the Allmans and Capricorn.

Betts puts his stamp more dramatically than ever in this release, inaugurating the LP with his song "Crazy Love," spiced by some excellent guitar work, pile-driving percussion and powerful instrumental support across the board. Bonnie Bramlett contributes some rousing background vocals.

Again, the ribald guitars counterpoint the earnest vocal in "Can't Take It With You." Lightning streaks of sound crash across this cut, propelled by dual percussion of Jaimoe and Trucks and the solid bass of Goldflies.

Then comes a selection designed to showcase individual band members—"Fegasus," continuing the Allman tradition of at least one instrumental for each album. Toler takes the first guitar solo and prods Betts, charged with the second solo, to even greater heights. Then it's percussion time. All the while, the background churns furiously as the tune pulsates to a powerful climax.

Gregg Allman makes his group vocal comeback in grand style with his version of the Little Willie John 1957 r&b classic, "Need Your Love So Bad." His organ playing lays a sublime track enhanced by his voice and guitars. Dowd cranks up the bass high for this blast from the past, dashes it with harmonica and adds the inevitable guitar flourish intertwined with the unhappy organ.

Side two gets cracking with "Blind Love" as once again Toler takes the first guitar solo, followed by Betts' answer. Allman's scruffy voice adds the perfect element for a masterpiece in funk.

Betts, spurred to greater guitar heights by Toler, is challenged vocally by Allman in "Try It One More Time," and reacts with one of his most powerful vocals on record. Tommy Dowd has to be rubbing his

hands when this cut started cooking in the studio brew.

The studio cauldron boiled over in the wee hours of the morning with the moon on full. That's when Allman put down the tracks for "Just Ain't Easy," the only song he wrote on the LP. It's a bye-bye song to L.A. and the drug swirl that once clouded his head.

The lyrics of the Betts/Goldflies song apply to a love gone awry, but it could just as well sum up the thrust behind the Allman reunion album: "After all this time we've been together/It just ain't right to throw it all away/Yes, I guess we've seen some stormy weather/But, oh, I know tomorrow is gonna be a brand new day."

The songs are well positioned on the album, uptempo balanced against downtempo and optimism versus pessimism side by side.

Thus, the album ends with a well-thought finis to a fine musical journey: "Sail Away," again a song written by Betts, who wrote five of the LP's tunes.

The bittersweet song bids goodbye not only to the mythical lover of the lyrics, but to the mystical reincarnation of the Allman Brothers Band. The sails are set. The course plotted. Troubled waters have been traversed. The sea still looks deep and challenging. But it's a hell of a lot calmer. **GERRY WOOD**

Minnie On Tube

LOS ANGELES—Minnie Riperton will appear as a guest on the "Merv Griffin Show" set to air in Los Angeles and New York Tuesday (29) and in Chicago June 5. The Capitol artist will also guest on the "Mike Douglas Show" set to air June 15 in Los Angeles and Chicago and New York June 22.

"Memory Lane" has been released as a single from the just released LP "Minnie."

Tape Tax Bill Delay

• Continued from page 4

Memorex, AudioMagnetics and InterMagnetics, will provide Sieroty with as much marketing information as they can over the next six months.

One catch 22 situation that the bill does not address as of yet is a blank tape manufacturer who sells to a California retailer—like a Sears or Montgomery Ward—who has a warehouse point outside the state.

In addition, the state of California buys a great deal of blank tape for education purposes. Sieroty's bill would have the state's educational

Lifelines

Births

Son to Mary Wilson and Pedro Ferrar in Los Angeles last week. She's an original member of the Supremes who is resuming her career as a single on the Motown label. Husband is her manager-husband.

Marriages

Bayard Spector, vice president of the Spec's Florida retail record chain and son of the chain's founder, Mike Spector, to Stephanie Majesky April 26 in Miami.

Deaths

Dana Scott Davidson, 27, lead guitarist with the rock group Yardbirds, of gunshot wounds, at Hollywood Presbyterian Hospital, Los Angeles, May 12 following an argument with two men as he was delivering musical equipment. Police are searching for the men.

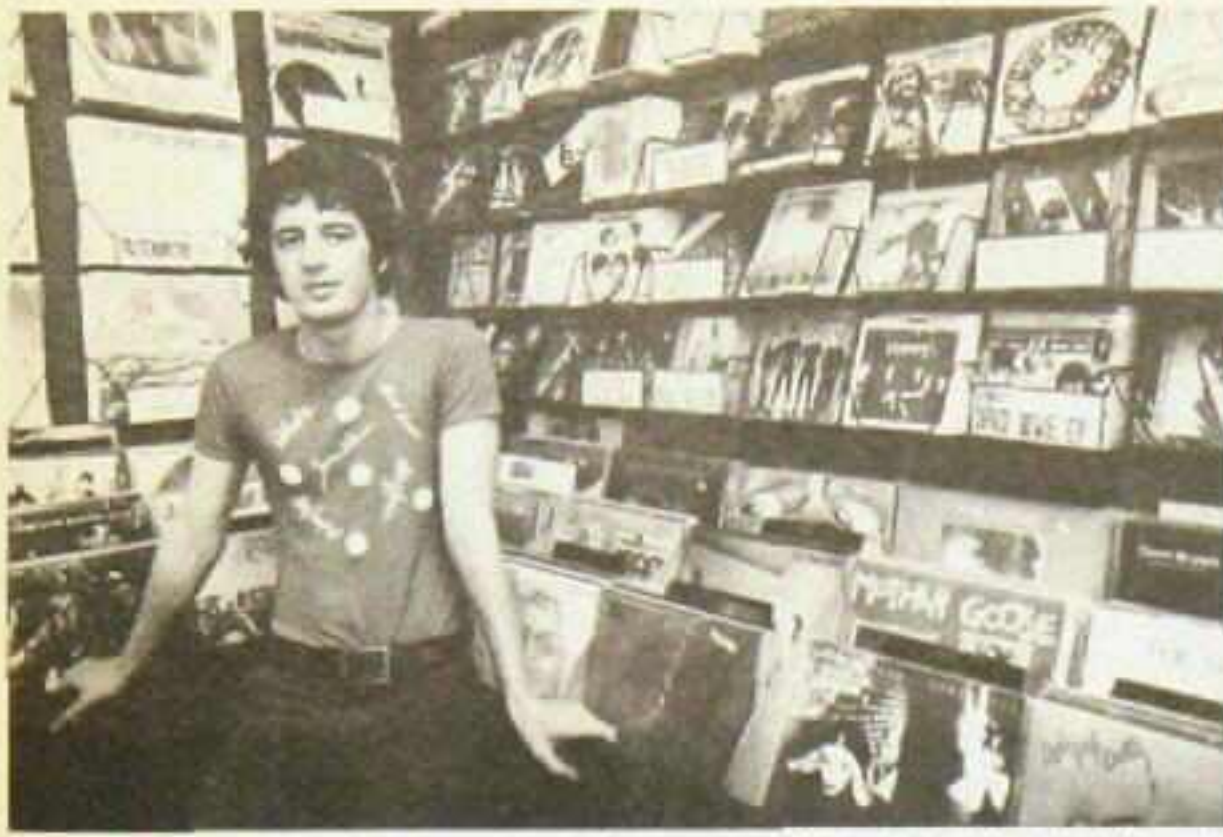
Huddy Paich, 51, wife of Marty Paich, arranger, producer and musician, and mother of David Paich of the Toto recording group, of cancer April 30 in Houston. She also is survived by a daughter, Lorrie.

Thomas K. Sherman, 61, founder

and conductor of the Little Orchestra Society, in New York May 14 of an apparent heart attack. Among his recordings was a first taping of Berlioz' oratorio "L'Enfance Du Christ," long a staple of the mono era.

Betty Cherie Harvey, 54, who sang for 20 years with Tom Darlington's orchestra, in Langhorne, Pa., May 1. She is survived by a brother, pianist known as Bucky Harris, a son, daughter and sister.

William A. Geidt, 85, violinist who conducted the Ritz Carlton orchestra many years in Atlantic City, at his home there May 3. He is survived by his widow, a son and a sister.



Billboard photo by Jim Hollander

IMPORT MAN: Mike Zampelli, co-owner of Zed Records in Long Beach, Calif., with his wall of British imports. Zed's niche in the market stems from its exclusive line of import 45s.

MAINLY 45 IMPORTS

Calif. Outlet's Tide Turns To New Wave

By JIM HOLLANDER

LONG BEACH—You might say Marlene Zampelli is an entrepreneur who takes the bull by its horns. With a 400% increase in record sales since her Zed Records went almost exclusively into London import singles last year, she's entitled to tout.

And after her city-based retail outlet completes its expansion into distribution, she won't be taking any bull.

Marlene, who shares Zed's ownership with her 26-year-old son Mike, has spent five years slowly rearing a small adobe-looking shop from a hand to mouth operation into an \$80,000 outfit. When its distribution arm is added, she sees a 2½-fold increase.

"Right now we are the best import store in L.A.," says son Mike. "We even have a better selection than most of the stores in London because we have stock of records that are out of print over there."

The secret to Zed's success has been to fill a gap in both import selection and American release dates. In its first four years, the store bought its import product of progressive rock and punk from area distributors.

But the owners found that they were getting too much poor selling stock and not enough of the hotter disks. To compound matters, often they were unable to restock the latter.

A decision to move into the new wave singles market prompted Mike to go to London last November where he developed a contact with Bonaparte Records, a distributor whose buying tastes he felt trustworthy. Bonaparte is a chart house (its sales are used in compiling English charts), so, according to Mike, it receives considerations from the record manufacturers.

These considerations include colored vinyls and picture sleeves, the kind of bonuses he says American consumers are eager to purchase.

Armed with this new direct link to the London market, Zed imports nearly 10,000 records monthly. More importantly, Mike says, they are able to stock singles within three days of their release.

"We'll get stuff two months earlier than the local distributors," he boasts. "And we usually sell a shipment within two weeks. We get small label stuff that you'll never see again. We have some customers who regularly come in and take one of everything on the shelf without ever hearing it."

Part of Zed's success, Mike explains, was the result of a working relationship with L.A.'s KROQ-FM (prior to its recent format change). The store supplied the station with exclusive imports in a tradeoff for advertising.

One of these singles, "TV OD" by Normal gained some airplay.

Mike says Zed also had a hand in the release of "Fish Heads," by Barnes and Barnes. He says that after KROQ was sent a tape of the song by a small Westwood firm, the store received calls requesting the record. There were none available but the group finally contacted Mike and asked if he could handle 300 copies. He did, and sold out in two days. The store has since sold 1,000 copies.

This isn't the store's only experience dealing directly with artists. It buys singles from small labels throughout the country and sends them to England in exchange for import stock. Unknown bands often will send the store as many as 1,000 records to sell here and abroad on a consignment basis.

Although it rarely has any overstock, Zed has been distributing to a few accounts outside the L.A. area. "We sell about 25% of our stock wholesale," Mike says. "But our problem is getting quantity. If I had enough, I could probably set up 30 accounts today."

The store is negotiating with a London distributor, Marlene says she expects a deal firming up allowing it to set up a warehouse in a few months for a yet to be named distributing operation.

"Most of the local distributors play favorites," Mike says. "They don't pass around the stock equally. I want to make sure we have enough for ourselves, then be able to fairly distribute to the others."

"We're going to take in the slack where the others have left off. New wave is small label music and people want 45s with picture sleeves. I hope we can sell to the major retailers; perhaps get them to start new wave single sections."

As part of growing larger, Zed has begun importing more albums and expects to expand further in this line. "It's chancy though," Mike adds. "It's much tougher to beat the American release dates. You can get stuck with a lot of overstock."

Marlene isn't as worried. "People have to be led," she says. "We're a year ahead of what people in this country want."

Jazz

10 TV Segments Narrate History Univ. Of Minnesota Jazz Series Now Into Syndication

By DAVE DEXTER JR.

LOS ANGELES—The Univ. of Minnesota's "Jazz: An American Classic" series of 10 half-hour television programs is being offered to stations throughout North America.

Produced by Dr. Reginald T. Buckner, assistant professor of music education and Afro-American studies, the series features on-camera interviews with numerous prominent jazz artists as well as musicologists and jazz historians.

Andy Kirk, Count Basie, Roy Eldridge, Thad Jones, Earl Hines, Shelly Manne, Dizzy Gillespie, Jay McShann, Shorty Rogers, Eddie "Lockjaw" Davis, Les McCann, Bobby Lyle and others contributed their time to the university production, which required more than three years of research and production.

"We tested the series here from Jan. 9 through March 13 on KCTA, channel 2, in Minneapolis," Buckner reports. "The response was excellent—above our expectations."

The series is devised so that it may be used to teach music students. Buckner himself narrates and there are rare old photo stills included along with motion picture clips and in-depth interviews.

The opening half-hour, "Born In America," delves into origins of the music in the nation's south. Veteran guitarist Danny Barker and his musician buddy Albert Francis tell of the early jazz in New Orleans in program two.

"The Chicago Age" covers the third installment and Earl Hines, drummer Red Saunders, pianist Little Brother Montgomery and Ike Robinson are interviewed on camera.

"New York: Big Bands And The

Swing Era" shifts into the 1930s, followed by "Kansas City: The Southwestern Style," which emphasizes the contributions of Count Basie, Andy Kirk, Bennie Muten, Charlie Parker, Jay McShann, Julia Lee, Pete Johnson, Joe Turner, Mary Lou Williams and other stalwarts of that depression era period.

Sixth in the series is "Bop: The First Revolution." Then comes "The Cool Sound." Eighth segment offers "The Hard Bop Sound."

Programs nine and 10 cover the 1960s, 1970s and the future jazz, says Buckner. It is, he adds, a happy and optimistic picture.

In Minnesota, the series will be beamed starting with the winter academic quarter over KTCA again and on Appleton's KWCM, Duluth's WDSE, Rochester's KTCA and KTCI in St. Paul-Minneapolis. "There will be additional showings

on cable tv in Minnesota," Buckner notes.

"We have tried to explain, in simple terms, how jazz began and why it continues to grow. Each segment contains at least one selection from the Smithsonian Institution's collection of classic jazz as performed by Dr. Frank Bencriscutto's Univ. of Minnesota Jazz Ensemble. But it is the interviews that make the series distinctive and authoritative.

"Some of us traveled about with microphones and a camera, on a decidedly limited budget, to New York, New Orleans, Chicago, Kansas City and Los Angeles to do the job right. There's never been anything like this in the jazz field before. Now we hope other stations, particularly tv channels operated on college and university campuses, will pick it up and make it a truly national achievement."

Billboard SPECIAL SURVEY For Week Ending 5/26/79

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	10	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2834 3277	26	20	43	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
2	2	5	PARADISE Grover Washington Jr., Elektra SE 182	27	26	32	FLAME Ronnie Laws, United Artists UALA-801
3	12	3	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	28	25	8	STROKIN' Richard Tee, Tappan Zee/Columbia JC 35695
4	4	11	FEETS DON'T FAIL ME NOW Herbie Hancock, Columbia JC 35764	29	NEW ENTRY		FEVER Roy Ayers, Polydor PD-1-8204
5	3	8	MORNING DANCE Symy Cya, Infinity INF 9004 (MCA)	30	30	21	IN CONCERT Milestone Jazzstars, Milestone M 55006 (Fantasy)
6	9	3	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)	31	24	5	TO TOUCH AGAIN John Troupe, Martin 2222 (TK)
7	7	16	CARMEL Joe Sample, MCA AA 1126	32	29	16	EXOTIC MYSTERIES Lonnie Liston Smith, Columbia JC 35654
8	8	6	LAND OF PASSION Hubert Laws, Columbia JC 35708	33	28	35	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 6700
9	6	24	TOUCHDOWN Bob James, Tappan Zee/Columbia JC 35594	34	44	2	BAD FOR ME Dee Dee Bridgewater, Elektra SE 188
10	5	6	BRAZILIA John Klemmer, MCA AA 1116	35	42	6	RAW SILK Randy Crawford, Warner Bros. BSK 3283
11	15	6	CHAMPAGNE Wilbert Longmire, Tappan Zee/Columbia JC 35754	36	34	9	STUFF IT Stuff, Warner Bros. BSK 3282
12	10	11	FOLLOW THE RAINBOW George Duke, Epic JE 3570 (CBS)	37	31	34	REED SEED Grover Washington Jr., Motown M7 810
13	13	20	ANGIE Angela Bofill, GRP/Arista GRP 5000	38	32	32	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229
14	14	6	GROOVIN' YOU Harvey Mason, Arista AB 4227	39	36	4	THE THREE Joe Sample, Ray Brown & Shelly Manne, Inner City IC-6007
15	11	11	TIGER IN THE RAIN Michael Franks, Warner Bros. BSK 2194	40	38	8	EQUINOX Red Garland Trio, Galaxy 628 5115 (Fantasy)
16	22	2	TOGETHER McCoy Tyner, Milestone M 9087 (Fantasy)	41	41	84	FEELS SO GOOD Chuck Mangione, A&M SP 6658
17	16	11	AWAKENING Natalia Michael Walden, Atlantic SD 19702	42	33	27	PATRICE Patrice Rushen, Elektra SE 160
18	27	2	LIVE Jean Luc Pory, Atlantic SD 19729	43	NEW ENTRY		LIVE AT THE BOTTOM LINE Pat Metheny, CTI CTI 7086
19	18	10	LIGHT THE LIGHT Seawind, Norson SP 131 (A&M)	44	35	3	LENOX AVENUE BREAKDOWN Arthur Blythe, Columbia JC 35638
20	17	10	HOT DAWG David Grisman, Norson SP 131 (A&M)	45	37	15	ME, MYSELF & EYE Charles Mingus, Atlantic SD 8803
21	40	2	RAMSEY Ramsey Lewis, Columbia JC 35815	46	47	7	FINE AND MELLOW Ellis Fitzgerald, Pablo 2319-825 (RCA)
22	21	6	ELECTRIC DREAMS John McLaughlin With The One Truth Band, Columbia JC 35795	47	NEW ENTRY		CAJUN SUNRISE Hank Crawford, Rude KU 78
23	43	2	GARDEN OF EDEN Passport, Atlantic SD 19733	48	NEW ENTRY		UNKNOWN SESSION Duke Ellington, Columbia JC 35342
24	19	10	AN EVENING WITH HERBIE HANCOCK & CHICK COREA Herbie Hancock & Chick Corea Columbia PC 235663	49	49	2	LIVE IN THE BEE HIVE Clifford Brown & Max Roach, Columbia JC 35385
25	23	8	THE JOY OF FLYING Tony Williams, Columbia JC 35705	50	39	9	ARCADE John Abercrombie Quartet, ECM ECM 1-1133 (Warner Bros.)

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Nobody Covers Retail Like Billboard.

In Fact, Nobody's Even Trying.

Look Out! Year-End Retail Expansion Push

LOS ANGELES—The opening of chain record-tape stores hits an all-time peak over the next three months, with as many as 20 to 25 outlets from Pickwick, Pkckwck International retail...

Stark Record...
Record-Tape Newsweekly

U.S. Labels Irked With Canada-Made LP Flow

By JOHN SIPPPEL

LOS ANGELES—Canadian-made LPs are flooding into this country. "We are aware of the problem," says Frank Mooney, sales distribution. "A solution is undertain the problem." Dick Sherman, Casablanca Records, says the problem is more serious than it seems.

More Discounts, More Displays Retail Executives Offer Advice To Labels For Merchandising

By JOHN SIPPPEL

LOS ANGELES—Executives active in the retail marketing of product, have plenty of positive ideas about how they would fashion a label's sales program.

dimensional point-of-purchase materials is over." Bartel would like to see more inflatable displays, "stuff I could use in the middle of the store."

keeping an inventory of his accounts' stock," Justham says. "Labels should set an order form for the store."

\$8.98 List LPs Sell For \$5-\$8

JOHN SIPPPEL

Score prices on recently suggested list albums range from \$4.99 to \$7.99. But industry reaction to the \$1 list hike and specials prices retailers will offer the LPs for in the future, mainly in the Northeast thus far, new specials pricing for the six new Warner Bros. Studio...
ER

General News

NUMEROUS LABELS HOPPING ON BANDWAGON

Oversaturation Of Picture Disks Feared

LOS ANGELES—U.S. retailers' exhilarating experience with the Hearst, "Rocky Horror Show" and Beatles picture disks augurs an additional important consumer incentive. But dealers caution about an instant oversaturation that could throttle the innovation.

Record Bar purchasing sabob Fred Traub cautions a universe of 100,000 collectors nationally dedicated to the cult of possessing the "limited edition" picture disk. "If the industry releases too many picture disks, even the affluent collector," Traub says, "will get only one while some expect two separate shipments."

Traub sees the picture disk creating a real collector's corner or a memorabilia section in the full-line retail outlet. He views the innovation as a consistent profit source for issuing labels, because "there's a ready-made market out there if labels issue picture disks by reliable seller."

Labels, which are...

Integrity Entertainment Corp. here says he has received 3,000 units of his 4,500 order of the Beatles. He sold 1,200 of the "Rocky Horror Show" with no trouble, he says. Managers in Whamhouse, Big Ben's and Him-For-All stores in the chain report that big customers somehow knew when shipments were in. Some bought from six to 10 copies. Most retailers reported hoarding by collectors as investments for resale. "I don't see how stores were selling the disks for...

Disk Store Paraphernalia Displays Curbed In L.A.

LOS ANGELES—The city council has approved a new ordinance to curb commercial displays of such items. The ordinance stipulates that smoking devices must be removed from view of those under 18 years of age. This marks the first known effort of a California local government to control these items.

Although state law forbids the possession of opium pipes and devices for the use of...

stores, marijuana and hashish are immune to this definition. Therefore, stores as yet cannot be prohibited from selling the merchandise although...

The ordinance, which is due to go into effect in late November, came into being when Councilman Paul Zeltner saw a display at Big Ben's Lakewood store. This outlet is one of four Big Ben's in Southern California. He recognized then, he says, the possible lure the display had for minors.

Although the action has been taken only in Lakewood, such displays in retail record stores are common.

NARM Membership Attains 390

LOS ANGELES—The National Assn. of Recording Merchandisers rolls are increasing at a record-shattering rate. With its annual convention five months away, NARM's executive vice president Joe Cohen notes the organization has added 85 paid-up members or a 21% gain since last year's convolve.

The 85 newcomers plus NARM's prior 305 makes a total of 390 members, highest total in the 21-year history of the organization.

L. Michael, Central South Music, Chicago; Chin Randy's.

Other new NARM members are: Atlanta Record & Tape Surplus Depot, Deejay Music, Deas's One-Stop, Double B, Downtown Records, Management, Mainstream Records, Adams Apple Distributors, Allison Audio Products, Barry Imhoff Productions, Boston Record Store, Boston...

Music Corp., Federated Records, First American Records, Also: Integrated Computer Services, Modern Album, Nostalgia, Portal Publications, Records, Sony Corp. of America, TDK Electronics, TKO Group, Winterland Productions, WBLB, Alter Productions.

If It's Happening At Retail, It's Headlining Here.

Billboard®

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 5/26/79

Number of LPs reviewed this week **38** Last week **44**

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DIONNE WARWICK—Dionne, Arista AB4230. Produced by Barry Manilow. Ballads predominate Warwick's Arista debut but there are a few uptempo danceables here, including a peppy remake of "The Letter" orchestrated by Artie Butler. Warwick's single "I'll Never Love This Way Again" is a bit too close to the patented Manilow single formula for comfort, but the rest of the ballads work better for her. One, Manilow's "All The Time," is a sensitively sung gem which eschews the instrumental bombast featured in the chosen first 45. The other orchestrations are by Gene Page, Jimmie Haskell and Gregg Matheson.

Best cuts: "The Letter," "All The Time," "Out Of My Hands," "Who, What, When, Where, Why," "I'll Never Love This Way Again."

Dealers: Warwick's comeback would be one of the high lights of the year for the MOR pop field.

SOUNDTRACK—Rock'n'Roll High School, Sire SRK6070 (WB). Various producers. The new Roger Corman "Rock'n'Roll High School" film features the Ramones as principals in the story, hence it is only fitting that a good portion of the soundtrack should be devoted to the band's music, with both a medley of old Ramones songs ("Blitzkrieg Bop," "Teenage Lobotomy," "California Sun"), and a couple of new compositions, remixed by Phil Spector, including the title song and "I Want You Around." The rest is some good recent and not so recent rock'n'roll by the original artists which is used on the film score. They include "So It Goes" by Nick Lowe, "Come Back Jonee," by Devo, "School Days" by Chuck Berry, "School's Out" by Alice Cooper, and others.

Best cuts: Those above.

Dealers: If film does well so will the LP.

JIM CAPALDI—Electric Nights, RSO RS13050. Produced by Jim Capaldi, Jimmy Miller. Capaldi's second RSO album dwarfs the first one greatly. This collection of tunes are more vibrant and sincere and show that the former Traffic drummer can still write a song and sing with passion. Guitars, keyboards, percussion and horn colorings propel the exuberant rockers which are more in line with Capaldi's style than the ballads. Songs like "Shoe Shine" and "White Jungle Lady" are quality rockers with strong hooks and hot licks and a good sampling of the album.

Best cuts: "Shoe Shine," "White Jungle Lady," "Electric Nights," "Wild Geese."

Dealers: Along with John Stewart, RSO has a good one two AOR punch.



CON-FUNK-SHUN—Candy, Mercury SRM13754. Produced by Con-Funk-Shun. Riding a new hit with "Chase Me," included here, this Memphis combo offers a strong package of bright, beefy and cohesive instrumentation (majoring on brass and keyboards) and tight lead and harmony vocals. Material, self-penned, runs the gamut from upbeat affairs, underpinned by a rock-solid beat, to atmospheric ballads. In the former category, there's "Candy" and "Main Slice," in the latter, listen to "(Let Ma Ma Put) Love On Your Mind." The band is clearly sharpening its formula, and the results are impressive.

Best cuts: Those cited.

Dealers: This act is hot, and "Chase Me" will spark sales even further.



JOHNNY RODRIGUEZ—Rodriguez, Epic KE36014. Produced by Billy Sherrill. This qualifies as Rodriguez' most dynamic album to date, and possibly his most personal. With most of the tunes written by Rodriguez or with Bill Boling, who also sings and plays guitar on the LP, there are south-of-the-border influences present musically throughout, nicely tempered with bright, breezy country-rock production. Energy is high, arrangements imaginative, and the material is top-notch. Rodriguez' vocals have never sounded better than on this first outing for his new label.

Best cuts: All of them.

Dealers: Watch for strong label push behind artist coupled with solid radio airplay.

MERLE HAGGARD—Serving 190 Proof, MCA MCA3089. Produced by Fuzzy Owen, Jimmy Bowen. Pain, heartache, footloose restlessness, love and love gone wrong—all the favorite topics are here, and Haggard does them all justice. The tempo is relaxed throughout the album, with plenty of steel, electric and acoustic guitars, bass lines and keyboards on top of the percussion, and even a delightfully unexpected saxophone break on "Got Lonely Too Early This Morning."

Best cuts: "Footlights," "Got Lonely Too Early This Morning," "Heaven Was A Drink Of Wine."

Dealers: Haggard is a legend, and album's cover should draw notice.



SYLVERS—Disco Fever, Casablanca NBLP7151. Produced by Giorgio Moroder, Harold Faltermeyer. A disco version of Diana Ross' plaintive ballad hit "Mahogany" opens this LP, which takes the six-member group further in the disco direction than the peppy soul-pop disks it cut with producer Fred Frenn at Capitol. Moroder's coproduction is predictably more teen-oriented than on his work with Donna Summer: the simple beat of a tune like "Hoochie Coochie Dancin'" is typical of the approach. Both male and female lead voices provide variety, helpful here, since the instrumental tracks lack that quality.

Best cuts: "Mahogany," "Come And Stay All Night," "Dance Right Now," "Gimme Gimme Your Lovin'."

Dealers: The label's strength in this field speaks for itself.

BOB-A-RELLA, Channel CLP10002. Produced by George Lagios, Pat Deserio. Specializing on intricate percussive effects and electronic hooks, this product from Canadian producers Lagios and Deserio is disco at the height of its art form. Strings, brass and vocals all work closely together to make this a formidable LP. "Tobacco Road" comes off as a new standard here with soulful harmonizing, funky guitar and keyboards while "Why Does It Rain" is a clear, electronic-based selection featuring unison vocals on an above-average melody.

Best cuts: Those described.



BECKMEIER BROTHERS, Casablanca NBLP7147. Produced by Chris Brunt, Freddie and Steve Beckmeier. This five-man group, fronted by Fred and Steve Beckmeier has been playing behind the likes of Greg Allman, Frank Zappa and others for many years. Its debut album shows a multiple of influences obviously absorbed through its different associations. Fred Beckmeier's lead vocals stand out over the sizzling instrumental accompaniment as Steve Beckmeier's hot guitar riffs merge with David Kalish's slide and electric guitars, horn player Steve Berlin and a steady drum beat. The band's roots are honed in melodic rock'n'roll with bits of funk and blues as well. The Greg Allman recorded "Cryin' Shame" written by the band, is included.

Best cuts: "Fly Bird," "That's What I Like About My Baby," "You Can Love," "Cryin' Shame."

Dealers: This is Casablanca's first legitimate AOR act and a priority.

ROCK ROSE, Columbia JC35819. Produced by Dennis Lambert, Brian Potter. This West Coast quartet plays hard (not new wave) rock with flair and a desire to please. Time on the rock'n'roll circuit has also honed the band's ability to present well-honed compositions, and harmonious interludes without sacrificing energy and spirit. This has been caught by the producers, who have previously worked with Tavares, Santana, and Player. The production emphasis on the disk may lean more toward vocal harmonies than instrumentation, but that doesn't hurt.

Best cuts: "Daddy's Car," "Rock Rose," "Sad Thing."

Dealers: Touring will break this band.

FACE DANCER—This World, Capitol ST11934. Produced by Richie Wise. Face Dancer is a five-man high energy band that plays a blistering brand of guitar-oriented rock. The album contains a balanced set of hook-laden rockers, ballads and more funkier rockers. Jeff Adams handles lead guitar, Carey Kressis is the featured vocalist, Scott McGinn plays bass, keyboards and wrote half the material while Billy Trainor is on drums and David Utter on guitar and vocals. Face Dancer is best on the harder-edged cuts as the guitar action keeps the tunes moving at an intense pace.

Best cuts: "Red Shoes," "Can't Stand Still," "If I Could Kiss You," "Cry Baby."

Dealers: Play in store.

DANA—The Girl Is Back, Epic JE36021. Produced by Barry Blue. This is the Irish pop singer's first serious pitch at the U.S. market, coinciding with her return to singing after a two-year hiatus for throat surgery. Fortunately, the operation hasn't affected her pleasing pipes—in fact, it seems to have improved them, providing more range, more timbre than before. Dana puts them to good work on well arranged material like the bouncy "Something's Cookin' In The Kitchen," the melodic "How Can I Prove My Love" and the torchy "I Can't Get Over Getting Over You." Instrumentation is especially imaginative, employing bagpipes and sitar on a couple of occasions, and vocal arrangements recall flashes of 10cc. And production? Immaculate.

Best cuts: "The Girl Is Back," "Everynight," "Break The Ice," "How Can I Prove My Love."

Dealers: If Bonnie Tyler can sell records in the U.S., so can Dana. Play in store for good effect.



pop

THE SUTHERLAND BROTHERS—When the Night Comes Down, Columbia JC35703. Produced by Glen Spreen. This is the duo's eighth LP and it's a splendid intro to the group's singing and songwriting talents, which remain considerable despite the tendency to rock a bit too hard for the melody, which often as not is grounded in folk and requires more an appreciation of the lyrics. A very classic sound, in the best tradition of English bands such as the Hollies, Beatles and others who've amalgamated pop. **Best cuts:** "On The Rocks," "Natural Thing," "First Love," "Have You Ever Been Hurt," "When The Night Comes Down," "Crazy Town."

ROY ORBISON—Laminar Flow, Asylum 6E198. Produced by Clayton Ivey, Terry Woodford. Representing a serious comeback effort by the veteran rock'n'roll country torch singer, this new LP is a bit of a departure, with Orbison himself sounding more loose and warm than he has in a long time. The arrangements are very contemporary, with a hint of disco in "Easy Way Out," and rock-funk on "Lay It Down." The LP is well orchestrated and Orbison still knows his way around a ballad as in "Love Is A Cold Wind," "I Care," "Poor Baby." **Best cuts:** Those mentioned.

ORIGINAL CAST—Sweeney Todd, RCA CBL23379. Produced by Thomas Z. Shepard. Few Broadway shows get to go the two-LP route, but Stephen Sondheim's latest score merits every groove. A single LP would have been a creative shame, for the great composer/lyricist has written a score of such scope that much would have been lost otherwise. As always with Sondheim, orchestrator Jonathan Tunick is the perfect choice. Angela Lansbury and Len Cariou star. A libretto includes Sondheim's brilliant lyrics. **Best cuts:** All.

TROIANO—Fret Fever, Capitol ST11932. Produced by Domenico Troiano. Guitarist Domenico Troiano fronts this band that plays a varied array of rock-oriented pieces. Most of the 12 tunes are hard-edged rockers although there are ballads, r&b and four instrumental numbers. Roy Kenner handles most of the lead vocals with Troiano singing lead on the title cut, "Brains On The Floor" and "Give Me A Chance." Drums, keyboards, bass and percussion round out the unit. **Best cuts:** "South American Run," "Fret Fever."

LISA HARTMAN—Hold On, Kirshner JZ35685. Produced by Michael Lloyd. Hartman's second Kirshner album is a satisfying package which demonstrates that she's more than just a pretty face—she's a versatile, pleasing vocalist, perfect for the Lloyd formula of AOR-inclined items ("Livin' Without Your Love," "Who's Gonna Hold You") and rockin' revivals ("Hold On I'm Comin'," "You Keep Me Hanging On"). Arrangements are rock-based, and fulsome or economic as the musical mood demands. **Best cuts:** Those cited.

MORNINGSTAR—Venus, Columbia JC35713. Produced by Marty Lewis. This Midwest quintet's second outing for the label continues the basic hard-rocking approach the group takes, which sometimes exceeds the maximum lyrical load. The group chugs heavily through nine cuts that maintain a melody but are surrounded by elaborate, melodramatic effects that usually ride over the song's strength. **Best cuts:** "Everybody I Love You," "Angel," "Gimme Some Lovin'."

GAP MANGIONE—Dancin' Is Makin' Love, A&M SP4762. Produced by Larry Carlton. These six selections encompass Mangione's crossover into disco-pop areas while retaining his jazz roots. Producer Carlton's funky guitar stylings are integral to the clear, energized level as are Mangione's acoustic piano and synthesizer efforts. The sound is clean, concise and catchy as moods are expressed in soulful ballads and danceable numbers. **Best cuts:** "Dancin' Is Makin' Love," "Girl Goodbye," "Takin' It Back," "Dreamflow."

BING-CROSBY COLLECTION—Vol. 3, Columbia 35748. Produced for reissue by Michael Brooks. More vintage Crosbyana from the early 1930s, cut at 78 r.p.m. and now on LP. There has never been a more gifted pop singer than Bing at this early period in his career as these 14 passionate performances attest. They are all ballads, sung with distinction and style. Old timers will treasure this well-produced collection with informative Brooks annotation. **Best cuts:** "I'm Playing With Fire," "It's Within Your Power," "Let's Try Again."

soul

CARRIE LUCAS—In Danceland, Solar BXL13219 (RCA). Produced by Dick Griffey. Lucas downplays disco's dictates for most of this album, choosing instead to showcase her versatile, soulful brand of singing across a range of material which includes ballads as well as upbeat affairs. Sample the Motownesque "Are You Dancing," for example, with its mellow arrangement and harmonious vocal backups from Lakeside. Among other highlights: "Southern Star," "Danceland," "Sometimes A Love Goes Wrong." **Best cuts:** Those named.

TERRY CALLIER—Turn You To Love, Elektra 6E189. Produced by Reginald "Sonny" Burke. A mellow mood is created by this LP, with an uptempo change of pace included in the form of Steely Dan's "Do It Again." Another attractive cover is of Smokey Robinson's sinuous "Still Water (Love)" from 1970. Wah Wah Watson and Michael Boddicker are among the guest musicians. This is jazz/fusion with the accent on the fusion. **Best cuts:** "Do It Again," "Sign Of The Times," "A Mother's Love," "Occasional Rain."

country

JOE STAMPLEY—I Don't Lie, Epic KE36016. Produced by Billy Sherrill. Titled after his single of the same name which is accelerating up the chart, this album is a moderately-paced collection of ballads and smoothies that highlight Stampley's vocal abilities. Arrangements use lots of keyboards, guitars, steel and strings, with background harmonies throughout. **Best cuts:** "I Don't Lie," "I Could Be Persuaded," "Tonight She's Givin' Her Love To Him."

disco

ESTHER PHILLIPS—Here's Esther ... Are You Ready, Mercury SRM13769. Produced by Harvey Mason. Disco is the target market here as Phillips lends her earthy, throaty vocals to such pop songs as "Our Day Will Come," "Philadelphia Freedom" and Natalie Cole's "Mr. Melody." The long instrumental break on "Our Day Will Come" makes this unmistakably clear, as does the decision to cover a tune by Michael Zager. Still one wonders whether this LP is the best use of a truly distinctive, gifted stylist. **Best cuts:** Those cited.

jazz

EARL KLUGH—Magic In Your Eyes, United Artists UALA877H. Produced by Booker T. Jones. Nashville's Chef Atkins joins Klugh on one track and on another, the steel pedal instrument of Lloyd Green is heard in this unconventional program. But the bulk of the music centers around Klugh's own pluckings, backed by a small combo in which a number of electronic instruments are spotted. **Best cuts:** "Cast Your Fate To The Wind," "Alicia," "Julie."

THE LONDON CONCERT—Pablo Live, 2620111. Produced by Norman Granz. Oscar Peterson, Louie Bellson and John Heard provide the fireworks on this impressively packaged two-LP set comprising 13 tracks, all but one classy standards. The program was taped at the Royal Festival Hall a year ago and offers a romping tour de force with Peterson serving up one astonishing improvisation lesson after another. **Best cuts:** "Duke Ellington Medley," "I Get Along Without You Very Well."

JOHNNY GRIFFIN—Return Of The Griffin, Galaxy GXYS117. Produced by Orrin Keepnews. Long a resident of Europe, tenor saxist Griffin returned to his homeland last year and, in Dexter Gordon fashion, played a number of homecoming gigs to receptive audiences. These six cuts were taped in Berkeley last October with a rhythm section background. They all run long, a larger accompanying group might have been more prudent to show Johnny's gutsy horn to better advantage. **Best cuts:** "Autumn Leaves," "The Way It Is."

HANK JONES—Groovin' High, Muse MRS169. Produced by Frederick Sieberl. Thad Jones' melodic cornet and Charlie Rouse's tenor pipe, plus Sam Jones on bass and Mickey Roker's drums, provide ideal accompaniment to Hank's boppish piano creations on seven sterling songs. One can't fault a measure through the entire concert. **Best cuts:** "Blue Monk," "Algo Bueno."

JOHN COLTRANE—The Paris Concert, Pablo Live 2308217. Producer unlisted. Add to the recent plethora of Coltrane reissues this 1950-61 French session dubbed from a radio broadcast, not too successfully, with Trane leading a quartet. Much better examples of his saxophone are available on other labels. **Best cuts:** "Ev'ry Time We Say Goodbye."

PHINEAS NEWBORN JR.—Harlem Blues, Contemporary S7634. Produced by Lester Koenig. Seven adventurous tracks taped in '69 by a pianist who is now only sporadically active. Elvin Jones, drums, and Ray Brown, bass, lend strong support to Newborn's immensely inventive keyboard capers. **Best cuts:** "Sweet And Lovely," "Stella By Starlight."

PAT LONGO'S SUPER BIG BAND—Chain Reaction, Townhall S25. Produced by Pat Longo Productions, Lincoln Mayorga. Longo is a former bank messenger who has played reeds with Harry James. This is his first LP, and he has rounded up some of California's most celebrated studio jazzmen for a dozen clean, swinging tracks in which Pete Christlieb, Bill Perkins, Buddy Childers and Tommy Todd are featured. **Best cuts:** "The Very Thought Of You," "When You're Smiling."

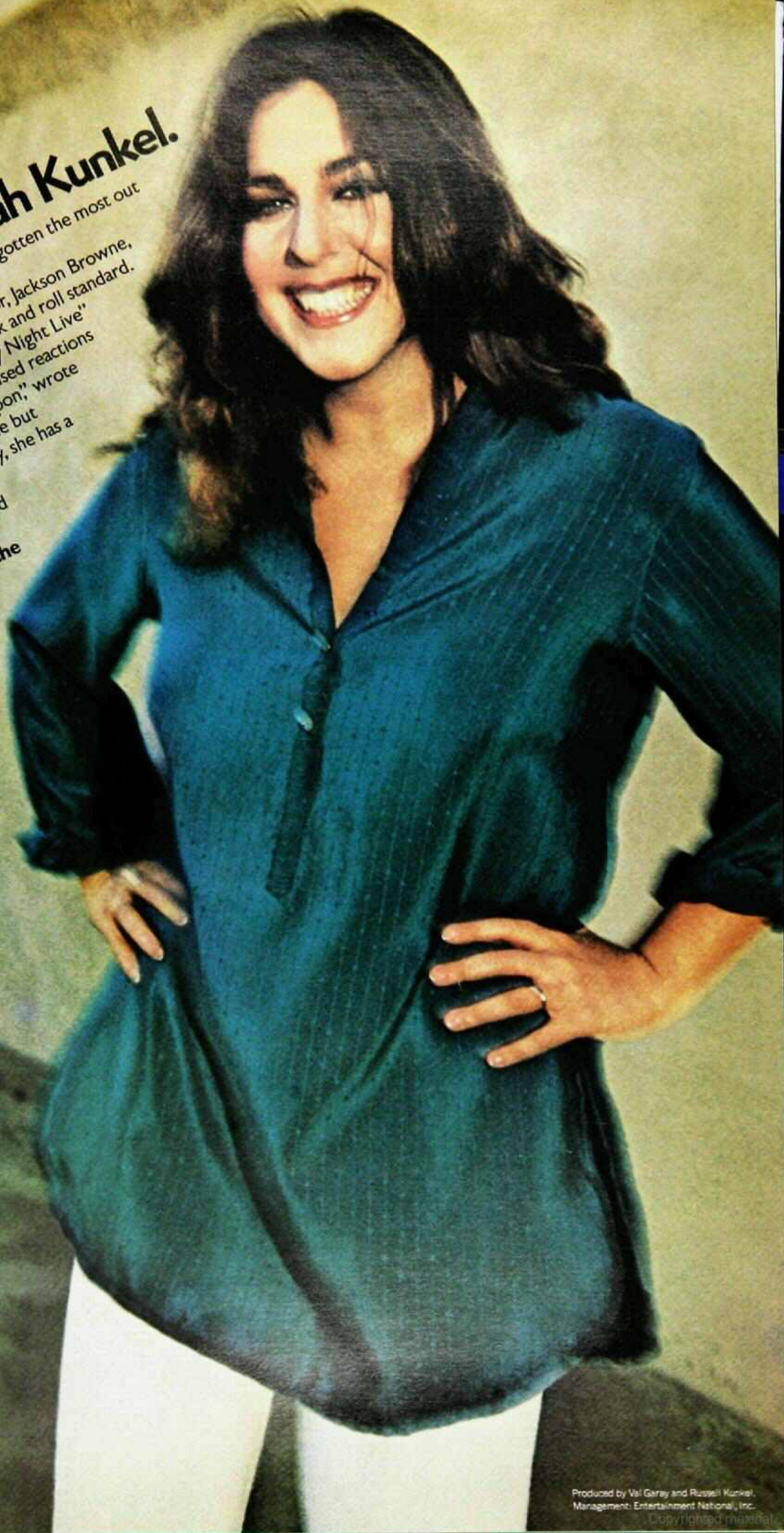
JEFF FULLER, TONY PURRONE, FRANK BENNETT—Expansion, Quadrangle QOR101. Produced by Fuller, Purrone, Bennett. This modern jazz trio of bass (Fuller), Purrone (guitar) and Bennett (drums) has no leader, the liner notes claim, but someone must be giving overall direction to achieve the deft interplay of these skilled musicians. They are equally at home on the complex "Post Impressions" or the simple straight-ahead swinger title track. The sensitive reading of the jazz ballad "Lover Man" makes one wish there were more material like this on the album. **Best cut:** All.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Sally Hinkle, Kip Kirby, Roman Kazak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Hanford Sarr, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

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IMIC '79 AGENDA TOPICS

PIRACY—WHO'S WINNING THE FIGHT?

In Developed Markets—Pinpointing the sources, detection and enforcement (country-by-country report); threat of pirate imports; counterfeiting gains; international cooperation and information exchange; enlisting the artist

In Developing Markets—Piracy and legitimate trading, often interlinked; who suffers most, indigenous industry or foreign interests? Making the case for effective copyright protection laws; a country-by-country progress report

Future Shock—The threat of home taping; how large the losses—to record companies, publishers, artists? Need for reliable statistics; is a technical solution impossible? Presenting the case to governments; are levies on equipment and blank tape the only answer? Is there a public relations approach?

Chairman: NESUHI ERTEGUN, President
WEA International

Participants: DONALD W. MOORE, JR., Asst Director
Federal Bureau of Investigation
JULES YARNELL, Special Antipiracy Counsel
Recording Industry Assoc of America
GUIDO RIGNANO, Director
Ricordi, Italy
LEO BOUDEWIJNS, Managing Director
NVPI, Holland
ALLAN HELY, Managing Dir
Festival Records, Australia

PRESIDENTS PANEL— RECORD COMPANIES

Power Play: Worldwide Implications of Recent Mergers—The economics of consolidation; the effect on independents; ramifications for artists and management; ripple effect on future licensing deals; are opportunities for the creative entrepreneur diminishing? Is the trend inexorable?

Chairman: BOB SUMMER, President
RCA Records

Panelists: STIG ANDERSON, Chief
Polar Music, Sweden
BEN BUNDERS, Managing Director
WEA, Benelux
ALAN HELY, President
Festival Records, Australia
ANDERS HOLMSTEDT, President
EMI Scandinavia
SIEGFRIED LOCH, Managing Director
WEA, Germany

PRESIDENTS PANEL—PUBLISHERS

Music Publishing Into the 80's—Status and prospects—a country-by-country report; protection of rights in developing technologies—videodisk/cassette, cable TV, pay TV, satellite transmission; solutions to problems of copyright identification and performance credits by international societies; role in developing new artists; cooperation with record companies

Chairman: MICHAEL STEWART, President
Interworld Music

Participants: to be announced

THE EUROPEAN SOUND, ITS WORLD POTENTIAL

An analysis of the impact of European artists and reper-

Participants: TERRY ELLIS, Joint Chairman
Chrysalis Records, U.K.
GUISEPPE GIANNINI, Executive Vice Pres
CGD-MM, Italy
ART MARTINEZ, Division Vice President
RCA Records International
A.J. CERVANTES, President
Butterfly Records

STAR TREK: GROWING IMPORTANCE OF INTERNATIONAL TOURS

How tours open new markets for artists; who picks up the tab—how much should the label be expected to pay? The role and responsibility of management; economics of overseas touring; working with foreign promoters. (The trials of breaking through with a foreign act.)

Chairman: MONTI LEUFTNER, President
Ariola Records, Germany

Panelists: LILLIAN BRON, President
Bronze Records, U.K.
THOMAS JOHANSSON, Chairman
BMA Telstar, Sweden
GLENN WHEATLEY, Manager
Little River Band
CHRIS WRIGHT, Joint Chairman
Chrysalis Records, U.K.

TOMORROW'S SOUND TODAY: NEW RECORDING TECHNOLOGY

Digital is already here. How fast will it develop? Impact on studio equipment; problems of compatibility; the growing audiophile market and steps to satisfy it; quality upgrading; the digital disk—when? Is direct-to-disk a byway on the road to better quality

Participants: BILL BAYLIFF, General Studio Manager
Record Research Laboratory, U.K.
TONY GRIFFITHS, Technical Manager
Record Research Laboratory, U.K.
DR. THOMAS STOCKHAM, President
Soundstream, Inc., U.S.A.
HARVEY SCHEIN, Vice President
Warner Communications, U.S.A.

THE DEVELOPING MARKETS

China, Africa, Cuba—How fast will they open up? Steps toward copyright protection; international agreements; report on Nigeria; developing contacts

Participants: E. LAWRENCE BALLEEN, President
Valley Exports Int'l, Inc., U.S.A.
PROFESSOR CHOW WENCHUNG
Columbia University

THE VIDEODISK CHALLENGE

Is there a solution to the compatibility question other than a prolonged marketplace battle? What's been learned from early experience with the MCA/Philips system? How strong will be the role of music in early software? Are record and tape merchandisers aware of the medium's potential?

A view of the next decade with increasing competition from other areas

Participants will include ERIC GARDNER, Panacea

BORDER LINE: COPING WITH TRANSSHIPPING AND PARALLEL IMPORTS

Effect on labels and publishers; are mechanicals being paid? In which country? Is the staggered release—from hard to soft currency nations—a viable approach? Can cutouts and dumping be controlled? Should they? The Canadian experience

... **ADDITIONAL CHAIRMEN AND PANELISTS TO BE ANNOUNCED**

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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 5/26/79

Number of singles reviewed
this week 104 Last week 98

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Pop

DONNA SUMMER—Bad Girls (3:55); producers: Giorgio Moroder, Pete Belotte; writers: D. Summer, B. Sudano, E. Horander, J. Esposito; publishers: Starnin/Earbud/Sweet Summer Night BMI, Casablanca NB988D). Summer shoots for her fifth consecutive gold top five single with this brassy disco track, which features party-sounding production embellishments like horns and whistles.

VILLAGE PEOPLE—Go West (3:33); producer: Jacques Morali; writers: J. Morali, H. Belolo, V. Willis; publisher: Can't Stop BMI, Casablanca NB984D). Having turned tongue-in-cheek plugs for the YMCA and the Navy into top three singles, pop's top jinglesmiths here wax enthusiastic about the wide open spaces of the West.

JOHN STEWART—Gold (3:35); producer: John Stewart; writer: J. Stewart; publishers: Bugie/Stigwood BMI, RSO RS931. With the vocal assistance of Stevie Nicks, the former member of the Kingston Trio turns in his most memorable effort to date. The folk-flavored rocker is paced by strong lyrics, guitar-powered instrumentation and the vocal interaction of Stewart and Nicks.

KISS—I Was Made For Lovin' You (3:57); producer: Vini Poncia; writers: P. Stanley, V. Ponce, D. Child; publishers: Kiss ASCAP/Mad Vincent BMI, Casablanca NB983D). Kiss veers towards a more melodic direction with this anthem-like track featuring electronic effects, the group's familiar lead and background vocals and heavy guitar support. Some funky guitar, driving drums and a touch of disco highlight the catchy song.

ATLANTA RHYTHM SECTION—Do It Or Die (3:27); producer: Buddy Buie; writers: Buie, Cobb, Hammond; publisher: Low-Sai BMI, Polydor PD14568. The first single from the Atlanta Rhythm Section's forthcoming "Underdog" LP is a slow ballad highlighted by guitars and keyboards and intricate vocal harmonies.

SUZI QUATRO—If You Can't Give Me Love (3:36); producer: Mike Chapman; writers: M. Chapman, N. Chinn; publisher: Careers BMI, RSO RS929. Quatro's followup to "Stumblin' In" is another infectious hook-laden song with a more rocking beat. Quatro's wide range vocal stands out over the rhythmic backup.

AMII STEWART—Light My Fire/Disco Heaven (3:55); producer: Barry Leng; writers: Doors, Barry Leng, Simon May; publisher: ATV BMI, Ariola 7753. A followup to her "Knock On Wood," this remake of the Doors record utilizes vocal echo chamber effects, classy orchestration with brass and strings and Stewart's soaring vocals. Handclapping and a whistle adds a party-like atmosphere.

NICK GILDER—(You Really) Rock Me (2:42); producer: Peter Coleman; writers: Gilder, McCulloch; publisher: Beechwood BMI, Chrysalis CHS2332. First single from Gilder's forthcoming album is a catchy rocker with a melodic backbeat. Gilder's unique vocal is backed by a biting rhythm unit.

DOLLY PARTON—You're The Only One (3:23); producers: Dean Parks, Gregg Perry; writers: C.B. Sager, B. Roberts; publishers: Unichappell/Begonia Melodies/Fedora, BMI, RCA JH11577. Parton's interpretation of this Carole Bayer Sager/Bruce Robert's song shifts gears from a low key intro into a full-bodied chorus. There's even a talk segment before Parton's vocal moves into high gear.

CHER—Wasn't It Good (3:50); producer: Bob Esty; writers: Michele Aller, Bob Esty; publisher: Rick's BMI, Casablanca NB987D). Cher follows her first top 10 hit in five years with another disco track featuring her sultry vocals on a hot, R-rated lyric.

recommended

GEORGE HARRISON—Love Comes To Everyone (3:35); producers: George Harrison, Russ Titelman; writer: George Harrison; publisher: Ganga BMI, Dark Horse DRC8844 (WB).

WET WILLIE—Weekend (3:40); producers: Lennie Petze, Willie; writers: M. Jackson, T. Mayer; publishers: Global/Almo ASCAP; Epic 850714.

IAN HUNTER—When The Daylight Comes (3:46); producers: Mick Ronson, Ian Hunter; writer: Hunter; publishers: April/Ian Hunter ASCAP, Chrysalis CHS2324.

GRAHAM PARKER—Local Girls (3:17); producer: Jack Nitzsche; writer: G. Parker; publisher: Intersong ASCAP, Arista AS0420.

ROY ORBISON—Easy Way Out (2:59); producers: Clayton Ivey, Terry Woodford; writers: Jim Valentini, Frank Saulino, Richard Brannan; publisher: Colgems-EMI ASCAP, Asylum E46048A.

FLASH AND THE PAN—Hey, St. Peter (3:45); producers: Vanda, Young; writers: H. Vanda, G. Young; publisher: Edward B. Marks BMI, Epic 850715.

AMERICAN STANDARD BAND—Got What It Takes (3:21); producer: Charles Calello; writer: Kevin Falvey; publishers: Island/Merkan BMI, Island IS8769.

TRILLION—Give Me Your Money, Honey (3:25); producer: Gary Lyons; writers: F. Barbalace, F. Barbalace, D. Fredericks; publishers: Little John/Twogether/Blackwood BMI, Epic 850707.

THE SUTHERLAND BROTHERS—As Long As I've Got You (3:15); producer: Glen Spreen; writer: I. Sutherland; publishers: ATV/Heapean BMI, Columbia 311004.

THE ATLANTICS—One Last Night (2:59); producer: John Stronach; writer: B. Wilkinson; publishers: MCA/Hittage ASCAP, MCA MCA41037.

DAVID JAMES HOLSTER—Constant Love (3:29); producers: Kenny Edwards, Greg Ladanyi; writer: D. Holster; publisher: Brave Dog ASCAP, Columbia 310995.

F.C.C.—Baby I Want You (2:56); producers: Clayton Ivey, Terry Woodford; writer: none listed; publisher: none listed BMI, Free Flight PB11595C (RCA).



Country

DOLLY PARTON—You're The Only One (3:23); producers: Dean Parks, Gregg Perry; writers: C.B. Sager, B. Roberts; publishers: Unichappell/Begonia Melodies/Fedora, BMI, RCA JH11577. A love ballad with a sob story recitation is delivered effectively by Parton. A change of pace from her recent frenetically tempoed numbers, this features a solid orchestral accompaniment. A strong percussive beat backs the Parton vocal track.

BOBBY BARE—Till I Gain Control Again (3:39); producer: Barry "Byrd" Burton; writer: R. Crowell; publisher: Tessa, BMI, Columbia 310998. A beautiful soft-flowing number is given a good ride by Bare who's backed by strings, guitar and keyboards. The production sparkles, placing emphasis on Bare's powerful delivery.

JOHN WESLEY RYLES—Liberated Woman (3:30); producer: Bob Montgomery; writer: Wayne Carson; publisher: Rose Bridge, BMI, MCA 41033. A strong entry by Ryles with a message laced with impact and sensitivity. Liberal lacings of

strings backed up with solid bass, guitar and percussion make this a powerful production that shows the depth of Ryles' vocals.

recommended

DON GIBSON—Look Who's Blue (2:18); producer: Wesley Rose; writer: Don Gibson; publisher: Acuff-Rose, BMI, MCA 41031.

RAY PRICE—That's The Only Way To Say Good Morning (3:17); producer: Ray Price; writer: Wayne Carson; publisher: Rose Bridge, BMI, Monument 45203.

HANK WILLIAMS JR.—Family Tradition (4:00); producer: Jimmy Bowen; writer: Hank Williams Jr.; publisher: Bocephus, BMI, Elektra 46046.

DON KING—I've Got Country Music In My Soul (2:49); producer: Bill Walker; writers: Don King/Dave Woodward; publisher: Wiljex, ASCAP, Con Brio 153.

BOBBY G. RICE—Oh Baby Mind (I Get So Lonely) (2:35); producer: Dave Burgess; writer: Pat Ballard; publisher: Edwin H. Morris, ASCAP, Republic 041.

DAVID ALLAN COE—Fairytale Morning (3:12); producer: Billy Sherrill; writer: D.A. Coe; publisher: Warner-Tamerlane, BMI, Columbia 310988.

EARL THOMAS CONLEY—Middle-Age Madness (3:27); producer: Gene Eichelberger; writer: Earl Conley; publishers: ETC/Easy Listening, ASCAP, Warner Bros. WBS8798.

STEVE GIBB—Whispering Dreams & Nursery Rhymes (3:29); producer: Buzz Hison; writer: S. Gibb; publisher: Angel Wing, ASCAP, Clouds 14.

JOHNNY ROWLAND—Dream Me Back To Texas (3:38); producer: Ron Manning; writers: Kelly Bach/Tom Lightsey; publisher: Sing Me, ASCAP, Macho RM179006.



Soul

recommended

BOBBY WOMACK—How Could You Break My Heart (3:41); producers: Bobby Womack, Patrick Moten; writers: B. Womack, P. Moten; publisher: Astray, Arista AS0421.

SWEET THUNDER—I Leave You Stronger (4:35); producers: Sweet Thunder, Larry James; writers: C. Buie, L. James; publisher: Parker/WIMOT BMI, Fantasy WMOT 860.

MR. DANNY PEARSON—Honey Please, Can't You See (3:30); producer: Ron White; writer: B. White; publishers: Savette/Six Continents BMI, Unlimited Gold ZS81402.



Disco

BETTE MIDLER—Married Men (3:35); producer: Arif Mardin; writers: Dominic Bugatti, Frank Musker; publishers: Pendulum/Unichappell BMI, Atlantic 3582. This polished disco record has some very adult contemporary lyrics which Bette thoroughly milks. This energetic singer is backed by complementing background and large, tight instrumentation.

recommended

PAMELA NEAL—Charlie Hustle (3:18); producers: Mark Glabman/Pamela Neal; writers: Mark Glabman-Pamela Neal; publisher: Adventure, ASCAP, Free Flight JH11557. Backed by a major promotion and merchandising push, Free Flight offers this disco tribute to Pete Rose. Some smooth vocals enhance Neal's get up and dance number.



Adult Contemporary

ART GARFUNKEL—Since I Don't Have You (3:38); producer: Louie Shelton; writers: J. Beaumont, J. Vogel, W. Lester, J. Verscharen; publisher: Bonnybrook ASCAP, Columbia 310999. The singer's latest is a smooth, silky reworking of the Skyliners' 1959 hit. The torchy texture is reminiscent of Garfunkel's 1975 hit remake of the Flamingos' "I Only Have Eyes For You" from the same year.

recommended

JANIS IAN—Here Comes The Night (Theme From "The Bell Jar") (3:33); producers: Janis Ian, Ron Frangipane; writer: Janis Ian; publishers: Mine/World Song ASCAP, Columbia 310979.



First Time Around

HENRY PAUL BAND—Crossfire (3:13); producers: Ron Albert, Howard Albert; writer: Max Paul Schwennsen; publisher: Sienna BMI, Atlantic 3578. Debut single by the former member of the Outlaws is a melodic rocker paced by Paul's sturdy vocal and accentuated with piercing guitar riffs.

HERMAN BROOD—Saturdaynight (3:58); producer: Herman Brood; writers: Lademacher, Brood; publishers: Radamus/S.D.R.M. ASCAP, Ariola 7754. Brood, a blues/rock export from Holland, has a talk-vocal style which at times is similar to Jagger and Bowie. Guitars, background vocals and offbeat rhythm drums are standout effects in underlining Brood's earthiness.

NIGHT—Hot Summer Nights (3:29); producer: Richard Perry; writer: Walter Egan; publishers: Swell Sounds/Melody Deluxe/Seldak ASCAP, Planet P45903A (Elektra/Asylum). Second act released on producer Perry's Planet label is a six-piece band fronted by a female lead vocalist. Tight rhythm unit and the smooth vocal shine on this cover of Walter Egan's midchart hit.

BILLY THE KID—What I Feel Is You (2:58); producers: Larry Morton/Larry Baunach; writers: B. Jones/K. Bach; publishers: Dave/Bear Tracks, BMI, Me And Sam/Ghast Dance, ASCAP, Columbia CYS103. A powerfully sung ballad displays this artist's rich and emotional vocal prowess. Dynamic production builds into a crescendo of background harmonies and soaring instrumentation that carry both pop and country appeal.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Prerecorded Open Reel Tape 'Alive'

By ALAN PENCHANSKY

CHICAGO—Owners of open reel tape players seeking prerecorded program material are finding the selection slimmer today than ever before.

Only several hundred prerecorded titles are available in the open reel format, which has seemed on the verge of extinction in recent years.

Stereotape, a licensor of RCA, London, DG and other labels for the reel format, recently shut down its operations, and the Reel Society, a mail-order affiliate, has suspended activity—at least temporarily.

Remaining sources for program material are Barclay-Crocker, a New York-based mail-order firm, and CBS' Columbia Tape Club.

Several years ago the biggest blow was dealt when Ampex closed its long-operating open reel marketing

division. Company still is involved in some private duplicating, however.

Some signs of renewed interest are being pointed to, though demand has fallen dramatically overall.

"In the last four months we've seen more business than any time in the past four years," relates John Crocker, one of the principals of Barclay-Crocker.

The company, leading advocate of the open reel use today, publishes its latest catalog this month. About 100 tapes, majority of them classical, are listed, priced from \$6.95 to \$8.95.

Several jazz recordings are listed also, but all of the pop material on open reel is coming from Columbia Tape Club.

"The state of open reel essentially is today that there are no more than 2,500 ordering customers," explains

Crocker.

"We certainly don't see it being a huge thing, but it's steadily growing."

Expansion of a small retail dealer network is being sought by Crocker's firm. Today the reel tapes are being handled by Rose Records, Chicago; Saxitone Tape Sales, Washington, D.C.; Fifth Ave. Record Shop, Seattle and a handful of other outlets.

Barclay-Crocker, which licenses from Telefunken, Argo, MHS, Unicorn, Halcyon, Desmar and others, expects to issue about 100 new tapes each year, according to Crocker.

Latest deal in the works will bring Philips recordings into the firm's catalog. Crocker also hopes to pick up classics from RCA, London and DG in the wake of Stereotape's shutdown.

ASCAP-Taylor Awards For 18

NEW YORK—ASCAP has awarded 18 writers with \$7,000 in cash prizes and plaques for winning the 12th annual ASCAP-Deem Taylor Awards for outstanding books and articles published about the music industry in 1978.

Among them were authors of seven books: H.C. Robbins Landon for "Haydn: Chronicle And Works Vol. II," Richard P. Hopp for "Medieval Music," Paul F. Berliner for "The Soul Of Moira;" Warren Babb and Claude V. Palisca for "Hubald, Guido & John On Music Three Medieval Treatises;" Mercer Ellington and Stanley Dance for "Duke Ellington In Person;" Arnold Shaw for "Honkers And Shouters;" and James Haskins and Kathleen Benson for "Scott Joplin—The Man Who Made Ragtime."

Writers honored for articles include David Burge, Robert Finn,

Bernard Holland, Leighton Kerner, Michael Nelson, Paul Nelson, Jack O'Brian and Tony Schwartz.

Jem To Distribute Mountain Railroad

CHICAGO—Mountain Railroad Records and Jem Records have signed a distribution agreement covering the U.S. and Canada.

Jem Records, Inc., South Plainfield, N.J., is a major importer of rock albums. The company recently has begun adding domestic labels for distribution, with a push in this direction announced.

"Thinking Out Loud," debut album by the rock foursome Snopek, will be released immediately through Jem. The album is Mountain Railroad's first venture entirely into rock music. Copyrighted material

Billboard **HOT 100** *Chart Bound

YOU'RE THE ONLY ONE—Dolly Parton (RCA 11577)
WASH'T IT GOOD—Cher (Casablanca 587)
SEE TOP SINGLE PICKS REVIEWS, page 87

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	WEEKS ON CHART	LAST WEEK	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
★	1	11	REUNITED—Peaches & Herb (F. Perren, D. Fakaris, F. Perren, Polydor/MVP 14547)	★	39	10	69	34	18	★	18	69	MUSIC BOX DANCER—Frank Mills (F. Mills), Frank Mills, Polydor 14517	
★	2	6	HOT STUFF—Donna Summer (George Moroder, Pete Bellotte, F. Bellotte, H. Faltermeyer, K. Forsey, Casablanca 978)	★	38	8	★	★	★	★	★	★	I WAS MADE FOR LOVIN' YOU—Kiss (Vin Poncia), P. Stanley, V. Poncia, D. Child, Casablanca 963	
3	3	11	IN THE NAVY—Village People (Jacques Morais, I. Morais, H. DeLoe, V. Willis, Casablanca 973)	CPP	37	16	★	★	★	★	★	★	SHADOWS IN THE MOONLIGHT—Anne Murray (Jim Ed Norman), R. Bourke, C. Black, Capitol 4716	
★	6	6	LOVE YOU INSIDE OUT—Bee Gees (Bee Gees, Karl Richardson, Abby Galuten), B. M. R. Gibb, RSO 925	CHA	40	7	★	★	★	★	★	★	I CAN'T STAND IT NO MORE—Peter Frampton (Peter Frampton & Chris Kimsey), P. Frampton, A&M 2148	
★	5	9	GOODNIGHT TONIGHT—Wings (Paul McCartney), P. McCartney, Columbia 310939	B-3	73	3	★	★	★	★	★	★	SAY MAYBE—Neil Diamond (Neil Diamond), N. Diamond, Columbia 3-10948	
★	13	5	WE ARE FAMILY—Sister Sledge (Bernard Edwards, Nile Rodgers, N. Rodgers, B. Edwards, Cotillion 44251 Atlantic)	WBM	43	5	★	★	★	★	★	★	NIGHT DANCIN'—Tina Turner (John Ryan), P. Summerson, L. Macaluso, Arista 7748	
7	7	15	SHAKE YOUR BODY—Jackson (The Jacksons), R. Jackson, M. Jackson, Epic 50656	CPP	57	2	★	★	★	★	★	★	DANCE WITH YOU—Carrie Lucas (Dick Griffey & The Whispers), K. Gardner, Sola 11482 (RCA)	
★	15	10	JUST WHEN I NEEDED YOU MOST—Randy VanWarmer (Dell Newman), R. VanWarmer, Bearsville 8334 (Warner Bros.)	ALM	49	7	★	★	★	★	★	★	SAD EYES—Robert John (George Tobin), R. John, EM 8015	
9	4	18	STUMBLIN' IN—Suzi Quatro & Chris Norman (Mike Chapman), M. Chapman, R. Chin, RSO 917	WBM	31	15	★	★	★	★	★	★	BUSTIN' OUT—Rick James (Rick James, Art Stewart), R. James, Gordy 7167 (Motown)	
10	11	12	LOVE IS THE ANSWER—England Dan & John Ford Coley (Kyle Lakin), T. Rundgren, Big Tree 16131 (Atlantic)	ALM	78	2	★	★	★	★	★	★	DON'T YOU WRITE HER OFF—McGuinn, Clark & Hillman (Ron, Howard Albert), R. McGuinn, R. J. Hipard, Capitol 4653	
11	10	10	LOVE TAKES TIME—Orleans (Orleans), M. Mason, L. Nipper, Infinity 50006 (MCA)	CPP	45	7	★	★	★	★	★	★	DO IT OR DIE—Atlanta Rhythm Section (Buddie Buck), Buck, Cobb, Hammond, Polydor/BGO 14568	
★	14	10	THE LOGICAL SONG—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 2128	ALM	52	5	★	★	★	★	★	★	WEEKENDS—Wet Willie (Lenne Petze & Willie), M. Jackson, T. Meyer, Epic 8-58714	
13	10	15	HEART OF GLASS—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2295	ALM	47	9	★	★	★	★	★	★	IF YOU CAN'T GIVE ME LOVE—Suzi Quatro (Mike Chapman), M. Chapman, R. Chin, RSO 925	
14	9	16	HE'S THE GREATEST DANCER—Sister Sledge (B. Edwards & N. Rodgers), D. Paich, Cotillion 44245 (Atlantic)	WBM	48	51	★	★	★	★	★	★	GO WEST—Village People (Jacques Morais), I. Morais, H. DeLoe, U. Willis, Casablanca 984	
★	17	11	DISCO NIGHTS—G. G. (Janney Simpson, Beau Ray Fleming), E. Rahaim, Le Blanc, Arista 9388	CPP	53	5	★	★	★	★	★	★	DO YOU WANNA PARTY—K.C. & The Sunshine Band (H. W. Casey, R. Finch), H. W. Casey, R. Finch, Sunshine Sound 1033 (TK)	
★	18	7	DEEPER THAN THE NIGHT—Olivia Newton-John (John Farrar), T. Saxe, J. Vestano, MCA 41009	CPP	54	4	★	★	★	★	★	★	NO TIME TO LOSE—Torney Spencer Band (David Kershbaum), A. Torney, T. Spencer, A&M 2124	
★	22	5	CHUCK E'S IN LOVE—Rickie Lee Jones (Lenny Waronker, Russ Titelman), R.L. Jones, Warner Bros. 8825	WBM	56	5	★	★	★	★	★	★	MUSIC BOX—Evelyn "Champagne" King (T. Lite), T. Lite, S. Peake, J.H. Fitch, RCA 13033	
★	20	11	ROCK 'N' ROLL FANTASY—Bad Company (Bad Company), P. Rodgers, Swan Song 70119 (Atlantic)	WBM	64	6	★	★	★	★	★	★	CHURCH—Bob Welch (Carter), B. Welch, Capitol 4719	
19	19	11	RENEGADE—Styx (Styx), T. Shaw, A&M 2110	ALM	53	55	★	★	★	★	★	★	HEAD FIRST—Babys (Rae Newton), J. Watts, W. Stocker, T. Brock, Chrysalis 2323	
★	25	6	YOU TAKE MY BREATH AWAY—Res Smith (Charles Gallo, Stephen LaRocca), S. Lawrence, B. Hart, Columbia 3-10908	B-3	59	4	★	★	★	★	★	★	MAKE LOVE TO ME—Helen Reddy (Frank Day), Yellowstone, Voice, Tesley, Capitol 4712	
★	23	5	SHE BELIEVES IN ME—Kenny Rogers (Larry Butler), S. Gibb, United Artists 1273	CLM	★	★	★	★	★	★	★	★	LEAD ME ON—Mazzy Star (Denny Duane), A. Willis, D. Lasky, Windham 11530 (RCA)	
★	24	9	HOT NUMBER—Foxy (Foxy, Jerry Masters), I. Ledesma, Dash 5050 (TK)	CPP	68	5	★	★	★	★	★	★	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME—Bellamy Brothers (Michael Lloyd), D. Bellamy, Warner/Curb 8796 (Warner Bros.)	
★	28	6	AIN'T LOVE A BITCH—Rod Stewart (Tom Dowd), R. Stewart, G. Grainger, Warner Bros. 8810	WBM	63	5	★	★	★	★	★	★	BLOW AWAY—George Harrison (George Harrison, Russ Titelman), G. Harrison, Dark Horse 8763 (Warner Bros.)	
★	26	6	HONESTY—Billy Joel (Phil Ramone), B. Joel, Columbia 3-10959	ABP/BP	65	5	★	★	★	★	★	★	WHAT A FOOL BELIEVES—Double Brothers (Ted Templeman), M. McDonald, R. Leggin, Warner Bros. 8725	
★	25	8	TAKE ME HOME—Cher (Bob Esty), M. Allen, B. Esty, Casablanca 965	ALM	59	60	★	★	★	★	★	★	DIAMONDS—Chris Rae (Gus Dugden), C. Rae, United Artists 1285	
★	26	27	SUCH A WOMAN—Tyrone (Robert John Lange), M. Kresler, R. Mervon, Arista 85 0358	CPP	70	4	★	★	★	★	★	★	RHUMBA GIRL—Kazette Larson (Ted Templeman), I. Winchester, Warner Bros. 8795	
★	29	11	GET USED TO IT—Roger Vadouros (Michael Omartian), M. Omartian, E. Vouretour, Warner Bros. 8762	WBM	61	66	★	★	★	★	★	★	I WILL SURVIVE—Gloria Gaynor (Dime Fakaris), D. Fakaris, F. Perren, Polydor 14508	
★	30	8	OLD TIME ROCK & ROLL—Bob Seger (Bob Seger & The Muscle Shoals Session), G. Jackson, T. Jones III, Capitol 4702	CPP	71	5	★	★	★	★	★	★	PINBALL THAT'S ALL—Bill Wray (Randy Durand), B. Wray, MCA 12449	
★	29	21	KNOCK ON WOOD—Ari Gold (Floyd Crapper), B. Long, Arista/Hansa 7736	ALM	83	2	★	★	★	★	★	★	LOVE BALLAD—George Benson (Tomey Lipuma), Scarborough, Warner Bros. 8759	
★	32	9	MAKIN' IT—David Naughton (Freddie Perren), D. Fakaris & F. Perren RSO 916	WBM	72	3	★	★	★	★	★	★	JUST THE SAME WAY—Journey (Roy Thomas Baker), G. Bain, R. Scher, R. Valery, Columbia 31959	
★	36	4	MINUTE BY MINUTE—Dobbin Brothers (Ted Templeman), M. McDonald, L. Abrams, Warner Bros. 8828	WBM	65	67	★	★	★	★	★	★	THEME FROM ICE CASTLES—Melissa Manchester (Arif Mardin), M. Hamblin, C. Bayer Seger, Arista 0405	
★	41	5	I WANT YOU TO WANT ME—Cheap Trick (Cheap Trick), R. Retson, Epic 8-50680	CPP	74	3	★	★	★	★	★	★	TRAGEDY—Bee Gees (Bee Gees), Karl Richardson, Abby Galuten, B. Gibb, R. Gibb, M. Gibb, RSO 918	
★	35	11	IF LOVING YOU IS WRONG—Barbara Mandrell (Tom Collins), R. Banks, R. Jackson, C. Hampton, MCA 12451	ALM	67	62	★	★	★	★	★	★	★	
★	42	3	BOOGIE WONDERLAND—Earth, Wind & Fire (Maurice White, Al McKay), J. Lind, A. Willis, Arc 3-10956 (CBS)	ALM	68	69	★	★	★	★	★	★	★	★
★	10	10	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (Hal Davis), N. Helms, M. Butler, Tamla 54297 (Motown)	CPP	38	8	★	★	★	★	★	★	★	
★	16	16	IT MUST BE LOVE—Alton McClain & Destiny (Frank Wisson), J. Fullman, J. Winder, Polydor, 14532	WBM	16	16	★	★	★	★	★	★	★	
★	7	7	I WANT YOUR LOVE—Chic (Nile Rodgers, Bernard Edwards), B. Edwards, N. Rogers, Atlantic 3557	WBM	40	7	★	★	★	★	★	★	★	
★	3	3	LITTLE BIT OF SOAP—Nigel Olsson (Paul Davis), B. Berns, Bang 84800 (CBS)	WBM	73	3	★	★	★	★	★	★	★	
★	5	5	RING MY BELL—Anita Ward (Frederick Knight), F. Knight, TK 124	WBM	43	5	★	★	★	★	★	★	★	
★	5	5	DANCE THE NIGHT AWAY—Van Halen (Ted Templeman), E. Van Halen, A. Van Halen, M. Anthony, D.L. Roth, Warner Bros. 8823	WBM	43	5	★	★	★	★	★	★	★	
★	2	2	SHINE A LITTLE LOVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 5057 (CBS)	CPP	57	2	★	★	★	★	★	★	★	
★	7	7	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook (Ron Hartline), E. Stevens, Capitol 4705	CPP	49	7	★	★	★	★	★	★	★	
★	15	15	I GOT MY MIND MADE UP—Instant Funk (Bonny Ogler), K. Miller, S. Miller, R. Carl, Salsoul 72078 (RCA)	CPP	31	15	★	★	★	★	★	★	★	
★	2	2	GOLD—John Stewart (John Stewart), J. Stewart, RSO 931	CHA	78	2	★	★	★	★	★	★	★	
★	7	7	DANCIN' FOOL—Frank Zappa (Frank Zappa), F. Zappa, Zappa 10 (Mercury)	B-3	46	7	★	★	★	★	★	★	★	
★	5	5	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead (John Whitehead, Gen McFadden, Jerry Cohen), J. Whitehead, G. McFadden, J. Cohen, P.J.R. 3681 (Epic)	CPP	52	5	★	★	★	★	★	★	★	
★	9	9	I DON'T WANT NOBODY ELSE—Narda Michael Walden (Narda Michael Walden), R. M. Walden, Atlantic 2541	WBM	48	9	★	★	★	★	★	★	★	
★	5	5	GOOD TIMIN'—Beach Boys (Bruce Johnston, Beach Boys, James William Guercio), B. Wilson, C. Wilson, Caribou 85029 (CBS)	ALM	51	5	★	★	★	★	★	★	★	
★	5	5	GEORGIE PORGY—Toto (Toto), D. Paich, Columbia 3-10944	WBM	53	5	★	★	★	★	★	★	★	
★	4	4	SHAKEDOWN CRUISE—Jay Ferguson (Jay Ferguson & Ed Masah), J. Ferguson, Arylum 46041	WBM	54	4	★	★	★	★	★	★	★	
★	5	5	YOU CAN'T CHANGE THAT—Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0399	WBM	56	5	★	★	★	★	★	★	★	
★	6	6	CAN'T SLEEP—Buckets (Johnny Sandlin), J. Sandlin, RSO 926	CPP	64	6	★	★	★	★	★	★	★	
★	7	7	ONE MORE MINUTE—St. Truper (W. Michael Lewis, Laurin Risher), D. Jordan, B. Blue, Butterfly 10 (MCA)	ABP/BP	55	7	★	★	★	★	★	★	★	
★	4	4	DON'T EVER WANNA LOSE YOU—New England (Paul Stanley), J. Fannon, Infinity 50013 (MCA)	WBM	59	4	★	★	★	★	★	★	★	
★	★	★	BAD GIRLS—Donna Summer (Bob Esty), R. Bourke, G. DeBono, I. Wilson, Casablanca 987	ALM	★	★	★	★	★	★	★	★	★	
★	5	5	MY BABY'S BABY—Liquid Gold (Adrian Baker, E. Seagni), R. Baker/A. Long, Parachute 524 (Casablanca)	WBM	68	5	★	★	★	★	★	★	★	
★	5	5	(I Wish I Could Fly Like) SUPERMAN—Kiss (Ray Davies), R.D. Davies, Arista 0409	WBM	63	5	★	★	★	★	★	★	★	
★	5	5	DANCE AWAY—Rory Music (Rory Music), Ferry, A&M 1100 (Atlantic)	WBM	65	5	★	★	★	★	★	★	★	
★	7	7	ONE CHAIN—Santana (Dennis Lambert, Brian Potts), D. Lambert, B. Potts, Columbia 310938	CPP	60	7	★	★	★	★	★	★	★	
★	4	4	FEEL THE NEED—Lari Garrett (Michael Lloyd), A. Timon, Scotti Brothers 402 (Atlantic)	WBM	70	4	★	★	★	★	★	★	★	
★	7	7	BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry (Jurgen S. Korduletsch), M. Sporklund, J. Exers, K. Forsey, J.S. Korduletsch, Chrysalis 2313	WBM	66	7	★	★	★	★	★	★	★	
★	5	5	MY LOVE IS MUSIC—Space (Jen Philippe Liesco), D. Marouani, Casablanca 974	WBM	71	5	★	★	★	★	★	★	★	
★	2	2	DOES YOUR MOTHER KNOW—Abba (Benny Andersson, Bjorn Ulvansson), B. Andersson, B. Ulvansson, Atlantic 2574	WBM	83	2	★	★	★	★	★	★	★	
★	3	3	CAN'T KEEP A GOOD MAN DOWN—Eddie Money (Bruce Botnick), E. Money, D. Alexander, C. Sallberg, Columbia 3-10981	ALM	72	3	★	★	★	★	★	★	★	
★	5	5	EASY TO BE HARD (Hair Soundtrack)—Cheryl Barnes (Warren Zevoff), G. MacDermot, G. Ragni, J. Rada, RCA 11548	B-3	67	5	★	★	★	★	★	★	★	
★	3	3	HEART OF THE NIGHT—Poco (Richard Sanford Orshoff), P. Cottar, MCA 41023	WBM	74	3	★	★	★	★	★	★	★	
★	7	7	STAR LOVE—Cheryl Lynn (Bang & Marty Paich), Columbia 310407	CPP	62	7	★	★	★	★	★	★	★	
★	5	5	BAW A GONG—Witch Queen (Peter Allen, Gene Soccio), Vegas, Roadshow 11551 (RCA)	CPP	69	5	★	★	★	★	★	★	★	

★ 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. 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 of certification as "million seller." (Seal indicated by bullet) ▲ Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle)

Sheet music suppliers are confined to piano/vocal sheet music copies 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 Belts; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPT = Camino 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)

Ain't Love A Bitch (RCA, ASCAP)	23	Dance With You (Spectrum VPI/Honda, ASCAP)	25	I Don't Want Nobody Else (Atlantic/Epic, BM)	47	(I Wish I Could Fly Like) Superman (Atlantic, BM)	57	Minute by Minute (Shog, BM)	94	Such a Woman (See This House, BM)	26
Ain't No Stoppin' Us Now (MCA, BM)	27	Dancing Queen (MCA/Universal, ASCAP)	45	Good (Buddie/Buddie, BM)	48	I Got My Mind Made Up (Lucky Three, BM)	43	Music Box (MCA/MCA, BM)	35	Talk a Good Game (RCA, BM)	25
Bad Girls (Chappell, BM)	56	Deep Blue Sea (MCA/Universal, BM)	46	Goodnight Tonight (F. McCartney, BM)	5	Just the Same Way (Wind High, BM)	96	Mus. Box Dancer (Chappell, BM)	79	The Logical Song (Arista/Delacorte, BM)	12
Bang A Gong (Blackwood/Norwinn, BM)	68	Deeper Than the Night (DeeDee, BM)	36	Good Lovin' (Atlantic, BM)	40	Just When I Needed You Most (Fonitti/Fox, ASCAP)	9	My Love Is Music (ATV/Duchess, BM)	62	Theme From Ice Castles (J&R, BM)	99
Blow Away (Gong, BM)	91	Disco Nights (G.G./Arista, ASCAP)	15	Good Lovin' (Atlantic, BM)	40	Knock On Wood (East Memphis, BM)	29	Night Dancin' (Horn			



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the perfect invitation.

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Produced by FRANK DAY.
Associate Producer:
BRUCE SPERLING for
Jeff Wald Productions, Inc.
Management: JEFF WALD.



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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	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE						
			ALBUM	B-TRACK	CASSETTE				ALBUM	B-TRACK	CASSETTE				ALBUM	B-TRACK	CASSETTE				
★	1	9	▲	7.98	7.98	7.98	36	36	11	●	7.98	7.98	7.98	71	55	32	▲	8.98	8.98	8.98	
★	2	27	▲	7.98	7.98	7.98	37	37	25	▲	7.98	7.98	7.98	★	165	2	●	7.98	7.98	7.98	
★	3	9	▲	7.98	7.98	7.98	★	40	24	▲	7.98	7.98	7.98	★	81	4	▲	7.98	7.98	7.98	
★	4	23	●	8.98	8.98	8.98	39	39	10	▲	7.98	7.98	7.98	★	74	5	▲	7.98	7.98	7.98	
★	10	3	▲	13.98	13.98	13.98	★	43	7	▲	7.98	7.98	7.98	★	83	7	▲	7.98	7.98	7.98	
★	6	7	▲	7.98	7.98	7.98	41	41	7	▲	7.98	7.98	7.98	★	76	68	50	▲	7.98	7.98	7.98
★	7	14	●	7.98	7.98	7.98	★	51	8	▲	7.98	7.98	7.98	★	77	77	86	▲	7.98	7.98	7.98
★	8	7	▲	8.98	8.98	8.98	43	44	5	▲	7.98	7.98	7.98	★	78	78	53	▲	7.98	7.98	7.98
★	9	5	▲	8.98	8.98	8.98	44	45	35	▲	7.98	7.98	7.98	★	90	2	▲	7.98	7.98	7.98	
★	11	14	●	8.98	8.98	8.98	★	49	8	▲	7.98	7.98	7.98	★	80	82	7	▲	7.98	7.98	7.98
★	14	8	▲	7.98	7.98	7.98	★	50	64	▲	7.98	7.98	7.98	★	81	73	11	▲	7.98	7.98	7.98
★	12	9	●	7.98	7.98	7.98	47	47	7	▲	8.98	8.98	8.98	★	98	3	▲	7.98	7.98	7.98	
★	13	13	●	8.98	8.98	8.98	48	48	21	▲	7.98	7.98	7.98	★	83	80	15	▲	7.98	7.98	7.98
★	15	8	●	7.98	7.98	7.98	★	70	3	▲	8.98	8.98	8.98	★	84	42	18	▲	7.98	7.98	7.98
★	15	16	▲	7.98	7.98	7.98	50	25	14	▲	7.98	7.98	7.98	★	85	85	23	▲	7.98	7.98	7.98
★	20	3	▲	8.98	8.98	8.98	51	32	8	▲	7.98	7.98	7.98	★	86	75	18	▲	7.98	7.98	7.98
★	17	17	▲	7.98	7.98	7.98	52	52	11	●	7.98	7.98	7.98	★	87	86	14	▲	7.98	7.98	7.98
★	18	12	●	7.98	7.98	7.98	53	53	11	●	7.98	7.98	7.98	★	88	88	7	▲	7.98	7.98	7.98
★	19	18	●	14.98	14.98	14.98	54	54	25	▲	7.98	7.98	7.98	★	89	79	6	▲	7.98	7.98	7.98
★	20	21	▲	7.98	7.98	7.98	★	64	9	▲	7.98	7.98	7.98	★	90	91	49	▲	7.98	7.98	7.98
★	21	19	▲	8.98	8.98	8.98	★	74	4	▲	7.98	7.98	7.98	★	91	93	9	▲	7.98	7.98	7.98
★	22	23	▲	13.98	13.98	13.98	57	57	37	▲	12.98	12.98	12.98	★	100	3	▲	8.98	8.98	8.98	
★	23	24	▲	7.98	7.98	7.98	58	58	27	●	7.98	7.98	7.98	★	93	94	5	▲	7.98	7.98	7.98
★	24	22	●	8.98	8.98	8.98	59	59	4	▲	7.98	7.98	7.98	★	101	4	▲	7.98	7.98	7.98	
★	33	3	▲	13.98	13.98	13.98	60	60	4	▲	7.98	7.98	7.98	★	95	95	12	▲	7.98	7.98	7.98
★	26	26	▲	11.98	11.98	11.98	61	61	18	●	7.98	7.98	7.98	★	96	89	26	▲	7.98	7.98	7.98
★	27	27	▲	7.98	7.98	7.98	62	62	32	▲	7.98	7.98	7.98	★	97	97	15	▲	7.98	7.98	7.98
★	28	28	▲	8.98	8.98	8.98	63	63	5	▲	7.98	7.98	7.98	★	98	92	28	▲	7.98	7.98	7.98
★	29	30	▲	7.98	7.98	7.98	★	99	4	▲	7.98	7.98	7.98	★	99	104	11	▲	7.98	7.98	7.98
★	84	2	▲	7.98	7.98	7.98	65	65	8	▲	14.98	14.98	14.98	★	100	103	26	▲	8.98	8.98	8.98
★	31	29	▲	7.98	7.98	7.98	66	46	9	▲	7.98	7.98	7.98	★	110	4	▲	7.98	7.98	7.98	
★	32	31	▲	7.98	7.98	7.98	67	67	5	▲	7.98	7.98	7.98	★	111	26	▲	8.98	8.98	8.98	
★	33	34	●	7.98	7.98	7.98	68	72	11	▲	7.98	7.98	7.98	★	103	96	16	▲	7.98	7.98	7.98
★	38	5	▲	7.98	7.98	7.98	69	69	8	●	7.98	7.98	7.98	★	104	107	24	▲	7.98	7.98	7.98
★	35	35	●	7.98	7.98	7.98	70	56	26	▲	7.98	7.98	7.98								

MAY 26, 1979, BILLBOARD

★ STAR PERFORMERS: Stars are awarded on the Top LP's & 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 600,000 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.

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-Rolling Stone

"'HAIR' is for everyone."
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"'HAIR'...at last it's a movie...Triumphant!..."
-LIFE

"'HAIR' is one of the greatest musicals!
Marvelous! **** Highest Rating!"
-Gene Siskel, CHICAGO TRIBUNE

"'HAIR' is electrifying! The best musical since 'West Side Story!'"
-David Rosenbaum, BOSTON HERALD AMERICAN

"The film 'HAIR' is proof that real miracles can happen." -Frank Rich, TIME

"'HAIR'...an assured American classic." -Bruce Williamson, PLAYBOY

"'HAIR' is dazzling! The best movie musical since 'Cabaret!'"
-Charles Champlin, LOS ANGELES TIMES

"Something of a miracle...better than the original."
-Vincent Canby, NEW YORK TIMES

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CHERYL BARNES
Singing The Hit Single
"EASY TO BE HARD"

PB-11548



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Original Soundtrack Recording Mixed by Al Garrison
Executive Producer for RCA Records: Warren Schatz

United Artists
A Transamerica Company

RCA 

TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
105	71	7	LOWELL GEORGE Thanks I'll Eat It Here Warner Bros. BSR 1194	7.98	7.98	7.98
106	106	10	ROBERT GORDON Rock Billy Boogie RCA AF11 3794	7.98	7.98	7.98
107	108	7	ENGLAND DAN & JOHN FORD COLEY Dr. Heckle & Mr. Jive Big Top BT 76015 (Atlantic)	7.98	7.98	7.98
108	66	62	VILLAGE PEOPLE Macho Man Casablanca NRI/P 7096	8.98	8.98	8.98
116	2	2	NEW ENGLAND Infinity INF 9007	7.98	7.98	7.98
110	87	34	HEART Dog And Butterfly Parade FR 35555 (CBS)	8.98	8.98	8.98
112	102	26	ANITA WARD Songs Of Love Island 20804 (TK)	7.98	7.98	7.98
112	102	26	BARRY MANILOW Greatest Hits Arista A21 8601	13.98	13.98	13.98
113	113	79	SOUNDTRACK Saturday Night Fever RSD RS-2-4001	12.98	12.98	12.98
114	114	6	APRIL WINE First Glance Capitol SW 11852	7.98	7.98	7.98
115	115	4	ROGER WHITTAKER When I Need You RCA AF11 3355	7.98	7.98	7.98
116	122	21	MARVIN GAYE Here, My Dear Tama T-354 (Motown)	NL	NL	
117	2	2	MINNIE RIPERTON Minnie Capitol SD 11936	7.98	7.98	7.98
130	2	2	BRICK Stoneheart Bang B 30989 (CBS)	7.98	7.98	7.98
119	119	12	NARADA MICHAEL WALDEN Awakening Atlantic SD 18222	7.98	7.98	7.98
120	117	7	TIM WEISBERG BAND Night Rider MCA 3084	7.98	7.98	7.98
121	120	47	FOREIGNER Double Vision Atlantic SD 18999	7.98	7.98	7.98
140	2	2	JEAN-LUC PONTY Live Atlantic SD 18229	7.98	7.98	7.98
123	124	9	GARY'S GANG Keep On Dancin' Columbia JC 35790	7.98	7.98	7.98
124	125	26	WILLIE NELSON Live Columbia KC2-35642	11.98	11.98	11.98
136	2	2	DIXIE DREGS Night Of The Living Dregs Capricorn CPN 0215	7.98	7.98	7.98
126	105	10	UK Danger Money Polydor PD 1 6194	7.98	7.98	7.98
127	128	8	TYRONE DAVIS In The Mood Columbia JC 35722	7.98	7.98	7.98
128	127	24	VOYAGE Fly Away Mercury 2225 (TK)	7.98	7.98	7.98
129	126	26	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	8.98	8.98	8.98
130	132	4	SOUNDTRACK The Warriors A&M SP-474	7.98	7.98	7.98
131	131	15	EVELYN "CHAMPAGNE" KING Smooth Talk RCA AF11 2466	7.98	7.98	7.98
132	121	24	NEIL DIAMOND You Don't Bring Me Flowers Columbia SC 35625	8.98	8.98	8.98
133	133	3	FRANK MARINO & MAHOGANY RUSH Tales Of The Unexpected Columbia JC 35755	7.98	7.98	7.98
134	135	8	BEACH BOYS L.A. Light Album Capitol D 35752 (CBS)	7.98	7.98	7.98
135	137	9	FIRST CHOICE Hold Your Horses Gold Mind GA 1502 (RCA)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
144	3	3	TONY WILLIAMS Joy Of Flying Columbia JC 35705	7.98	7.98	7.98
137	129	18	T-CONNECTION Back 10009 (TK)	7.98	7.98	7.98
138	118	17	BELL & JAMES ASM 4728	7.98	7.98	7.98
139	109	16	FABULOUS POODLES Mirror Stars Epic R 35666	7.98	7.98	7.98
140	138	15	DELEGATION Promise Of Love Shadybrook 010 (Island)	7.98	7.98	7.98
150	4	4	TEENA MARIE Wild & Peaceful Gordy G 7 996 (Motown)	7.98	7.98	7.98
142	112	25	MELISSA MANCHESTER Don't Cry Out Loud Arista AB 4168	7.98	7.98	7.98
143	123	8	ART GARFUNKEL Fate For Breakfast Columbia JC 35780	7.98	7.98	7.98
144	143	10	BEE GEES Here At Last... Live RSD RS-2-3901	11.98	11.98	11.98
145	147	10	SEAWIND Light On The Light Mercury SP 134 (RCA)	7.98	7.98	7.98
146	148	7	WHISPERS Whisper In Your Ear Solar BRL 1 1105 (RCA)	7.98	7.98	7.98
148	151	9	PATTI LABELLE It's Alright With Me Epic R 35712	7.98	7.98	7.98
157	2	2	CARRIE LUCAS In Danceland Solar BRL 1 3219 (RCA)	7.98	7.98	7.98
150	152	5	HARVEY MASON Groovin' You Arista AB 4227	7.98	7.98	7.98
151	134	30	SANTANA Inner Secrets Columbia FC 35600	8.98	8.98	8.98
152	142	28	CHERYL LYNN Got To Be Real Columbia JC 35486	7.98	7.98	7.98
153	153	50	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	7.98	7.98	7.98
164	3	3	SWEET Cut Above The Rest Capitol SD 11829	7.98	7.98	7.98
155	154	28	BOBBY CALDWELL Doubt 8804 (TK)	7.98	7.98	7.98
156	155	13	BOOMTOWN RATS Tonic For The Troops Columbia JC 35750	7.98	7.98	7.98
166	2	2	SKYY Salsoul SA 8517 (RCA)	7.98	7.98	7.98
158	158	5	WITCH QUEEN Bang A Gong Roadshow BRL 1 3317 (RCA)	7.98	7.98	7.98
159	149	25	PEABO BRYSON Crosswinds Capitol ST 11875	7.98	7.98	7.98
160	162	6	JAY FERGUSON Real Life Ain't This Way Aylum AE 158	7.98	7.98	7.98
168	3	3	MANFRED MANN Angel Station Warner Bros. BSR 3582	7.98	7.98	7.98
174	3	3	BLACKFOOT Strikes Arista SD 38112 (Atlantic)	7.98	7.98	7.98
164	172	54	SOUNDTRACK Grease RSD RS-2-4002	12.98	12.98	12.98
165	171	3	TOM ROBINSON BAND TRB Two Harvest ST 11930 (Capitol)	7.98	7.98	7.98
168	169	36	CHUCK MANGIONE Children Of Sanchez A&M SP 6700	12.98	12.98	12.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
169	170	4	SUSAN Falling In Love Again RCA BRL 1 3372	7.98	7.98	7.98
170	176	6	TATA VEGA Try My Love Tama T 350 (Motown)	7.98	7.98	7.98
171	145	8	BUNNY SIGLER I've Always Wanted To Sing Not Just Write Songs Goldmind GA 1501 (RCA)	7.98	7.98	7.98
172	139	16	ARPEGGIO Let The Music Play Polydor PD1 6180	7.98	7.98	7.98
173	160	8	IRON HORSE South Brothers SE 7103 (Atlantic)	7.98	7.98	7.98
186	2	2	ENGELBERT HUMPERDINCK This Moment In Time Epic R 35971	7.98	7.98	7.98
188	2	2	KENNY ROGERS Ten Years Of Gold United Artists URA 435 (Capitol)	7.98	7.98	7.98
188	2	2	GAP BAND The Gap Band Mercury SM 1 3758	7.98	7.98	7.98
177	161	11	GEORGE DUKE Follow The Rainbow Epic R 35701	7.98	7.98	7.98
179	159	5	VARIOUS ARTISTS Hair Spectacular RCA AF11 3356	7.98	7.98	7.98
190	2	2	DUNCAN BROWN The Wild Places Sire SRN 5055 (Warner Bros.)	7.98	7.98	7.98
181	184	3	TARNEY SPENCER BAND Run For Your Life A&M SP 4757	7.98	7.98	7.98
182	182	2	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century T 585 (RCA)	7.98	7.98	7.98
190	2	2	DEE DEE BRIDGEWATER Bad For Me Elektra AE 158	7.98	7.98	7.98
185	185	2	TRIUMPH Rock & Roll Machine RCA AF11 2982	7.98	7.98	7.98
187	180	96	ALVIN LEE Ride RSD RS 1 3049	7.98	7.98	7.98
187	180	96	STYX The Grand Illusion A&M SP 4637	7.98	7.98	7.98
188	180	96	HERMAN BROOD & HIS WILD ROMANCE Arista SW 50059	7.98	7.98	7.98
191	181	42	SPINNERS From Here To Eternally Atlantic SD 18219	7.98	7.98	7.98
191	181	42	TRAMPS The Whole World's Dancing Atlantic SD 18210	7.98	7.98	7.98
191	181	42	THE TALKING HEADS More Songs About Buildings And Food Sire SRN 5058 (Warner Bros.)	7.98	7.98	7.98
192	192	44	ANNE MURRAY Let's Keep It That Way Capitol SW 11743	7.98	7.98	7.98
193	163	4	SHOTGUN Shotgun II RCA AF 1118	7.98	7.98	7.98
194	183	7	MANHATTANS Love Talk Columbia JC 35683	7.98	7.98	7.98
195	141	17	PHYLLIS HYMAN Somewhere In My Lifetime Arista AB 4282	7.98	7.98	7.98
196	156	5	JOHN McLAUGHLIN Electric Dreams Columbia JC 35785	7.98	7.98	7.98
197	167	9	DEVADIP CARLOS SANTANA Devadip Columbia JC 35686	7.98	7.98	7.98
198	146	6	MILLIE JACKSON A Moment's Pleasure Spring 1 6722 (Polydor)	7.98	7.98	7.98
199	175	35	GINO VANNELLI Brother To Brother A&M SP 4722	7.98	7.98	7.98
200	199	260	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11101 (Capitol)	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

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IMIC To Consider Potential Of China

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man of Chrysalis—by Larry Ballen, president of Valley Exports International Inc., U.S., who recently supervised the construction of a new pressing plant in Nigeria. Ballen is also consultant on the construction of another, larger plant in the same country, and has experience in developing quarters in such markets.

Headquarters for this year's IMIC is the Loews Hotel, Monte Carlo. The four-day confab offers an intensive program of panels and seminars on issues confronting the music business, with industry leaders from all over the world gathering as speakers, panelists and delegates.

The conference will look, for example, at "Music Publishing Into The '80s," as a presidents' panel dissects the status and prospects of this segment of the industry. Mike Stewart, president of Interworld, will chair the session which will analyze problems of copyright identification and performance credits by international societies, the protection of rights in the developing technologies, including videodisk, cable television and satellite transmissions, and the publishers' role in the development of new artists.

The presidents' panel/record companies will focus on "Power Play, Worldwide Implications Of Recent Mergers," with RCA Records president Bob Summer as chairman, joined by Siegfried Loch (WEA Germany), Don Dempsey (CBS U.S.), Allan Hely (Festival Records, Australia), Ben Bunders (WEA Benelux), Anders Holmstedt (EMI Scandinavia) and Jacques Ferrari (CBS Europe).

Joining the panelists previously announced for "Star Trek: The Growing Importance of International Tours" are British promoter

Harvey Goldsmith, responsible for organizing Elton John's first concerts in Russia this month, and Eric Gardner, manager of America's Todd Rundgren.

This session is chaired by Ariola Records chief, Monti Leuftner, with Glenn Wheatley, manager of Australia's Little River Band; Thomas Johansson of Sweden's EMA Telstar and Lilian Bron of Britain's Bronze Records among the panelists.

Another seminar is "Tomorrow's Technology," covering latest developments in digital and direct disk recording, the progress of the videodisk and other innovative hardware.

Among other panelists, it will feature David Harries, manager of AIR/Chrysalis' new state-of-the-art recording studio in the Virgin Islands (Billboard, May 19, 1979), plus the two men responsible for pioneering British Decca Records' own digital system, Bill Bayliff and Tony Griffiths.

In "Piracy: Who's Winning The Fight," WEA International president Nesuhi Ertegun will chair contributions and discussion by Donald W. Moore Jr., assistant director of the Federal Bureau of Investigation in charge of its criminal investigative division; Jules Yarnell, special counsel on antipiracy to the Recording Industry Assn. of America; Leo Boudewijns, managing director of NVPI, the Dutch national group of the International Federation of Producers of Phonograms and Videograms; Allan Hely and Guido Rignano, managing director of Italy's Ricordi company.

IMIC '79 will also be tackling other major topics, including the impact of European artists and repertoire (disco and otherwise) upon global music markets, plus transshipping and parallel imports, and attendant problems.

Registration fee is \$450, and hotel accommodations, which may be reserved through Billboard, are limited. Information is available in the U.S. from Diane Kirkland/Nancy Falk at Billboard, 9000 Sunset Blvd., Los Angeles 90069. In Europe and the U.K., contact Helen Boyd, Billboard, 7 Carnaby St., London W.1.

Another FBI Grab

NEW YORK—More than \$3 million worth of allegedly pirate tapes and equipment used in their manufacture were seized by FBI agents and deputies of the Douglas County, Ga., sheriff's office in raids on two locations in Douglasville, Ga.

Inside Track

Motown Records executive vice president Mike Lushka dismisses reports about pending contracts between the company and independent distributors as anything more than normal and similar to other record company distributor tie-ins. He terms the basic contracts being offered to some 19 distributors as a "commitment of faith" which was initiated as early as March. The contract is seen as insurance to distributors for continued product flow. Lushka maintains there is 100% support for the proposal so far by independents.

Latest moves at financially troubled EMI Ltd. see Sir John Read, chairman and chief executive, relinquishing the latter duties to Lord Delfont, formerly chief executive of the company's entertainments and leisure division. The change reportedly frees Sir John to pursue his role as chairman more effectively than before, while having Delfont oversee the arrival June 4 of a new EMI managing director, Roger Brooke, from publishers Pearson Longman.

Among Lord Delfont's first duties: to dismiss the rampant speculation in the heavyweight London press that EMI is ready for sale because of its depressed financial situation. The rumored purchasers include Polygram, CBS, the Ladbrokes off-track betting chain, and Lew and Leslie Grade. Or would Sir Edward Lewis' Decca have an interest?

Cable tv systems throughout the U.S. soon will be able to carry the signal of WFMT-FM, Chicago, a classical formatted station. The station's broadcasts are being picked up for satellite retransmission by United Video Corp., a Tulsa-based company that feeds CTV systems. United Video offers nationwide satellite transmissions of three tv stations, but WFMT is believed to be the first such "superstation" in radio.

Barbra Streisand joins the parade doing a 12-minute disco version of a tune in the forthcoming "Main Event" soundtrack album. . . . CBS Records is featuring 34 disco, rock and r&b albums currently holding chart positions nationally in a 6-free-with-100 program effective through June 22. The program offers Aug. 10 dating. . . . RCA and Atlantic bumping heads over versions of "Married Men" by Bonnie Tyler, claimed as the original, and Bette Midler. Ditty is from the film, "The World Is Full Of Married Men," due for U.K. release soon.

Track salutes Neil Bogart and Larry Harris for their study of a possible four-day work week at the Casablanca Record and FilmWorks base in L.A. They are canvassing label department chiefs to determine if the organization can operate efficiently on one day less, so employees can assist the petroleum shortage in the state with one less trip to the office weekly. Harris says the program, if initiated, would call for a universal day off.

The Other Side Of The Coin: industry executives who force the help to take their big-buck wheels to gas stations to wait hours in line for gas or avoid the lines by laying free albums on station attendants so they can fill up anytime.

Remember Fred Weintraub, one of the industry's early beards who fathered folk rock at the Bottom Line, Village boite, and went to Hollywood as a Ted Ashley discovery after he engineered Woodstock I along with several others into a successful film documentary? He's still producing films independently, his newest being "The Promise." His wife, Alexandra Rose, produced the recent "Norma Rae." . . . The steady flow of returns doesn't cease. . . . Recording stars, evident at the 1978 AES Show, Los Angeles, were absent from the 1979 edition last week.

The Who is going into motion pictures heavily. The Who Films is readying release of "Quadrophenia," with a Polydor soundtrack album done by Roger Daltrey, John Entwistle and Peter Townshend. The three, with the late Keith Moon, appear in "The Kids Are Alright," released through Osprey Films, London. Osprey also is distributing "Blue Suede Shoes." . . . Graham Goldman of 10cc has done the music for "Animalympics," a Lisberger Studio film.

When somebody queried WCI chairman of the board Steve Ross about his \$1,392,105 stipend for 1978, based on a salary of \$350,000 plus bonuses, he countered that

the company offers its executives an incentive plan, so good that no execs have ankleed to a competing company. . . . ICA Records has moved its wares from Music/Video Trends, Detroit, to Pinks Distributing, Cleveland. . . . Peaches bowed its 38th store last weekend with Head East at the ribbon-snipping and weekend appearances by Ian Matthews and Bad Company in the Peaches Omaha Plaza.

UCLA continues to expand its extension classes on the industry. Starting June 19, Dr. Phillip Springer, film composer who did the synthesizer chart for Barbra Streisand's "Evergreen" album will twice weekly through July 5 teach "Electronic Music And The Synthesizer." Tuition is \$100 and course earns two units of music credit. For \$55, you can learn the intricacies of road managing in day-long Saturday session (June 23 and 30), coordinated by Marvin Tabolsky of Regency Artists Ltd., together with other industry speakers. . . . "Starart," a tome published by Starart Productions, L.A., features the original artwork of Joni Mitchell, John Mayall, Cat Stevens, Klaus Voorman, Ron Wood and Commander Cody. A special leather-bound limited edition of 300 goes for \$1,000 each, followed by the regular hardcover.

Neville L. Johnson, L.A. industry attorney who just visited England and Germany, discusses copyright protection Tuesday (29) to the Assn. of Independent Music Publishers at lunch at the Hollywood Holiday Inn. . . . On the evening of Tuesday (22), Sidney Miller of Black Radio Exclusive and Al Edmondson, national r&b promo boss for A&M Records, discuss "Black Music" at the California Copyright Conference at the Sportsmen's Lodge, North Hollywood. Tab for dinner is \$9.50 for members and \$11.50 for nonmembers. . . . WAVA-FM, Washington, D.C., is boycotting Patti Smith sides on its program log until the new wave poetess apologizes for her salty remarks before a Washington conference. "It's a drag you have to have a cassette deck in your car to hear good music," she said. "All we need is a good radio station."

The Times They Do Change: Barry Manilow sings "Why Don't We Try A Slow Dance," which he describes as his answer to disco, on his ABC-TV special Wednesday (23). It wasn't too long ago that he discoed on down to the Copacabana, getting a gold record and his first Grammy. . . . Track wishes a quick return for A&M executive Jolene Burton, convalescing at home from a blood clot on her lung. . . . Chuck Berry will be arraigned Tuesday (22) in St. Louis, his hometown, on a charge of income tax evasion. The IRS claims Berry owes the difference between \$298,271, which they say was his 1973 income and \$189,184, which he reported. . . . Some retailers casting a jaundiced eye on the record clubs with business as soft as it is. Their complaint is a historic one, going back to the early '50s and the Society of Record Dealers' suit against the Columbia Record Club. Those 13 albums for 1 cent deals are even more challenging to over-the-counter business, they feel. . . . The RCA Alumni Assn. gathers for cocktails and lunch at Gallagher's in Gotham June 12. Jimmy Krondes says the association numbers more than 100.

That overly long-awaited double pocket album from Fleetwood Mac is reportedly still some distance from the finish line. Grapevine is the studio bill tops \$400,000 and the fivesome is still not yet into mixing and overdubbing. . . . Erstwhile promo executive Renny Roker is set to co-star in a new ABC-TV series, "Heart In San Francisco," a "Barney Miller" type show. Report is the program would follow "Happy Days" on Tuesdays this fall.

3M was hoping to have a working model of its ITX-built digital editing console before the AES ended Friday (18). Circuitry problems had delayed the demo, originally planned with two 32-track recorders, and only a 4-track machine was shown the first three days.

Dick Clark begins production of "Birth Of The Beatles" with locations in Liverpool, London and Hamburg early in June. Flick to be directed by Richard Marquand. . . . Norfolk International releasing "Music Machine" and Compass International Picture has slated "Roller Disco" for 1979-80 release.

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Stand By Your Man—Tammy Wynette, Billy Sherrill, Al Gallico Music Corp.

The Straight Life—Sonny Curtis, Warner Tamerlane Publishing Corp.

Suspicious Minds—Mark James, Screen Gems/EMI Music, Inc.

Tennessee Waltz—Fee Wee King, Redd Stewart, Acuff-Rose Publications, Inc.

That's All—Alan Brandt, Bob Haymes, Unart Music Corp.

Then You Can Tell Me Goodbye—John D. Loudernik, Acuff-Rose Publications, Inc.

There Goes My Everything—Dallas Frazier, Husky Music Co. Inc., Acuff-Rose Publications, Inc.

Till I Kissed You—Don Everly, Acuff-Rose Publications, Inc.

Torn Between Two Lovers—Peter Yarrow, Phil Jarrell, Muscle Shoals Sound Publishing Co., Inc.

Traces—Buddy Buie, James B. Cobb Jr., Emory Lee Gordy Jr., Low-Sal Music Co.

Walk Right In—Gus Cannon, Hosie Woods, Erik Darling, Willard Swanee, Peer International Corp.

Watchin' Scotty Grow—Mac Davis, Screen Gems/EMI Music, Inc.

When Will I Be Loved—Phil Everly, Acuff-Rose Publications, Inc.

White Silver Sands—Charles Matthews, Gladys Reinhardt, Sharina Music Co.

Wildfire—Michael Murphy, Larry Casler, Warner-Tamerlane Publishing Corp.

With Pen In Hand—Bobby Goldsboro, Unart Music Corp., Detail Music, Inc.

You Are My Sunshine—Jimmie Davis, Charles Mitchell, Peer International Corp.

You Belong To Me—Fee Wee King, Redd Stewart, Chilton Price, Studio Music Co., Ridgeway Music, Inc.

Young Love—Ric Cartey, Carole Joyner, Lowery Music Co., Inc.

Your Cheatin' Heart—Hank Williams, Fred Rose Music, Inc.

Chanteuse Pushed

NEW YORK—French star Sylvie Vartan's first album in English for RCA Records will be supported by a special program from the label, "I Don't Want The Night To End."

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