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NEWSPAPER

A Billboard Publication

The International Music-Record-Tape Newsweekly

Aug. 11, 1979 • \$3.00 (U.S.)

Pickwick Boosted By \$27 Mil Outlay

LOS ANGELES—In a move that should impact positively throughout the U.S. industry, the American Can Co. has approved an approximate \$27 million in capital expenditures for Pickwick International over the next 18 months.

The board action Wednesday (1) ignites a chain reaction of capital expansion throughout the industry's leading wholesaler/retailer. The appropriation promises new equipment for Keel Manufacturing, Pickwick's record manufacturing facility; new computer and information systems and hardware for Pick-

(Continued on page 9)

EVEN WITH MECHANICALS DOWN Publishers Confident, See No Profit Slump

By IRV LICHTMAN

NEW YORK—All things considered, music publishers and print operations are taking a confident stance in their ability to weather the industry's present economic climate.

While they concede the obvious—a downturn in mechanical income for the remainder of the year resulting from a slump in recording sales—they also insist there remains an underlying vitality to the music industry, one that will see them and the industry in general through to a more dynamic and secure future.

Publishers, many of whom are coming off their best financial years ever, feel that performance income will hold up, thanks to the health of the radio and television

area. Other sources of income, including print, also offer a solid, if a bit soft, base of income, they declare.

Most of the firms surveyed have yet to be confronted with a mechanical pinch, since such income reflects activity generated six months or more in the past.

While mechanical monies tend to outstrip those of performances for many publishers, the greater the catalog depth, the more income from performances is likely. Also, any leveling off in mechanical income will be offset somewhat by the 37½% increase in mechanical royalties under the new Copyright Law, effective Jan. 1, 1978.

Paul Marks, director of operations at

(Continued on page 10)

1 Of 2 Antitrust S.F. Suits Ends

By JOHN SIPPEL

SAN FRANCISCO—One of two landmark antitrust cases, wherein local independent retailers allege preferential treatment to chain dealers throttled their business, has been settled and the other is in its most crucial stage.

The Federal District Court suit filed in July 1976 by Dean And Artemis Stamatopoulos of Gramophone Shop here, was settled several weeks ago when the final defendant among 11 was dismissed with prejudice. The brothers wanted \$300,000 damages.

The defendants included: CBS, ABC, RCA, Capitol and MCA Records, WEA, London Records of California, Direct Record Sales and Mighty Fine Distributing, Polygram Distribution and Record Merchandising of Los Angeles.

The original Federal District Court litigation, filed January 1975 by Marin Music Centre in Mill Valley and its then proprietors,

(Continued on page 9)

**New LP-Tape Titles
See Supercharts
Centerfold Pages**



This is the lady America can't get enough of. Stephanie Mills, the original star of Broadway's "The Wiz," showcasing her enormous musical talent on her unstoppable debut album, "What Cha Gonna Do With My Lovin'," T-583. Stephanie works her special magic with cuts like "Feel The Fire," "Put Your Body In It" and her exquisite hit single, "What Cha Gonna Do With My Lovin'," TC-2403. Stephanie Mills, a wiz of a talent, on 20th Century-Fox Records. (Advertisement)

Ariola + Arista: a New Global Force

This article prepared by Mike Hennessey in London, Wolfgang Spahr in Germany, Willem Hoos in Holland, Cary Darling in Los Angeles, Dick Nusser and Stephen Traiman in New York.

NEW YORK—Arista's pending sale to Ariola-Eurodisc is an attempt to secure American product for the nine Ariola companies outside the U.S. and to provide a base for the German company's declared aim of becoming one of the world's leading international disk companies.

It also provides Ariola with a firmer stance in the lucrative U.S. market, something the Munich-based label began four years ago when it launched Ariola-America.

(Continued on page 68)

Charge U.K. Charts 'Corrupt & Fixed'

LONDON—The British charts are again being subjected to charges of "corruption and fixing," and the organization which prepares these best seller lists for the British Phonographic Industry and for the British Broadcasting Corp. has sacked certain retailers from its sales returns panel.

Additionally, the BPI charts committee has met to talk over problems of ensuring chart accuracy, and is thought to have advised record company members to review "any selective marketing techniques" they may be using.

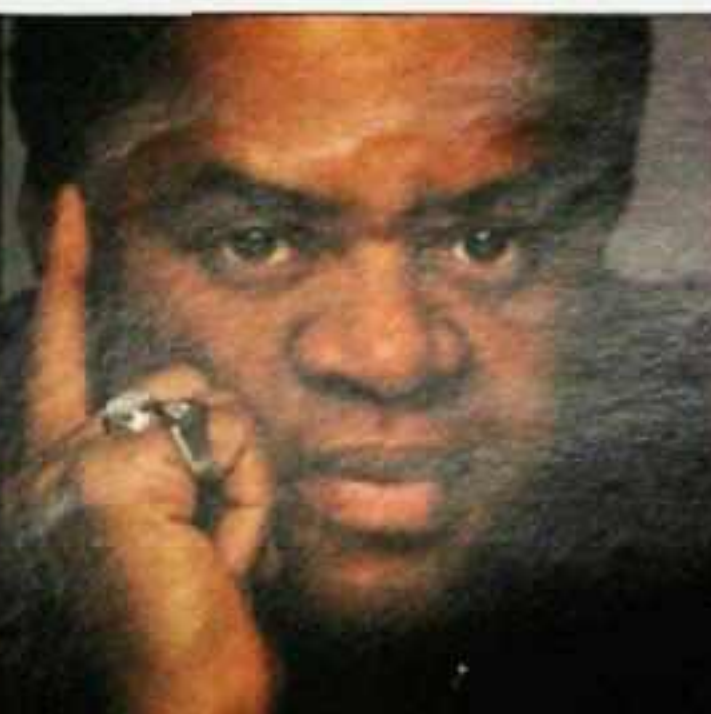
That phrase is generally seen as a euphemism for various label ploys to gain high chart entries with new releases, including "free" promotional copies to

(Continued on page 68)



Hard on the heels of their Platinum L.P. SLEEPER CATCHER comes FIRST UNDER THE WIRE (S00-11954) from Little River Band. The music flows deliciously soft on ballads like "Cool Change" and rock-hard on "It's Not A Wonder" and the smash-hit single "Lonesome Loser" emphasizing the generous expansion in composing and playing talents of one of the world's finest vocal bands. Produced by John Boylan and Little River Band. On Capitol Records and Tapes. (Advertisement)

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'ROUND
AND
'ROUND" (MCA-41073)

A new single by

OLIVIA

from her
double platinum
album,

"TOTALLY
HOT" (MCA-3067)

Produced by John Farrar

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Labels Slashing Back College Radio Support

By ED HARRISON

LOS ANGELES—College radio is entering a crucial stage, with many stations in jeopardy of being cut off from free record company service in the wake of a number of labels suddenly abandoning their college promotion departments.

For the majority of stations, it all adds up to less record service, fewer, if any, albums for giveaways and other promotions and less personal contact with the record companies.

The biggest blow to collegiate broadcasters and concert committees is the discontinuance of A&M's college department, viewed as one of the most effective and successful of those in existence.

A&M's college department, a victim of the record industry's financial belt tightening, has been in operation about 10 years. Its most recent credits have been the promotion of the Police and Joe Jackson, both of

which achieved a modicum of commercial success after being nurtured in the college ranks.

The move by A&M to at least temporarily halt the department not surprisingly, has influenced other la-

bel to follow suit. RCA, MCA and Elektra/Asylum have all terminated their college personnel, although service will continue on a more selective basis.

"The picture is kind of dismal for colleges," states Peter Gordon, founder of the "Thirsty Ear" college radio syndication and former college consultant at RCA.

"College radio is upset because of the potential lack of service and because no one is at the record companies to work with on promotions. Promotion men deal with commercial stations first and then college if they have time.

"It's kind of ironic that all this should happen now when college stations will be going to 100 watts and full broadcasting days," Gordon asserts.

Gordon believes the "baby acts" are going to suffer the most. "All those new acts depended on college radio."

Industry economics first resulted in the termination of A&M's network of college reps. And then at the end of May, all record service to college stations was halted.

Bob Frymire, A&M's former director of college promotion, managed to institute a summer service list of 150 stations, a considerable

(Continued on page 84)

Push On Disk Performance Bills Gaining

By JEAN CALLAHAN

WASHINGTON—After several months of lobbying behind the scenes, record performance royalty proponents see a flurry of activity on Capitol Hill, demonstrating the success of their efforts.

Sen. Harrison Williams (D-N.J.) has just introduced S1552, a companion bill to HR997, introduced by Rep. George Danielson (D-Calif.) in January. Both the Danielson bill and the Williams bill (introduced July 21) seek to amend the copyright law to authorize performance royalties for sound recording.

Introduction of the Senate bill is a crucial step in the process to pass the needed amendment. Even more encouraging to the industry, Sen. Williams is joined in sponsoring the bill by six respected colleagues: Sen. Howard Baker (R-Tenn.), Sen. Bill Bradley (D-N.J.), Sen. Alan Cranston (D-Calif.), Sen. Jacob Javitz (R-N.Y.), Sen. Howard Metzenbaum (D-Ohio) and Sen. Paul Sarbanes (D-Md.).

Active lobbying continues on both the House and the Senate sides of Capitol Hill to gain more support for performance royalty legislation. And there is a good chance that Rep. Danielson's bill will be scheduled for hearings in the House Subcommittee and courts, Civil Liberties and the Administration of Justice chaired by Rep. Robert Kastner (D-Wis.) this fall when Congress returns from recess.

The Senate bill, S1552, a word-for-word duplication of the bill Rep. Danielson introduced into the House, creates a performance right in sound recordings.

The bill further makes the per-

(Continued on page 84)



Billboard photo by Ed Nano

KISS ARMY—Members of Kiss and its road crew get together on the band's custom built stage prior to a performance. Included is Bill McManus, whose McManus Enterprises is in charge of production for the reported \$2.2 million costing tour. The four Kiss musicians, wearing no makeup, are scattered among the crew.

80 Kiss Dates Despite Droopy Economy

By ROMAN KOZAK

NEW YORK—Defying the current malaise that has hit the touring as well as the record market, Kiss has gone out on the road with a mammoth 80-date arena tour, which, with a reported production cost of \$2.2 million, not including salaries, is the biggest such musical show on record.

The tour began on Father's Day and is expected to run until about Christmas. Sources say it is doubtful if the band recovers its investment before the fall.

"Kiss doesn't tour to make money on a tour, so much as it tours to sell records," says Bill McManus, head of the Philadelphia-based McManus Enterprises which is responsible for the overall lighting, sound, transportation, staging, logistics, rigging and personnel for the tour.

(Continued on page 34)

N.Y. Lowballers Sell Albums At \$3.94

NEW YORK—Two major New York-based retailers are advertising \$3.94 tags on \$7.98 list LPs. This is the lowest advertised price on current product since Korvettes started a \$3.99 policy in May (Billboard, May 12, 1979).

Korvettes, in fact, is one of the new lowballers, as is Alexander's. Both retailers lean heavily on Polygram distributed product, although such other labels as Capitol, TK,

Complete coverage of Billboard's Disco Forum VI appears on pages 36-50.

A&M, Prelude, Philadelphia International and Fantasy are represented.

In addition, Korvettes is offering selected \$8.98 list product at \$4.84, while Alexander's offers product in this price category at \$4.94.

Among the \$3.94 releases are those by Anita Ward (TK), the Knack & America (Capitol), Peaches & Herb, Atlanta Rhythm Section and James Brown, all Polydor.

Arista's best selling Kinks album, "Low Budget," is being sold by Korvettes at \$4.84, the label's first album in its new selective pricing policy of \$8.98 list items.

Federal Jury Finds Pair Guilty Of Record Thievery

NASHVILLE—John Marshall Rothberg, 36, and Frank Timothy Collins, also known as Cecil T. Collins, 36, fugitive whose address is unknown, were found guilty last week of one count of mail fraud, four separate counts of interstate shipment of stolen LP merchandise and sale thereof and one conspiracy count in Federal District Court.

Federal Judge Thomas Wiseman could sentence the convicted pair to up to 50 years imprisonment and fines totaling more than \$50,000.

The defendants were found guilty by a federal jury.

During the three-day trial, in which the prosecution was con-

ducted by Assistant U.S. Attorney Robert J. Washko, it was revealed that self-policing begun by Warren Hildebrand of All-South Distributing, New Orleans, brought the thievery to federal enforcement officers' attention.

Hildebrand, when asked by some of his customers who had been solicited in October 1978 by ABC Amusement, Nashville, as to information about the firm which was offering Motown LPs at \$3.35 or less than wholesale, informed the Motown home office in Los Angeles.

Motown urged Hildebrand, its distributor, to make a buy. He pur-

chased 1,000 LPs for his New Orleans one-stop, paying for the shipment by check. He also got complete information on the shipment. The information on the entire transaction was given to the FBI, which then entered the case.

This, along with other testimony at the trial, disclosed that James Pruett, 25, Nashville, a warehouse employe of Dixie Pressing there, had been stealing LPs which he turned over to the defendants for sale.

Another government witness, Jim Crudginton, Hot Line Distributing, Memphis, who also operates a rack in that city, testified that he was contacted in late August by Collins.

Collins, who is still at large and who forfeited a \$100,000 bond, told Crudginton he was closing out a rack inventory of Motown and mailed a list of album inventory to Crudginton from which he purchased 2,215 LPs.

Tom Sims of Galaxy Sales and Benchmark Distributing, Dallas, testified at the trial that he had purchased 1,290 Motown LPs from the defendants Nov. 2, 1978. Steve Jack of the Motown sales department here also testified against the defendants at the Nashville trial.

Judge Wiseman set Aug. 20 as sentencing date for the defendants.

Top 40 Formatted KTNQ, L.A. Now Airing Spanish

By CARY DARLING

LOS ANGELES—This city has lost a major Top 40 outlet as KTNQ-AM changed its format to Spanish language Tuesday (31). However, on the same day, the entire Top 40 staff moved over to its sister station, formerly country formatted KHTZ-FM, to begin a Top 40 format there.

The turn of events began in September 1978 when Storer Broadcasting, which owned both stations, announced the sale of KTNQ to K-Love Broadcasting. This firm already operates Spanish language KLVE-FM here. The sale of KHTZ to Greater Media Inc. has been approved by the FCC though reportedly the deal is not firmed yet.

On the final day of broadcast, KTNQ began simulcasting its format over KHTZ. When the change to Spanish took place at noon, KHTZ continued to air the Top 40 format.

According to Jim Conlee, former program director at KTNQ and now in the same position at KHTZ, the possibility exists for the format to be permanent even after Greater Media assumes controls. He says the current staff at KHTZ is the same as the one at the former rock KTNQ with the country station personnel no longer being affiliated with the station.

KTNQ becomes the seventh Spanish language radio station in the Los Angeles area with no plans for a call letter change. The previous call letters of KTNQ until Dec. 26, 1976 were KGBS-AM.

Storer, which reportedly sold KTNQ for \$8 million and is selling KHTZ for \$4 million, is allegedly getting rid of its radio operations so it can move into cable television.

AUGUST 11, 1979, BILLBOARD

KINK- QUAKE!



AB 4240 Produced by Ray Davies.

With the fastest-breaking album of their legendary career, and a spectacular cross-country tour, The Kinks are back! Hotter...more provocative...and better than ever! And now, in response to popular demand from the nation's programmers, comes the new single "A Gallon Of Gas"—just shipped.

LOW BUDGET. The new album by The Kinks. Continuing to make rock 'n' roll history. On Arista Records and Tapes.

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In just 3 weeks:
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And, a chart explosion! 74*—30*—18*—Billboard

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VIDEO WARE FOCUS

Distributor Drops Record/Tape Lines

LOS ANGELES—Music/Video Trends, the Gene Silverman independent label distribution firm in Farmington, Mich., is dropping the record/tape end of the business to concentrate on video software and hardware.

Silverman, a 20-year-plus figure in Detroit distribution, says he will liquidate his present labels as quickly as possible, so the firm may devote itself to video product distribution.

N.J. Jazz Bash

LOS ANGELES—The first annual Progressive Records Jazz Festival was held Saturday (4) and Sunday (5) at the Waterloo Village in Stanhope, N.J. Among those slated to play were Chuck Wayne, Arnett Cobb, Scott Hamilton, Ray Turner, Dick Meldonian, Carmen Leggio, Jimmy Knepper, Sonny Russo and others.

Silverman recently added the "Video" appellation to his business name, becoming the first independent distributor in the U.S. to blend videotape with record and tape product. Silverman says his present base consists of Magnetic Video's catalog and Nostalgia Merchants with other brands to be announced soon.

TK Productions reportedly has moved to Ami Distributing, while Progress Distributing is handling Prelude. Both record lines were previously distributed by Silverman.

Silverman started in Detroit with Decca as a promotion man, leaving that organization in the late '50s with the then Decca manager, John Schlee Sr. to open Merit Music Distributors. Schlee and Silverman split in the early '70s with Schlee maintaining Merit, while Silverman opened Music Trends.



DOUBLE HEADERS—Joan Armatrading, left and Tim Curry, are among the three acts broadcast live by WNEW-FM, New York, on the same night from three different clubs. The station broadcast Armatrading first from the Beacon Theatre, then carried Squeeze's gig at the Club 57 and then aired Tim Curry from the Bottom Line. All the broadcasts were in stereo; all the acts on A&M.



Billboard photos by George Dubose

Jukebox Play Going To One For Quarter

By ALAN PENCHANSKY

CHICAGO—The price of jukebox plays is on the move for the first time since 1971.

A Billboard survey of jukebox operators reveals that a new one-play-for-25 cents standard has begun to emerge in the industry.

Most of the nation's boxes still remain at the two-for-25-cents mark, but quarter-a-play pricing is being widely experimented with, the survey finds.

Operators cite rising singles and equipment costs, copyright licensing fees and the decrease in the amount of available locations as reasons for the increase.

The spot check of operators in Midwestern states also shows a cut-back in record purchasing and in the frequency of location calls, as operators grapple with inflationary pressures.

The jukebox industry has been in general decline in the '70s. One positive trend detected by the survey is an increase in the number of family-type restaurants opening their doors to the boxes.

"At present, we have one play for a quarter in some of our machines, and still we're way behind inflation," comments Ted Nichols, of Automatic Vending Service, Fremont, Neb.

Nichols believes the new dollar coin can aid the jukebox industry, and he's awaiting machines designed to accept the new token.

"We've phased in some one-for-25-cent machines," says J. Elum of Leonard E. Leonard Music, Detroit. "We'll eventually convert all the machines."

"We just changed prices," relates Dennis Marik of Star Music, Rockford, Ill. "Our old prices were two for 25 cents, five for 50 cents, 10 for \$1; our current prices are one for 25 cents, three for 50 cents, six for 75 cents."

L&R Novelty, St. Louis, is holding the line at two for 25 cents, but owner Lou Rubin sees an inevitable hike.

Assistance in preparing this story provided by Carlos Clarke.

"Naturally there'll be some change," Rubin says. "Presently it's two for 25 cents, and with cost increases it'll have to go up."

"I'd like to go one for 25 cents," offers Steve Franklin of Schaffner Music, Alton, Ill. "As it stands right now we just eat up the higher costs ourselves without passing them on."

Franklin says there are too many smaller operators who would undercut him at one for 25 cents.

Piracy Is Mob-Related: E/A's Joe Smith

By PAUL GREIN

LOS ANGELES—"Organized crime is now involved in the counterfeiting of records," says Elektra/Asylum chairman Joe Smith, echo-

ing comments made at the recent IMIC piracy panel by the FBI's Ronald Wetherington.

"When U.S. attorneys or private investigators hired by the RIAA (Recording Industry Assn. of America) have found tape piracy and bootlegging operations," says Smith, "it's usually been in places where there are drugs or other types of organized crime."

"There have been actual threats on the lives of some people involved in the investigation of these places," Smith adds, referring to FBI raids here and in the East.

"We're having a hell of a time getting U.S. attorneys to prosecute tape pirates. And at that, the first offense is a misdemeanor."

Smith gives several reasons the business is vulnerable to piracy: "It's a fast cash thing—they don't need a hell of an investment. And they don't usually have to kill anybody; they just knock off records—take the hits and go out and sell them."

Creditors To Cal Stereo—Proceed With Bankruptcy

By JEAN WILLIAMS

LOS ANGELES—Following a second creditors meeting here Wednesday (1), Cal Stereo, a 17-store hi fi retail chain was advised by its creditors to file Chapter XI by Friday (3).

At presstime, attorney Jack Sturman was unsure whether the filing would take place Friday or Monday (6).

The creditors, who had formed a committee, rejected Cal Stereo's proposal to pay them 100 cents on the dollar over the next several years.

However, according to Conrad B. Duberstein, committee counsel, "Cal Stereo could not satisfy the major creditors that it is financially able to meet the 100 cents over several years program."

"They need more assurance that the company can operate profitably. As a result, it was suggested that Cal Stereo definitely file Chapter XI."

"Once the company has filed bankruptcy, the committee will go into court to see that there are controls in the operation of the business—all bills are paid as they become due."

"Cal Stereo would like to avoid a receiver," he continues. "It would like to have a trustee/consultant recommended by the committee, and subject to the approval of the Bankruptcy Court."

"In this way Cal Stereo will still have a company that will continue to operate and it has the protection of the court. Then it can eventually come up with a settlement."

Among the creditors are Pioneer of America, Kenwood, Akai, TEAC, Superscope plus local representatives of Panasonic including Telecourt, Sanyo, U.S. Pioneer, Metro-media, Craig and Sherwood Trading.

Following the first creditors meeting two weeks ago, Cal Stereo planned to provide, by last Wednesday, a third party as its financial backer. Apparently this did not materialize.

As of June 30, Cal Stereo's liabilities were reportedly approximately \$8 million with assets totaling about \$7.3 million.

On the other hand, Smith stresses, "Crime's not entering the legitimate mainstream of the business. It's not involved in record companies, distribution organizations, retail stores or management."

"I don't feel there has been any organized crime involvement within the industry," Smith says, "since the corporatizing of the record business and the fact that there are now major public companies involved in their ownership."

"Also it has diminished since jukeboxes ceased to be a major factor economically in the business. It was general knowledge, though I can't testify to it, that jukeboxes were sometimes involved as an adjunct of crime syndicate activity."

Smith says there was much more crime in the business back in the '50s. "There were times when certain singers were managed by guys who were reputed to be hoodlums. And I don't think it's any secret that there were crime figures who were involved in nightclubs."

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INSPECTION: SAT. 8/11, SUN. 8/12, SAT. 8/18, SUN. 8/19; 1:00 PM to 5:00 PM each day, and for 2 hours prior to sale time. Property can be viewed at other times by appointment.

DESCRIPTION: Constructed in the 1930's, this beautiful home has been recently enlarged and restored in a style reminiscent of a modern-day villa. Built to blend in with the harmony of its tree-laden 3/4 acre site, some of the features include 5 bedrooms, 7 baths, 4 fireplaces, large living and dining room, library, ultra-modern kitchen, rec-room, massive cedar decks, hot tub, sauna, detached garage, electronic gate/closed circuit video system plus so much more.

Encumbrances against the property are approximately \$490,000. Replacement costs including the site location are estimated to be \$700,000.

SALE #II

The inspired free-form sculptured design of this 2 yr. old, 10 room residence has caused it to receive international publicity.

SALE DATE

SUNDAY, AUGUST 26, 2:00 PM

45 Barryessa Way-Hillsborough, CA

SALE AT THE SITE

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DESCRIPTION: The shapes and forms of the interior provide a free, relaxed warm feeling that will appeal to the sensitive nature of a creative individual.

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SOUTHSIDE JOHNNY
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ASBURY JUKES
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THE
Jukes



SRM-1-3793

**“The Jukes,” the long-awaited
album from Southside Johnny
and the Asbury Jukes
on Mercury Records and Tapes.**



ON MERCURY
RECORDS AND TAPES



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A POLYGRAM COMPANY
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Produced by Barry Beckett
Management: Amundo Enterprises, Inc.

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\$27 Mil Outlays

Continued from page 1

wick's rackjobbing and independent label distribution wings as well as bulwark for the continuing growth of the retail operation.

The board's go-ahead for the \$27 million outlay, recommended by Pickwick management, was termed not only an endorsement of the industry giant's leadership by William F. May, American Can chairman, but an expression of confidence in music industry growth and Pickwick's expanding position within it.

Chuck Smith, Pickwick president, stated: "In recommending what we believe to be one of the largest commitments for capital expansion ever made in the industry, we are underscoring our firm belief and continued confidence in the future of the music business."

The fiscal infusion was approved at the first American Can board meeting held at the world base of Pickwick in Minneapolis.

Pickwick is the world's largest record/tape/accessories retailer, with vice president Scott Young topping a division that will reach 450 outlets, primarily in malls, in the U.S.

It holds the same distinction in rackjobbing and in independent label distribution, where in the latter area, Minneapolis, St. Louis, Dallas, Miami and Atlanta locations are overseen by vice president Jack Bernstein.

JOHN SIPPEL

Kdisc Asks \$60,968

LOS ANGELES—Kdisc, a division of Keycor Century, Saugus, Calif., is seeking a judgment in Superior Court here against CM Records, Butterfly Records and A.J.S. Cervantes. The record manufacturing arm of Keycor alleges that the defendants owe the company \$60,968.53 for the past two years.

Filed with the court is a promissory note dated Oct. 10, 1978, in which the defendants pledge to pay \$75,357.00 in equal monthly installments of \$10,765.00 starting Oct. 27, 1978. The pleading alleges that the amount is still unpaid.

Burke Suspending Radio Rating Work

LOS ANGELES—The Burke Marketing Research Co., the ratings company that has been providing ratings services to radio stations for nearly a year, is suspending operations for the summer.

According to sales manager Bill Abbott, there isn't enough corporate support from the various broadcasting groups and networks. Burke had been planning to survey eight U.S. markets for a summer book.

S.F. Antitrust Suits

Continued from page 1

Charles and Jane Zoslaw, has sparked international attention.

Presently, remaining defendants WEA, Phonodisc, MCA and ABC Records, MTS Corp., parent company of the Tower Records chain and Doug Robertson Advertising, Tower's agency, along with the plaintiffs are awaiting a decision from Federal Judge R.F. Peckham on partial and summary judgments filed in the past year by the defendants.

If Peckham finds in favor of the defendants, the most powerful case ever assembled charging antitrust violations against manufacturer/distributor defendants in the history of the industry would end. If Peckham holds in favor of the Zoslaws, the 4½-year-old legal hassle would come to jury trial Nov. 6.

In its third amended complaint, plaintiffs' damages demands ballooned from approximately \$400,000 (Billboard, Oct. 10, 1975) when originally filed to \$9.4 million in September 1977 (Billboard, Oct. 8, 1977).

At that time, Capitol was reinstated as a defendant, with a demand for \$68,360 because that label has refused to call the store since 1975.

The Marin Music Centre was closed by the plaintiffs in May 1977. They told the court that they were forced to the wall by continuing inequitable practices in the Bay Area which favored such chains as Tower and the Warehouse, which were listed as having damaged the Zoslaws to the tune of \$2.6 million each.

Co-defendant with Tower was the Robertson ad agency. Other claimed damages by defendants were: CBS, \$600,000; CBS' Pacific Stereo hardware chain, \$1.7 million; WEA, \$622,000; ABC Records, \$91,000; MCA Distributing, \$260,250; and United Distributing, a wing of United Artists Records, \$25,000. Phonodisc was added with \$244,700 in alleged damages.

The amended complaint charged violation of the Clayton Act and the Sherman Act. Originally the defendants also were charged with violating the Robinson-Patman Act. The latter charge was dismissed by Judge George B. Harris who ruled generally the charges filed would not uphold that contention in 1976.

The third amended complaint alleged a horizontal conspiracy against the independent retailer. The civil suit was reassigned to Judge Peckham in July 1978.

There is no indication of how the settlements between the Zoslaws and some of the defendants were attained, except in the case of Capitol and Integrity Entertainment Corp., parent company of the Warehouse stores.

Charges against Integrity were dismissed in November 1978 after Lee Hartstone, founder/president of the only publicly-held retail chain,

revealed the firm had taken a pretax charge of \$150,000 for litigation settlement in the Marin Music Centre Case (Billboard, Nov. 25, 1978).

Capitol's first dismissal came, it was later revealed in court records, when the firm paid the plaintiffs \$7,500. The second allegation, contending Capitol hurt the plaintiffs' business when it refused to sell them, was adjudged invalid by Barnes, who held Capitol's reasons for not selling the account were just.

It was pointed out that the capitol settlement of \$7,500 paid back the Zoslaws about 50 cents on the \$1 for the business done over the contested period.

The Zoslaw filing, after which the Gramophone suit appeared patterned, charges that Bay Area chain retailers in the period up to the 1975 filing were accorded partiality provisions in pricing, discounts, free goods, advertising allowance, radio spot store tags, store merchandising support and returns.

The Zoslaws, through their attorney, Maxwell Keith, have assembled a most incisive 24-volumes of pre-trial filing.

The research the plaintiffs have done and the counterclaims of defendants provide the most revealing perspective of industry practices between 1972 and 1975.

In a December 1976 filing, Sam Passamano explains the evolution of the first industry tiered-pricing policy introduced by that label in March 1976.

Passamano's testimony was bulwarked by a filing from Russ Solomon. Tower Records president, which enumerates the savings from dealing with a large volume merchandiser. The plaintiffs counter with actual copies of shipping labels, which indicate drop shipments were made to individual Discount, Tower and Warehouse stores when these chains were being accorded a sub-distributor price because manufacturers were supposedly shipping to one central location.

The Zoslaws' research contends, for example, that labels require sales representatives to induce accounts to report advantageously to the trade chart researchers on their building releases. Inducements, listed by the Zoslaws, include: one-shot ad dollars, extended dating, payment privileges, return authorizations, spiffs, sales contests and tagging on radio spots.

24% Sales Gain By CMC Stereo Chain

CHICAGO—CMC Corp., the St. Louis-based retail stereo chain, posted a 24% sales gain the last fiscal year (ended March 31, 1979), but profit growth is termed "disappointing" by president Byrle A. Northrup.

Northrup told a recent stockholders meeting that a combination of higher than anticipated start-up costs in markets new to the company and a lower level of growth in per store sales in established stores contributed to the weakened profit picture.

According to Northrup, the chain will open five new outlets in the current fiscal year, adding to the total of 56 including stores in Texas, Georgia, Florida, Missouri, Indiana, Tennessee and Kansas.

For the just ended first quarter (April-June, 1979), a "significant" rise in both gross sales and net income was reported. The company recently underwent restructuring with the creation of several regional sales vice presidents.

Market Quotations

As of closing, August 2, 1979

1979	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
45%	32%		ABC	8	777	45	44%	44%	+ 1/4
41%	34%		American Can	6	72	38%	38%	38%	Unch.
17%	14		Ampex	10	289	15%	15%	15%	- 1/4
3%	1%		Automatic Radio	-	15	3%	3%	3%	+ 1/4
24	20%		Beatrice Foods	8	491	22%	22%	22%	+ 1/4
55%	44%		CBS	6	100	54%	54%	54%	+ 1/4
26%	18%		Columbia Pictures	4	117	25	24%	24%	- 1/4
13%	8%		Craig Corp.	15	11	8%	8%	8%	Unch.
44%	33		Disney, Walt	12	1009	40%	39%	39%	+ 1/4
3	2		EMI	16	330	2%	2%	2%	Unch.
23%	15%		Gates Learjet	8	19	21%	21%	21%	+ 1/4
16%	13%		Gulf + Western	4	1305	16%	16%	16%	- 1/4
17	10%		Handleman	5	73	12%	11%	12%	+ 1/4
8%	3%		K-tel	70	64	8%	8%	8%	- 1/4
3%	2		Lafayette Radio	-	45	2%	2%	2%	Unch.
37%	28%		Matsushita Electronics	7	2	29%	29%	29%	- 1/4
48%	37%		MCA	6	273	45	44%	44%	+ 1/4
39	26%		Memorex	5	1099	32%	29%	30%	+ 1
66	52%		3M	10	1899	53%	53	53	- 1/4
46%	36		Motorola	10	553	45%	44%	45%	+ 1/4
30%	24%		North American Philips	5	53	29%	29%	29%	- 1/4
22%	16		Pioneer Electronics	10	5	16%	16%	16%	+ 1/4
25%	14%		Playboy	21	40	17%	17%	17%	+ 1/4
28%	23		RCA	6	1296	25%	24%	25	+ 1/4
10%	7%		Sony	16	27	8%	8%	8%	- 1/4
8%	4%		Superscope	-	12	4%	4%	4%	+ 1/4
29%	17%		Tandy	7	1677	24%	23%	24	+ 1/4
11%	5		Telecor	4	2	5%	5%	5%	+ 1/4
7%	4%		Telex	10	258	4%	4%	4%	+ 1/4
3%	2		Tenna	-	10	2	2	2	- 1/4
19%	16%		Transamerica	8	1314	19%	19%	19%	- 1/4
46%	30		20th Century	6	182	42	41%	41%	+ 1/4
38%	32%		Warner Communications	7	604	39%	38%	39%	+ 1/4
15%	12		Zenith	11	322	13%	13	13%	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	-	-	1%	2%
Data Packaging Corp.	7	13	8%	9%
Electrosound Group	5	-	5	5%
First Artists Prod.	29	32	5%	6%
GRT	-	48	11/16	15/16

OVER THE COUNTER	P-E	Sales	Bid	Ask
Integrity Ent.	7	286	1%	2
Koss Corp.	7	6	4%	4%
Kustom Elec.	-	-	2%	2%
M. Josephson	8	18	15%	16%
Orrox	14	15	5%	6%
Recoton	5	5	2	2%
Schwartz Bros.	3	5	2%	3%

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Volimer, Assoc. V.P., Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Ste. 100, Toluca Lake, Calif. 91505 (213) 841-3761, member of the New York Stock Exchange, Inc.

San Diego Jingles Firm Sues AFTRA

LOS ANGELES—Tuesday Productions, a San Diego producer of radio and tv station identification jingles, is testing the validity of AFTRA's contracts and the union's modus operandi.

The San Diego jingles producer is asking Federal District Court here to investigate the union's alleged attempt to force the plaintiff to abide by union procedures which Tuesday

contends the National Labor Relation Act prohibits. Tuesday, a non-union producer, says it has suffered fiscally because of alleged illegal pressures from the defendants, who include AFTRA and its New York, San Diego and Los Angeles locals. The court is asked to determine damages sustained by the plaintiff and adjudge the defendants guilty of restraint of trade and monopoly.

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GARY VAN HAAS

AUGUST 11, 1979, BILLBOARD

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AUGUST 11, 1979, BILLBOARD



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Publishers Bullish

• Continued from page 1

ASCAP, maintains that the "healthy state" of broadcasting bodes well for performance income, although he has some reservations on non-broadcast performance areas.

"Performance income is not subject to record sales or print. It's on a different track. The situation in broadcasting seems healthy, with both network and local stations enjoying good business. In non-broadcast areas, the recession and gas shortage may change traveling habits, especially to resort areas."

Comments Ed Cramer, president of BMI, "Nobody's very happy about what's going on. I'm neither a Pollyanna nor a prophet of gloom, but I'm hopeful that it will bring people to their senses. There are deals being made that on the face of it are nonsensical. Everybody's talking telephone numbers. The industry should take a careful look at what it's doing."

Cramer says that while economic trends have little immediate impact on performance rights, there is a relationship to current litigation in the courts that could lead to a reduction in income. "But, I'm confident we'll win out."

"Right now, Chappell/Intersong is running ahead in budget, including our bottom line," maintains Irwin Robinson, president.

"I'm concerned about the next three quarters and look to a swing back in the sales quarter ending June of 1980.

The well-being of the radio and tv industry will "stabilize the performance picture," adds Robinson.

"There's no doom or gloom here. There's some belt-tightening, not involving personnel, which I'm confident will get us through this period."

20th Century Music Corp. may end up with a record setting year (1978 was the previous top), even though mechanicals may show a year-end dip, declares Herb Eiseman, president.

"Everyone has to suffer to a degree, but we find ourselves in a rather unique position in terms of special projects.

"We don't depend totally on the Top 40 in order to survive since we have parent company projects like 'Star Wars' music and its sequel and the upcoming Bette Midler film, 'The Rose.'"

Eiseman adds that the company is also concentrating on licensing its material for jingles usage, claiming in excess of \$100,000 for a recent deal whereby "Ease On Down The Road" is being used by the Ford Motor Co. in its commercials.

"We projected a lower financial year without 'Star Wars,' but we may well end up with our best year yet."

Ed Silvers, chairman of Warner Bros. Music, has gone on record as declaring a basic faith in industry futures and his own company's adherence to a "lean" but aggressive structure to help bolster the bottom line (Billboard, Aug. 4, 1979).

Though contending the industry will "come from under the slump" within six months, Earl Shelton of Mighty Three Music cites the need for publishers to "double their efforts" to obtain that "extra" cover from a major act.

"We're really not projecting a downturn here and we even do better this year. Our performance and print income looks as if it won't be affected in any way."

Marvin Cane of Famous Music envisions a "slight decline" in mechanicals, admitting to a company projection for such a lower take. Labels, he stresses, have to strike a

"finer balance between all types of music."

The veteran music publisher is optimistic on the subject of continuing increases in performance and print.

Joe Auslander of the 85-year-old Marks Music says that while he anticipates a "leveling off" in mechanicals, his company may yet match 1978—its best year.

"Our domestic monies are in with regard to Meat Loaf material and foreign income is coming in now."

Auslander says print income is "running neck and neck" with last year, although there's some softness. "I'm running ahead in performances."

The executive adds that his firm and the rest of the business is "spoiled" by the huge gains of recent years. "It's just not the American way to accept a dip in profits."

Rick Smith of April-Blackwood Music, the CBS publishing wing, says the coffers of ASCAP and BMI will be filled through a bright broadcast picture, noting at least a 30% increase in advance time-buys.

For the small publisher, with a low overhead, the economic climate is less important than a modest track record in obtaining recordings of material and strong efforts to achieve as many performances as possible is the view of Stanley Mills, president of September Music.

Mills, a member of the board of the National Music Publishers Assn., adds, "For an operation of my size, one major recording can make my year. And right now I'm fortunate in being able to look forward to five new records in the coming weeks."

A climate presently exists for good catalog deals, declares Charles Koppelman of the Entertainment Co. "Many artist/writers who have held onto their catalogs as they await a breakthrough in their careers can, as labels offer lesser financial assistance, obtain monies to further their careers and also derive further income from an aggressive pursuit of cover recordings of their material.

"I'm bullish, although I'm a little troubled about labels which may hold back huge reserves and hurt smaller publisher operations."

In the print area, Herman Steiger of Big 3 mingles confidence with concern.

"Overall, I'm confident, but I'm much concerned about the rise in printing costs—about 25% a year—and whether we are pricing ourselves out of the market. Even with price increases, we've been absorbing a part of the greater printing costs, with some erosion of the bottom line."

Ron Ravitz of Controlled Sheet Music Service Inc. of Copiague, N.Y., a major print jobber, says business is holding up, even taking into account general economic conditions and a traditional softness in print sales at this time of the year.

He expresses concern over what he terms "outrageous" print prices (mainly the recent hike to \$1.95 for single sheets). However, he adds, "The print business is here to stay and profits can be maintained."

Goes To Mel-Dav

LOS ANGELES—Randy Bishop's Havemore/Wantmore Music has been signed to Mel-Dav Music. The co-publishing and exclusive administration deal will involve the songwriting services of Randy Bishop and Marty Gwynn, a duo that will have an Infinity album released this summer.



With one eye looking back and nine eyes on the road ahead, Blue Öyster Cult presents "Mirrors."



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Vol. 91 No. 32

Commentary

A Classic Case Of Poverty

By EDWARD M. CRAMER

With tales of economic difficulties currently rampant in the music industry, let's take a moment to consider a very special segment of this community to whom such difficulties are old news.

Business is never good for this hard-working, dedicated and talented group. Rain or shine, good times or bad, they have never found the going easy. They are the American composers dedicated to what, for lack of a better description, is referred to as "serious" music.

Their works are heard in concert halls, opera houses, chamber settings, schools and, most frequently, under non-profit auspices. They have never gone platinum. The sale of 10,000 albums is unusual for a new serious work. There are Pulitzer Prize compositions that are not available on recordings.

At a recent BMI awards to student composers ceremony, William Schuman, the first winner of the Pulitzer Prize for music, and chairman of the judges for the BMI awards, estimated that only about five American composers of so-called serious music are able to live on the income from their composing. Happily, he pointed out, this in no way deters the vast majority of these composers from continuing to create.

Their existence is one that usually is based on teaching and may be sprinkled with grants, fellowships and commissions—if the composer is lucky. Most, however, teach and write, and await recognition.

The composers' effect in the nations' colleges, conservatories and music schools is major. They are shaping the music of the future, even music that may well go platinum or be heard at the Newport Jazz Festival. That young girl in the third row of the composition class could be headed for representation on the charts, or for the Oscar Award ceremonies for her score some years from now.



Edward Cramer: "The teacher/composer has enriched all areas of music."

Pop music owes a debt to Varese, Luening, Babbitt

In recent years, a word has come into use to describe a music business phenomenon, *crossover*. Pop has been sounding like country, and rock is blending with jazz, and disco adapts to everything. The lines between types of music are increasingly becoming blurred. Someone has thrown out the rulebook and the players don't seem to be wearing numbers. Bach is switched on and Beethoven makes the hustle scene, as Willie Nelson croons "Stardust" and Gunther Schuller takes time off from the New England Conservatory Ragtime Orchestra to write his "Concerto For Contrabassoon And Orchestra."

Much of the reason for this, I believe, is that over the past decades young people with serious training simply were not content to accept the label assigned them; longhair, or what have you. Urged on by a new generation of composer/teachers, they knew that good musical training was an open doorway that could and did lead everywhere.

A fast check of composer backgrounds in all musical fields reveals a great deal of classical training. To cite some examples,

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there are Jack Elliott and Allyn Ferguson, prolific creators of television music and, most recently, founders of The Orchestra, the critically acclaimed aggregation based in Los Angeles and calling upon the best musicians and composing talents available.

Both Elliott and Ferguson sprang from solid classical training, as did Oscar winners John Williams and Jerry Goldsmith. The jazz field is rife with players and composers whose background includes formal study. John Lewis, Manny Albam and Dave Brubeck come to mind. Some people in the pop field can boast of such training—Neil Sedaka (Juilliard) and Chuck Mangione (Eastman School of Music), among others.

Thus, the teacher/composer has enriched all areas of music.

In addition, the serious contemporary composer has long played a significant role, one of great importance for all music. To him has been left the chore of research and development, a phrase usually reserved for the world of manufacturing.

How many recording techniques and sounds can be traced to composers who glimpsed the electronic future and worked toward it with experimental creations? What does pop music owe to an Edgard Varese, an Otto Luening, a Milton Babbitt, a Vladimir Sacherovsky?

However, there is another side to this story. Popular music has furnished much of the means to assist in the support of contemporary serious music. Among our major record companies, how often does the success of the pop product provide the funds for an issue of works by avant-garde composers? How often do publishers quietly under-

write contemporary composers never destined for renown? We at BMI recognized many years ago the harsh facts of life—that the income from the licensing of serious music was limited. We made a decision, therefore, to subsidize its composers and publishers, both directly and indirectly.

Direct aid has gone not only to the composers, but also to orchestras, festivals, performers, and to the annual winners of BMI's awards to student composers. By its unique payment system, BMI provides an indirect subsidy to these serious music writers and publishers. Performances are weighted far beyond the income BMI receives for the licensing of such performances.

They are repaid, in part, by Top 40 radio in Bismarck

Though they may not be aware of it, the Top 40 station owner in Bismarck, the Omaha disco operator, the ballroom manager in Fresno and the arena boss in Ft. Lauderdale are furthering contemporary music. We are obviously concerned with the economic health of our licensees. Only through their payment of licensing fees to BMI is this support possible. Only through these fees can the economic difficulties of some of our contemporary composers be eased.

Edward Cramer is president of Broadcast Music Inc.

Letters To The Editor

Dear Sir:

I was pleased to see that in the report on IMIC '79 you used the headline "Music Thievery" instead of "Piracy."

I think it is a major step in the right direction and wonder if you could follow it up with an article or so at regular intervals so that we can get the industry's thinking away from the swashbuckler romanticism of the pirate and get the whole industry referring to these people as what they are: music thieves!

Jack Reinstein
Treasurer
Elektra/Asylum/Nonesuch
Los Angeles

Dear Sir:

Commercial classical music stations, contrary to what Jean Callahan wrote in Billboard June 9, continue to multiply—and are healthier than ever.

Her statistics simply won't hold water. The number of commercial stations programming full-time classical music could scarcely have totalled 300 a decade ago, nor has it dropped to only 22. The new directory of Concert Music Stations identifies no fewer than 27

commercial stations which broadcast classical music 90% or more of the time, and 56 which program 20 hours a week or more.

Broadcasting Yearbook lists 197 commercial stations broadcasting classical music, but less than 20 hours a week, and the Directory 326. In either case it is a far cry from the "approximately 150 commercial stations" programming classical music part-time, which Callahan quotes Parkway Productions' Neil Currie as saying.

Finally, the total of "more than 1,400 symphony orchestras in the U.S. with full-time year-round seasons" is off by a factor of 20. All orchestras number about 1,400, major and regional orchestras which are substantially full-time total only 76.

John K. Major
WFMT-FM
Chicago

Dear Sir:

It takes a lot to get me upset, but I must confess your special on "Religious Music" did just that. Frankly, I much prefer Billboard as a music magazine

than as a religious tract. Your so-called spotlight seemed more a platform for one particular group, evangelical Christians, rather than a balanced look at all sorts of religious music currently popular.

I happen to be a Jewish person as well as a radio person, and it doesn't make me very happy to read page after page of what strikes me as an attempt to proselytize rather than to report.

How about a look at Chassidic music, or Moslem music, or Eastern music? But no, Billboard evidently feels that only evangelical Christians make music.

I can understand the need to mention the "Jewish Christians," and I will not engage you in a debate as to whether such people are considered Jewish. I will, however, debate whether it is wise to print a biased story that gives the impression that Jews are making music only as members of Christian gospel groups.

There is no place for such misinformation in a music industry trade magazine. To ignore diversity is to pursue an unwise policy. Back to music, please.

Donna L. Harper
Music Director, WHDH-AM
Boston

G. KEITH ALEXANDER PRESENTS

Ann Margret

SOPHISTICATED HEAT

Ann Margret

I would like to thank
Bill Wardlow and Billboard's
International Disco Forum II...
For July 14, and thank you
New York... Your "Magic"
swept me off my feet... and
gave me a moment I will
always "Remember."

Love,
Ann Margret

"IT'S MAGIC" words and music by louis st. louis
"REMEMBER" words and music by irving berlin

CONCEIVED AND PRODUCED BY
LOUIS ST. LOUIS

THANK YOU

musical staging
LESTER WILSON

costume design
THEONI V. ALDREDGE

lighting design
KEN BILLINGTON

conceptual associate
ROBERTO FERNANDEZ

DISCO FORUM JAPAN

JAPAN... THE LAND OF THE RISING DISCO FEVER!

August 29-31, 1979
Imperial Hotel/Tokyo/Japan

Leaders from every branch of the fabulous disco industry will meet for the first time in the country which is the second largest music market in the world... Japan. Sponsored by the Japan Super Disco Association, an organization of more than 500 leading entertainment enterprises responsible for the creation of 1,500-plus discotheques throughout Japan, the event is expected to attract attendance of industry leaders from throughout the world to the world-famous Imperial Hotel.

Disco Forum Japan promises to be both exciting and educational, providing participants with a preview of the disco sounds of the 80's as seen by the decision-makers who have pioneered disco's growth throughout the world.

Top disco owners, managers, franchisees, label execs, producers, arrangers, designers, video lighting and sound technicians are set to participate in panel discussions and seminars.

Exhibitors: will show case state-of-the-art equipment and services for the international disco owner, franchiser and technician.

Supported by the Japan Super Disco Association, Japan Airlines and the Tokyo Music Festival Foundation, **Disco Forum Japan** will be the keynote speaker of the year for anyone involved in the fast-rising disco fever of Japan.

Insure your attendance... mail your reservation NOW!

Registrant/Exhibitor Form

Mail completed form to:
Disco Forum Japan
PDA, Inc.
JO Building
1-9-11
Nishi-Shinjyoshi
Minato, Tokyo, Japan

August 29-31, 1979
Imperial Hotel/Tokyo/Japan

Please register me for Disco Forum Japan at the Imperial Hotel August 29-31, 1979.

I am enclosing a check or money order, in the amount of (please check):

\$400.00 (U.S.) For the following registrant categories: Disco DJ's, Disco Forum Panelist, Students and Spouses.

\$500.00 (U.S.) For the following registrant categories: Club Owners/Managers, Franchisees, Record Label Personnel, Equipment Manufacturers, Exhibitors, Promotion and Marketing Managers, Artist and Radio Personalities.

Above registration includes Hotel Accommodations for 3 nights at the Imperial Hotel, in addition to breakfast and the Awards Banquet.

Exhibitor Information: Please register my company for exhibit space at Disco Forum Japan at the Imperial Hotel, August 29-31, 1979.

The Rate is \$1000.00 which includes one booth 2m x 2.35m. Exhibits will be open August 30-31 from 10:00 am-7:00 pm. It is my understanding that this rate includes 3 invitations to 3 Disco Forum private parties, and access to 3 Forum Panel Sessions and attendance to the Awards Banquet.

Name(s) _____
Title(s) _____
Company/Disco _____
Telephone () _____
Address _____
City _____ State _____ Zip _____ Country _____

'SATURDAY NIGHT LIVE'

Off-the-Wall Music Bookings Hypo NBC-TV Show's Ratings

By PAUL GREIN

LOS ANGELES—"We try to do off-the-wall bookings," says Jean Doumanian, associate producer of "Saturday Night Live," NBC's high-rated late night variety show which enters its fifth season in the fall.

Having already showcased such elusive, tv-shy superstars as the Rolling Stones, Paul Simon, George Harrison, James Taylor and Carly Simon, Doumanian is hoping to book Bob Dylan, the Eagles and Joni Mitchell for the fifth season.

But she doesn't stop with those album rock giants. "Frank Sinatra would be kicks to have on," she says. "It would be fun. And after awhile—if enough time passes—I might ask Dean Martin to host.

"But there are certain people we would never have on," insists Doumanian, citing a list of middle-of-

the-road mass audience superstars. "Of course the network would love us to put those people on, but that's not what we're all about. We've tried to keep our integrity in bookings."

Wouldn't the household names broaden the show's audience and possibly increase the ratings? "We don't play to the audience," Doumanian insists. "This is kind of a snotty thing to say, but we don't pander. We do what we want to do and just hope they like it.

"You have to go with your gut feeling and sometimes suffer the consequences. You have to put Kinky Friedman on and watch it bomb. The theory of having Betty Carter on was wonderful, but when you watch it, you think, 'no, it didn't cut it; it didn't blend with the show, it didn't keep the momentum going."

According to Doumanian, music bookings are done fairly close to the airdate. "We book our hosts far in advance," she says, "but the music groups—unless it's someone like the Stones or the Grateful Dead—are booked maybe two weeks in advance. And we book the music guests in accordance to the host, on what we think will make a good blend."

Doumanian says she uses the charts in bookings, but is not a slave to them. "Billy Joel was not real hot when we booked him two years ago," she says. "Rickie Lee Jones was truly unknown before she got on the show. The Doobie Brothers got hot again after they were on. And Boz Scaggs is another career we helped to no end."

Though "Saturday Night Live" is, in Doumanian's phrase, "a comedy

show with music rather than a music show with comedy," it has attracted a number of acts which don't appear on other late-night music shows. "They watch the show and it's something they're not embarrassed to be a part of," she says.

"One thing that's a little disappointing," admits Doumanian, "is that we can't do instrumental music. Jazz and big band acts just don't lend themselves to tv; they're not focused enough visually."

Doumanian reports that only once in the history of the show has an act not performed live. "The one and only time we let an act tape its segment ahead of time," she says, "was with Carly Simon. That was the only way we could get her.

"But we would absolutely not do it again for anybody else, because it was non-beneficial to the show and

to the performer. And it was very costly."

Elektra did not pick up the tab, according to Doumanian. "There's a network ruling that we can't take production assistance," she says.

The show must pay for all on-screen musicians, though the labels can pick up transportation bills for crew and roadies. Guest musicians receive American Federation of Musicians' scale for late-night programming, which Doumanian says amounts to about \$400 per person. Group leaders get twice that.

The show also has an in-house 14-member band comprised of New York area studio musicians under the baton of Howard Shore, the musical director. Each act is guaranteed only one song, though they rehearse (and almost always perform) two.

AND RATINGS RISE

New Wave Cools Off At L.A.'s KROQ-FM

By CARY DARLING

LOS ANGELES—Despite scattered protests and vehement letters written to local newspapers by new wave devotees, a less new wave format change at KROQ-FM here seems to be successful as the station is slowly climbing in the Arbitron ratings and area advertisers are now seeking out the station.

"The change is due to the fact that management has realized that there is a lot more potential with this radio station than what it's been doing in the past," says program director Rick Carroll.

Prior to April 26, Burbank Broadcasting Co.'s KROQ had been known for its near-free form format with emphasis on new wave music. However, while this programming led to much notoriety, ratings remained low. In the January/February survey, the station had a 1.0 rating. In the April/May book, the station has a 1.2 rating.

"We've switched the slant of the station to a familiar, mainstream base. I see the value of new wave programming and we've retained at least 20% of the new wave," states Carroll, who previously was program director at Anaheim's KEZY-AM. "What we've done is maintained the best of the new wave."

In addition, the personnel lineup was changed. Four air personalities, Brent Kalen, Mike Raphone, Don Evans and Julie Squirle, were let go.

Rodney Bingenheimer's popular four-hour, new wave show on Sunday nights has been maintained though and Carroll says he has no plans to alter Bingenheimer's format in any way.

To go with the new sound, Don Carlisle, Peter Mayhem and Jeff Dean—all veterans of the Los Angeles rock radio scene—were brought

New Beatles Show

LOS ANGELES—A four-hour syndicated radio program called "The Beatles" involving new interviews with the group members is set to air on U.S. stations during August.

Bob Eubanks is host of the show, which is produced by Creative Radio Shows.

in to fill the spaces. Former program director Daryl Wayne was moved to a position of air talent. In addition, Larry Groves was brought in as music director and Debbie Flores for the post of programming assistant. Scott Mason is the new chief engineer who holds down a weekend air shift.

Despite anger is some quarters at the switch, Carroll does not feel he has lost many listeners. "I think we've expanded upon our base audience. We've attracted many more mainstream listeners to the station," says Carroll.

"Initially, the new wave listeners were upset with the change. As the dust settled, they realized we were going to maintain some of the new wave. Basically, they've responded that they are going to stick around."

KROQ plans to get more involved in concert promotion with an upcoming Tubes show which will also be broadcast over the station. For advertising, ads are being placed in such free publications as BAM magazine and the L.A. Weekly. Television and billboard advertising may follow, depending on the numbers in the next rating period.

"Many of the Los Angeles advertisers and agencies see the potential in the sound and have already begun to purchase time on the station," says Carroll, who notes that KROQ set on all-time high billing record as of July.

The move to a more mainstream sound means less choice for the disk jockey in selecting the music. "There are some controls on the jocks, the format wheel and all that. The air talent has a couple of jock choices per hour. Other than that, all of it's programmed," says Carroll, who notes the format is set with no major changes planned.

All of this seems one of the final nails in the coffin for free form/progressive radio of which KROQ-FM was one of the last. "The format just hasn't worked all that successfully here. It's below to the level of achieving worked a one share point in the market. I feel the station can do much better, given some direction," concludes Carroll.

Philly's WMMR Gives 10 Prizes To Rock Groups

PHILADELPHIA — WMMR, which just slid back to the top spot to lead the rock pack on the FM band, played "fairies godmother" for area rock musicians in an ambitious promotion to mark its 10th anniversary.

In setting up a "Big Break" contest for the area rock groups, the promotion provided the 10 winners an opportunity to spend time in a professional recording studio with a producer and engineers to guide and refine their music onto tape, and to be part of a professional "Breakout" record album.

More than 550 groups sent in tapes which were restricted to original music and the only restriction was that the musicians were not now under contract to any recording company.

The entry tapes were narrowed down to a "top 40" by a group of judges which included Larry Ahearn, advertising director for Electric Factory Concerts, locally-based rock concert promoters; Rick Alden, local promotion manager for Infinity Records, and Matt Damsker and Jack Lloyd, music writers and reviewers for the Philadelphia Bulletin and Philadelphia Inquirer, respectively.

The selected 40 were called into Irvine Auditorium on the Univ. of Pennsylvania campus for an all-day session to play before another judging board which, in addition to Alden, included Greg Benedetti, public relations director for Electric Factory Concerts; Joe Bonadonna, WMMR deejay; Fred Trietch, music editor for The Drummer newspaper; and Kal Rudman and George Meir, who publish their own record tip-sheets here.

The 10 selected winners to be given a chance to record an original song included: Cats, The Shakos, Hot Property, Dean Rohrer, Alice Cohen & Fun City, The Need, Orbis, John Knoblock Band, Roger Bartlett and Joshua Yudin Band.

The record album, for which Debie Stevens contributed its "Breakout" title, was cut here at Starr Recording, which contributed all studio time, equipment and engineers David Starobin, Danny Starobin and Neal Simon.

(Continued on page 16)



GUEST DJ—WMMR New York general manager Nick Verbitsky, left and program director Ed Salamon, right confer with Tammy Wynette as she prepares to do a stint as a guest DJ on the station. She sat in for afternoon host Mike Fitzgerald.

NEW JAZZ TERM

Stations Mixed On 'Triple Z' Category

LOS ANGELES—A random survey of jazz radio stations in four major metropolitan markets finds no animosity towards the term "triple z jazz" which has come into usage in the past year.

Though scoffed at by purists, the label refers to music which has cross-over appeal in both rock and jazz markets. "Triple z jazz" has a somewhat wider base than fusion in that the latter usually refers to electrified jazz with a rock base solely.

Acts that fall into the category include Steely Dan, Lee Ritenour, Spyro Gyra, the Crusaders and others.

"We have used the triple z term in our television commercials," says Herschel, music director at New York's WRVR-FM long with Pat Prescott, who uses only one name. "We didn't get any real flak on it. We thought we were going to get some flak from the traditionalists."

Herschel notes that while the denotation didn't anger anyone, the ad campaign didn't actually increase the station's audience. "I don't think the words caught many eyes, to tell you the truth. We stayed steady in our book."

He is not sure whether the station will use the phrase in any upcoming ad campaigns though he does see the need for such a term in general. "In itself, I don't think the phrase is a rip-off especially if the station is not a traditional jazz station. To use triple z would clarify what they're doing a little better."

"We try to steer away from a tendency to overcategorize music," states Monica Riordan, program director at KKGO-FM in Los Angeles. "We want to go on the sound of the music rather than saying this is fusion, triple z, mainstream or whatever."

Though Riordan finds the new (Continued on page 16)

Disco Spirals To 7 Share In Boston Market

BOSTON—Disco radio has bounded from nowhere to claim a seven share of this market's radio listenership.

Comparing the current April/May ratings to those of a year ago, the study reveals that disco is winning audience across the board.

Among men 18 to 24 disco wins a solid 17.5 share. Teens tune in at a

double digit rate too: 18.9 share. The most popular format in Boston is still contemporary music, holding a 24.4 share, down from 29.3 a year ago.

AOR is still strong with men 18 to 24, but the growth of disco has hurt. AOR is down from 30.0 share a year ago to 21.6.

Men 25 to 34 and 35 to 44 both prefer contemporary music as their favorite. This format wins a 24.1 share of the 25 to 34 and a 32.0 share of the 35 to 44 year olds.

Contemporary is the favorite format among women 18 to 24, 25 to 34 and 35 to 44 with 33.2, 33.2 and 29.8 shares, respectively.

among teens with its winning a 50.6 share, down from 62.4 a year ago. Disco is in second place with teens.

Looking at average quarter hour audience (the number of listeners who tune in on the average in any given quarter hour) for persons 12 years old and older contemporary has 123,100 listeners, down from 144,500 a year ago.

Beautiful music is second with 79,300 listeners followed by MOR with 66,800 listeners, progressive with 30,200 and AOR with 28,400.

'Soundstage' To Leave Studios

CHICAGO—"Soundstage," the pop music Public Television series, is journeying out of the studios this season to bring viewers an expanded number of location tapings.

As many as four programs in the schedule of 12 new productions will originate entirely on location, according to Ken Ehrlich, executive producer for the upcoming sixth season.

More than 220 PBS affiliate stations are scheduled to carry the series this year. Most production work is done in the studios of WTTW, the PBS affiliate here and series sponsor.

Ehrlich, who founded the program and is one of the leading producers of pop music specials for commercial tv, finds support running at an all-time high for the 1979-80 lineup.

Production began July 19 and 20 with taping of the Doobie Brothers in concert at Alpine Valley Music Theatre. Gordon Lightfoot's appearance here at the Ravinia Festival also is being videotaped.

Appearances by Delbert McClinton, Elvin Bishop, Alan Price and Doc Severinsen also are scheduled, and Ehrlich has several other contracts near firming.

Twenty-four programs, old and new, will be aired beginning Oct. 30. According to Ehrlich, the economic crunch is increasing tv's value to record companies, providing sorely needed exposure for acts that have had to cut back on touring.

40 HOURS OF SINATRA AIR

PHILADELPHIA—Sid Mark, who has made a career at WWDB-FM here by playing Frank Sinatra records, will commemorate the singer's 40th anniversary in show business over the Labor Day weekend with 40 non-stop hours of Sinatra. Now in his 24th year of playing Sinatra records, Marks has built up a strong commercial following for his regular "Friday with Frank" (6-10 p.m.) and "Sunday With Sinatra (10 a.m.-3 p.m.) to the extent that the holiday weekend special was sold out within 28 hours, according to Jack Dash, station sales manager.

WWDB will be dropping its phone-in talk shows from 2 p.m. Saturday (Sept. 1) through 10 a.m. Monday (Sept. 3) for the Sinatra spectacular, which will also coincide with the singer's personal appearance at Resorts International Hotel Casino in nearby Atlantic City.

Syndicator Moves

LOS ANGELES—Westwood One, a radio syndication organization, has moved from Sherman Oaks, Calif., to Culver City. The new address is 9540 W. Washington Blvd., Culver City, Calif. 90230. The new phone number is (213) 204-5000.

Rock Groups Win

Continued from page 15. Selling for only \$2.93, all net profits from the sale will go toward establishing the Keith Moon Scholarship at the local Settlement Music Schools. Larry Gold also contributed his services as producer for the album, which was manufactured by Chrysalis Records in Los Angeles.

BILLBOARD ARBITRON RATINGS

A computation of individual market's formats released by Arbitron based on metro average quarter hour and share figures for Monday to Sunday 6 a.m. to midnight. All figures are reported to the nearest 100 people.

BOSTON APRIL/MAY 1979

Table with columns for AVERAGE QUARTER HOUR—METRO SURVEY AREA and SHARES—METRO SURVEY AREA. Rows include various radio formats like AOR, Beautiful, Black, Classical, Contemp, Disco, Mellow, MOR, News, Prog Rock, Religious, and Talk.

Above average quarter hour figures are expressed in hundreds (add two zeros).

Station Reaction To 'Triple Z'

Continued from page 15. terminology "nebulous and abstract," she too sees a need for a new addition to the vocabulary. "In a way, it's good to come up with a way to define something new.

At WBEE-FM in Chicago, program director Bob Foskett concurs. "Jazz as a label, like any label, is self-limiting. I think coming up with a new word is a pretty sound concept."

However, Foskett notes that his station does not use the phrase on the air though artists who fall under that umbrella are played.

"Somebody was bound to come

up with the term. Everybody wants to use a label," states Phil Brooks, program director at San Francisco's KJAZ-FM. Though the station does not use the word, Brooks says his station does play such artists. "We program about 60% newer, contemporary sounds as opposed to about 40% all other forms of jazz—traditional, mainstream, bop and whatever you choose to call it."

'Breakfast' Stanza Tees In Nashville

NASHVILLE—Country music and its personalities will be the subjects of a new radio program originating from this market beginning Aug. 11.

Titled "Breakfast In Nashville," the show is scheduled to air from Faron Young's Celebrity Ballroom every Saturday from 9-10 a.m.

Produced by Robby Roberson of Nashville Studio Theatre Productions, the hour-long show is slated to air over 109 radio stations across the country and will feature Bob Dunavant and singer-comedian Elmer Fudpucker as hosts.

60-MINUTE PROGRAM

Watermark 'Week' Enters Sixth Year

LOS ANGELES—Featuring music of the Village People, Abba, Willie Nelson, George Benson and Gloria Gaynor, Watermark Productions' syndicated "Special Of The Week" goes into its sixth season Aug. 25.

Other acts set for the 60-minute program in a 19-week run are Gino Vannelli, Bob Welch, the Beach Boys, Al Stewart, the Doobie Brothers, Heart, Todd Rundgren, Dr. Hook, Roberta Flack, Alice Cooper, America, Dolly Parton and Melissa

Air Presley Show

LOS ANGELES—"Elvis Remembered," a three-hour syndicated radio special, will air on more than 100 stations between the second anniversary of Presley's death, Aug. 16, and Labor Day, Sept. 3.

The special features interviews with friends of the late singer as well as some of his recordings. The show is produced by Creative Radio Shows in conjunction with RCA Records, with Richard Lamm directing and Richard Oliver writing the script.

Manchester. Each show is devoted to a single artist with one show being "A Day In the Life Of England Dan & John Ford Coley" where the group is followed on the road.

"Chart popularity is considered but longevity is important," says writer/producer Allen Goldblatt. "I really look for people who have been around a long time and will continue to be around for awhile."

The show aims for a pop audience and is heard on Top 40 and adult contemporary stations. A similar program, "Profiles In Rock," designed with AOR artists and audience in mind, is set to be syndicated by Watermark in the fall.

In the show, the artists' music is used to underscore what is being said. "We use their songs as a soundtrack. If they are light and happy, we'll use a song that fits the mood," says Goldblatt.

After each of these five talk and music segments, a song is played by the artist. Preferably, the song is charted product.

Hosted by Robert W. Morgan, "Special Of The Week" is heard in 250 markets.

Nightlife Filmed

ATLANTIC CITY, N.J.—A new company known as Casino Showcase is filming nightlife in this seaside resort for a series for fall syndication to be known as "Atlantic City, After Dark." The shows will take a look inside night clubs, discos and casino entertainment rooms.



Norman Connors.

Now, everybody's getting his "Invitation."

An invitation to great R&B...jazz-fusion...and disco...all on "Invitation" —producer-writer-arranger-drummer Norman Connors' most exciting album yet. No wonder it's drawing unqualified raves from America's top jazz and R&B programmers! ■ "Norman Connors touches all musical bases...and hits home." (WRVR-Herschel and Pat Prescott) ■ "Norman Connors is a truly progressive artist...his new album's sensational!" (WHUR-Jesse Fax and Oscar Fields) ■ "Norman Connors again discovers a sensation in (vocalist) Miss Adaritha... a dynamic new album." (WJPC-Tom Joiner) ■ "Another beautiful Norman Connors album." (KJLH-Lawrence Tanter) ■ "Outstanding Connors!" (KACE-Alonzo Miller)

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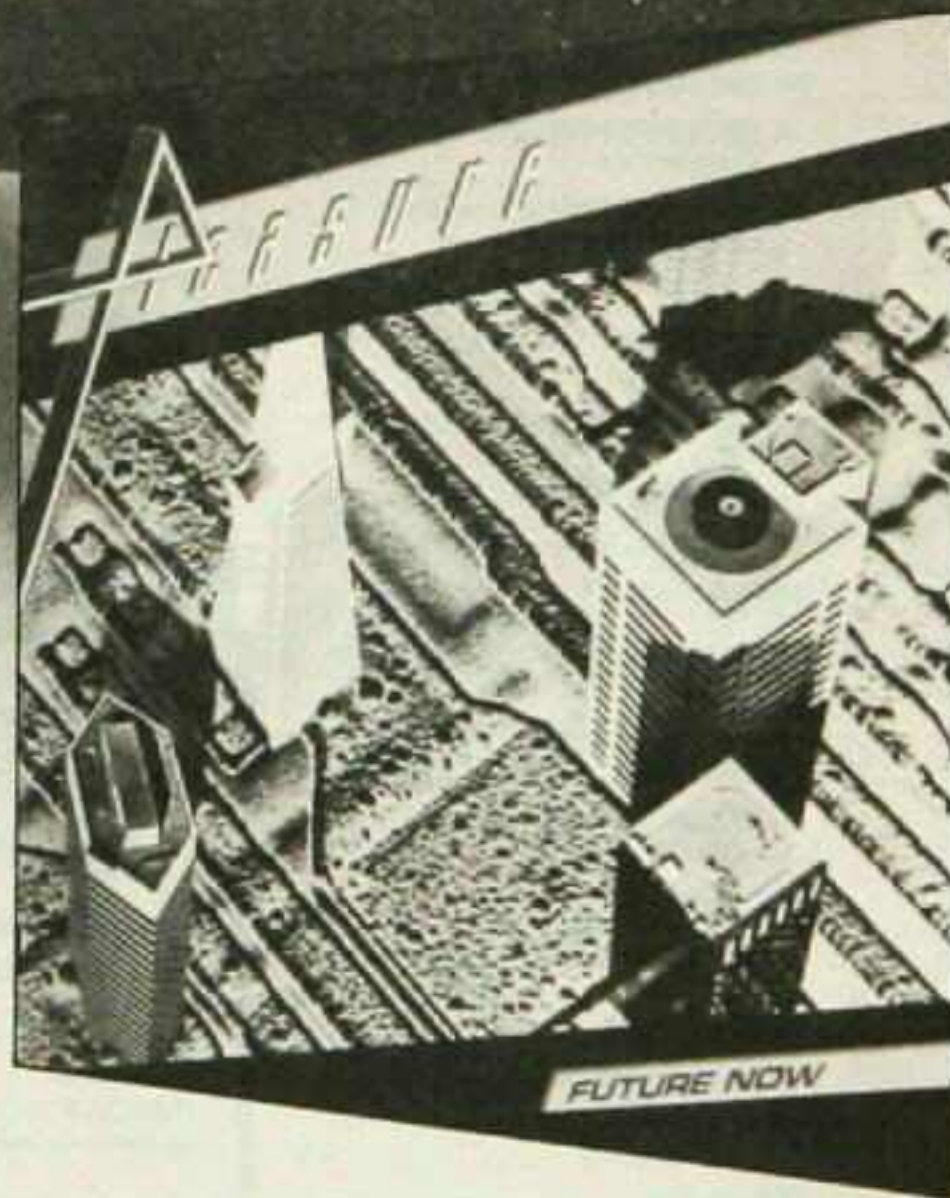
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July 1979

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We are especially proud and honored that he chose to include our music in his last album.

We will miss him.

Barry, Robin and Maurice Gibb



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Soul Sauce

Floaters To Float Into New Sound

By JEAN WILLIAMS

LOS ANGELES—Fee Inc., with a label, production firm and management wing under its umbrella, is looking to take its primary act, the Floaters, in a direction away from "Float On."

At the same time, the Detroit-based company, headed by Woody Wilson, is settling about signing his seven acts to other labels. Several are already signed including Chapter 8 and Beverly & Dwayne (Ariola) and ADC (Cotillion). Other acts are Jimmy Scott, Carol Anderson and Melting Pot.

According to Sharon McClenton, the company's West Coast-based director of special projects, meetings are being set with MCA to map out marketing strategies for the new Floaters LP "Float Into The Future."

The group was caught in the transition at the time of MCA's purchase of ABC. The Floaters reportedly sold more of "Float On" than any single record in ABC's history. Since that time, McClenton admits the group has been unable to shake the "Float On" sound and unable to come up with another hit.

To put the group on a more solid footing, Wilson brought in producer/writer Gene McDaniels to produce the Floaters newest LP. "Gene has taken the group in a new direction, giving it smoother and cleaner material. Listening to the LP, one would never recognize that it's the Floaters," says McClenton.

Fee has singles coming on Melting Pot and Jimmy Scott shortly, and according to McClenton, she is interviewing West Coast independent promo reps to work the product.

* * *

A tribute/benefit to Jackie Wilson is set for L.A.'s Apollo West Theatre Aug. 17-18 by Black Ladies Production and Universal Life Church.

Several local groups are to perform at the event, including Memories, Sweet Dreams and Donald Woods. The show is being produced by Dr. R. Sanders.

* * *

Concert promoter Lee King and reportedly the entire staff at K&K Productions in Jackson, Miss., have left the company to form Lee King Productions, Inc., a concert promotion firm. Joe Shamwell and Julian Davis have joined King.

Lee has been responsible for bringing such acts to the area as Earth, Wind & Fire, Natalie Cole, the Isley Brothers, the Commodores, Teddy Pendergrass and others.

* * *

Millie Jackson, not known for her ideal lady-like behavior onstage, has added a new element to her show; she takes a slap at some classical music masters.

Jackson, who is set to move into L.A.'s Roxy nightclub Thursday (9) will probably include her two-word aria. The composition, filled with voices rather than symphonic orchestrations, is titled "F_Y., F_Y."

* * *

Noel Pointer, Evelyn Champagne King, Cameo, Bobbi Humphrey and Cindy & Roy have been tapped as special guests when New York's WWRL-AM selects the winner of its citywide talent search.

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 8/11/79

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This Week			Last Week			Weeks on Chart			TITLE, ARTIST			This Week			Last Week			Weeks on Chart			TITLE, ARTIST			
★			★			★			★			★			★			★			★			
34	30	9	34	30	9	69	76	3	★	1	8	★	1	8	★	1	8	★	1	8	★	69	76	3
43	5	5	43	5	5	70	40	12	★	2	10	★	2	10	★	2	10	★	2	10	★	70	40	12
36	31	11	36	31	11	81	2	2	★	3	3	★	3	3	★	3	3	★	3	3	★	81	2	2
37	37	12	37	37	12	82	2	2	★	7	6	★	7	6	★	7	6	★	7	6	★	82	2	2
48	6	6	48	6	6	83	2	2	★	5	4	★	5	4	★	5	4	★	5	4	★	83	2	2
39	35	9	39	35	9	84	2	2	★	6	5	★	6	5	★	6	5	★	6	5	★	84	2	2
50	4	4	50	4	4	85	2	2	★	9	13	★	9	13	★	9	13	★	9	13	★	85	2	2
49	6	6	49	6	6	86	2	2	★	12	15	★	12	15	★	12	15	★	12	15	★	86	2	2
39	35	9	39	35	9	87	2	2	★	6	5	★	6	5	★	6	5	★	6	5	★	87	2	2
49	6	6	49	6	6	88	2	2	★	9	13	★	9	13	★	9	13	★	9	13	★	88	2	2
42	34	12	42	34	12	89	2	2	★	9	8	★	9	8	★	9	8	★	9	8	★	89	2	2
53	3	3	53	3	3	90	2	2	★	14	14	★	14	14	★	14	14	★	14	14	★	90	2	2
44	41	7	44	41	7	91	2	2	★	19	7	★	19	7	★	19	7	★	19	7	★	91	2	2
45	32	13	45	32	13	92	2	2	★	17	10	★	17	10	★	17	10	★	17	10	★	92	2	2
46	36	10	46	36	10	93	2	2	★	15	9	★	15	9	★	15	9	★	15	9	★	93	2	2
47	47	7	47	47	7	94	2	2	★	20	6	★	20	6	★	20	6	★	20	6	★	94	2	2
66	3	3	66	3	3	95	2	2	★	24	8	★	24	8	★	24	8	★	24	8	★	95	2	2
56	5	5	56	5	5	96	2	2	★	18	18	★	18	18	★	18	18	★	18	18	★	96	2	2
60	3	3	60	3	3	97	2	2	★	28	3	★	28	3	★	28	3	★	28	3	★	97	2	2
51	54	5	51	54	5	98	2	2	★	20	22	★	20	22	★	20	22	★	20	22	★	98	2	2
61	4	4	61	4	4	99	2	2	★	24	24	★	24	24	★	24	24	★	24	24	★	99	2	2
51	54	5	51	54	5	100	2	2	★	28	11	★	28	11	★	28	11	★	28	11	★	100	2	2



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General News

TEE'S IN SAN JOSE

Retailer Caters To Calif. 'Low Riders'

By JEAN WILLIAMS

LOS ANGELES—Tee's Music Center in San Jose, Calif., carries a full-line of merchandise but caters to what its owner, Tommy Tee, calls "low riders."

The low riders are a large, predominately California-based group of mostly Latinos and blacks who restructure their autos, bringing the rear end as close as possible to the ground.

Because of this group, Tee, who opened the retail record outlet early this year, stocks an abundance of oldies. "We sell a lot of 45s here, probably more than most markets," says Tee.

"On the other hand, with current product, the 12-inch singles are close in sales to the 7-inchers but LPs are slow sellers. I can't get enough of certain oldies singles, particularly by artists like Mary Wells, Dick Clark oldies and certain blues performers," he adds.

Tee notes that his shop is located in the South White Road shopping center, an area where most of the nearby residents are white and a few Latinos.

"The shop is black-owned but we realized when we moved if we stocked mostly black-oriented product we would lose customers.

"At the same time we wanted to do something different from most shops, so we came up with the idea

of catering to a select group.

"We also found that the low riders are not concerned with what the rest of the population is buying in terms of music. While in most markets cassettes are outselling 8-track tapes, the low riders prefer 8-tracks," he says.

Tee, who has a self-named label and publishing company, says he is setting up a one-stop operation in New Orleans.

He purchases his merchandise from Record Shack in Atlanta, "because even with the cost of freight it's less expensive for me to buy from this company.

"I pay \$3.98 and sometimes \$4.10 for \$7.98 LPs and I can't get that price in California. Singles are 58 cents to 60 cents and the cheapest I can get them in California is 75 cents. We don't buy the bulk here to get the 60-cent rate."

While Tee is setting up the new operation in New Orleans, his wife Jeanette is running the San Jose outlet. Tee's Music Center's operating hours are 10:30 a.m.-11:30 p.m. weekdays and 10:30 a.m.-midnight on weekends.

To advertise his outlet, Tee rents a booth at a local flea market where he gives out flyers, key chains and pencils with the shop name. He also uses radio spots and advertises in local newspapers.

Black Promoters' Threat: Boycott Of the Jacksons

By ROBERT FORD JR.

NEW YORK—In his first action since the founding of his Black Promoter's Survival Council, the Rev. Hosea Williams has sent a strongly worded letter to Joe Jackson, father and manager of the Jacksons, demanding that the Jacksons honor a series said to have been made of verbal commitments to Atlanta promoter Alvin Few.

According to Williams' letter Few lost \$267,000 booking the Jacksons on a tour in the fall of 1975 when the group was cold. Included in that figure was \$20,000 lost by Few on a Gary, Ind., date the group did not show up for.

Few claims that he was promised first refusal rights on any future Jackson dates by the group's manager at that time, Richard Aaron. But in four years' time Few has not yet been given the opportunity to promote the group, which is once again doing well on the charts and at the boxoffice.

Williams' letter states that he and Few met with Joe Jackson and representatives of the group's booking agency, Regency Artists, twice in early May at which time Jackson verbally agreed to give Few first refusal rights on the Jacksons' upcoming fall tour if Few and Williams did not interfere with the tour which was then in progress.

But Williams charges that Few still has not received a written commitment from the Jacksons or their management and that Few has been informed that the Jacksons' fall tour has already been routed.

Williams' letter states, "Unless the Jacksons fulfill their legal and moral obligation to Few, you leave us with no alternative than to nationally confront the Jacksons' fall tour with a boycott."

Williams say that picketing the Jacksons would hurt his organization almost as much as it would hurt the Jacksons. But Williams adds, "Unless the Black Promoters Survival Council fights the battle of a dying breed (black promoters), the entire black music industry will become economically exploited by white exploiters."

RSO Sued In Row Over 'Grease' LP

LOS ANGELES—Wolfhead Productions here, a production entity operated by Howard Wolf, is asking \$2 million punitive damages from RSO Records & Tapes and Louis St. Louis in a local Superior Court suit.

The pleading, filed by Terry Steinhart of Cohen and Steinhart, alleges that the plaintiff had St. Louis under exclusive recording pact since December 1976. The defendants without authorization used the services, name and likeness of St. Louis in the soundtrack album of "Grease," of which St. Louis was musical director and the album's coproducer.

Head Sues Integrity

LOS ANGELES—Integrity Entertainment Corp., parent firm of the 130-plus stores principally located in California, is being sued in local Superior Court by Glass Head Inc., doing business as Berney-Karp here.

The paraphernalia distributor alleges the chain, which operates Wherehouse, Hits For All and Big Ben stores, is delinquent \$19,563.74 for merchandise delivered over the past two years.

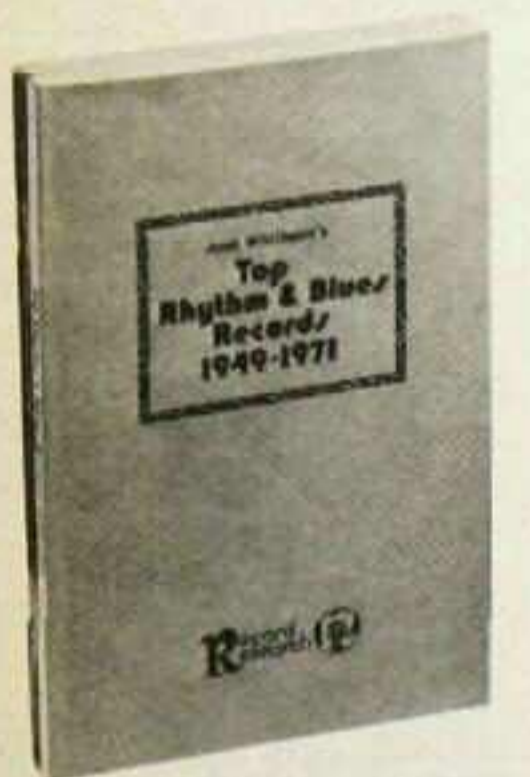
Billboard SPECIAL SURVEY For Week Ending 8/11/79

Billboard Soul LPs

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Table with columns: This Week, Last Week, Weeks on Chart, *STAR Performer-LP's registering greatest proportionate upward progress this week, TITLE, Artist, Label & Number (Dist. Label), This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label). Rows list top 100 Soul LPs including Teddy Pendergrass, I AM Earth, Wind & Fire, Winner Takes All, Bad Girls, Street Life, Devotion, McFadden & Whitehead, The Jones Girls, Rock On, The Boss, Minnie Riperton, Watcha Gonna Do With My Love, Switch II, Dionne, Candy, This Boot Is Made For Funk-N, Destination Sun, Secret Omen, Let Me Be Good To You, Do It All, Do You Wanna Go Party, In The Purest Form, Songs Of Love, Love Current, Disco Nights, We Are Family, When Love Comes Calling, Another Taste, Inspiration, Bustin' Out Of L Seven, Destiny, Wild & Peaceful, Fever, Invitation, 2 Hot, Chance, The Original Disco Man, I Wanna Play For You.

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Promoters Sue Burbank City Fathers

LOS ANGELES—The concert promotion firm of Wolf & Rismiller and the Cinevision Corp., operators of the Starlight Amphitheatre in Burbank have joined to file a \$19.5 million lawsuit against the city of Burbank and one of its city council members. The suit is based upon the actions taken June 26 by the city when it cancelled seven of nine shows set for the 7,000-seat, outdoor facility.

The suit, filed July 25 in Federal Court here, alleges the city and councilman Jim Richman deprived the companies of their constitutional rights to freedom of speech, association and equal protection.

It further states that the reasons for the cancellations were "dislike by individual council members of the type of music to be presented, dislike of the performers' social views, malicious and defamatory statements regarding the performers themselves and the audience which they would attract, and a desire to put Cinevision out of business."

The cancelled acts are Patti Smith, Blue Oyster Cult, Roxy Music, Al Stewart, Todd Rundgren, Alvin Lee and Jackson Browne. Following this action, dates by Robert Palmer and Poco which had been approved by the council, were cancelled by the promoter.

Councilman Richman reportedly said some of the entertainers would "draw a mostly homosexual crowd" and "the conservative people of Burbank don't want these sexual deviates charging around around town." Jackson Browne was objected to supposedly because of his anti-nuclear feelings.

The suit goes on to state that "the councilman did not honor and has been opposed to the Cinevision agreement made by city officials before his election and has stated publicly that he will vote to declare all proposed concerts by Cinevision public nuisances in order to put Cinevision out of business."

Also, the suit claims that the actions and statements attributed to the council "have destroyed the value and future creditability of the Burbank/Cinevision agreement" which was not due to expire until '84.

The concerts were to be sponsored jointly by Wolf & Rismiller and Avalon Attractions, another local promotion organization.



Billboard photo by Paul Natkin/Photo Reserve

Disco Breaks: WLUP-FM morning man Steve Dahl "breaks" a disco record at a recent broadcast before a live audience at Chicago's Allerton Hotel.

Chicago Anti-Disco DeeJay Signs Ovation Record Pact

By ALAN PENCHANSKY

CHICAGO—Steve Dahl, disco demolishing deeJay at WLUP-FM, is to make his debut as a recording artist.

Dahl triggered an explosion of anti-disco sentiment last month at White Sox Comiskey Park, forcing cancellation of the second game in a scheduled double header.

Now, the anti-disco message will spread through recordings, the result of a new long-term pact with Ovation Records.

Dahl's first Ovation single, "Do Ya Think I'm Disco" backed with "Coho Lip Blues" is being rushed into release.

According to the label, there are also plans for Dahl and his group Teenage Radiation to go on tour, sharing the bill with Ovation act Tantrum.

Dahl was a deeJay at WDAI-FM here until a disco format was ushered in last fall. With Dahl's move to WLUP came his backlash against the new dance music.

Dahl's visibility and crazy antics are credited with helping boost the station up in the ratings. One recent book—not Arbitron—gives WLUP a leading slot in the market today.

Dahl's first single offers an irreverent parody of the recent Rod Stewart hit. According to Ovation, the pact calls for several records to be released.

A listening party, to introduce the single, will be held Wednesday (8) at Streetville Studios where the disk was cut.

Dahl is the morning man at WLUP. For several weeks his "Rude Awakening" program has been broadcast from the Allerton hotel here, site of the old Don McNeill "Breakfast Club" broadcasts.

According to the station, Dahl will return to the Allerton for a three or four-week stint in the fall.

Flip side of the new single makes reference to Dahl's growing legion of anti-disco backers which he calls the "Insane Coho Lips Army."

Nashville Looking Good To N.Y. Producer West & Co.

By GERRY WOOD

NASHVILLE—Until recently Nashville has normally been avoided by New York producers. But Tommy West might be leading a trend in the opposite direction.

Co-president of Lifesong Records, along with Terry Cashman (who, added to Gene Pistilli, formed the popular group Cashman, Pistilli & West), West now calls Nashville his second home.

West and Cashman already have opened local offices for their pub-

lishing companies—Blendingwell Music (ASCAP) and Sister John (BMI)—and are planning on opening branch offices for their production company and label here.

West cites changes in radio programming that "dictated" he could come to Nashville and produce a type of music that would be accepted. "Five years ago, it may not have been."

What changes? West points to for-

(Continued on page 62)

IN EDMONTON

Abba Tour To Start Sept. 13

By PAUL GREIN

LOS ANGELES—Abba has changed its game plan for bringing its U.S. disk success on par with its global dominance. And so the foursome will finally begin its first North American tour Sept. 13 in Edmonton, fully five years after first hitting here with "Waterloo."

"We always said we're not going to tour the U.S. until we're as big there as everywhere else," says Bjorn Ulvaeus, one of the group's two writer/producers.

But his partner Benny Andersson counters: "I don't think it's possible for us to reach the same magnitude if we don't tour there first."

Bjorn adds another reason for the group's change of heart: "Audiences tend to look at you as something not quite real if they never see you on-stage."

In the past five years Abba has done next to no touring. Its last tour was a swing through Europe and Australia in early 1977. And those were the group's first live appearances since it did a few weeks in Europe when "Waterloo" came out.

Ill. Club Hopes To Ride Tourist Tide

CHICAGO—The Front Street, a 350-seat club aimed at capitalizing on tourist and boat traffic along the Mississippi River has opened in the historic riverfront district of Quincy, Ill.

Securing national talent to appear in this setting has posed problems for Armageddon Talent Associates, which handles bookings for the club and also books Quincy's 1200-seat Turner Hall. Armageddon was based in Quincy for eight years and recently relocated here.

"Quincy faces the problem of being regarded as small and unimportant by the big name groups," says Gail Smith of Armageddon. "But Quincy is a good market because when unknown acts like Bob Seger, Ted Nugent, and Cheap Trick played, they drew large crowds," she explains.

The new club hopes to draw from Quincy College and Western Illinois Univ., and from the nearby town of Hannibal. For media promotion there is progressive rock KGRC-FM and a musical weekly, Prairie Sun Magazine.

But now it will follow the 20 dates in the U.S. and Canada with a month-long swing through Europe in the fall, including six nights at Wembley Stadium in London, where an hour-long tv special and a possible live album will be recorded. After that, a week-long, first-ever tour of Japan is being considered.

The U.S. tour, booked by ICM, will concentrate on halls in the 4,000 to 18,000 range. Explains Bjorn: "We're keeping it down to moderate-sized halls because, for one thing, it's much easier to get contact with an audience of 5,000 than 50,000. And also, to be perfectly honest, we don't want to risk playing for any half-filled houses."

Sound on the tour is by Electro-sound; lights are by Englishman Jimmy Barnett, who also has worked recent Queen and Stones tours. According to Benny the show will run at least two hours and will include some new tunes as well as recorded ones. But it will not have many production gimmicks; "no spaceships or flying cows," he says.

The group, which is rounded out by Benny's wife of 10 months, Anni-Frid Lyngstad, and Bjorn's ex-wife

(Continued on page 68)

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New Career For Rejuvenated Wet Willie

By MIKE HYLAND

NASHVILLE—Wet Willie is in the midst of a brand new career, with a new booking agency, an album which it co-produced, a staging director and a headlining tour.

The 34-city tour which began here July 22, was coordinated by ATI and ended Seventy, the band's management firm. Its new album, "Which one's Willie?" marks the first time in the band's 10-year history that it had hand in the production.

With the tour now in full swing, Epic Records is involved in supporting the dates with radio spots running in front of each show and, whenever possible, a live radio broadcast will take place. WKDF-TV here aired the band's concert from the Exit Inn.

While in Atlanta, Epic and Sound

Seventy arranged for the band to be videotaped by WTCG-TV for a future special, taped during its two-night stint at the Agora Ballroom. The Atlanta show will also be broadcast in stereo over WKLS-FM.

Epic has provided retail accounts with posters and a two-foot, die cut stand-up featuring the album's cover boy saying, "which one's Willie?" In addition, the label has secured consumer and trade advertising, plus a radio campaign aimed at both top 40 and album-oriented stations.

After years as an opening act or "special guest star," Wet Willie has emerged as a headliner, enjoying the success of its hit single, "Weekend."

When the band signed with Epic

in 1977, it had completed seven years with Capricorn Records. Although it managed to record several singles, most notably, "Keep On Smilin'," it was never able to shake its "Southern boogie" image.

Eventually, that image change took place with the release of its first Epic album "Manorisms." Produced in England by Gary Lyons, the album included the single hit "Street Corner Serenade."

When Lyons was unavailable to produce its second album due to prior commitments, Lennie Petze, vice president of a&r at Epic, stepped in and co-produced the album with the band.

"The new album shows a closer, tighter feeling among the six of us,"

explains Jimmy Hall, lead vocalist for the band. "We wanted a more soulful feel to it."

Wet Willie had written a good selection of material for the album, but it was Petze who selected the song "Weekend" and prevailed upon the band to record it. Petze also selected "Stop And Take A Look" which the band felt would make a good segue into "Don't Let The Green Grass Fool You," a mid-'60s hit for Wilson Pickett, and a song that the band always wanted to record.

Upon completion of its current tour in September, the band will begin rehearsals for its next album, and will also begin a tour of colleges and universities around the country.

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ON ROAD UNTIL CHRISTMAS

Kiss Overcomes Obstacles Of Touring; Will Work 80 Dates

• Continued from page 3

"It takes about six months on the road before there is enough profit to pay back the original capitalization," continues McManus, estimating that salaries on the road for the crew are about \$20,000 a week, while hotel bills (20 doubles and 10 singles a night) add another \$10,000 a week. The tour is set to run for 10 weeks this summer, with a 10-day break, and then another 10 weeks in the fall.

"This is the beginning of the tour, and we have just spent \$1 million putting together a new show. Maybe by the end of the summer, we will wind up paying for everything. But the point is that at the beginning of going into a new venture, you do not see dollar one for a while."

"As far as I know a lot of bands on the road are being hurt a lot worse than we are (by the gas shortage, and

subsequent slower ticket sales). There are some who are just going off the road," says band member Paul Stanley. "Talk to enough booking agents, and they are advising some of the bands not even to go out. But as bad as the situation is, we are out there."

"People are cautious now, they want to see what happens with the economy, with the dollar, and they are waiting. But we can't wait. We have a new album out, and we haven't been out there for a long time, so we want out."

Like a circus, the Kiss tour is a self-contained unit that includes six carpenters, six electricians, four band roadies, four soundmen, two wardrobe persons, three pyrotechnicians, three riggers, a production manager, a tour coordinator, a tour manager, four security men, eight truck drivers, one accountant, two bus drivers, four personal assistants

to the band members, and three others doing the concessions, in addition to the four musicians who make up Kiss.

Also, says McManus, there are five persons, under the direction of Ken Anderson who work in the New York offices of Aucoin Management, coordinating tour activities.

The giant spectacle has always been a part of Kiss, even when it was an unknown opening act, and it will continue to be a part of the overall show, regardless of what the current fashions in music may be, say Kiss members Gene Simmons and Stanley.

"I notice that in the last two years there are a lot of bands that look the same. There is the short hair messenger boy look, or the Clark Kent look, with the little necktie that is a little bit loose. So if we are going to be the only band out there doing a show, that is wonderful."

There have been some rumors that Kiss would be breaking up, but no, says Stanley, after the band goes off the road, about Christmas, it will do another album, and then start thinking about the road again, possibly touring Japan and Europe.

Planning for the tour began last November, recalls McManus, and construction started last February. It took 110 days, from concept through construction to complete the set.

It now takes 56 men (28 of them locals) 12 hours, usually from 6 a.m. to 6 p.m., to set up in a new venue, says McManus.

The lighting grid has 400,000 watts in it, but the band is able to get by without using an extra generator, says McManus. Kiss does carry a transformer that has been used three times in order to boost the local power source.

The lighting system was designed by McManus himself, to complement the stage, giving the whole thing a "heavy angular and mechanical" appearance, which is what is expected from a Kiss show. The lighting truss over the stage is hexagonal, measuring 67 feet from point to point, by 57 feet parallel side to parallel side, with spokes running to the middle.

It holds 104,000 watts and weighs just under 12,000 pounds, according to McManus, who takes pride in the fact that the whole thing, with cables, dimmer boards, can be broken down to fit in one 45-foot trailer.

The lighting truss is set up on the floor in about three hours, and is lifted up to 32 feet above the floor. Then plumb lines are dropped to the ground in order for the stage to be

Talent In Action

KISS

Madison Square Garden, New York

There is nothing quite like a Kiss concert. The painted foursome demonstrated once again why it is a unique phenomenon when it came to town July 26-27 for two almost SRO shows.

Kiss, which used to live on the road, had taken a year off to work on solo projects and its new LP, "Dynasty." But now it is back with a massive new tour and an extravagant show that was as pleasing as any to its teen and preteen (many with parents) crowd.

The Kiss show works much like a three-ring circus, and during the 90-minute show there was hardly a dull moment as pinwheels, flash-pots, firecrackers, exploding guitars, smoke machines, rising drum kits, strobes and lights all contributed to the total spectacle.

A new wrinkle in the stageman was the use of a Peter Pan hoist that allowed bass player Gene Simmons to levitate 30 feet to the top of the lighting truss, where he continued with his song, "God Of Thunder." That gimmick paid off with its shares of oohs and ahs from the audience, many of whom were painted to look like their idols.

Musically the band was as good as it needed to be. Kiss has always played a thunderous heavy metal music. That, combined with its unique stage persona, has found a home in millions of teenage hearts.

On its current tour Kiss has done little fiddling with its basic formula. The 15-song show was still played at almost-pain-level volume, and while the band on its latest LPs has shown greater versatility than it is normally credited with, in concert it was full blast all the way. It slowed down only once, for "Both," and that was the encore.

Kiss performed its current single "I Was Made For Lovin' You" and "2,000 Man" from "Dynasty," but the bulk of the set was devoted to the tried and true numbers as the band ran through such audience favorites as "Love Gun," "Detroit Rock City," "Makin' Love," "Black Diamond," "Calling Dr. Love," "Let Me Go, Rock 'N' Roll" and "Rock 'N' Roll All Night."

ROMAN KOZAK

JAMES TAYLOR LARRY CORYELL

Nassau Coliseum, Long Island, N.Y.

The full house was rewarded with exactly two hours of Taylor-made music and some sparkling cover material.

Curiously enough, fusion guitarist Larry Coryell opened the July 21 program, with a solo acoustic set. The guitarist kept the four-song set down to 25 minutes for his pop-primed audience.

Occasionally Coryell's ideas ran ahead of his technical capabilities, but when his rich-textured sound blazed like an orchestra of guitars on the uptempo rides, the effect was truly energizing.

After a brief intermission, Taylor made one of the most humble pop star entrances of recent times. Minus a spotlight, he shuffled to the mike and launched a solo "Something In The Way She Moves." His fine finger picking technique added generous overtones and a full-bodied bass accompaniment.

Few Taylor hits were left unturned in the two-part, 27 song set. Fans were also given a sampling of his latest Columbia release, "Flag." Unfortunately, the album's original material made little impression, but covers of "Up On The Roof" and "Day Tripper," from the same album, went over well, particularly with guest saxophonist Dave Sanburn's torrid solos on the Beatle tune.

Band members Waddy Wachtel and Danny Kortchmar on guitars, Don Grolnick on keyboards, Russ Kunkel on drums and Leland Sklar on bass provided ideal support. Consistently excellent, Sklar's fluid bass style cut rhythm figures like a hot knife through butter. Kunkel had his shining moment when he and Taylor engaged in a duet that brought "Country Road" to an explosive climax.

Taylor displayed plenty of his own vocal punch on the mid and uptempo material, and added athletic meet-the-beat leaps onstage for several songs.

The artist's appearance here would have

(Continued on page 35)

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assembled and aligned directly underneath.

Built in front of the truss is a small stage, described by McManus as a "pirate's gangplank," where Gene Simmons performs one of his songs after suddenly being hoisted up from the stage by a "Peter Pan rig." It is one of the concert's more climactic moments.

The Kiss stage itself was built by Theatre Techniques to specifications first conceived by Paul Stanley. It was then rendered by freelance scenic artists in New York, and blueprinted by McManus Enterprises and Aucoin Management.

Signings

Country recording artist **Mel Tillis** to Elektra/Asylum Records. ... Actress/singer **Ann-Margret** to Ocean Records with a disco LP set for release in the fall. **Paul Sabu** will produce the project. A 12-inch single will precede the LP. ... **Jimmy Bristo & the Bravers** to Salsoul Records, with a worldwide agreement. The group's debut single, "Into The Milky Way," was arranged and produced by **Paul Kyser**. ... Songwriter **Mark Mueller** to a worldwide publishing deal with Infinity Music's West Coast office. ... **Duocs** to Capitol Records with a self-titled LP on which the group penned nine of the 10 tunes.

Mercury/Phonogram artist **Carolyn Mas** to the Agency for the Performing Arts for booking, worldwide. ... **Busta Jones**, formerly of the Bombers, to Spring Records with a disco/r&b single to be produced with Gino Soccio. ... **Janie Brannon** to Hillside Records in Nashville, first release is a single pegged for Aug. 15, "I Don't Believe You're Ever Comin' Home," produced by **Dave Franer**.

Joe Sun to the Jim Halsey Agency for booking. Sun is a former DJ and record promoter and he is signed to Ovation Records. ... **Lacy J. Dalton** to Music Artists Management for personal management. Her first LP on CBS is produced by **Billy Sherrill**. ... Singer/songwriter/guitarist **Danny Douma** to Warner Bros. Records with a debut LP "Night Eyes" set for release next month. Douma is a former member of **Wha-Hoo**

Unlike most rock acts, Kiss travels with its own stage, which is the centerpiece of the entire set. It is multi-tiered, 12 feet at its highest point. It has five elevators, lights, fog machines and guitar amps built into it. The drum kit is motorized so it can roll down to the front of the stage, as well as rotate and elevate. The various levels of the stage are connected by ramps, so the performers don't trip while running up and down. There are also ramps beneath the stage, where there are dressing room areas, so any of the four musicians can go there between numbers to touch up the makeup, if needed.

Singer/songwriter **Bobby Hart** to a worldwide deal with Warner/Curb Records with a single, "The Loneliest Night," set to **R.W. Blackwood & the Blackwood Rhythm Band** to Acuff-Rose Artists Corp. for bookings.

Cleveland Concert: Everything Happens

CLEVELAND—The World Series rock concert which drew more than 65,000 persons to the Lakefront Stadium here July 28 was clouded by events which occurred hours before the event—two deaths, five shootings, 10 stabbings, eight robberies, 14 car thefts and numerous drug fallouts.

The Blekin Brothers/WMNS-FM promoted concert featured Ted Nugent, Aerosmith, Journey, Thin Lizzy and AC/DC.

The promoters have set a second World Series to be held at the same stadium, Aug. 19. But a city councilman is asking for a special investigation on holding this type of event and the need for strict regulations.

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Disco Forum Report

Disco Forum: Close Look At Evolving Trends

By RADCLIFFE JOE

A look at the evolution of musical trends in this country over the past year, with disco taking precedence over other formats, was the highlight of the opening remarks made by Bill Wardlow, director of Billboard's Disco Forum VI, at the start of the four-day confab.

Conference keynoter Dick Kline dismissed reservations by skeptics that disco was but a passing fad, and stressed that it was now a "well-established part of the music industry's mainstream. A look at Billboard's Hot 100 indicates that almost half of the songs are now disco-oriented," he said.

Kline noted that the world of music is experiencing the fusion of popular rock'n'roll and disco in a brand new synthesis now being felt.

Kline saw the disco scene as reflecting the importance of the singles life style and the urban experience. He continued, "In the past five years disco has brought America back to the dance floor, and changed the direction of pop music from an analytic, intellectual trend to a new catering of the senses."

Kline reminded his audience that disco started "as the sound of the street," and must maintain its carefully cultivated contact with the people in order to retain its vitality as a popular music.

Looking at the success of disco radio, Kline said that as disco becomes increasingly mass-marketed, radio will play a larger and larger role.

The Forum, which ran July 12-15, attracted around 1,000 registrants from 16 countries, including continental Europe, the UK, Mexico, Canada, Australia, Hong Kong and Trinidad.

A last-minute crush of registrants was attributed to the fact that the

next two disco conventions will not be held in New York, a city many regard as the disco capital of the world. An internationally structured forum will be held in Monte Carlo, Dec. 4-7, 1979, and a domestic fo-

rum will follow that in Los Angeles in February 1980.

Disco Forum VI zeroed in on such areas as disco advertising and marketing, a look at what made disco radio formats successful, priorities

of international record promotion, artist development, licensing problems, innovations in lighting and sound, problems of product availability both domestically and overseas.

Also: problems facing the 12-inch single, the ramifications of publishing and licensing, problems facing owners and managers, mobile jocks, production and label deals, a meeting of international producers, franchising, problems facing record pools, franchising, retailing, and a panel which looked at the disco artist today.

In addition to the seminars, close to 200 exhibitors displayed the latest in sound and lighting components, as well as a vast array of disco accessories.

For relief from the hectic pace of the seminars and numerous other business obligations in between, a top lineup of disco artists provided entertainment at the end of each working day. Among those appearing in performance were Gloria Gaynor, Ann-Margret, Anita Ward, Miquette, Bonnie Pointer, Sister Sledge, Peter Hernandez, Ullanda Peaches & Herb and Samantha Sang.

One of the most anticipated segments of the Forum, the awards banquet, attracted a capacity audience on the closing night of the show.

Top artists honored included Donna Summer, Chic, Village People, Gino Soccio, Anita Ward, Voyage, Beautiful Bend, Sylvester, Sister Sledge, John Davis & the Monster Orchestra, GQ and Gloria Gaynor. Casablanca was again named best disco label.

Award-winning radio stations included, WKTU-FM, N.Y.; WOKU-FM, Greenberg, Pa.; WFEC-AM, Harrisburg, Pa., and WWOM-FM, Albany, N.Y.

The Ice Palace discotheque, N.Y., won for the best lighting system; and Design Circuit and Graham

(Continued on page 54)



Forum montage counterclockwise: Lee Zhito, Billboard publisher; Dick Kline, keynote speaker; Sister Sledge, in performance; Exhibitors meet, awards banquet, Bill Wardlow, Forum director; Innovations in decor and the Roseland Ballroom, site of Forum entertainment.

Billboard photos by Chuck Pulin, Susan Weinik, Sam Emerson

AUGUST 11, 1979, BILLBOARD

Promotions Vital To Publicizing Club's Image

By ROBERT ROTH

The lesson to be learned from Studio 54, according to Ray Ford of Bobby McGee's, is that: "There is no amount of money that can buy you the publicity of people talking about you."

With that comment began a Disco Forum panel discussion on advertising and marketing for the disco industry.

"The image in any club has to be the key ingredient," emphasized Tony Greco of the Uncle Sam's chain. "You can have the most beautiful club, but if you're not perceived that way by the community,

you won't have many people through your doors," he added.

Advertising, marketing and promotion are so high in his priorities that Michael O'Harro, owner of Tramps in Washington, D.C., believes there is "nothing more important." That's all I know," he emphasized.

In a much longer talk than his colleagues, O'Harro declared that there exists "no more important marketing tool than a mailing list" which ought to have a "minimum of 2,500 hand-picked people" on it.

O'Harro suggested that private parties were one way to gain atten-

tion and noted that his disco recently had one to benefit the Special Olympics, an organization which aids the physically handicapped.

O'Harro says he does good business although his disco only cost \$50,000 and does not even have lights. ("I'm finally going to get some after four years. I'll spend \$3,000 on it.")

But other discos, he declares, spend far greater sums yet go begging for patrons and can't get the publicity I get because all the reporters are free guests of mine every night."

Jeff Ruby, who heads Lucy's In The Sky, in Cincinnati, told the audience he believed two main points were essential to operating a successful disco: "major ongoing promotions and educating the public about marketing."

Ford said he knew of a study that concluded that consumers remember "only the top five" of any category and that an advertising and marketing campaign should seek to get the disco in that top group.

As the question and answer period began, Ruby advised that before beginning a specific promo-

tion, one should be sure it is legal, although when his club inadvertently broke the law and was therefore forced to close for a week, business was better than before because of the campaign designed to anticipate the reopening.

O'Harro advised that promotion was of such importance that every club should definitely have at least one person assigned to that task, whether on staff or contracted from a public relations firm.

From a show of hands it appeared that most of the audience had not taken this advice before.



Michael O'Harro, Tramps, Washington, D.C.



Slavko Rebec, panelist



Wayne Rosso, ACI-Kelsey Sound



Jeff Ruby, panelist



(A) Judy Weinstein, For The Record Pool; (B) Roxy Myzal, Atlantic-Atco; (C) Ron Robin, WBOS-FM, Boston; (D) Douglas Hall, Radio-TV Editor, Billboard; (E) Matt Clenott, WDAI-FM, Chicago; (F) Preston Powell, Leviticus Disco, N.Y.; (G) Vince Pellegrino, Columbia Records; (H) Craig Kostich, Warner/RFC Records; (I) Tony Martino, Alant Enterprises, N.Y.; (J) R.J. Lawrence, WCAU-FM; (K) Rob Baylon, Successful Radio Formats; (L) Jim Keating, WCAU-FM.

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Disco Format's Success Faster Than Anticipated

By VINCENT DITINGO

The disco radio format has accelerated faster than people thought, said Jim Keating, general manager of WCAU-FM Philadelphia, and moderator at the Disco Forum session titled "What Makes Disco Radio Formats Successful."

Several ideas on this topic were raised by industry-leading panel members. Dr. Rob Baylon of Multiple Systems Analysis, a research company, said the key to disco radio's success is the diversity of the audience it appeals to.

"The attitude people have about disco is based on the perception people have of themselves," said Baylon. He suggested that disco

music is a lifestyle and stressed to the audience the importance of understanding the way people think and behave in their individual market in order to succeed and add higher figures.

Expressing optimistic views for the future of disco radio, Doug Hall, Billboard's Radio-TV Programming editor, said, "Disco is a format which can't miss if the execution is correct. It is the beautiful music of tomorrow. It is background music, foreground music, almost anything the listener wants it to be."

"It is on its way to becoming the dominant radio format." He also cited some large Arbitron share fig-

ures from several major markets including Baltimore, Boston, New York, Philadelphia and San Diego which testified to the overwhelming success of disco in these areas.

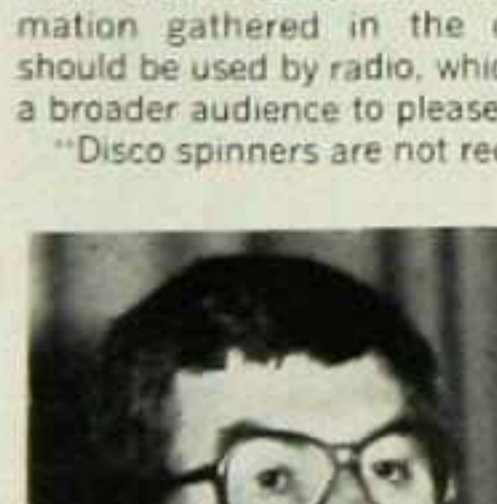
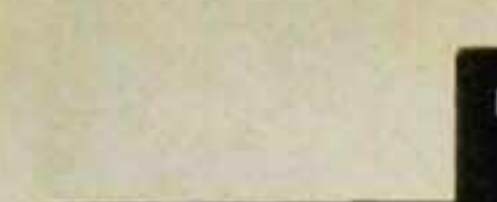
R.J. Lawrence, program director of WCAU-FM, said the disco market in Philadelphia is much more suburban than other cities, and the notion of playing disco along with some rhythm 'n' blues and jazz, making an analogy to WBLS in New York, is essential to keep the mass audience. He emphasized that "without cohesiveness of a strong staff, success would be very difficult."

Program director Ron Robin of

WBOS-FM Boston referred to the use of blending the music over the air as causing a sameness in the programming.

He also feels as Lawrence does, that expanding the station's playlist, such as playing ballads that are disco-oriented, is a good technique. Tony Martino of Alant Enterprises

(Continued on page 54)



Club Spinners, DJs Debate Audience's Appeal

By PAUL GREIN

Communication between club spinners and radio DJs at disco-formatted stations has improved in recent months, but there remains much debate as to how the information gathered in the discos should be used by radio, which has a broader audience to please.

"Disco spinners are not required

to have a concept of the mass audience," said Roy Perry of WCAU-FM in Philadelphia during a Disco Forum VI panel. "They only need to entertain 200 or 300 people at a time. But our playlists are intended for more people than could ever fit inside a disco."

"If we react too quickly to the information supplied by the discos, we'd have the disco audience in love with us, but we'd be ahead of the mass audience."

"The information they gather is pure and unadulterated for that specific environment, but the medium of entertainment is different: clubs want the most danceable material, not always the best songs Radio plays."

Jane Brinton, head of the independent promotion firm Brinton & Co. and moderator of the panel on international record promotion, expressed a different view: "Disco DJs care about what they hear on

the radio; they get upset when they don't hear the record that's No. 1 in their club."

Panelist A.J. Miller, president of the Southern California Disco DJ Assn., also indicated that radio was not responsive enough to club-supplied information.

"Disco radio in L.A. has growing to do, as everywhere," said Miller. "The DJs have no idea of momentum or mixing and their playlists are stagnant; they're afraid to try new things. Until they go out and spend time in a disco and convey that feeling, disco radio will have lower numbers than it could have."

"We give a lot of information to disco stations, but it's not being used," complained Miller. "It's not coming across on radio."

Panelist Tom Hayden, head of Tom Hayden & Associates and A-Tom-Mik Productions, added that one positive sign in promotion is that one no longer waits for a disco

record to cross to r&b before working it pop.

"You lose sales and reports that way," he warned. "Now you attempt to cross it immediately and attack the marketplace on all fronts."

WCAU's Perry echoed the point, noting that the most successful disco records of the past year have broken disco and pop simultaneously, including "I Will Survive," "Shake Your Groove Thing" and "MacArthur Park."

But Perry noted that across-the-board crossover smashes in the disco field are not as common as might be believed. Of the 80 records on Billboard's disco survey for the week of the Forum, Perry pointed out that only 10 were also listed on both the soul and pop charts.

Of the 80 disco-charted disks, 12 were listed on the pop survey, 31 on

the soul chart and 45 on neither chart.

Told that disco radio DJs often get better servicing than the pools, Michele Hart, Casablanca's director of disco promotion, noted that 48 disco pools in this country is simply too many to service.



Patrick Jenkins
Advanced Promotions.



Starr Arning
Prelude Records.



Tom Hayden
A-Tom-Mik Productions.



Dee Joseph
Butterfly Records.



Michele Hart
Casablanca Records.



A.J. Miller
Southern California Disco Pool.



Jane Brinton
Brinton & Co.

AUGUST 11, 1979, BILLBOARD

'IT'S SCARY,' PANELIST FRETS

Dearth Of Superstar Worrisome

"It's scary to read about the dearth of disco superstars," said co-moderator Ira Blacker in introducing the Disco Forum panel on artist development.

"The development of stars with real identities is the most integral element in the sales expansion of any kind of music."

Bob Caviano, personal manager for Grace Jones, agreed with this assessment, pointing out that even the Forum registrants might have a hard time identifying such disco stars as Cino Soccio or Peter Brown.

Brown, who is white, won an award last year as the top new black artist of 1978, according to Caviano, who managed the TK star at the time.

The panel was co-moderated by Susan Munao, Donna Summer's personal manager, who said that timing is the key to artist development.

"You have to evaluate when an

act should tour, and if he/she should go out," Munao noted. "Developing one record doesn't necessarily mean an act should tour. A lot of money is spent prematurely when publicity, reviews and phone hook-ups with radio stations might be better alternatives."

"And you have to be honest with yourself," Munao said. "Not all disco artists are entertainers."

"You have to evaluate your artist and really look at what you've got," said Ted Cohen of Warner Bros. artist development department. "If the act goes out and falls on its face, you've got a big job rebuilding it."

Blacker, manager of Brainstorm and Flower, pointed out that "the 12-inch single is in many respects a detriment to artist development."

"A single, whether seven-inch or 12-inch, is never the definitive explanation of what an act is all about," he parried. "An LP of four

to eight tracks really defines an act."

Munao responded that Summer has never been a singles-oriented artist. "At one point she wasn't even selling singles; she was only selling LPs," said Munao. "She had five gold albums before she had her second gold single ('I Feel Love,' in 1977).

Munao added that Summer's LPs have always had a concept, to keep them from being a mere collection of singles, from "Love To Love You Baby" with its 17-minute orgasmic title track to the style potpourri of "I Remember Yesterday" to the Cinderella story of "Once Upon A Time" to the street orientation of "Bad Girls."

Blacker noted that with her frequent style changes, from disco to pop to rock'n'roll to soul, Summer has become one of the industry's most versatile artists.



Artist development panelists, counterclockwise from the top, are: Ted Cohen, Warner Bros.; Ira Blacker, Brainstorm/Flower; Susan Munao, personal manager; David Chackler, Montage Records; Don Wasley, Casablanca; Bob Caviano, personal manager; Priscilla Chapman, Salsoul; Gary Bailey, William Morris; Ron DiBlasio, personal manager; Jimmy Cheer, personal manager; and Dan Castagna, Epic Records.

AUGUST 11, 1979, BILLBOARD

No Association Of Clubs, No Rate Negotiations: Copyright Panelists

By ROBERT ROTH

The absence of a central organization of discotheque owners prevents the negotiation of licensing rates, representatives of the three performing rights organizations agreed at a Disco Forum session devoted to their group.

The moderator was Barry Knittel of ASCAP. SESAC's Vince Candilora, director of affiliations, was quizzed by an audience member who wanted to know "Who are some of your disco artists?" He responded with the names of Cer-

rone, Don Ray, and James Brown, the JBs, and several others.

After some discussion of the licensing procedures and the Copyright Act in general, the panel was quizzed for a reaction to New York, New York owner Maurice Brahms' statement that he would want to collect a legal fund from disco owners to fight the three organizations (Billboard, July 21, 1979).

Judith Saffer, an ASCAP attorney pointed out that under the law, "If disco owners are dissatisfied, they

can apply to the court for a reduction in fees." But since such a proceeding must be brought in the New York federal court and is quite costly, "They usually choose not to take this approach." (In fact, when rate proceedings are brought, they invariably involve large sums of money as was the case brought after passage of the Copyright Act by Muzak, the country's largest background supplier.)

"Nevertheless," said Saffer, "If the disco operators want to bring a rate proceeding, we'd have no objection."

According to Gene Colton, BMI's head of East Coast licensing, "We've always encouraged users (of music) to discuss with us the rate-making procedures." But despite that, he adds, "We've never been approached by anyone in the disco community but we'd be happy to hear from an organization."

Identifying himself as "a hostile disco owner," Scott Forbes, owner of Studio One in Los Angeles, indicated a great dissatisfaction with the entire licensing system applied to discotheques.

Under his ASCAP license, claimed Forbes, "My rate has tripled (from \$440 to \$1,140) without any change in my door policy."

Furthermore, Forbes stated that he also has a small bar with only "24 seats" yet his license fee is based upon his "capacity of 200."

Quoting from an ASCAP leaflet (Continued on page 55)

Pure Or 'Enhanced' Sound Spurs Sparks

An international sound panel at the Fisco Forum erupted into a battle of the sound purists against those who advocated experimenting with available sound enhancing products in an effort to get the best results possible for the disco environment.

Alex Rosner, of Rosner Custom Sound, expressed unhappiness over the growing use of such sound enhancing aids as dynamic range expanders and boom boxes. His argument was that if the artist and recording engineer did not put

these effects on the record in the first place, then a sound company should not tamper with their production.

However, Dave Kelsey, of Kelsey ACI Sound defended use of the artificial aids as "trying to give back what was originally recorded. We reserve the right to experiment and tamper with, if necessary," he stated heatedly.

"I do not agree," Rosner said stubbornly. "I believe you defeat

(Continued on page 55)



Judith Saffer, ASCAP



Barry Knittel, ASCAP



Gene Colton, BMI



Candilora, SESAC



International sound panelists, clockwise from top are: Cervi; Alex Rosner, Rosner Custom Sound; Steve Traidman, Billboard; Ed King, Sound Unlimited; Michael Lambert, Comel; Paris-Power; Dave Kelsey, Kelsey/ACI.



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Marv Schlacter



Christy Hill



Mike Thomas



Rick Stevens



Patrick Jenkins



Alex St. John



Bill Hurrey

International Product Flow Fuels Lively Debate On Imported Disks

The flow of disco product between nations was the subject of a Disco Forum panel discussion that touched off debate among label executives and local DJs.

And after all sides of the situation had been aired, moderator Marv Schlacter of Prelude Records declared that it was just the old story of "supply being unable to keep up with the demand" in most cases.

And the discussion revealed, it is also a case where importers get the jump on licensees and foreign affiliates. The international character of disco music and the fact that

there are many more production deals in the disco market helps account for this problem, it was noted.

Casablanca Records' Christy Hill recalled that the various deals producer Giorgio Moroder brought into the label fold boosted her bosses "appreciation of the international marketplace."

Nevertheless, the problem of product availability was a real one, especially to disco DJs.

Spinner Alex St. John of Sweden complained about the lack of promotional product sent abroad. Aus-

tralian DJ Mike Thomas said that only 50% of current disco product was ever released in that country. "The reality is that labels are only releasing items abroad that have the greatest potential," he said.

Polydor Records Rick Stevens agreed, citing the massive release schedule for which an international company is responsible these days.

"The days when a company would throw records against the wall and see what sticks are over," he added.

Imports were a problem in many (Continued on page 52)

Warnings Issued On Laser Safety

Two experts on laser systems, Jerry Dennis of the Bureau of Radiological Health of the Federal Food & Drug Administration and Dick Sandhaus of Science Faction, drew the bulk of the questioning from the Disco Forum sizable audience which turned out for the seminar on international lighting.

Dennis warned that because of the potential hazards posed by lasers, the bureau's controls, in the

public's interest, were "very stringent."

He suggested to club owners contemplating installing a laser system, "to first get in touch with his agency," and ask questions about the system in which they were interested, and particularly the company from which they were planning on buying it.

Dennis also stated that traveling (Continued on page 51)



Tony Gottlieb

Kirt Lyle

Jack Ransom



Dick Sandhaus

Jerry Dennis

Graham Smith

AUGUST 11, 1979, BILLBOARD

OWNERS ADVISED TO COMPLY

Mull Red Tape In Intl Market

One of the main areas of concern among audiences at the Disco Forum panel addressing itself to the problems of owners and managers internationally, was the formidable amount of bureaucratic red tape an owner contemplating breaking into the international market must face.

Dave Kelsey of Dave Kelsey-ACI Sound and Gary Friedman of TJ's Discos, Hawaii, urged the audience to observe, at all cost, local regulations of the country in which they are interested in doing business. "It can help avoid an awful lot of hassle," they assured.

Wayne Rosso, also of Dave Kel-

sey/ACI Sound, supported Friedman and his employer by emphasizing that any disco owner looking to the overseas market must place regulations of the country of his or her choice as a primary concern.

He elaborated, "There are problems of how to best package and ship equipment, as well as problems of differences in electrical voltages. These may all appear to be minor, but they can be annoying when there is a club to be built and deadlines to be met."

Rosso also suggested the availability of a backup system for use by those installers who are based

thousands of miles away from their installations.

Claes Hedberg of the Stena Line in Sweden disclosed that his company will spend in the neighborhood of \$500,000 on discos on the line's new ferryboats.

The line now carries in excess of three million passengers a year between Norway, Germany, Sweden and Denmark on five ships. On four of the five, disco is the only available entertainment, and a huge favorite with travelers. "It's natural for us to expand in this lucrative area," he stated.



Dave Kelsey



Jeff Cotton



Jim Miller



Steve Cornell



Wayne Johnson



Michael Wilkings



Gary Friedman

12-Incher Separate Market: CBS Exec

"It's been a very confusing market," Columbia's Vince Pellegrino called the sales of 12-inch records at a Disco Forum panel on this topic.

"At Columbia," its associate director of disco marketing pointed out, "our philosophy is that the 12-inch version should be available to

the consumer" in cases where a different version has been pressed for deejays.

"We try to do a remix beforehand," he went on "so we don't have the confusion of three different versions" (45 LP, 12-inch).

"I definitely feel that the 12-inch (Continued on page 55)



From top left, counterclockwise: Ray Harris, Joe Cayre, Vince Pellegrino, Florence Greenberg, Ken Verdon, Nancy Sain.



Anita Ward, left, presents the best disco album awards to Susan Munao for Donna Summer's "Live & More," and to Atlantic Records' representatives for Chic's "C'Est Chic."



Sylvan Kaplinger, right, accepts the best large market disco radio station award from D.C. LaRue and Grace Jones.



TK Records' Dan Joseph and Henry Stone accept the best studio group award for Voyage.



Producer Jimmy Simpson accepts the most promising new group award for Arista's GQ from Phyllis Hyman and Audrey Josephs.



Deniece Williams presents Chuck Charleston of St. Louis with the best regional DJ award.



Marv Gardner of Fantasy Records accepts the best male disco artist award for Sylvester from Peaches and Herb.



John Davis, left, accepts the best disco orchestra award from Deniece Williams.



Mark Paul Simon, Ken Freedman, Michele Hart and Larry Harris accept the best disco label award for Casablanca Records.



In a tie, Bob Lobi and Graham Smith accept the best disco lighting system installer award from Billboard's Steve Traiman.



Ullanda presents the best disco retail store award to Nick Dekrewcho.



Tom Hayden accepts the best disco one stop award for City One Stop from Ullanda.



Jacques Morali accepts the best male disco group award for The Village People from The Ritchie Family.



Thom Van accepts the best regional DJ award for the Tampa area from France Joli.



Gino Soccio, left, celebrates his most promising new male artist award with Warner/RFC president Ray Caviano.



Best regional DJ for the Columbus/Dayton area, Ray Clingman, accepts his award from Gloria Gaynor.

Copyrighted material



Billboard photos by Sam Emerson

Ann-Margret brings a bit of Hollywood to the Roseland Ballroom, where nightly entertainment took place.



Anita Ward rings a bell.



Sister Sledge in action.



Musique struts its stuff.



Ullanda emotes.



Gloria Gaynor hits a high note.



Patrick Hernandez made an appearance.



Ullanda meets Ann-Margret backstage.



Peaches & Herb provide more magic.



Samantha Sang warbles.





Billboard photos by Chuck Pulin
Graebar Engineers cue equipment.



Kaleidoscope of lights dazzle visitors.



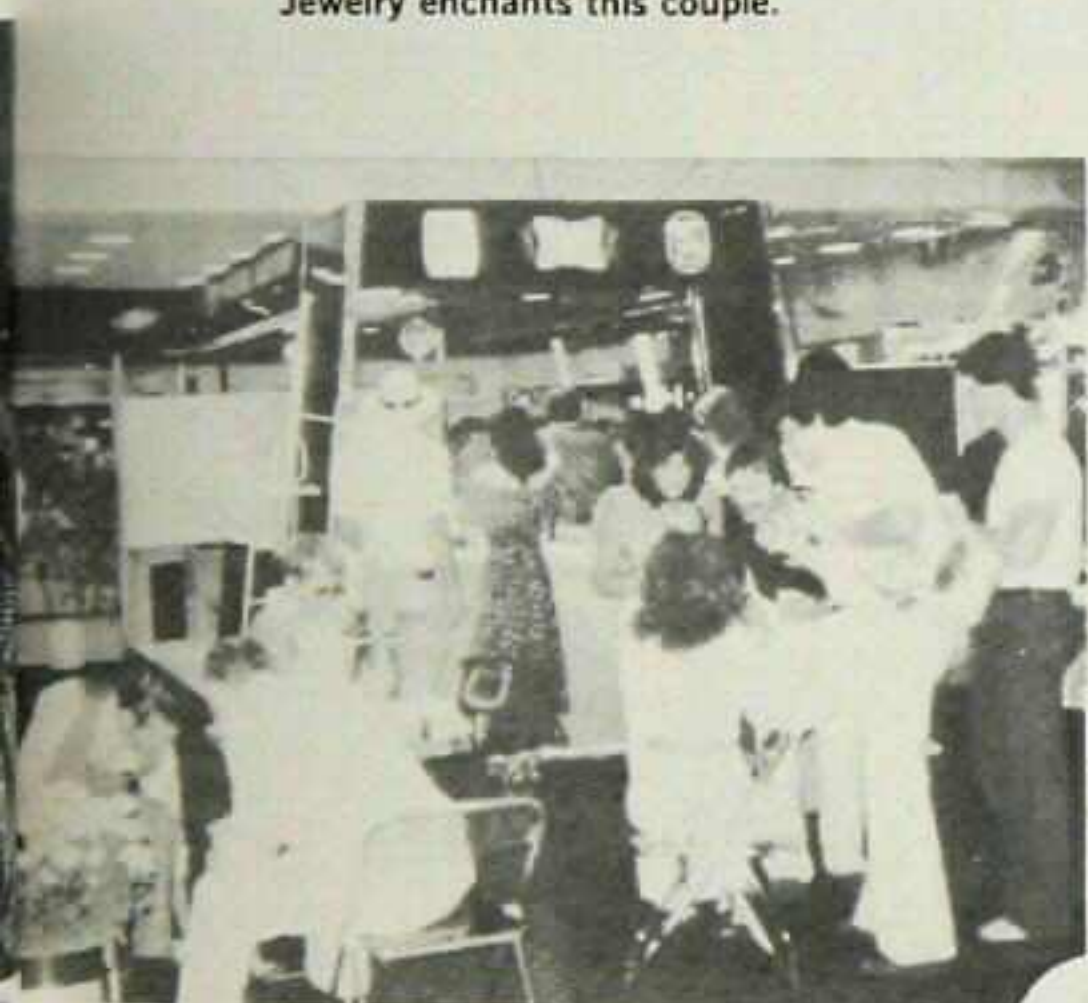
Jewelry enchants this couple.



The costumes ape "Star Wars."



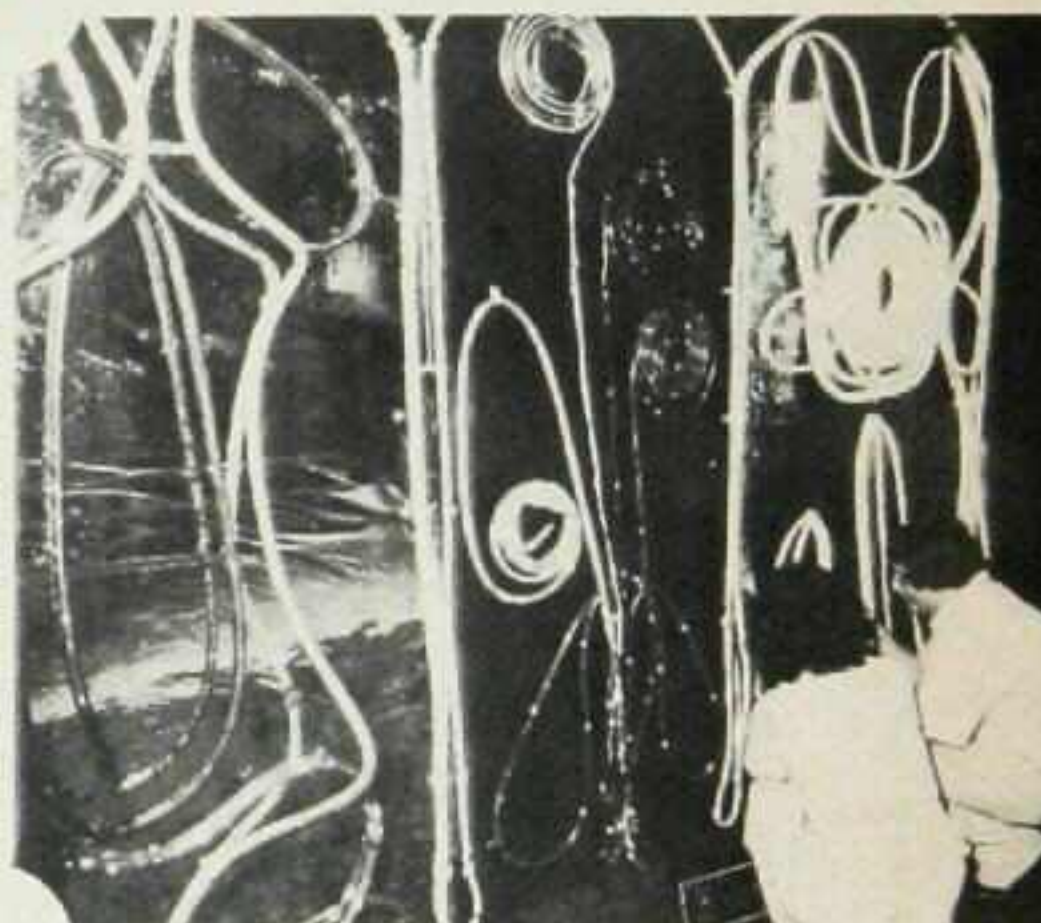
Sophisticated sound components are a draw.



A moment of relaxation with a cold drink.



Mirrored balls are still popular.



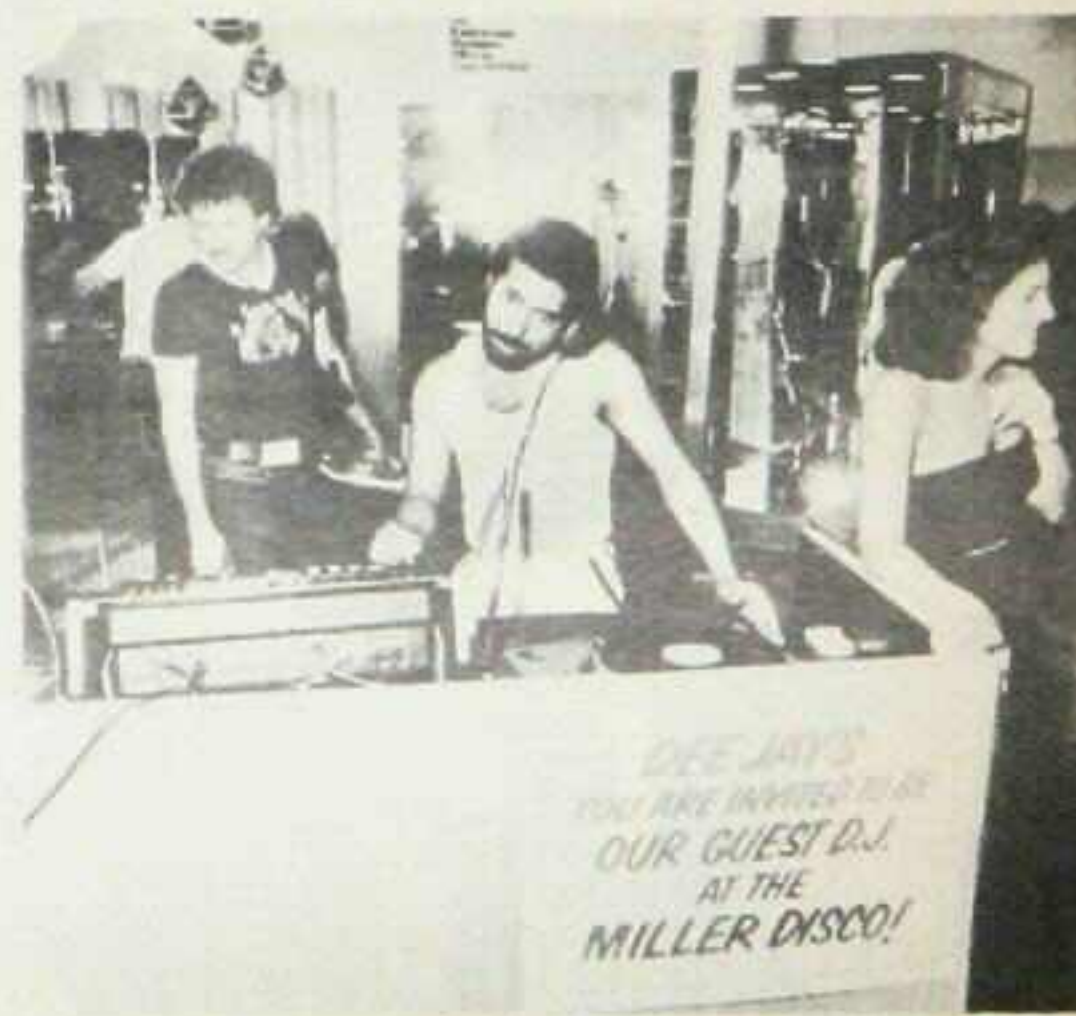
Innovative lighting design intrigues viewers.



What's disco without dancing?



T-Shirts are popular disco accessory items.



Miller Brewing Co. supplies the music for boogy.

DJs Get Lesson On Label Deals

The pro's and con's of striking production deals with major record labels were kicked about at forum's seminar on "Production And Label Deals." This informative session gave disco deejays looking to the future a chance to hear first hand, the advantages and disadvantages of forming production companies.

Alan Schivek, whose Music Organization Ltd. is responsible for Jackie Moore's current disco smash on Columbia, explained the steps he took to get started. "We started

with a producer, Bobby Eli, and then an artist, Jackie Moore, and we were able to put them together with material that was strong enough to interest Columbia," Schivek explained.

Jerry Love of Love-Zagar Productions spoke of the evolution of his company. "We started out doing concept albums," Love stated, "But now we are able to deal with artists that we can develop."

Rick Stevens, vice president A&R of Polydor Records, told the gather-

ing that production deals that may be good for one label are not always good for another.

Lawyer Steven Machat of the firm Machat & Machat explained the different roles an attorney can play in landing production deals.

Sam/Columbia Record's Daniel Glass spoke of the advantage of striking a deal with one of the major labels. "A major like Columbia can give you the thrust to push a hot record over the edge and achieve its full potential," Glass stated.

Publishers Pleased By Global Prospects

By IRV LICHTMAN

U.S. publishers have bright prospects for their material, disco or otherwise, with proper communication channels with their international ties.

And they're even for money making surprises if they keep the tunes flowing, even if the material has no

previous track record in the U.S. and is, in fact, a brand new creation.

These and other elements of publishing on a domestic and international scale were covered at a Disco Forum panel. The panel was

(Continued on page 54)



From the left, Roy B., Tom Hayden, Alan Schivek, Ray Caviano.



From the left, John Luongo, Daniel Glass, Rick Stevens, Mike Stewart.



Lennie Hodes



Don Sorkin



Susan McCusker



Peter Kirsten

Panel Delineates Between Club Jocks And DeeJay Programming

By NELSON GEORGE

The Disco Forum panel on "Disco Radio—Programming Differences In Clubs And Radio" had several panel members clearly define the

differences between radio and disco programming. However, that really became a subtext for a heated debate on the qualifications

of club jocks for on air radio work.

Matt Clenott is the program director for WDAL-FM in Chicago and held that post at WKTU-FM when it moved into the disco market. He outlined three critical differences between radio and club programming.

"One, in a club you have a relatively captive audience, while on radio all it takes is a turn of the wrist to get a new station. Two, at a club you are hearing the music through powerful sound systems, while with radio you may be listening to a tiny car radio, a clock radio or something like it.

"Three, a radio listener can be anywhere, doing anything, and use the radio as a companion for other activities. That is very different from the highly charged club atmosphere. All these factors dictate a different approach to programming," he stated.

Bob Pantano of WCAU-FM in Philadelphia got into radio from working in clubs and in fact still spins in local discos. He noted "that since you have different audiences for a club and on radio you have to excite people differently. On radio you do it with music selection and flow. You can use disco mixing techniques on radio, but you really have to know what you are doing.

"Also, for a jock to spin in a packed disco and then be in a small, hot broadcast room, the style and attitude is obviously going to be changed."

Many in the audience questioned the ability of regular radio announcers to broadcast disco music.



Matt Clenott



Bob Pantano



Tony Hale



Ellen Bogen



John Bettencourt



Peter Hartz



John Benitez



M.L. Marsh

NATIONAL ORGANIZATION

Mobile Group Needed

The need for a national mobile disco organization was the recurring thread that ran through the "Mobile Disco Today" Forum panel.

Mobile operators are among the fastest growing segments of the disco industry, yet the mobiles lack publicity, proper equipment cooperation, and respect. Most in attendance at the discussion felt that a national mobile association could solve most of these problems.

Moderator Norma Goodridge of New York's Disco Van 2000 opened the meeting by giving a brief history of the mobile industry.

Larry Pim of the Fantastic Disco Machine of Ohio told the gathering that in his area, mobile jocks are carrying the disco movement.

Steve Pollock of Sound-Trek of Miami explained how his operation has handled functions ranging from a simple house party to a bar mitzvah in the Orange Bowl. "We have had to take equipment that was designed for standing discos and apply it to mobile use," Pollock said.

Philadelphia's Hal Weinberg, of Purple Haze, talked about his operation and how it works in an active disco market.

Joe Castellanos of the International Mobile Disco Assn. called for increased professionalism in the

(Continued on page 52)



From the top, Ron DeFore, Steve Pollock, Ken Jason, Norma Goodridge, Hal Weinberg, Joe Castellanos, Larry Pim.

AUGUST 11, 1979, BILLBOARD

TO

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MILLIONS**

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GOTTA

**TELL
MILLIONS**



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and buyers
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the country:

- "Billboard's Traffic Center draws the customers' attention to each different part of the store we post it in." **Richard Schyler, Recordland/Okemos, Mich.**
- "Billboard's Traffic Center makes it easier for customers to find the records they want." **Mike Jacobs, Sights & Sounds/Gaithersburg, Md.**
- "The Traffic Center charts are the reason I buy Billboard every week." **Jim Russell, Record Raxx/New Orleans, La.**
- "We used to use another music trade publication, but now that Billboard has 'supercharts,' we use Billboard every week." **Mary Gillis, Deorsey's Record Shop/Falmouth, Me.**
- "It's a great help to customers. Just send them to the charts and we're free to do our work." **Mike Duncan, Uncle John/Siouxland, Kans.**
- "The Traffic Center's a great idea. We display it in the store and it attracts a lot of attention." **Martha Arion, Recordland/Burton, Mich.**
- "We have one sign that reads 'Want A Hit?' And right below it, we display Billboard's Traffic Center. It most definitely helps sales." **Tom Shute, DJ's Sound City/Chehalis, Wash.**
- "We put it in front of the counter. People are always asking to see it as soon as it comes out." **John Kaney, Budget Tapes & Records/Helena, Mont.**
- "I use various charts, but Billboard's Traffic Centers are the ones I hang up in the store." **Jerard Procter, Music Box/Langley Park, Md.**
- "We use them every week. They're bigger and easier to see. We're happy with Billboard's Traffic Center." **Gene George, Al's Recordland/Portland, Ore.**
- "They're a real time-saver. Our customers want to know what's new and they need it quickly and easily." **Dennis Douvanis, ToonTown/Allentown, Pa.**
- "Customers just look at the charts and find all they need. Billboard's Traffic Center is a real help." **Mike Procter, School House/Knoxville, Tenn.**
- "We display Billboard's Traffic Center... it's an eye opener." **Mark Vukovich, F&W/Portage, Mich.**
- "Billboard's Traffic Center helps sales. It's on plexiglass and it's constantly updated." **Mike Stepien, Indianapolis, Ind.**
- "If they're not buying, they know why." **Jack Miller, Luther's/Minneapolis, Minn.**
- "It's the only chart that a real customer would buy." **Kevin Minn, Minneapolis, Minn.**
- "Our charts are the ones I hang up in the store." **Jerard Procter, Music Box/Langley Park, Md.**





charts now over 1000s/

Center definitely keep it under customers refer to it

Recordmasters/

ugh, absolutely current and use it all the time."

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opolis, Minn.

omers really like looking at the s. In fact, it draws them into the ... so we post Billboard's Traffic after each week.

in Rossberg, Music World/

eriden, Conn.

They're fantastic—Billboard's Traffic Center charts go right up on the wall."

Kim Burnett, The Music Room/ Greer, S.C.

- "A great innovative idea... and the perfect size for customers to look at. We put them up on the wall every week." **Jeff Stoyanoff, Record Town/Ithaca, N.Y.**
- "They're really helpful to customers. And to me as a buyer." **Jay Romasco, Bialek's Discount Record Shop/Chevy Chase, Md.**
- "A lot of people ask about it and use it... It's one of the neatest things Billboard's ever done." **John Jeffords, Discount Records/Birmingham, Mich.**
- "We always refer people to Billboard's Traffic Center." **Mark Schreiner, Record Bar/Durham, N.C.**
- "People want to know what the top records are. And Billboard's Traffic Center tells them." **Rona Walstra, Bay Records & Tapes/Bremerton, Wash.**
- "It helps customers find records... and we use them for stocking." **Marilee Laurila, The Crystalship/Eugene, Ore.**
- "We post the whole shot on the door... a lot of people refer to it." **Dennis Marshall, Rainbow Records/Battle Creek, Mich.**
- "I think they're great... and very helpful. We use them all the time." **Virginia Sacko, Record Shop/Beaver Falls, Pa.**
- "Customers comment on Billboard's Traffic Center all the time. We think they really help sales." **Esther Lake, Record Mart/Orlando, Fla.**
- "We use Billboard's Traffic Center... and I think it's really helped sales." **Carol Cohen, Record Cellar/Cadillac, Mich.**
- "They come in to buy one tape, wind up reading Billboard's Traffic Center, then buy a few more they wouldn't have without seeing it." **Bobby Lambert, Gascon's/Plaquemine, La.**
- "It reminds customers of what they might be looking for." **Bill Thom, Harmony House Records & Tapes/Royal Oak, Mich.**
- "Customers like to get involved with the record business and see the Traffic Center every week." **Karen Young, Brass Ear/Des Moines, Iowa**
- "Billboard's Traffic Center's been doing a super-job for sales. It's created an entire section in our store." **Tom Dowd, Discount City Dept. Store/Bellingham, Wash.**
- "We post the whole thing." **Dennis O'Connell, Choker Records/Battle Creek, Mich.**
- "Yes, I use them! I'd be in hot water if we didn't have Billboard's pull-out Traffic Center charts." **Mike Donohue, Record Bar/Glen Burnie, Md.**
- "We sure do use them. They're hanging right in front of the store right now." **Tim Cretsinger, DJ's Sound City/Portland, Ore.**
- "Customers really notice Billboard's Traffic Center right away because it really stands out and looks great on the wall." **Denise Hoffman, Records Unlimited/Grand Rapids, Mich.**
- "We use them... our customers use them. Billboard's Traffic Center stimulates sales." **Jim Dooley, Mads Discount Records/Ardmore, Pa.**
- "We have Billboard's Traffic Center glued down to the counter where everyone can see it." **Mrs. Campbell, Bert's Cameras & Records/Delmont Village, La.**
- "Billboard's Traffic Center is a real help... we use it." **Bruce Adams, Deorsey's Record Shop/Brunswick, Me.**
- "Billboard's Traffic Center is both helpful and handy. We like it." **George Goldstein, Suburban Music & Cards/Randallstown, Md.**
- "We display Billboard's Traffic Center in a holder. We find them very accurate and easy to read." **Roger Thornton, Camelot Music/Saginaw, Mich.**
- "I always point to Billboard's Traffic Center when people ask what's good. They're great!" **Tess Keenan, Conde Music & Electric/Manhattan, Kans.**
- "We post Billboard's Traffic Center in each section of the store... and customers refer to it quite often." **Carol McColm, Record Breakers/Rochester, Mich.**
- "It seems to get a lot of people interested." **Bob Wright, Budget Tapes & Records/Bellingham, Wash.**
- "When someone needs a title, they know just where to look." **Peggie Vaughn, Detroit Audio/Detroit, Mich.**
- "Do we use Billboard's Traffic Center? Every week!" **Carolyn Klein, Ogden Record Shop/Port Allen, La.**
- "People come in, look at Billboard's Traffic Center, and say: 'Wow! I've got to get that record!'" **Larry Klein, Leller's Records/Sioux City, Kans.**
- "Billboard's Traffic Center is a definite necessity." **McKinley Guess, Recordland/Oxan Hill, Md.**
- "It's definitely helping sales." **Randy West, Super Record Shop/Houston, Texas**

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 Independently-conducted
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PULL OUT AND PUT UP!**



Roy Webb, Da Vinci's



Joseph Coach, Int'l Franchising Assn.



Michael O'Harro, Tramps, Washington, D.C.



Parris Westbrook, 2001 Clubs of America



Wayne Rosso, ACI/Kelsey Sound



Michael Wilkings, Wood/Wilkings Associates

Climate Improving For Franchising Programs

By BOB RIEDINGER JR.

If the encouraging remarks of the franchising for newcomers Disco Forum panel are any indication, the climate for this concept is steadily improving.

Panelist Joseph Coach of the International Franchising Assn. said that coupled with the growing credibility of disco as an industry, franchise regulations due shortly from the Federal Trade Commission will enhance such ventures for both the potential disco franchiser and franchisee.

Coach referred to the full-disclo-

sure document that will be required by the Federal Trade Commission starting in October 1979. With a similar law already in effect in 14 states, the FTC amendment will require franchise operations nationwide to make all pertinent business aspects clear to the prospecting investor.

Another panelist was Douglas Schwartz, an economic and planning consultant who has recently taken on disco clients.

Primarily involved with real estate, Schwartz is helping several

discos and roller discos obtain financing for what has long been viewed as "high risk" ventures. The consultant echoed Coach's remarks about the growing confidence in disco from the business and financing sectors.

Undoubtedly the inclusion of Coach and Schwartz served this session with a much-needed, outside-the-industry perspective that had been missed at previous forums.

In addition to Schwartz and Coach, the panel included consult-

ants Roy Webb, Michael Wilkings of Wilkings Wood Associates and Michael O'Harro. Parris Westbrook, operations director for 2001, Inc. acted as voice of the franchisor, while Mike Rosso of ACI/Kelsey sound did a commendable job of steering this panel in a straight line.

The session began with a slide presentation that offered the newcomer a clear and concise picture of what franchising is all about.

Addressing itself to both franchisor and franchisee the panel tossed out ideas on how to finance a con-

cept or buy into a franchise. While there is still enough resistance to "high risk" propositions, said Joe Coach, there are agencies that can be turned to for help such as the Small Business Enterprises when other traditional avenues have been tried.

Schwartz stated that speculative undertakings will often need to have the bulk of its funds on hand before given serious consideration.

A would-be entrepreneur may find a financier good for 50%, but he

(Continued on page 54)

Clubs Tailored To Individual Designs

By DICK NUSSER

There's no single approach to disco design and construction, participants in a disco forum panel discussion on the subject told members of the audience. It all depends on clientele, space, and budget.

Moderator Gary Friedman of T.J.'s Discos, a Hawaiian-based chain, opened the session with a slide presentation of mostly hotel discos that ranged from the opulent to the more opulent. Friedman maintained in his opening remarks that "everybody's trying to do Studio 54 type things and they're bombing."

Tom Vaughn of Juliana's, an international chain of disco consultants, stressed the importance of identifying the market and creating a compatible design. He also cautioned that private membership clubs were "a large undertaking."

Scott Forbes of Los Angeles' Studio One agreed, pointing out that the rough and tumble clientele at Studio One weren't so much interested in decor as in the combination of light and sound that made it a hit. The watchword for equipment and decor at Studio One was "durability," he said.

Echoing Vaughn's remarks, he reminded the audience not to take chances with people who don't have expertise in disco design. Many architects, for example, have no idea what sort of interior construction is

bad for acoustics. When in doubt, said panelists Dave Kelsey of ACI/Dave Kelsey Sound, "hire experts."

Michael Wilkings of Wilkings & Associates, a firm that designs, builds and turns over the operation to disco owners, also agreed that "sound and light are the key."



Dave Kelsey, ACI/Kelsey Sound.



Scott Forbes, Studio One, L.A.

GETS MIXED REVIEWS

DJ Remixing Spurs Sparks

The sparks started flying at the Disco VI international producers panel when Arista's Audrey Joseph challenged those producers who won't let DJs remix their records.

"DJs live in discotheques," she explained. "Why do producers so often have an attitude of 'Don't touch my music?'"

Producer Ian Levine agreed with Joseph, noting that "the whole face of today's disco was shaped by the DJ, not the producer, since DJs were the ones who looped cuts together back in 1974-75 to make longer and longer tracks."

Levine added that in this view the best cut on producer Jeff Lane's Aquarian Dream album on Elektra was one which was remixed by Rick Gianatos.

"I thought it was terrible," replied Lane, whose past credits include B. T. Express and Brass Construction. "In the last five years, my productions have sold 23 million copies," Lane said, "and I've always done my own mixes. But this time in a freak accident I let someone else do it for me and it was a mistake."

Mellowing a bit Lane added, "The record shipped last week. If it goes gold, Rick's a friend of mine. If it stiffs, I hear that in the mix."

Gianatos, who, along with fellow panelist Kenny Lehman used to be a disco DJ, noted that Walter Gibbins is an example of a thorough remixer. "He'll turn the record inside out and upside down," said Gianatos, "taking the producer's record and putting it in the garbage can."

"Sometimes I'll say, 'that's not the producer's record, but sometimes he kills you.'"

Freddie Perren, who chaired the panel, acknowledged that a provision in his contract forbids anyone else tampering with his productions. "And I worked to get to that point too," he said.



Jerry Love



Michael Zager



Freddie Perren



Dino Fekaris



Rick Gianatos



Kenny Lehman



Ian Levine

His frequent collaborator, Dino Fekaris, explained his position this way: "When I give the final mix, it's like a suggested list price. If someone wants to turn the bass or treble up, fine."

As for whether he'll make changes in his own productions, Jerry Love, who has worked with Michael Zager, notes: "I can't think of an album where I haven't gone back and remixed something. You have to live with it for awhile."

Perren agreed, saying: "I constantly go back and listen and re-listen and make changes. It helps if you get away from it for a couple of days." How do you know when to stop making changes? "You'll have a release date," quipped Freddie, "you might have to stop sometime around then."

Even Lane, who KO'd the remix by Gianatos, said he looks for feedback on his productions. "I listen," he said, "but if I feel very strongly

(Continued on page 53)

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From left, Thomas Vaughan, Juliana's; Tim Tunks, Design Thrust; and Larry Silverman, Multiphase.

Disco Forum Report

Promotion Pools Seen As Label Money Saver

A sluggish economy could lead record companies to trim their promotional lists unless disco pools police themselves, a Disco Forum panel discussion on record pools

and DJ associations revealed. Polydor's David Steele summarized for most label spokesmen when he opened the discussion by stating that labels favor pools that

handle distribution chores efficiently and get feedback information quickly.

Another hot topic was whether or not DJs should promote imported disco disks, or even play them at all. Playing them, and obtaining them, was left up to individual DJs to decide, but to promote them was another matter, particularly since radio doesn't play them.

Moderator Judy Weinstein of For The Record Pool in New York summed things up as she recalled servicing her members with an imported single.

"But people couldn't go out and buy it so what's the point of creating a demand?" she asked. Others agreed.

Whether or not pools should "energetically" be promoting each companies' product was another area of debate.

Dave Peaslee of the International Disco Record Corp. spoke for many of his colleagues when he described the job of the pools and the DJs as being a sort of filter that insured

that what gets played represents the best.

Craig Kostich of Warner/RFC Records acknowledged that label
(Continued on page 51)



From left, Dave Peaslee, International Disco Pool; Claus Hedberg, VSD Sweden.



From left, Judy Weinstein, For The Record Pool; Roy B., Emergency Records.



From left, George Borden, Boston Record Pool; Craig Kostich, Warner-RFC Records; Jack Witherby, Ariola Records; Michael Zgarka, Canadian Record Pool; David Steele, Polydor Records; Dan Joseph, TK Records.

Pairings Key To Live Acts

TURNTABLE DEMONSTRATION

Panelists Take a Cue

Turntable techniques are the art of mixing, cueing, phasing and layering were the chosen topics at a panel discussion in Sybil's disco on the ground floor of the New York Hilton.

The Disco Forum session was on a special three turntable board provided by Juliana's, who supervised the installation at Sybil's, and taught its spinners how to spin effectively.

Ken Jason of Latin Fever Dance productions led things off with a demonstration of phasing and layering, using Donna Summer's "On Sunset," Rosebud's "You're Never Gonna Die" and Pink Floyd's "Have A Light."

He said consoles equipped with variable pitch slides made it harder

to control seques and that he preferred using his hand to control turntable speeds during the delicate transitions.

Moderator T.J. Johnson of T.J.'s Disco in Hawaii noted that he likes to use two pads on his turntable, one for static control and the other for getting a good grip when you want to slow the speed during seques.

Michel Clarenbeek of Alexandra's and Evergreen's in Stockholm, provided the gathering with his specialty, which involves using two copies of one record to repeat a solo piano break. He then puts this over lay into synch, providing a sort of echo or overbeat effect. He used Patrick Hernandez's "Born To Be Alive" in his demonstration.



Counter-clockwise: An attentive audience, Joe Iantosca, Stage Door; Ken Jason, Latin Fever; T.J. Johnson, T.J.'s Discos; Michael Clarenbeek, Evergreen's, Sweden.

Billboard photos by Susan Weirik

Counter-clockwise: D.C. LaRue, a member of Musique, Chuck Holmes, manager of Anita Ward; Phil Hurtt, Grace Jones, Anita Ward, a second member of Musique.



It's imperative for disco artists to perform live if they are to achieve visibility and credibility as performers. But the bookings have to make sense.

That was the conclusion of a panel of artists at Disco VI chaired by Forum director, Bill Wardlow.

"Agencies don't always make the most astute pairings," said Wardlow. "The William Morris Agency just paired Gloria Gaynor with Seals & Crofts in Las Vegas, and I'll be frank about it, that could hurt her career."

Anita Ward, whose "Ring My Bell" is one of the biggest hits of the summer, reported somewhat more sensible pairings for her performance debut. She'll travel with McFadden & Whitehead, the Gap Band, Con Funk Shun and possibly Lenny Williams in a special guest attraction capacity.

"She's being packaged to expose her to the black concert market," explained manager Bob Caviano. "She's out there paying her dues."

Caviano also commented on the live performance activity of Grace Jones, whom he manages and books. "Grace can only perform one show a night," he said, "and she can not perform with other artists due to the nature of her show."

Asked about her strong image, Jones said it is something she has developed over the past several years. She noted that she has cracked a whip in every performance since a Disco III show in which a designer happened to hand her a whip as she was heading onstage. Thus, a trademark part of her act arose out of pure happenstance.

Jones acknowledged that she lip-synchs when she does television. "A lot of tv places are not set up for singing," she explained, "so you have to practice mouthing until you have it perfect."

Positive Image Stressed By Hot Seat Panelist



Clockwise, from lower left: G. Keith Alexander, Stan Hoffman, Gary Friedman, Florence Greenberg, Jane Brinton, Ray Caviano, Michele Hart, Vince Pellegrino.



discos. Mike O'Harro, owner of Tramps disco in Washington, D.C., thought "people make the ambience of a disco. Until recently my club had no light show. I knew the kind of club I wanted and how to create the right atmosphere. Many clubs get ripped-off in the beginning through buying a lot of equipment because they don't understand the type of audience they want to serve."

It was also pointed out "the hits of the Palm Springs aren't the hits of the Paradise Garage in terms of programming." Ray Ford of Bobby McGee's, Phoenix, feels "clubs should not confine disco to any particular sound. There is a huge disco in Houston called the Cowboy that plays nothing but hard rock," he stated.

Ford then opened discussion on what many considered a crucial

area, disco artist career development.

"I know Donna Summer and Village People" he said. "But nothing about many of the other groups. We need promotion of the artists as people."

Someone else noted "that during the rise of rock in the mid-1960s everyone knew who the Beatles were and what the Rolling Stones were into. It gave them an element of personal involvement. We haven't had enough of that in disco."

Wardlow criticized record companies, saying it "was their fault that their artists weren't better known as individuals. The reliance in disco on studio groups was also chastized as being counter productive by audience members."

Ray Caviano, head of Warner/RFC records, was the most articulate on this point. He said "that in

the image building of disco acts many things have to be considered. When an Ashford and Simpson record a disco album it requires a different approach from a Gino Socio."

"The key element is to get other departments outside disco promotion involved with what you are doing. You've got to set a game plan for your artist just like as has been done for progressive rock groups," Caviano said.

"If the producer is the real force behind the music and there is no group, then the emphasis should be on him. If we have this kind of input, it makes it easier for disco to cross over to pop. Disco is in a stabilization period so we need to establish tangible long range plans for disco performers," he said.

The ongoing problem of who should receive advance copies of



disco product and who shouldn't, was also dealt with.

Caviano felt the biggest problem any disco organization has is keeping its mailing list current. "If that isn't together," he said, "you cannot get to first base." He added that with the majors curtailing some operations, mailing lists were becoming more tightly controlled.

Michele Hart of Casablanca Rec-
(Continued on page 51)

"Hot Seat" panelists were very concerned with the image of disco. Artist development, club layouts, and Forum director, opened the discussion.

Bill Wardlow, panel moderator and forum director, opened the discussion of image by saying, "We can't have any negatives, we must project the positive in disco."

That segwayed into a discussion about the appearance and style of

DJs' BEHAVIOR VARIES

Differences In Intl Scene

If one is to judge from comments raised at the "International Disco—Differences in DJ Programming" Disco Forum seminar, rapping DJs and their lively antics, and a greater percentage of familiar music are more typical of disco across the Atlantic than in Manhattan where a jock's no-nonsense veneer and continuous music go a long way.

The accent for this session was primarily British, as the two panelists Simon Pollock of Regine's and Theo Loyla are based in London.

Loyla, who directly services more than 600 DJs as disco promotions manager for Polydor in Great Britain, estimated that 95% of the U.K. jocks are doing talkovers, while only 5% are "mute."

"English people go to the discos to enjoy themselves and to be entertained by the DJ," he said, pointing out that a DJ's "witticisms, stunts, and theatrics" are an important part of the disco experience.

From a label standpoint, "the rap" is also beneficial for product identification so that "we're always able to sell the records. When a DJ doesn't announce, there is a tendency among U.K. disco promoters not to service them," stated Loyla.

According to Loyla, the British disco DJ works with a wider variety of music than his New York City counterpart. Fusion and pop jazz cuts from artists such as Roy Ayers and Grover Washington find their way on to dance hall turntables, as well as r&b, and reggae, which has a big following in England.

British spinners were characterized as either chart-based "mainliners" or "hip" jocks. Loyla said many of the "hip" jocks are rather snobbish toward the hits, and will discontinue play for a disco tune once it crosses into the realm of commerciality.

Heavy on the imports, "hip" jocks also program jazz fusion and black music.

Elaborating afterwards, Loyla noted that "the majority of English discos will still program a lot of 'smooch' records." Club patrons still enjoy getting close, and strong ballads, such as Peaches and Herb's "Reunited," can become big hits in the U.K. discos while topping the pop charts.

To maintain consistency of sound and style for the international Regine's chain, DJ Simon Pollock said each of the chain's clubs is based on the Manhattan

operation. DJ raps are almost non-existent at the N.Y., London, Paris, and Rio clubs, but requests are generally honored as a matter of good customer relations.

Each location will also try to incorporate a noticeable amount of the local sound, yet still maintain its international flavor.

Moderator T.J. Johnson of IJ Discos in Hawaii has found his market comprised of significant numbers of tourists, alongside the local clientele. His emphasis is on "music that sells records implying a pop-disco orientation."

Johnson pointed out two restrictions on his programming, both coming in the form of complaints leveled at record labels and distributors.

Lack of record service for the DJ cropped up as standard criticism, but another bone of contention was the servicing of clubs and DJs with disco product not available in the local retail outlets. Johnson maintained that while some distributors "are spending too much time on the golf course" potential customers are finding frustration in the record bins.

Though a disco representative from continental Europe was sorely missed in this session, DJ Pollock offered a few of his observations, pointing out that "European disco is specialized and has its own style. It's that romantic language thing."

American taste," he added, "is mass appeal," which has always gone over well in the U.K.

Occasionally a French single will strike the British disco fancy. "Ca Plane Pour Moi" by Plastic Bertrand caught on as a French-punk novelty.

LACK OF PROMOTION AIDS

Retailers Lament Marketing Hassles

The special problems of moving disco product on the retail level were explored in the Disco Forum retailing panel. Moderator Nancy Sain, merchandising vice president for Butterfly Records, started the proceedings by immediately asking the floor for questions.

A representative of the Philadelphia area Sears stores began with a familiar lament on the lack of merchandising aids on disco product.

Amy Lebovitz, who handles retail for Brinton & Co. of Los Angeles, blamed the lack of disco merchandising on a communications breakdown within many major labels.

Sain talked about how her label attempts to handle disco merchandising.

Daniel Glass of Sam/Columbia Records said that the average label executive is unaware of the intricacies of disco marketing.

"Disco is basically a three to five week item and label sales staffs have to treat it much more aggressively than other music forms," Glass said. "One way of making dealers more aware is sending out test pressings of hot disco product to key locations."

Ken Wills of the Music Plus stores of Southern California said that he
(Continued on page 55)



T.J. Johnson



Simon Pollock



Nancy Sain



Amy Lebovitz



Dan Glass



Ken Wills



Casey Jones

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A Rosy Picture For Roller Rinks

The Disco Forum panel on the effect of disco and roller rinks was marked by optimistic statements and rosey predictions for the marriage of both fields.

From moderator Ed Chalpin of PPX Enterprises to panelists Bernie Block, vice president, sales and marketing, De-Lite Records; Marvin Facher, president of the Roller Skating Rinks Operators Assn.; Hal Stein, assistant promotion director for WKTU New York; Mickey Gen-

sler, publisher of the Metropolitan Report; and Doris McMillan, a reporter for WNEW-TV, the enthusiasm for roller disco was uniform.

Chalpin opened the panel with a statement featuring positive statistics on the possibilities of roller rinks as a market for record companies.

Facher outlined the diversity of rinks working under the roller disco banner. "There are many rinks

(Continued on page 56)



From left, Bernie Block, De-Lite Records; Doris McMillan, manager of the Village Wizards; Hal Stein, WKTU-FM.



From left, Ed Chalpin, PPX Enterprises; Marvin Facher, president, Roller Skating Rink Group; Mickey Gensler, Metro Report.

FRANCHISING & CHAINS UPDATE

Webb: Do Your Homework

Consultant Roy Webb:

If you have no experience, then get someone who does. And while you're at it, do your homework.

Similar advice sounded across the board for the Disco Forum seminar on franchising and chains update.

Experts in the area of multi-club marketing stressed the importance of heavy preparation before making any serious investment, while also pointing to the advantage of "buying expertise."

For those untested waters, ACI/Dave Kelsey Sound's Wayne Rosso suggests the hiring of a market research company and an individual consultant to pinpoint a market's potential. But even consultant Michael Wilkings of Wilkings Woods Associates said there are avenues the entrepreneur can investigate on his own.

"Get to the Chamber of Commerce for town demographics. Go to the bars, restaurants, and discos. Ask questions, find out what people are interested in," he said.

While one area is different from another, 2001 Clubs of America attempts to distill the most popular elements of the disco experience for easier marketing of its franchised clubs. "We try to run all our clubs the same way," said 2001 president Tom Jayson, "we cater to middle America. The masses."

As part of this homogenizing outlook, Jayson said that a new addition to the company's many operations will be the creation of a 2001 school for managers and deejays at 2001's home base of Pittsburgh.

"Our original idea was to develop areas," Ray Ford of the Bobby McGees' chain commented. According to Ford, the recent success of its restaurant disco concept in Anchorage ("we felt there was room for us in Alaska"), has supported such a philosophy. Under construction now are McGees' sites in Arlington, Tex., La Brea, Calif., and Mesa, Ariz.

The panel felt that not just marketing position, but actual physical positioning is important to the clubs. (Continued on page 55)



Tom Jayson
2001 Clubs of America.



From left, Roy Webb, Da Vinci's; Ray Ford, Bobby McGee's.



From left, Michael Wilkings, Wood-Wilkings; Kattin, Ramada Inns.

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Space Age Accessories Key Industry Smiles

There were many new faces among the software exhibitors at Disco Forum VI, and most wore smiles alongside their displays. Up-tempo response was noted from an industry that thrives on the latest in spaceage trinkets and assorted disco accessories.

The creative novelty item has always been rewarded with instant enthusiasm in this faddish area, and so have creative marketing efforts that give standard product new life when tagged to the disco movement.

One of the most popular additions to the Forum exhibit hall came from Codelite Distributors of N.Y.C./Alpha Aromatics.

"I think the neat thing is that we're in the dairy and ice cream business and we're doing so well here," said representative George Goodliffe.

Miller Brewing Co. returned to the delight of exhibitors and Forum registrants. Miller served endless glasses of its Miller Lite and Lowenbrau labels, while quaffers were treated to roller disco and guest DJ demonstrations.

Wearing a grey costume right out of "Shape of Things To Come," with a black stocking over his face and a what might best be described as a mirrored salad bowl rotating on his head, designer Tony Bianchi called attention to the Prismamask and Blindflash from Fump of Brooklyn.

With defraction grading that works off direct lighting, these masks create colorbursts for the wearer while adding to the mystique and allure of the disco scene.

These masquerade items are available at \$24 per dozen or the

Blindflash and \$36 per dozen for the Prismamask, up to the first five dozen, reduced rates for larger quantities.

Acrylic Butterfly Crowns and glitter-filled tube belts rounded out Fumps' display of impulse and promotional items.

"Flashers" were on hand with a wide array of mini-strobed pieces from Magnamics, Inc. of White Plains, N.Y. Included in its Flashin' Fashion line was everything from suspenders, belts and garters to tote bags and visors.

Hollywood Flash displayed some of its electrified custom-made T-shirts and jackets, all enhanced by attractive stitch-work artistry. Vince Bagnall of the Beverly Hills-based operation says custom shirts are available at \$30 per unit on a 10-unit order with special decreasing rates for larger quantities. Stock designs are also available, including "On The Air," which Bagnall notes has always been a fast mover at previous Forums.

For Isabel Verda of L.E.P. Enterprises, having an exhibit booth turned out to be a pressing engagement. Taking advantage of Forum traffic, L.E.P. did some brisk retailing of its sparkling T-shirts with their glittering transfers ironed on-the-spot.

Stepping up to high fashion for disco promotions and club employes, Esia, Inc. created a full line of exotic styles that brings the fantasy element of disco front and center. Formerly Denise, Inc., the operation boasts a new midtown Manhattan location. Stunning models attracted more than a few glances here this weekend.

"Discreet, yet eye-catching"

That's how a rep from newcomer Disco Star Jewelry, described its elegant accessories. "A good conversation starter," each pin, cuff-link, pendant or adjustable ring has 500 hours of continuous life (or "200 evenings out on the town").

Lasers Image of Salt Lake City, Utah, wished it had brought a stock of its holographic jewelry. The 3-D images captured in a disk to be worn on a chain, or on a belt buckle generated much response, which Steve Trump said they hadn't planned on.

Pendants have a suggested list of \$15.95, the wholesale cost to purchaser is \$7.98 for the first two dozen. A triangular point of sale display case with the most advantageous lighting is available for \$40.

A veteran of Forum exhibits, New York Promotions and Awards, displayed over a flashy counter its latest in L.E.D. hand painted jewelry, including disco faces, square gold plated items and satinized medallions. "The Forum has always been a super show for us," said president Tom Rabstenek. "We've picked up distribution worldwide."

Always popular in the promo playground are the various items stamped with a message, or a club/label logo. The Robbi Promotional Advertising booth overflowed with a cornucopia of possibilities. There was a whole lot of shakin' goin' on at the Partee Products Unlimited table, where the specialty item was the Disco Shaker.

A unique exhibit was Mike Stoners Dip-Er-Doo. This small paper airplane is taken out of its envelope, unfolded, and, when tossed in the air, returns to "the pilot."

Weighted at the nose, these planes carry any desired phrase.

Programming aids found among the exhibits included Billboard's Music In The Air disco record service, with 52 packages of two new LPs and one new 12-inch single available to the yearly subscriber for \$411. Another record programming service, Disconet, announced

its latest disk issue which includes S.O.S. and France Joli on the special Disconet mix.

The Washington based Disco Potpourri is a monthly compilation of disco tunes getting popular club play and includes beats-per-minute listings. It, too, was sharing booth space.

74 Companies Show Improved Hardware

By STEPHEN TRAIMAN

The growing sophistication of the backbone of the disco industry—sound, lighting and lasers—was again much in evidence on the exhibit floor and in sound rooms and demo suites of Disco Forum.

About three of every five exhibitors—74 of the 121 companies—showed new and improved hardware and special effects.

Equally important, about one of every five exhibitors was at a Disco Forum for the first time, evidence that the market is attracting new blood due to its profit potential.

The growing international marketplace for disco sound and lighting equipment has become a two-way street, with virtually every company reporting excellent interest from overseas visitors, on top of solid feedback from the last Forum in late February that produced good export orders.

Conversely, the importance of the U.S. market which brought AEC France (J. Collyns) Lighting and

Comel (Paris Power) to test the waters at the last Forum has prompted the two French-based firms to set up an American distribution network.

Tophat Entertainment, headed by Art Cervi in Linesville, Pa., will handle the operations here for the two firms which claim a large market share of European disco lighting and sound respectively.

Major audio firms also are getting into the disco promotional area, with Technics announcing more details of its first national Technics disco dance competition set for 20 cities from Oct. 15-Nov. 15 (Billboard, May 12, 1979). The 20 winners will be flown to Las Vegas for the finals at Paul Anka's Jubilation club, with total prizes of more than \$40,000.

TRG Communications, handling the promo, was soliciting clubs at the Forum, with discos to be selected in New York, Los Angeles, (Continued on page 53)

Laser Safety: Warnings Made

Continued from page 42
shows—and this included mobile disco operators—which incorporate a laser in their acts, must get clearance from radiology officials and local authorities before setting up and using the equipment.

Dennis disclosed that although there were still some lighting companies offering unauthorized lasers, the majority were "bending over backwards" to comply with the government's regulations. Noted Dennis: "They understand and appreciate what we are trying to do, and they are for the most part making every effort to cooperate with us."

Dick Sandhaus, of Science Faction, one of the leading makers and installers of club and concert lasers, promised his audience that eventual mass production will bring down the present high cost. "However," he added, "it will always be a delicate, highly sensitive piece of equipment which should, under no circumstances, be used by anyone

who is not carefully trained in handling it.

Asked where a club owner or a member of his staff could turn for such training, Sandhaus stated that his company offers free training to buyers who purchase their systems from Science Faction.

Another member of the audience suggested that the Radiological Bureau compile a handbook on the do's and don'ts of working with lasers, but Dennis dismissed the suggestion with the observation that the handling of lasers was too delicate an undertaking to be taught effectively through manuals.

Jack Ransom, of Metro-Lites, New York, stunned his audience by disclosing that many of the innovations in lighting were coming from abroad. "The Europeans are among the leaders in this area," he stated.

Ransom said that this was not new, that disco components, particularly the lighting, had always been imported. It is just that the U.S.

companies have taken these concepts and embellished them," he said.

The panel agreed that the Japanese had not yet got seriously involved in the disco light and sound market, because it was still "too small for them to be bothered with." However, the consensus was that with more and more people turning to outfitting their homes with mini-disco systems, the market was becoming much more feasible for the Japanese.

"Right now," stated one panelist, "they have some of the most fantastic light shows in their own country, and they will not hesitate to export them when they feel the market climate is right."

Ransom, who at one point felt that both panelists and audience were becoming too hung up on lasers, reminded them that there were other exciting innovations in lighting. He talked of low voltage, lighted, and liquid dance floors, both of which his company was supplying, and suggested that the appeal and flexibility of these units were enough to generate as much excitement as lasers.

Tony Gottlier of Illusion Lighting stated that his company now works as closely as possible with prospective club owners in an effort to help maximize the potential of the conventional lighting systems with which they may be working. "What we prefer to do is to go in from the very beginning and work from the ground up in order to create as exciting a show as possible," he said.

John Nadom of Litelab, and Graham Smith of Graham Smith & Associates, both agreed that the future design in lighting will incorporate more and more computerized controls with more channels of light sources built in.

They observed that American disco audiences relate much better than other audiences to light shows in discos, and are actually energized by them.

Both men also urged the audience that it was very important, in a market where change was the norm, to look down the road to expansion when installing lights and sound.

"If this is not done, then the equipment can soon become obsolete, and the more aggressive competition will syphon off your customers."

The session was moderated by Kirt Lyle, head of Juliana's operations in New York.

Positive Image

Continued from page 49

ords promotion department was sympathetic to the complaints of mobile DJs. "It is a difficult problem dealing with part-time mobile disco deejays with unstable audiences. It is hard to be a police person, a promotion person, and an administrator," she said.

O'Harro wondered why companies don't send product in care of the club owner, instead of serving deejays directly. In two instances spinners left his club and continued to receive product while the club was left unserved," stated O'Harro.

Hart spoke up for the deejays feeling "that to cut them out would put them at the mercy of owners and endanger their livelihood."

Stan Hoffman, president of Prelude Records, felt "there is no black and white answer to this thing. No pat way that is best for everyone. I just think that if a guy is legitimate we will get the message."

Pools: Label Money Savers

Continued from page 48

have primary responsibility "for promoting disks that aren't instant hits."

"With 100 to 150 pieces of product coming in each month it gets tough to get behind each one," said George Borden of the Boston Record Pool.

But feedback is still crucial. "The days of a record pool just receiving product and playing it are over," said co-moderator Arnie Smith of RSO.

Bob Pantano of the POPS Record Pool suggested that weekly meetings of DJs were necessary to coordinate feedback and provide labels with accurate and up-to-date information.

Theo Loyla, who works for Polydor Records in London and also heads the Federation of Disco DJs in the U.K., observed from the floor that "a pool's primary responsibility is to a DJ, and a label's primary responsibility is to its artists."

He acknowledged that labels have a more difficult job promoting

disks because there is little opportunity for one-on-one contact since there are so many DJs, clubs and radio stations.

Ray Caviano of Warner/RFC disputed that, at least from his personal standpoint, maintaining that his company strives to have a one-on-one rapport with DJs.

Cutting lists for economy reasons surfaced next, with Caviano noting that when he cut his list from 9,000 to 7,900 it "barely made a dent" but it had to be done.

After much give and take, it was finally agreed by a majority of the 17 panelists that the pools themselves should be the ones to make the cuts and set limits on how many copies of a disk are in circulation.

If worse came to worse, a rotation system would have to be arranged, one panelist said.

A.J. Miller of the Southern California Disco DJ Assn. said he was planning to "go up about 50" in his request for promotional copies but he realizes he'll have to make cut-backs instead.



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Disco International Disk Talks

• Continued from page 42

territories, the panelists agreed it only because it took the edge off domestic sales in smaller markets where it doesn't pay an affiliate to press copies of a disk after the market has been saturated via imports.

Label spokesmen nixed the idea of worldwide simultaneous releases, except in cases where the demand was overwhelming in all territories. And moderator Schacter also came out against promotional copies being shipped abroad on a massive scale. It would be too costly, he said.

Gerry Jose, a DJ who broadcasts over Radio/Television Hong Kong, said that labels were to blame for "poor timing" in the marketplace. He said that Anita Ward's "Ring My Bell" was number one in listener requests but the record couldn't be found in the stores.

Schlacter said that it was often necessary to "bring pressure" on local affiliates to release a disk, and suggested that DJs are the ones to do so.

Australia's Thomas suggested that DJs and local label reps keep a close eye on import activity for clues to what is breaking.

Polydor's Stevens repeated his earlier contention that while imports might be hurting some sales, only certain disks would get released internationally. "Generally these are ones that go top 10 in the U.S. and the U.K., or top 5 in Germany," he said.

Mobile Operators Growing Rapidly

• Continued from page 46

industry and an end to the so-called street jocks.

Ron De Fore of Captain Disco in Los Angeles expressed the hope that the Forum would lead to a national mobile disco association.

Ken Joyson of Latin Fever Dance Productions of Chicago echoed De Fore's thoughts and briefly explained his company's operations.

Norma Goodridge told the group that her Disco Van 2000 had made great strides. "A few years ago we were getting called by live bands who had work for us," Goodridge remembered, "but today we call the bands."

Wayne Rosso of ACI/Dave Kelsy Sound echoed the earlier calls for increased professionalism in the mobile industry.

Questions from the audience touched on a wide range of topics such as equipment insurance and dealing with cheaper "street jocks." Most panelists agreed that a mobile association would solve many of these problems.

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ATLANTA

- This Week**
- 1 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12 inch)
 - 2 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 3 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 4 CRANK IT UP—Peter Brown—TK (12 inch)
 - 5 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 6 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 7 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 8 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 9 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 10 THE GROOVE MACHINE—Richard Tee—Mercury (12 inch)
 - 11 GOOD TIMES—Chic—Atlantic (12 inch)
 - 12 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12 inch)
 - 13 SAVAGE LOVER—The Ring—Vanguard (12 inch)
 - 14 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 15 NIGHT RIDER—Venus Dodson—Warner/RFC (12 inch)

BALT./WASHINGTON

- This Week**
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 2 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 3 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 4 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
 - 5 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12 inch)
 - 6 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 7 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 8 GOOD TIMES—Chic—Atlantic (12 inch)
 - 9 NIGHT RIDER—Venus Dodson—Warner/RFC (12 inch)
 - 10 FOUND A CURE—Ashford & Simpson—Warner (12 inch)
 - 11 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 12 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12 inch)
 - 13 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 14 CRANK IT UP—Peter Brown—TK (12 inch)
 - 15 JINGO/1,000 FINGER MAN/DANCIN' & PRANCIN'—Candido—Salsoul (LP/12 inch)

BOSTON

- This Week**
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 2 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12 inch)
 - 3 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12 inch)
 - 4 GOOD TIMES—Chic—Atlantic (12 inch)
 - 5 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 6 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 7 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 8 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 9 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
 - 10 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 11 CRANK IT UP—Peter Brown—TK (12 inch)
 - 12 FOUND A CURE—Ashford & Simpson—Warner (12 inch)
 - 13 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
 - 14 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 15 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)

CHICAGO

- This Week**
- 1 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 2 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 3 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 4 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12 inch)
 - 5 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 6 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 7 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 8 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 9 GOOD TIMES—Chic—Atlantic (12 inch)
 - 10 CRANK IT UP—Peter Brown—TK (12 inch)
 - 11 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 12 FOUND A CURE—Ashford & Simpson—Warner (12 inch)
 - 13 IT'S A DISCO—Isley Brothers—Tasque (LP)
 - 14 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
 - 15 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)

DALLAS/HOUSTON

- This Week**
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 2 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 3 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12 inch)
 - 4 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 5 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 6 CRANK IT UP—Peter Brown—TK (12 inch)
 - 7 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 8 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12 inch)
 - 9 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 10 GOOD TIMES—Chic—Atlantic (12 inch)
 - 11 FOUND A CURE—Ashford & Simpson—Warner (12 inch)
 - 12 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 13 NIGHT RIDER—Venus Dodson—Warner/RFC (12 inch)
 - 14 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
 - 15 NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12 inch)

DETROIT

- This Week**
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 2 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 3 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 4 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 5 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12 inch)
 - 6 FOUND A CURE—Ashford & Simpson—Warner (12 inch)
 - 7 GROOVE ME—Fern Kinney—TK (12 inch)
 - 8 GOOD TIMES—Chic—Atlantic (12 inch)
 - 9 CRANK IT UP—Peter Brown—TK (12 inch)
 - 10 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 11 THE MAIN EVENT—Barbra Streisand—Columbia (LP)
 - 12 NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12 inch)
 - 13 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 14 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
 - 15 GET UP AND BOOGIE—Freddie James—Warner (12 inch)

LOS ANGELES

- This Week**
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 2 I'VE GOT THE NEXT DANCE—Deniece Williams—Columbia (12 inch)
 - 3 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 4 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
 - 5 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 6 DON'T YOU WANT MY LOVE/HOT, HOT/UNDER COVER LOVER—Debbie Jacobs—MCA (LP/12 inch)
 - 7 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 8 CRANK IT UP—Peter Brown—TK (12 inch)
 - 9 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 10 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 11 FOUND A CURE—Ashford & Simpson—Warner (12 inch)
 - 12 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 13 WHATCHA GONNA DO ABOUT IT—Rushin Woods—ASM (12 inch)
 - 14 GOOD TIMES—Chic—Atlantic (12 inch)
 - 15 LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch)

MIAMI

- This Week**
- 1 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 2 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 3 SAVAGE LOVER—The Ring—Vanguard (12 inch)
 - 4 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 5 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12 inch)
 - 6 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 7 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 8 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 9 GROOVE ME—Fern Kinney—TK (12 inch)
 - 10 JINGO/1,000 FINGER MAN/DANCIN' & PRANCIN'—Candido—Salsoul (LP)
 - 11 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
 - 12 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 13 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 14 POW WOW/GREEN LIGHT—Corey Spivey—New York Intl (LP/12 inch)
 - 15 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)

NEW ORLEANS

- This Week**
- 1 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12 inch)
 - 2 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12 inch)
 - 3 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 4 CRANK IT UP—Peter Brown—TK (12 inch)
 - 5 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 6 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 7 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 8 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 9 GOOD TIMES—Chic—Atlantic (12 inch)
 - 10 THE MAIN EVENT—Barbra Streisand—Columbia (LP)
 - 11 GROOVE ME—Fern Kinney—TK (12 inch)
 - 12 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
 - 13 NIGHT RIDER—Venus Dodson—Warner (12 inch)
 - 14 OVER AND OVER—Disco Circa—Columbia (LP)
 - 15 WANT ADS—Ullanda—Ocean (12 inch)

NEW YORK

- This Week**
- 1 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12 inch)
 - 2 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 3 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 4 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 5 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
 - 6 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
 - 7 FOUND A CURE—Ashford & Simpson—Warner (12 inch)
 - 8 GOOD TIMES—Chic—Atlantic (12 inch)
 - 9 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 10 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 11 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 12 COME TO ME/DON'T STOP DANCING—France Joli—Prelude (LP)
 - 13 DON'T YOU WANT MY LOVE/HOT, HOT/UNDER COVER LOVER—Debbie Jacobs—MCA (LP/12 inch)
 - 14 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 15 SAVAGE LOVER—The Ring—Vanguard (12 inch)

PHILADELPHIA

- This Week**
- 1 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 2 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 3 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 4 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
 - 5 WHEN YOU WAKE UP TOMORROW/CHANCE/ROCK—Candi Staton—Warner (LP/12 inch)
 - 6 GOOD TIMES—Chic—Atlantic (12 inch)
 - 7 I'VE GOT THE NEXT DANCE—Deniece Williams—Columbia (12 inch)
 - 8 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
 - 9 RISE—Herb Alpert—A&M (12 inch)
 - 10 CRANK IT UP—Peter Brown—TK (12 inch)
 - 11 IT'S TOO FUNNY IN HERE—James Brown—Mercury (12 inch)
 - 12 THE BEST BEAT IN TOWN—Switch—Motown (12 inch)
 - 13 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 14 FOUND A CURE—Ashford & Simpson—Warner (12 inch)
 - 15 STAND UP, SIT DOWN—ARB—RSO (12 inch)

PHOENIX

- This Week**
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 2 DON'T YOU WANT MY LOVE/HOT, HOT/UNDER COVER LOVER—Debbie Jacobs—MCA (LP/12 inch)
 - 3 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12 inch)
 - 4 CRANK IT UP—Peter Brown—TK (12 inch)
 - 5 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 6 GIVE ME YOUR BODY WHILE WE'RE DANCING—Isse Towers—Nick (12 inch)
 - 7 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 8 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 9 RED HOT—Taka Boom—Arada (LP/12 inch)
 - 10 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 11 STAND UP, SIT DOWN—ARB—RSO (12 inch)
 - 12 I WANNA TESTIFY/CAN YOU FEEL IT—Gudy & Roy—Casablanca (LP/12 inch)
 - 13 DISCO CHOO CHOO/LOVE'S IN YOU/DANCE, TWEAK AND BOOGIE—Nightbir (Delimited)—Casablanca (LP)
 - 14 GOOD TIMES—Chic—Atlantic (12 inch)
 - 15 THIS TIME BABY—Jackie Moore—Columbia (12 inch)

PITTSBURGH

- This Week**
- 1 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 2 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 3 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12 inch)
 - 4 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 5 THE MAIN EVENT—Barbra Streisand—Columbia (LP)
 - 6 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 7 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 8 GOOD TIMES—Chic—Atlantic (12 inch)
 - 9 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 10 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 11 CRANK IT UP—Peter Brown—TK (12 inch)
 - 12 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
 - 13 GIVE ME YOUR BODY WHILE WE'RE DANCING—Isse Towers—Nick (12 inch)
 - 14 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12 inch)
 - 15 STAND UP, SIT DOWN—ARB—RSO (12 inch)

SAN FRANCISCO

- This Week**
- 1 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 2 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 3 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12 inch)
 - 4 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
 - 5 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 6 WHEN YOU WAKE UP TOMORROW/ROCK/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 7 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 8 FOUND A CURE—Ashford & Simpson—Warner (12 inch)
 - 9 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12 inch)
 - 10 GROOVE ME—Fern Kinney—TK (12 inch)
 - 11 CRANK IT UP—Peter Brown—TK (12 inch)
 - 12 SEXY CREAM—Slick—Fantasy (12 inch)
 - 13 LOVE MAGIC/HOLLER—John Davo & The Monster Orchestra—SAM—Columbia (12 inch)
 - 14 NIGHT RIDER—Venus Dodson—Warner (12 inch)
 - 15 OPEN UP FOR LOVE/MORNING MUSIC—Siren—Midson (12 inch)

SEATTLE/PORLAND

- This Week**
- 1 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 2 I'VE GOT THE NEXT DANCE—Deniece Williams—Arc (12 inch)
 - 3 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 4 CRANK IT UP—Peter Brown—TK (12 inch)
 - 5 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 6 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 7 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 8 GOOD TIMES—Chic—Atlantic (12 inch)
 - 9 RED HOT—Taka Boom—Arada (12 inch)
 - 10 DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12 inch)
 - 11 NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12 inch)
 - 12 LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch)
 - 13 WANT ADS—Ullanda—Ocean (12 inch)
 - 14 WHEN YOU WAKE UP TOMORROW/CHANCE/ROCK—Candi Staton—Warner (LP/12 inch)
 - 15 SAVAGE LOVER—The Ring—Vanguard (12 inch)

MONTREAL

- This Week**
- 1 BORN TO BE ALIVE—Patrick Hernandez—CBS (12 inch)
 - 2 I'VE GOT THE NEXT DANCE—Deniece Williams—CBS (12 inch)
 - 3 BAD GIRLS—all cuts—Donna Summer—Polydor (LP)
 - 4 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 5 UNDER COVER LOVER—Debbie Jacobs—MCA (12 inch)
 - 6 EVERYBODY GET UP AND BOOGIE—Freddie James—RCA (12 inch)
 - 7 THIS TIME BABY—Jackie Moore—CBS (12 inch)
 - 8 CRANK IT UP—Peter Brown—CBS (12 inch)
 - 9 PUT YOUR FEET TO THE BEAT—Ritche Family—London (LP)
 - 10 THE BOSS—all cuts—Motown (LP)
 - 11 24 HOURS A DAY—L.J. Johnson—Quality (12 inch)
 - 12 FRENCH BOY—Garçon—London (LP)
 - 13 DANCIN' AT THE DISCO—LAX—CBS (12 inch)
 - 14 WHEN YOU WAKE UP TOMORROW—Candi Staton—WEA (12 inch)
 - 15 KEEP THOSE LOVERS DANCING—Saturday Night Band—Quality (LP)

Pure Or 'Enhanced' Sound Stand DJ Mixing Keys Debate

• *Continued from page 40*
 the purpose of the deejay when you add those gimmicks."
 Kelsey fired back that disco-theques provided "lusty" listening environments, and that disco audiences were not sound purists any way.
 Rosner was aloof. "If a system is expanded, it can only be expanded downward," he sneered. "And what, I ask, is the purpose of that?" he continued cuttingly. "First and foremost, discos need good sound systems that can reproduce the tunes as they were originally recorded. After that has been achieved, you can think of expanders and other gadgets if you so choose."

After a while, Kelsey relented a little. He conceded that the "new," innovative disco spinner has forced the record companies to produce better records. He also predicted that the coming of digital recordings will not only revolutionize the record industry, but the way records are played (especially in discos) as well.

"Through digital, we will be able to get back into full ranges of instruments, and sound systems will be needed to accommodate them," he stated. Kelsey also disclosed that "a lot of people in professional audio are looking closely at disco, and it would not be surprising if the next great breakthrough in sound originates with the discotheque in mind."

Supporting Kelsey's championing of expanders and boom boxes, Ed King of Sound Unlimited said

they added a lot to conventional disco sound. King hailed European sound systems as being "very good," and felt that education of the disco sound buyer will eventually go a long way toward improving the quality of sound systems generally.

King talked about the export market, and said that manufacturers looking to this lucrative outlet must build flexible equipment with voltage variances in mind. He also warned that payments on international shipments, especially to countries with unstable governments, could be a problem, and

suggested that it would not be a bad idea to get paid in advance.

Michel Lambert, Comel/Paris-Power, whose company manufactures mixers and amplifiers among other components, urged concentration on quality and reliability of products, and a strong marketing operation to move the equipment to the buyer.

Rosner, still rattled by the temerity of other panelists in suggesting the use of artificial aids on sound systems, stated that sound components together should work as a finely honed tool, not a "piece of junk slapped together."

• *Continued from page 47*
 about it, I send the feedback back. That's what being a producer is all about."

All of the assembled producers agreed that artist LPs are more in favor at the moment than studio concept creations. "The days of the concept album are over," said Love. "The record companies don't just want LPs, they want career-building LPs."

Perren's wife, Christine, advised fledgling lyricists that rather than send mountains of poetry to publishers as a sign of their writing skill they should write new lyrics to established songs. This, she said, is a

better indication of whether they can set words to music.

Is it important on a demo to have full orchestration or will a simple approximation of the intended arrangement suffice? "If it's strong material" said Zager, "where piano and voices will carry it, that's enough; but if it's an instrumental concept which requires a rhythm section, use one."

Gianatos added that even if price is a factor, one should avoid cutting corners on the studio selected. "Go to a studio that's reasonably good," he advised. "Often when you go to a cheap studio you wind up spending more trying to save it in the mix."

Hardware Exhibited

• *Continued from page 50*

Chicago, Baltimore/Washington, Philadelphia, Detroit, Kansas City, Minneapolis/St. Paul, St. Louis, Miami, Houston, Dallas, Atlanta, Phoenix, San Francisco, Boston, Cleveland, Pittsburgh, Denver and Albany.

Another of the more innovative efforts announced at the Forum is the On The Move Systems traveling sound and light show disco package. Mitch Acker in New York is coordinating the joint venture of Acker Design Associates, Bestek Theatrical Productions and Heavy Custom Sound to provide any custom production.

Among other audio highlights: JBL had two specially designed disco systems utilizing its components and electronics: dbx bowed two pro sound enhancement systems—a single-band stereo dynamic range expander and a combo stereo expander/subharmonic synthesizer, plus a new model 164 stereo compressor/limiter; Altec displayed the first production models of the new "Stanley Screamer" line of disco speakers, a joint venture with Stanal Sound announced at the May AES in Los Angeles.

Also: Polyfonic SuperSound introduced its acoustic simulator with demos during the Forum at the Ice Palace disco; BGW had its new model 20 pro electronic stereo crossover; Technics had a production model of the new SL-1200 MKII turntable for late August delivery, and Paso Sound showed its full sound reinforcement speaker—amplifier line to the disco mart for the first time.

A more detailed rundown of laser, lighting and sound equipment shown at the Forum appears in the Tape/Audio/Video section.

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SPEAKS FOR ITSELF

AUGUST 11, 1979, BILLBOARD

Climate Improves On Franchising Program

• Continued from page 47

should explore such cost-cutting tactics as leasing equipment, or going in on a partnership.

Look for tie-ins, Coach suggested, particularly with already existing operations, such as hotel chains.

Coach noted that unlike restaurants and other operations conducive to franchising, disco does not have a strong national trade association. "Banks need that kind of backup." Currently, those seeking funds for their disco designs will encounter rates between 5% and 8% higher than the current 11 1/4% interest rate on loans.

The panel agreed that the major benefit a reputable franchise can offer is expertise. "We have our own company background and we have the track record," said Parris Westbrook, as he pitched 2001 Clubs of America to moderator Rosso who role-played a prospective franchisee.

"What really counts," added Westbrook, "is the profits. The proportion of success is determined by how closely they (the franchisee) follow the program, because we've already been through it."

Michael Wilkings felt the disco planning consultant has similar value for an investor, who's looking to put serious money into the building of a club or the establishing of a franchisor operation.

"If a person has his \$250,000 or \$500,000, unless he already knows the business, he's really swimming in uncharted waters. Where do you go? There are enormous headaches to be overcome." What choices of lighting and sound equipment are the wisest in the long run are considerations, Wilkings suggested, that consultants and franchising companies have the answers to.

O'Harro said that the consultant can act for his client in getting investment-oriented individuals excited about disco. The consultant is among the most qualified to "give an overview of the industry and where it's going. Most people don't have the facts and figures, the whys and wherefors of disco."

But "the industry is a ripe target for charlatans," cautioned Joe Coach, who stressed that consultants' backgrounds should be investigated by possible clients as thoroughly as potential franchisees should investigate the business history of a chain.

Market research is a critical aspect of any disco or franchise operation, commented Roy Webb, who subscribes to the "better mousetrap" theory, felt a disco developer should not be intimidated by the existence of other clubs in a market.

References to Studio 54 popped up and it was swiftly decided that one cannot create another Studio 54, let alone franchise it. The technology, yes, the clientele, no, said Webb.

At least, not outside of New York City and L.A.

Disco Format Has Lightning Success

• Continued from page 39

prises, and WKTU-FM's "Studio 92" program, was high on the idea of taking disco DJs and putting them on radio to expose people to a new sound.

"There's a tremendous need for cooperation between radio and disco people," claimed Martino. He further stated: "We don't have any good air personalities in disco radio today. Disco DJs are now the trend-setters for the future."

Dealing with a better relationship between disco performers and radio, disco director of marketing for Columbia, Vince Pellegrino, brought this point home by saying: "In order for disco radio to be successful, it has to address itself to this talent. For example, interviews with recording artists. The people want to know about these artists."

Publishers At Forum

• Continued from page 46

chaired by Leonard Hodes, chief of the Perren/Vibes Group and included Peter Kirsten of Global Music, Munich; Susan McKusker of Sumac Music and Don Sorkin of Butterfly Records and Butterfly Music.

With constant communication, including a monthly newsletter, McKusker says her firm, part of the Love/Zager production/publishing complex, has been able to come up with disco covers on the basis of demo records of new songs.

"The Europeans are very bright," McKusker declared, "and they'll come if you've got something on the charts, but you've got to have constant contact with each territory on new material."

For a small publisher who can't afford to attend international conclaves, written or phone contact is an absolute necessity, she added.

Kirsten amplified, "A great deal of U.S. companies don't understand the great respect we have for proper servicing of material. Licensors don't want us to have demos, but they might be totally right for our market. It can mean a tremendous amount of money. I don't want to spread illusions, but we have to get the demos first."

Kirsten mentioned several notable covers he received, including Donna Summer on "MacArthur Park" and Boney M's "Heart Of Gold," a reported 12 million seller.

Sorkin, who said Butterfly's music publishing interests was embarking on a campaign to extend the catalog beyond disco, has prepared a five-album set of disco demo recordings, called "Hot Traxx," for distribution to, among others, overseas licensees and prospective licensees.

He stated that many a strong deal can be made at MIDEM and IMIC "as long as you're prepared for them before you get there."

There was general agreement that in selecting sub licensees it was best to go with companies in which personal relationships could be established, and whose musical tastes ran parallel to one's needs. Kirsten said it was important, too, to have tied with a company with a production affiliate.

For new writers in the audience who were concerned about giving up publishing rights to obtain records or an overall publishing deal, all the panelists gave assurance that they respected writers who have their own publishing entities and could strike a deal wherein such rights could be retained.

"Be adamant that you're a publisher," Hodes remarked.

There was some disagreement over simple or more sophisticated demo productions. Kirsten said he could rely on his "ears" no matter how simple, while McKusker stated a demo that indicated "feel" and a "personality" was important.

Disco Forum

• Continued from page 36

Smith Associates won for best disco lighting installer.

Award winning deejays included Helen Barton, Denver; Steve Barket, Cincinnati; Ray Clingman, Columbus/Dayton; Ken Finley, Kansas City; Mort Christianson, Cleveland; Jerry Barnum, Minneapolis/St. Paul; Phil Mancini, New Jersey; Bill Allman, Portland; Ben Tobias, San Diego; and Jack Knapp, Tampa Bay.

Disco Top 80

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TW	LW	TITLE(S), ARTIST, LABEL	TW	LW	TITLE(S), ARTIST, LABEL
★	3	THIS TIME BABY—Jackie Moore—Columbia (12 inch) 23 10994	41	42	24 HOURS A DAY—L. J. Johnson—AVI (LP) 6064
★	6	HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch) WBSO 8827	42	44	JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12 inch) T7 360/M0021
★	4	THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch) M-8 923R/1/M00026D 1	43	45	GIVE YOUR BODY UP TO THE MUSIC—Billy Nichols—West End (12 inch) WES 22118
★	5	GOOD TIMES—Chic—Atlantic (12 inch) DSKO 192	★	51	NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12 inch) YD 11777
5	1	I'VE GOT THE NEXT DANCE—Deniece Williams—ARC/Columbia (12 inch) 23 10991	45	33	MARRIED MEN—Bette Midler—Atlantic (12 inch) DSKO 187
6	2	BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch) 23 10987	46	46	SEXY CREAM—Slick—Fantasy (12 inch) D 122
7	7	DON'T YOU WANT MY LOVE/UNDER COVER LOVER/HOT, HOT—Debbie Jacobs—MCA (LP/12 inch) 13920/3156	47	37	I WAS MADE FOR LOVING YOU—Kiss—Casablanca (LP/12 inch) NBLP 7152
8	8	CRANK IT UP—Peter Brown—TK (12 inch) TDK 151	★	52	GET UP BOOGIE—Leroy Gomez—Casablanca (LP) NBLP 7154
★	11	GET UP AND BOOGIE—Freddie James—Warner (12 inch) DWBS 8857	49	43	PARTY LIGHT/LET YOUR BODY SHINE—Munich Machine—Casablanca (LP) NBLP 7137
10	9	WHEN YOU WAKE UP TOMORROW—Candi Staton—(LP/12 inch) BSK 333/WBSO 8820	50	47	GROOVIN' YOU—Harvey Mason—Arista (12 inch) CT 53
11	13	YOU CAN DO IT—Al Hudson & the Partners—MCA (LP/12 inch) AA 1135	51	49	TELL EVERYBODY—Herbie Hancock—Columbia (12 inch) 43-11019
12	12	H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch) TCD 75	52	48	RING MY BELL—Anita Ward—TK (12 inch) TKD 124
13	10	BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch) NBLP 2 7150/NBD 20167	53	54	CUBA—Gibson Bros.—Mango/Island (12 inch) MLPS 7779-A
★	16	PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch) T583/DC 103	★	58	OPEN UP FOR LOVE—Siren—Midson (12 inch) MD 513
★	17	FOUND A CURE—Ashford & Simpson—Warner (12 inch) DWBS 8874	55	55	POUSSEZ—all cuts—Poussez—Vanguard (LP) VSO 79412
★	18	NIGHT RIDER—Venus Dodson—Warner/RFC (12 inch) RCSO 8824	56	56	AIN'T NOTHING GONNA KEEP ME FROM YOU—Teri DeSario—Casablanca (LP/12 inch) NBLP 20157
17	14	SAVAGE LOVER—The Ring—Vanguard (12 inch) SPV 23	57	59	MAINLINE—Black Ivory—Buddah (12 inch) B05 5722
★	20	THE MAIN EVENT—Barbra Streisand—Columbia (LP/12 inch) JS 36115	58	50	FIRST TIME AROUND—Sly—Salsoul (12 inch) Remix SG 215
★	36	GROOVE ME—Feri Kinney—TK (12 inch) TKD 401	59	61	I WANNA TESTIFY/CAN YOU FEEL IT—Cindy & Roy—Casablanca (LP/12 inch) NBLP 7159
20	15	HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch) M00020	★	64	DON'T YOU FEEL MY LOVE—George McCrae—TK (12 inch) TKD 407
21	21	JINGO/1,000 FINGER MAN—Candido—Salsoul (LP/12 inch) SA 8520	61	53	SPEND THE NIGHT/WHY DOES IT RAIN/STOP—Bob A. Reza—Channel (LP) CLP 1002
22	22	LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch) SP 12014	62	67	POW WOW/GREEN LIGHT—Cory Daye—New York Intl. (LP/12 inch) BKE 3408
23	23	RED HOT/NIGHT DANCIN'—Taka Boom—Arista (LP/12 inch) SW 50041/AR 9010	63	57	BAD, BAD BOY—all cuts—Theo Vaneas—Prelude (LP) PRL 12185
24	24	OVER AND OVER—Disco Circus—Columbia (LP/12 inch) JC 36049	64	60	THE GROOVE MACHINE—Bohannon—Mercury (LP) SRM 1 3778
25	25	WANT ADS—Jillanda—Ocean (12 inch) OR 7500	65	62	THE REAL THING—Daddy Dewdrop—TK (12 inch) TDK 153
★	38	STAND UP, SIT DOWN—AKB—RSD (12 inch) RSS 302 AS	66	63	SHAKE IT BABY LOVE/LOVE ATTACK—Ferrara—Midson (LP/12 inch) MSI 008/MD 505
27	19	LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch) 23-10976	67	68	WHATCHA GONNA DO ABOUT IT—Rozalin Woods—A&M (12 inch) SP 12921
★	34	LOVE IS ON THE WAY—Sweet Inspirations—RSD (12 inch) RSS 304	68	69	LET YOUR BODY RUN—Francie Simone—B.E. Records (12 inch) BC 4001
29	27	YOU GONNA MAKE ME LOVE SOMEBODY ELSE—James Girls—PIR (12 inch) 228 3682	69	66	IT'S TOO FUNKY IN HERE—James Brown—Mercury (12 inch) PDD 510
30	31	BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—ARC (12 inch)	70	—	THE BREAK—Kat Mandu—TK (12 inch) TKD 155
31	32	GIVE ME YOUR BODY, WHILE WE'RE DANCIN'—Jesse Towers—Kick (12 inch) KR0 71279	71	72	DANCIN' AT THE DISCO—LAX—Prelude (12 inch) PRO 71116
32	26	DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP) NBLP 7139	72	74	GOT TO GIVE IN TO LOVE—Bonnie Boyer—Columbia (12 inch) 43-11025
33	29	AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch) ZSR 3675	73	—	CAN'T LIVE WITHOUT YOUR LOVE—Tamiko Jones—Polydor (12 inch) PDD 513
34	30	MOTOWN REVIEW—Philly Cream—Fantasy/WMOT (12 inch) D 132	74	—	AIN'T LOVE GRAND/FEEL IN LOVE/IF ALL WE'RE GONNA DO IS DANCE—Hot City—Butterfly (LP/12 inch) FLY 3103/13924/13923
35	35	WHY LEAVE US ALONE—Five Special—Elektra (12 inch) AS 11408	75	—	HOW—Flower—MCA/Montage (LP/12 inch) 3153
36	28	HAVE A CIGAR—Rosebud—Warner Bros (12 inch) WBSO 8784	76	78	I GOT THE HOTS FOR YA—Double Exposure—Salsoul (12 inch) SG 304
★	39	RISE—Herb Alpert—A&M (12 inch) SP 12022	77	—	FANTASY—Bruni Pagan—Elektra (LP/12 inch) BF 215/AS 11423
38	41	COME AND GET IT ON—Soccer—Salsoul (12 inch) SG 217	78	—	SHOE SHINE—Jim Capaldi—RSD (12 inch) RSS 370
39	76	COME TO ME—France Joli—Prelude (LP) PRL 12170	79	—	PEOPLE COME DANCE—Ednah Holt & Starlue—West End (12 inch) 22117
40	40	DON'T STOP—Isb—TK (12 inch) TKD 156	80	—	BERNADETTE—J.T. Connection—Butterfly (LP/12 inch) FLY 3102/13922

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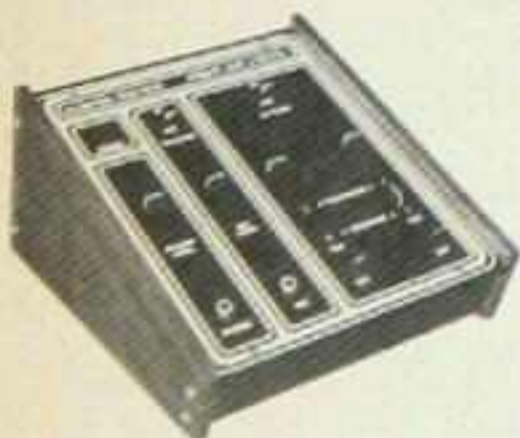
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Disco Forum Report

Copyright Panelists Heat Licensing Talk

• Continued from page 40

indicating factors considered in evaluating a location as a discotheque, Forbes complained that "it just appears to me to be an easy way for you to collect the money."

Saffer and Knittel, who is also an attorney, took turns answering Forbes. Knittel claimed that ASCAP "rates have not changed since 1975" although rates might change at a given location because of a change in policy.

Faced with Forbes' statement that no such change had occurred, Knittel said the initial lower rate had probably been incorrectly computed, but offered to verify it.

After ASCAP began licensing discos, Saffer declared, "It became

very obvious that most places had very few seats since many people stand around." For that reason, ASCAP, she said, chose the occupancy figure as being more accurate.

As to the earlier point on litigation, Saffer expanded her thoughts by noting that she was "not saying I invite litigation," but rather that the situation "calls for some unified group" to sit down with ASCAP and discuss the rate structure.

ASCAP cannot negotiate with individual disco owners, according to Saffer, because, under the law, "we must offer the same agreement to all those similarly situated." For that reason, if one disco was able to obtain a more favorable agreement, others in like circumstances could demand the same treatment.

Pressed on what a "national disco organization" would have to be, Saffer said it must be "a group that can be representative of most" discotheques.

Forbes pointed out that a successful disco owners association has never been formed nationally, leading to speculation if such a group would ever arise.

He added that he was president of a 128-member restaurant and tavern owners association in Los Angeles and inquired if ASCAP would be willing to sit down with his

group. Saffer replied that they would explore the possibilities.

Another member of the audience advanced the question of the disco owner's liability for licensing in view of disco's effectiveness in promoting records.

Stating BMI's viewpoint, Colton proclaimed: "We're not singling out discotheques. We attempt in our formulas to get a balance of users." And to make this fair, he continued, "We attempt to evaluate users in all areas."

"Your whole business is based on music," Saffer replied. As for the argument that the records were purchased, she stated that "When you buy a record or tape, you get

only the physical ownership; you don't have the right to use that for commercial advantage."

A question on mobile disco operators elicited a description of the licensing system in this area by Colton: "If you're just renting out your services, the club pays the fee. However, if you share in the receipts, you pay the fee." The distinction is based upon being "the entrepreneur."

After several other questions in the far-ranging discussion, all three panelists agreed that if an owners group was formed that was truly representative of the discotheque industry, consideration would be given to negotiation for new license terms.

Retail Lament

• Continued from page 49

tries to get records into his stores before the clubs and radio stations in his area get them.

Casey Jones of the Disc Records stores of Austin, Tex., told of the problems of moving disco product in the mid-Texas area.

Jones said that most of the promotion men in his area totally ignore disco though it is the second biggest music idiom in his market.

12-Inchers A Hot Topic

• Continued from page 42

is a separate market," he declared.

Almost all of the panel's time was spent in direct discussion with the audience.

Ray Harris of AVI Records noted that, "At previous panels, we learned that the 12-inch speed had to be standardized at 33½." In answer to a query by Marilyn Green-Fisher, a manager of disco deejays, Harris said, "We use the same version on the 12-inch and the album but we have to make a 7-inch single for radio."

Some further discussion on this point followed with the general consensus that non-disco-formatted radio stations were playing longer songs than they did several years ago.

A member of the audience then asked the panel: "Are 12-inch sales sustaining themselves and do you think you'll be able to ride out the recession?"

"If it's a good record it will sell," was the simple answer given by Joe Cayre of Salsoul Records.

Florence Greenberg of Channel Records responded that she was "worried about raising the price of the 12-inch to \$4.98."

"I agree," retorted Cayre, "and that's why we won't raise our price. I think the \$4.98 12-inch is a rip-off," he exclaimed.

Following up Pellegrino's comments about multiple versions of the same song, Cayre observed: "I think we've all been hurt by putting out a remix and not releasing it commercially."

As for the the costs of 12-inch records, he advised, "I don't know about other labels, but we lose a lot of money on our 12-inches."

Butterfly Records has not had much experience in this area, according to Nancy Sain. "We just released our first 12-inch last month," she said.

The panel was queried on whether albums such as the First Choice's "Hold Your Horses" or the "Ultimate" LP, both of which had sides with several tracks mixed together, would affect 12-inch record sales.

Harris replied that this was "not the first time that records have

Franchising And Chains

• Continued from page 50

Ford pointed out that parking is a major problem in areas other than New York City. Panel mate Wilkings mentions that in some instances parking is not too critical, but suggested "more clubs be built closer to the mass transit to cope with the energy crunch." With the exception of New York, said Jayson, "we find that our clientele drives to the clubs."

Addressing the topic of free-standing buildings versus pre-existing structures, Kay Lattin of the Ramada Hospitality Group noted that "many people prefer to go to a free standing disco, rather than go through a hotel lobby," as might be the case in the fast-growing Ramada/disco couplings, "so we try to build separate entrances wherever possible."

The Ramada Hospitality Group has made its serious commitment to disco, in operations, and in attitude. "You can give a club the best of everything, but without marketing, excitement and enthusiasm it can die," stated Lattin.

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Disco Forum Report

Marriage Of Roller Rinks, Disco Gets Passing Grade

• Continued from page 50

across the country that still feature skating to organ music and some that are 100% roller disco," he said. "But in between there is a vast difference of opinion. Some rinks have a few lights, some play Top 40 hits, some mix straight disco with rock. In short, most roller discos across the country are between two extremes," stated Facher.

Block discussed his company's interest in roller disco and its release of the single "Roller Disco" by Citi. "We feel the roller rinks can be a great launching pad for records and I mean good records. We named the record 'Roller Disco' because we were aiming it specifically at the rinks," he stated.

"If the rinks are going to emerge as a viable marketing tool we want to be part of it. Skaters are record buyers and we plan to do real promotion in this area." In answer to a question from the audience, Block stated that all types of records, not just those made specifically for rinks, can be broken there.

WKTU-FM has long been a roller disco supporter and the reason, said Stein, could be found in demographics. "The WKTU audience and the skaters are the same," he said. "They both attract the 12 to 34 audience, 76% of the audience is single, 66% are high school graduates. And 50% buy 10 tapes or more."

In celebration of its first anniversary WKTU will be holding roller disco parties at rinks around New York with a 92 cents admission charge. Over the next four months WKTU will sponsor mobile discos that will have roller disco exhibitions. Its sister station in Houston, KRLY-FM, is also heavily involved in promoting roller disco. The action will culminate in the World's Largest Skating Party at a 6,000 seat auditorium with the proceeds going to Muscular Dystrophy.

Gensler talked about the sudden proliferation of roller disco material. He cited PPX Enterprises "Disco Dip" as a leader in roller disco music. But in recent weeks Casablanca Records has released

"Dancing On Wheels" by a group called Kicking. RSO has "Roller Disco" by East Coast and Chappell Music is very enthusiastic about "Skate Dance." I also have word that Simon and Shuster is doing a book on roller disco.

McMillian, who also manages New York's popular skating group the Village Wizards, feels "that while skating to music is not new, the disco phenomenon has changed the tempo. I think roller rinks will set the pace and make or break disco music."

Someone asked if liquor and roller disco mixed, to which Facher answered an emphatic "no." "Skating and alcohol is dangerous not only to the skater, but to all around him."

Panel members suggested to any roller disco owners that the sale of soft drinks and juices should be emphasized.

Panel members also agreed that demonstrating roller disco outside the rinks is an excellent way to market both the music and the roller concept. Block summed it up saying, "You can see a direct cause and effect between a record's roller rink popularity and increased radio play and sales. This is especially true in secondary markets."

Magic Mt. Sets Top Disco Artists

LOS ANGELES—Casablanca's Sylvers and Arc/Columbia's Emotions are booked for a disco weekend at Six Flag's Magic Mountain, which will also feature a dance contest cosponsored by local disco station KIIS-FM and the Coca-Cola Bottling Co.

The Sylvers will perform two shows in the amusement park's Toyota Showcase Theatre on Friday (10), with the Emotions set for two shows there Sunday (12).

The finals of the dance contest, with 26 couples competing for \$10,000 in prize money, are on Saturday (11). Magic Mountain is located in Valencia, 25 minutes north of L.A.

Sound Business



Billboard photos by Bonnie Tiegel

Sitting Pretty: Video production manager Steven Finestone in the control room trappings of the Village Recorder's Studio D.

Village Recorder Into 'Video Era' \$1 Million In Equipment Readies 2 Studios, Soundstage

By CARY DARLING

LOS ANGELES—The Village Recorder is moving into the video era.

Studio D of the four studio complex is already equipped for video production and post-production work with Studio B following suit and ready within two months.

In addition, a 5,000-square foot auditorium in the Village Recorder building, which is now rented out, is being transformed into a soundstage for video production.

All of the studios and the soundstage are to be hooked into a master control room where, much as in a television station, taping of two separate scenes for a single video production can be done simultaneously. The master control room is set to be ready in two months as well.

"This is a natural progression for us," says Steven Finestone, production manager of the video division. "There are going to be all sorts of alternative programmings with videodisks and videocassettes in the future."

"I like to call it narrowcasting, where programming is being made for the individual, as opposed to broadcasting. I think this is the future."

"There are moments in a recording session that really should be captured on film or video," says Dick

LaPalm, vice president of the studio, offering another reason for the move into video.

"The moment when a Robbie Robertson, or any really high powered gifted musician comes in to

hang out and does a fast overdub as a favor to a particular artist or producer should be saved."

Plans were made for a gradual move into video four years ago by owner Geordie Hormel, who founded the studio in 1969. "Our first move was to move into video through the audio end," says Finestone. This meant remixing the music tracks for such productions as Neil Diamond's televised "Love At The Greek" in 1977 as well as for such films as "The Buddy Holly Story" and "The Last Waltz" which followed.

"Television and movie people know very little about sound when you realize how sophisticated the consumer has gotten," notes LaPalm, as to why video and film projects were being brought to the Village for remixing. "Its musicians coming back to their roots. They feel comfortable here."

Earlier this year, a commercial for Olivia Newton-John's last album was shot here by director Alan Metter therefore pushing the Village beyond an audio remixing role.

As for the cost of the renovation, (Continued on page 67)



Dick LaPalm: "There are moments in a recording session that really should be captured on video."

Nashville's LSI Upgrading Equipment

By KIP KIRBY

NASHVILLE—LSI Studio has become the first commercially-operated facility here to incorporate the use of time-aligned monitors, Harrison Autoset console and pressure-zone microphones in its in-house system, according to chief engineer Steve Messer.

The six-year-old studio, owned by George and Kathy Lewis, has recently undergone a series of equipment upgrades, as well as the addition of a specially-constructed "live" room for ambience.

Included in the studio renovations were the installation of a Harrison 4032-B console with 40 inputs and 32 outputs; Urei 813 monitors; MDM-4 mixdown monitors; and four Wahrenbrock PZ microphones.

These new additions join existing studio equipment which features

Deltalab and Lexicon prime time delay lines, dbx noise reduction, EXR aural exciter, MCI 24-track and Studer A-80RC two-track tape machines, and variety of outboard gear and in-house instruments.

LSI, located in a two-story house along Music Row, has been the site of recordings by such artists as the Kendalls, Mickey Gilley, Joe Sun, Cristy Lane, B.J. Thomas, Brenda Lee, Ed Bruce, Billy Larkin, Hugh Moffat and Levon Helm.

The studio, designed by Studio Supply Co. and Lewis, is an independent facility, offering a comfortable barnwood-and-stone interior complete with musicians' lounge, upstairs offices, tape vault and library, and a custom-programmed computer which houses the studio's track sheet and recording information.



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Adult Contemporary

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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	1	14	LEAD ME ON Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
2	3	9	MAMA CAN'T BUY YOU LOVE Elton John, MCA 41042 (Mighty Three, BMI)
3	2	16	MORNING DANCE Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)
4	5	8	MAIN EVENT Barbra Streisand, Columbia 3-11008 (Primus Artists/Diana/Rick's, BMI)
5	4	13	SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
6	6	12	I'LL NEVER LOVE THIS WAY AGAIN Dianne Warwick, Arista 419 (Irving, BMI)
7	7	7	DIFFERENT WORLDS Maureen McGovern, Warner/Curb 8835 (Bruin, BMI)
8	8	12	HEART OF THE NIGHT Poco, MCA 41023 (Tarantula, ASCAP)
9	14	7	RISE Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
10	10	9	SUSPICIONS Eddie Rabbitt, Elektra 46053 (Deb/Dave/Briarpatch, BMI)
11	9	16	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitol 4705 (Deb Dave, BMI)
12	16	5	AFTER THE LOVE HAS GONE Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden/Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)
13	18	4	WHERE WERE YOU WHEN I WAS FALLING IN LOVE Lobo, MCA 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)
14	15	9	I KNOW A HEARTACHE WHEN I SEE ONE Jennifer Warnes, Arista 0430 (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC)
15	11	10	DO IT OR DIE Atlanta Rhythm Section, Polydor/BGO 14568 (LOW Sal, BMI)
16	19	7	IF YOU REMEMBER ME Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappell/Begonia Melodies, BMI)
17	12	13	SAD EYES Robert John, EMI America 8015 (Careers, BMI)
18	13	12	UP ON THE ROOF James Taylor, Columbia 3-11005 (Screen Gems/EMI, BMI)
19	20	8	GIVE A LITTLE Nicolette Larson, Warner Bros. 8851 (Street Light, ASCAP/Ayn Animus, BMI)
20	24	6	SWEETS FOR MY SWEET Tony Orlando, Casablanca 991 (Rightsong/Trio, BMI)
21	23	7	ALL THINGS ARE POSSIBLE Dan Peek, Lamb & Lion 814 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
22	17	10	YOU'RE THE ONLY ONE Dolly Parton, RCA 11577 (Unichappell/Begonia/Fedora, BMI)
23	28	10	PIECES OF APRIL David Loggins, Epic 8-50711 (Leeds/Bibo, ASCAP)
24	34	2	THIS NIGHT WON'T LAST FOREVER Michael Johnson, EMI America 8019 (Captain Crystal, BMI)
25	40	2	LONESOME LOSER Little River Band, Capitol 4748 (Screen Gems/EMI, BMI)
26	21	11	SINCE I DON'T HAVE YOU Art Garfunkel, Columbia 3-10999 (Bonnyview, ASCAP)
27	22	16	SHE BELIEVES IN ME Kenny Rogers, United Artists 1273 (Angel Wing, ASCAP)
28	25	9	DAYS GONE DOWN Gerry Rafferty, United Artists 1298 (Gerry Rafferty, PRS)
29	27	8	YOU CAN'T CHANGE THAT Raydio, Arista 0399 (Raydola, ASCAP)
30	31	4	UNCHAINED MELODY George Benson, Warner Bros. 8843 (Frank, ASCAP)
31	33	6	GARDEN SONG John Denver, RCA 11637 (High Road/Cherry Lane, ASCAP)
32	38	4	GOOD TIMES Chic, Atlantic 3584 (Chic, BMI)
33	NEW ENTRY		GOOD FRIEND Mary MacGregor, RSD 938 (Bernal/ASG/Haliburton/Summer Camp/ASCAP/BMI)
34	49	2	DANCIN' 'ROUND AND 'ROUND Olivia Newton-John, MCA 7958 (Warner-Tamerlane/Ten Speed, BMI)
35	35	4	SIMPLY JESSIE Rex Smith, Columbia 3-11032 (Laughing Willow, ASCAP)
36	45	3	THE DEVIL WENT DOWN TO GEORGIA The Charlie Daniels Band, Epic 840700 (Hat Band, BMI)
37	30	5	WE ARE FAMILY Sister Sledge, Cotillion 44251 (Atlantic) (Chic, BMI)
38	37	4	BEGIN THE BEGUINE Johnny Mathis, Columbia 3-11001 (Harms & Company, ASCAP)
39	39	3	AS LONG AS WE KEEP BELIEVING Paul Anka, RCA 11662 (Paulanne/ATV/Mann & Weil, BMI)
40	48	2	YOUR KISSES WILL Crystal Gayle, United Artists 18845 (House Of Gold, BMI)
41	36	4	HERE I GO (Fallin' In Love Again) Framie Goldie, Portrait (Not Listed)
42	43	6	GOLD John Stewart, RSD 931 (Bugle/Stigwood/Unichappell, BMI)
43	NEW ENTRY		THEN YOU CAN TELL ME GOODBYE Toby Beau, RCA 11670 (Acuff-Rose, BMI)
44	41	7	SHINE A LITTLE LOVE Electric Light Orchestra, Jet 5057 (CBS) (Jet, BMI)
45	44	2	WE'VE GOT LOVE Peaches & Herb, Polydor/MVP 14577 (Perren/Vibes, ASCAP)
46	46	2	HALLELUJAH Parker & Penny, Warner/Curb 8878 (Intersong/USA, ASCAP)
47	NEW ENTRY		LIFE GOES ON Charlie Rich, United Artists 1307 (Not Listed)
48	50	2	COOL BREEZE The Jeremy Spencer Band, Atlantic 3601 (Pieces/R&M, ASCAP)
49	47	3	SURRENDER TO ME McGuinn, Clark & Hillman, Capitol 4789 (Fat Frog, BMI)
50	42	7	DOES YOUR MOTHER KNOW Abba, Atlantic 3574 (Countless, BMI)

Classical

AT SYRACUSE'S WONO-FM

Deregulation Battle Looms

CHICAGO—WONO-FM, Syracuse, N.Y. may be the next station in the country over which broadcasters and citizens' lobby groups lock horns.

The touchy subject of government regulation of broadcast program content again could be tested in the dispute.

In June, WONO's format was converted from classics to beautiful music. The switch was made by Park Broadcasting, the station's new owner.

A listeners' lobby, Friends of WONO-FM, stands in opposition to the switch. In its favor is the recent U.S. Court of Appeals ruling (Billboard, July 14, 1979) ordering the FCC to consider listeners' group complaints when a broadcast area is threatened with extinction of a "unique" format.

WONO was purchased in December 1977 by Park Broadcasting. The company installed new equipment and increased power before making the program switch.

Park Broadcasting claims it gave classical a fair chance, but was unable to build listenership with the format. The listeners' group counters that the format actually was more commercially successful under the previous owners and a real effort

to sustain classical was not made.

The recent court order holds that the FCC must conduct a hearing when there is public outcry against conversion of so-called "minority formats." The hearing will determine whether the format is in fact "unique" and whether it is "commercially viable."

The ruling reiterates the court's decision in the landmark WEFM-FM Chicago case—also involving demise of a classical format—and reverses an FCC policy statement to the contrary.

In New York City, the classical format at WNCN-FM was saved by a related lobbying effort without legal action.

As a result of the WONO switch, WCNY-FM, a local NPR affiliate, plans expansion of its classical programming. Record companies are being contacted by the station's program director Donald Dossoff about the scheduled increase.

WCNY plans to boost classical above the 77 hours now being programmed each week. The entire WONO record library has been donated to the NPR affiliate station.

At WONO, the new beautiful music format typically includes recordings of Peter Nero, Andy Williams, Vic Damone, Perry Como, Roger Williams and Nelson Riddle, according to Park Broadcasting announcements.

ALAN PENCHANSKY

Sheffield Lab Unyielding; Sticks To Direct-To-Disk

LOS ANGELES—Sheffield Lab Records remains an exception to the turn toward digital recording technology today.

The latest Sheffield project again will be a direct-to-disk recording. Works of Tchaikovsky, Ravel and Shostakovich will be recorded in five full sessions in October with the St. Louis Symphony and conductor Leonard Slatkin.

Doug Sax, Sheffield topper, says he'll stick with direct disk recording at least until home digital equipment is introduced. Sax is a leading mastering engineer and is regarded as the father of the direct disk revival.

The engineer is critical of the extreme high frequency response of digital while at the same time laying praise to digital's "phenomenal low-end and dynamic range."

Sax' big project in 1977 was direct disk of the L.A. Philharmonic under Erich Leinsdorf. The records, released in 1978 at \$14 list, have been best sellers by audiophile standards.

For the St. Louis Symphony sessions, Sheffield will return to the MGM Soundstage, site of the Leinsdorf sessions. Exclusive rights to make recordings in this room have been negotiated by Sax, and special direct disk studios have been built adjoining the scoring stage.

Repertoire for the St. Louis sessions is "Daphnis And Chloe" excerpts by Ravel, "Symphony No. 1" by Shostakovich and "Romeo And Juliet" of Tchaikovsky.

Sax says the group's western tour originally took them only as far as Phoenix. The prospect of the recordings brought them into L.A.

Sax and Sheffield's Bud Wyatt will engineer, with Sheffield's Lincoln Mayorga producing.

As many as four lathes may be run, reveals Sax, who expresses concern over downturn in the record industry, says he would like to release the disks at \$12 list.

Sheffield also is releasing new direct cut solo classical guitar, jazz-rock fusion and Harry James big band albums.

AUGUST 11, 1979, BILLBOARD

Classical Sales Up In Costa Rica

NEW YORK—Sales of Vox and Turnabout classical product will triple in Costa Rica, according to Teodoro Reuben of Reuben & Compania Limitada of San Jose, Costa Rica.

Reuben, visiting New York recently, owns two stores, Discopop and Discolandia, in Costa Rica, where, he says, American classical product is selling well, despite duties of 60% or more on imports.

With Vox/Turnabout, Reuben, a distributor of U.S. cassette line has played a key role in increasing sales.

Generally, Costa Rica is exhibiting unusually high sales volume for LPs for a country with a population of about 2 million.

Tour Of Illinois For The Chicago Symphony

CHICAGO—The Chicago Symphony Orchestra will tour seven Illinois communities Sept. 19-29. The tour, under guest conductor Erich Leinsdorf, is being co-sponsored by the Bell System "American Orchestras On Tour" program and the Illinois Arts Council in conjunction with presenters in each community.

Tour dates are: Quincy (19), Macomb (20), Champaign/Urbana (22), Charleston (23), Champaign/Urbana (25), Bloomington (26), Springfield (27), Decatur (28), and Rock Island (29).

SACEM Prizes Awarded

PARIS—Marcel Mihalovici, composer of Romanian origin, has been awarded one of a series of musical grand prix by French copyright society SACEM, the Societe des Auteurs, Compositeurs and Editeurs de Musique.

He took the Grand Prix de la SACEM, while other main winners were: Gerard Masson, Grand Prix for promotion of symphony music; Edith Lejet, Grand Prix for chamber music; and Francois Rauber, arranger of the music of Jacques Brel.

Classical Notes

SOFTBALL NEWS: Polygram's Classics International won the right to face the New York Philharmonic Penguins with a pledge to the recent WQXR-FM/Philharmonic fund-raising marathon. The Penguins and the Polygram hurlers will go against each other Aug. 8 in Central Park.

Pianist **Youri Egorov** has finished work in Holland on his second studio album, including the C Major Fantasy and Arabesque of Schumann for U.S. and Canadian release on the **Peters International** label.

Subdistributor price on Angel LPs climbs to \$4.53 with the shift to \$8.98 pricing on all new releases—not \$4.75 as reported in our recent pricing survey.

Concord, Calif.'s **Concord Pavilion** claims all box office records shattered with the June 16 presentation of **Leonard Bernstein** and the **New York Philharmonic**, grossing more than \$83,000.

The outdoor performing arts center, which operates from April through October, is in its fifth season.

Violinist **Vincent Skowronski** claims the first recording of Szymanowski's "Three Paganini Caprices" Op. 40, issued on the violinist's own **Ed-Sko Productions** label.

Escape artists, illusionists, clowns and fire-eaters join the cast of "**Houdini**," an opera by Dutch composer **Peter Schat** scheduled to have its U.S. premiere Aug. 2 at the **Aspen Festival**.

BankAmerica Corp. will put up \$625,000 for a live **San Francisco Opera** telecast Sept. 16, starring **Renata Scotto** and **Luciano Pavarotti** in **Ponchielli's "La Gioconda."** The broadcast, to be aired on PBS stations, will be transmitted simultaneously to European and U.K. viewers via satellite.

The **St. Louis Symphony** has completed its first digital recording, with **Leonard Slatkin** leading "**Peer Gynt**" and "**Carmen**" orchestral excerpts in a July 17 Telarc Records session.

Manufacturing problems have beset RCA's digital recording of the **Bartok "Concerto For Orchestra,"** forcing back the release date. Reportedly several tests have been rejected causing postponements of retail promotions.

Nonesuch is releasing the first American recording of **Debussy's "Images,"** the early set from 1894. It is included, along with two later "Images" series and the "Estampes," in pianist **Paul Jacobs** third Nonesuch LP of Debussy's solo piano music. Latest Nonesuch release also includes a premier recording of **Frederic Rzewski's** jazz-oriented "**Song And Dance**" (1977).

ALAN PENCHANSKY



New Market: Paul Mastrangelo of Paso Sound, left, shows off samples of the firm's full line of sound reinforcement speakers to N.Y. metro area rep Gil Miller. Company was just one of many testing the disco mart for the first time at Billboard's Disco Forum VI at the N.Y. Hilton.



New Technology: GLI's Steve Emspak is flanked by Disco Tech's George Lambl and Wayne Miller for demo of BeatMeter and BeatCounter. At right, Rich Quattrone of Legato Associates hypes Pioneer BodySonic to a visitor, as Steve Dash points to sample custom design of Tornado tweeter enclosure.



Billboard photos by Stephen Traiman



Surround Sound: Mike Grasso, left, and Gene Jaull of Polyfonic give Tom Greufe of Runway Ltd., Fort Dodge, Ia., a run-through on the firm's Super-Sound acoustic simulator system used to reinforce any club's existing speaker setup.



Pro Stack: Larry Jaffe of dbx, left, shows Rick Carter of DiscoVan 2000 new electronics: 501 single-band expander, 505 combination expander/Boom Box and 164 stereo limiter.



Hybrid System: Wavelength Sentry 2 1/2 speaker system is checked out by the firm's Bill Hubner, left, and Jim Long of Electro-Voice, whose components are used in the custom design.



Top Control: Jack Ransom, left, of Metrolites (MGM) gets a demo from Paul Mardon on the new Pulsar 10-way chaser. The firm is a key U.S. distrib for the U.K. lighting line.

Economy Version Wireless Mike

NEW YORK — The Schaffer B&T, a low-cost version of the Schaffer-Vega Diversity System wireless instrument and microphone is now available from the Ken Schaffer Group. Suggested list is \$2,150.

The new unit is claimed to have identical performance characteristics

with one exception—musicians must take a few minutes for a sound check to ensure absence of dead spots by selecting the best antenna placement. Features common to both units include a better than 90 dB signal-to-noise ratio, crystal-controlled stability and no tuning, in providing interference-proof performance.

NEW AUDIO, LIGHTING & LASERS

Disco Forum Is Hardware Showcase

By STEPHEN TRAIMAN

NEW YORK—The continuing sophistication of audio, lighting and laser equipment tailored for the disco mart was on display—and given full-blown demonstrations—at Billboard's recent Disco Forum VI at the New York Hilton.

The progression of technology in speakers, electronics, turntables and special audio effects is coming so rapidly that a number of new products making their debut were barely in the prototype stage six months ago.

In lighting effects, an array of new innovations from the U.S. and abroad ranged from inlaid psychedelic lighted floor panels from Spain to advanced microprocessor controllers.

Laser technology also has been making substantial improvements in the variety of effects now available, with the accent on safety and more economical investment plans designed to bring the units to a wider spectrum of venues.

Some of the parameters of a traveling disco package were demonstrated in the setup of an "On The

Move" system at the Roseland Ballroom, where the Forum entertainment was presented. A joint venture of Acker Design Associates, Bestek Theatrical Productions and Heavy Custom Sound, with entertainment design by Mathiesen Lighting, five 40-foot lighting trusses were used with 4,500 watts of power. The Dutkosound holophonic system, bowed at the last Forum, also was utilized, although it was impossible to make all the speaker placements.

• **Speakers**—JBL bowed two new custom-designed disco systems, each with four speaker sections driven by three separate amplifier chains, with new pro products sales manager Ron Means on hand. Altec Lansing had the first production models of the new Stanley Screamer line, a joint venture with Stanal Sound—single and dual subwoofers, single and dual horn-loaded woofers, and a three-way triamp-ready system, with new pro products sales manager Gary Rilling promising other units for November.

Wavelength was showing a "Sentry 2 1/2" designed from Electro-Voice

components including four 100 Hz-plus modules and two subwoofers. Graebler's custom designed system incorporated four triamped BMF Series 2 speakers using new Philips combo midrange and high-end components for a more even sound. Peter Spar noted. Community Light & Sound featured its GGM/PBL 90 portable system, using two GGM speakers per side, each with double 15-inch woofers and four PBL 90 degree radial horns with 15-inch low frequency drivers, powered by Crown PSA-2, DC-300A and D-75 amplifiers.

Paso Sound made its first entry into the disco mart, as Paul Mastrangelo brought samples of the full sound reinforcement line of portable, stage monitor and pro systems, plus amplifiers from 100 to 400 watts/channel, microphones and accessories. Dash-Nightingale bowed the "Tornado," a custom-designed revolving enclosure for high frequency tweeter arrays, accommodating two or four units. Light &

(Continued on page 61)

Advisory Panel For Video Music Confab Working

• Continued from page 4

America, the U.S. record/tape manufacturers' organization;

• Joe Cohen, executive vice president, National Assn. of Recording Merchandisers, the industry's retailing and distribution group;

• Donald MacLean, managing director, EMI Audio Visual Services, London, responsible for the launch of the company's first home video library;

• Irwin "Skip" Tarr, general manager, technical liaison division, Matsushita Electric Corp. of America, and ITA president;

• Jo Bergman, director of television and video, Warner Bros. Records, one of the first major labels into video;

• John Weaver, partner, Keef & Co., London and Los Angeles, a major independent production company for video;

• Lola Scobey, vice president, Wishbone, Inc., studio and production firm, and coordinator of the annual Muscle Shoals Music Assn. Records & Producers Seminar.

They will be offering input for a series of panel discussions and presentations on how the music industry

(Continued on page 60)

Video Takes

This department encourages news of software and hardware developments in the rapidly expanding home video entertainment market.

A decision on the historic Universal and Disney Studios suit versus Sony and its Betamax home videotape recorder is not expected until late August at the earliest, according to a spokesman in Judge Ferguson's chambers at the U.S. District Court in Los Angeles. The alleged copyright infringement case over televised movies taped off the air is expected to wind up in the Supreme Court.

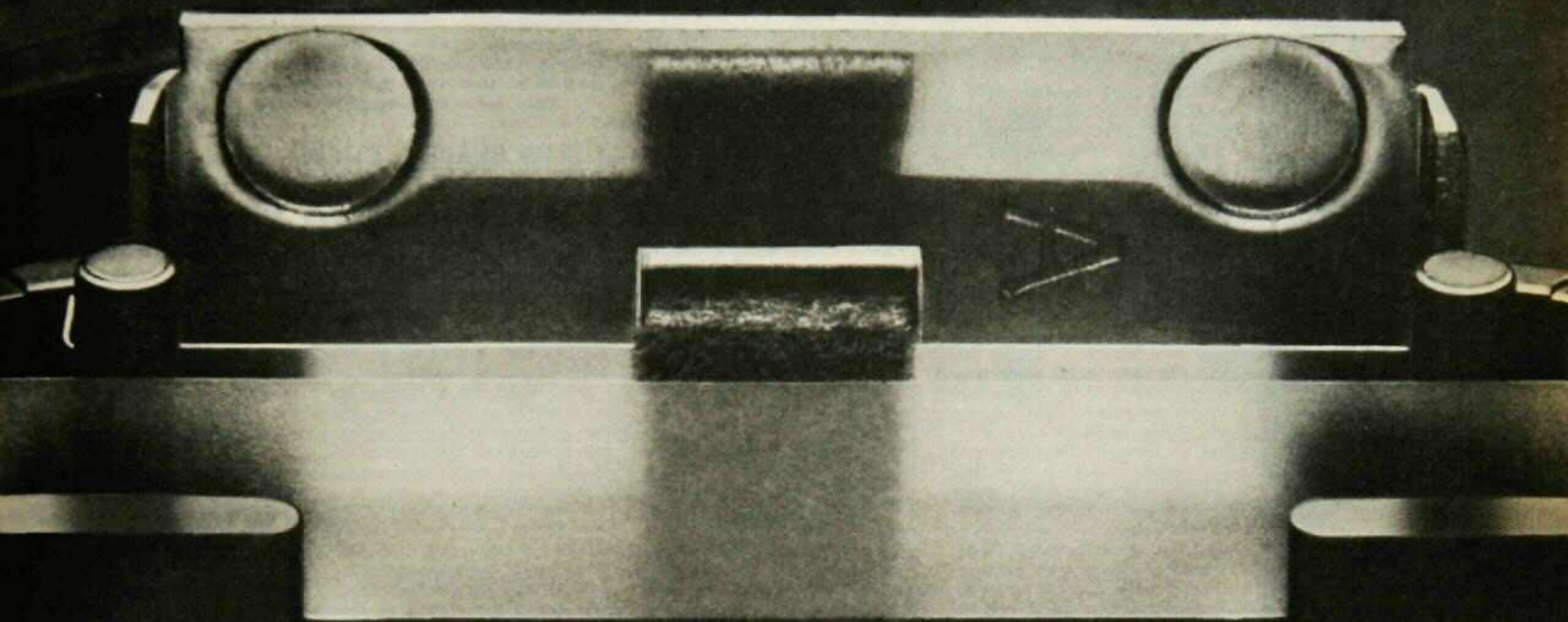
At least 14 major video software companies are participating in the first videocassette exhibition at the Berlin Funkausstellung, the International Radio-TV Fair, Aug. 24-Sept. 2. Included are Commerzfilm Medien-Vertriebs, Inter-Pathe Film, Mike Hunter Film Production, PRK Film & Video Production, Ravenna GmbH, Tabu-Video, Telerent GmbH & Co., Trans Video Deutschland, Transworld Film & Audiovision, Trimedia Video Service, Videocation, Video Filmstudio, Video Medien Pool and VPS Video Program Service.

RCA's exclusive rights to Franco Zeffirelli's "Jesus Of Nazareth" from ITC for its initial videodisk catalog as a seven-hour-plus epic and worldwide videodisk rights for 21 Charlie Brown "Peanuts" programs from United Features Syndicate and Lee Mendelson & Bill Melendez Productions are just the first of many deals to be announced by Herb Schlosser, executive vice president in charge of the anticipated 1980 system launch, with 10% to 15% expected to be original material created for the new medium. ... Nostalgia Merchant has exclusive 10-year videocassette/disk rights to more than 100 features from the Hal Roach library, including the Laurel & Hardy classics. They will be offered at \$54.95 list in either Beta or VHS, with one feature and a short, or four combined "Comedy Classics" shorts per program. Initial five features and four "classics" are due in September.

Sports World Cinema of Salt Lake City has exclusive U.S. videocassette/disk rights to the 1976 Olympic Games films from licensee Montgomery Ward, with a portion of each cassette sale to the U.S. Olympic Committee, the firm's Gary Ewing confirms. Time-Life is a distributor through its direct mail operation for the approximate two-hour tape (84 minutes Summer and 26 minutes Winter Games), which has a suggested list of \$75 in Beta or VHS and \$150 in U-Matic. It may be available through the Montgomery Ward catalog and/or retail stores at a future date, Ewing notes.

Although RCA is going full speed ahead with its videodisk plans, and is a

(Continued on page 61)



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MANY NEW UNITS BOW

Disco Forum Is Hardware Showcase

• Continued from page 58

Sound Design had its first disco line, with four full systems.

GLI/Integrated Sound Systems had production models of its new DR-2 bass system and FRA-2 compact "Dwarf" speakers, and is now in production with its first amp—the SA2125 with 125 watts/channel, built-in circular breaker and other features. Not exactly a speaker, the Disco Disc hooks up to any amp or receiver, transferring the sound to

any surface, at \$119.95 suggested list. Scientific Innovators International conceived the unit as an aid to deaf instruction and as a tension reliever.

Cerwin-Vega, sharing a display with Laser Presentations, had a full array of new units, with special emphasis on the C-36 bass speaker, a compact version of the "Earthquake;" the Stroker 18 direct-radiating bass reflex system with power handling up to 500 watts/channel, according to Dick Laidman, and the JM II-1, a new 1-inch throat compression driver compatible with all bolt-on horn flares, now used the full-range 219 system but available separately later on.

Richard Long Associates had its new X-6000 six-way stereo crossover, about \$800 when shipped this fall, and an updated version of The Ultima at \$3,500 each, designed for use with the new electronics. Audio By Zimet had a new stacked version of its folded exponential low frequency horn at \$650.

• **Electronics**—Bridging speakers and circuitry is the Polyfonic Super-Sound acoustic simulator, used to reinforce any system by adjusting time delay levels with room size and decay for each channel, available on a lease basis. Effective demos were offered at the Ice Palace club during the Forum. Audiologic had production models of the Discorama mixing console introduced at the last Forum, with some added modifications based on deejay feedback.

BGW had its new model 20 pro electronic stereo crossover, ready this fall, and a new model 600 economy pro power amp with 175 watts/channel, at \$849 in late summer. Audio International showed its new CM-610 mixer, CM-920 amp with 225 watts/channel and CM-634 three-way crossover, available in September. Comel/Paris Power, now represented in the U.S. by Top-hat Entertainment/Cerwheel, featured its new MPK 706 stereo Disco Mixer at \$634 list as part of a full line of electronics that claims a major share of the European market.

Dbx used the Forum to introduce three new pro sound enhancement units, the model 501 stereo single-band, rack-mount dynamic range expander, a pro version of the consumer 1BX unit; model 505, a combo stereo expander/subharmonic synthesizer that is an economical alternative to the three-band model 503, plus the model 164 stereo version of the 164 limiter. Larry Jaffe claims the three new units in the audio chain offer full protection for any system.

Also introduced to the disco mart was the Bodysonic unit from Pioneer Electronics of America, introduced to the car stereo world last January as a 15-watt amplifier/control combo that transfers the music from the receiver to a seat cushion. Ciao in Philadelphia is the first club to install the units, according to Eich Quattrone of Legato Associates, the rep firm showing the unit at the Forum.

Technics had a production model of its eagerly waited SL-1200 MK II turntable, promised by the end of August, and used a full rack of pro electronics including the high-end RS-M95 cassette deck with metal record/playback and full memory at \$1,395. Disco Tech, a new Pittsburgh firm, has a BeatCounter at \$299.95 that provides a dual digital readout of beats per minute in less than three seconds, joining its Beat-Meter at \$199.95 that synchronizes the beats between two turntables. Patents are pending on both units.

Rosner Custom Sound again highlighted customized disco sound systems, incorporating both the firm's own proprietary electronics and a variety of top-line components geared to provide the most efficient package for any budget. Portman-Shore featured its well-accepted SoundSweep audio ambience system, documenting the experience of clubs that have utilized the unit since its debut last year.

Farralane Enterprises, another recent entry to the disco mart, previewed its 2001 home and mobile console, using GMI-manufactured units with a console, mixer and two turntables in a foldup case, with amp, speakers and stand optional. As distributor for Electronic Designers, the firm had a 4-channel chaser control with a mobile Starburst package, with deejays creating demand for dealers.

Stanton Magnetics brought its new Permostat anti-static record preservative kit, at \$19.95 list reportedly getting great reaction from deejays, according to Pete Bidwell. Firm also is now shipping the new 680SI. DisoSound stereo-hedron stylus introduced at the last Forum. Calzone Case has a new line of half-inch plywood cases, foam-lined and roadable to handle disco consoles and speakers. Disco Experience portable disco console was represented by C.S. Productions, offering a full turnkey package, and Boston Sound had a sample of its custom deejay console at the Roctronics display.

More highlights on new lighting and laser equipment at the Forum will appear in next week's issue.

IHF Seminar Topics Set

(NEW YORK—Preliminary program for the Institute of High Fidelity Audio Conference outlines 10 key topics for the Oct. 2-4 sessions at the Statler Hotel here, just prior to the New York Hi Fi Music Show.

Included are department store management evaluates hi fi potential; the challenges facing branded audio, with a panel of manufacturers, dealers and sales reps; crystallizing the markets of the '80s, with opportunities and target areas for components defined; selling the women's market—the 60% between 18 and 64 who are working; merchandising the high-end mystique; impact of FCC regulations on the audio industry in AM stereo, FM bandwidth reduction and quad broadcasting; making co-op adver-

tising work—session on techniques, followed by an intensive workshop on technical methods; laser audio and digital dynamics and their impact on tomorrow's audio customer, and audio financial management in changing times.

Registration is \$100 per person, with details from IHF, 489 Fifth Ave., New York 10017.

Quad Directory Out

NEW YORK—Quad Incorporated, a 96-page collectors' reference to the nearly 2,200 4-channel disk and tape titles issued from 1972 to early 1979, is available at \$4.50 postpaid from Quad Inc., Box 19, Capron, Va., 23829.



AMPEX CITATIONS—Ampex founder Alexander M. Poniatoff is surrounded by the four winners of his namesake 1979 awards for high technical achievement. From left are first-place winner Peter Jensen, for video time base corrector developments; Chi Chao and Bhupendra Shah, shared for development of the audio/video tape sandmill manufacturing process, and Billy Baker, for an instrumentation recorder automatic tracking system.

TOKYO SHAPIRO CHAIN

4th OHIFIO In Cleveland

CLEVELAND—The Tokyo Shapiro chain expects its fourth annual OHIFIO consumer electronics show and sale to be the biggest ever, running Aug. 9-12 at the Masonic Temple here, according to Bill Kelly, advertising director.

Some 40 leading hi fi manufacturers will be participating on their own or through local sales representatives, along with 50 sales personnel from the chain, at the free admission event.

Tokyo Shapiro is offering \$1,000 instant credit, with finance company reps on hand to arrange terms. Discounts on car stereo equipment installation also are offered, with on-site installation available all four days.

New Harvey Firm

NEW YORK—After 23 years with the Audio Engineering Society, Jacqueline Harvey has left to set up her own Manhattan service firm for the audio field, Harvey Associates Communications.

During her tenure as managing editor of the AES Journal, and Special Publications, exhibits manager for U.S. conventions and ad manager, the Journal grew from a quarterly to a 10-times-yearly publication, membership has gone from 2,000 to 10,000 and exhibitor participation from about 10 firms to nearly 200 at each of the semi-annual expos.

Both Penthouse Pets and Playboy Bunnies will join the recently crowned Miss Tokyo Shapiro as hostesses for OHIFIO, and area radio and television personalities will be on hand during the entire run.

The chain is featuring an array of prizes to be given away throughout the event, with grand prize drawings for complete hi fi systems.

Advisory Panel On Video Music

• Continued from page 58

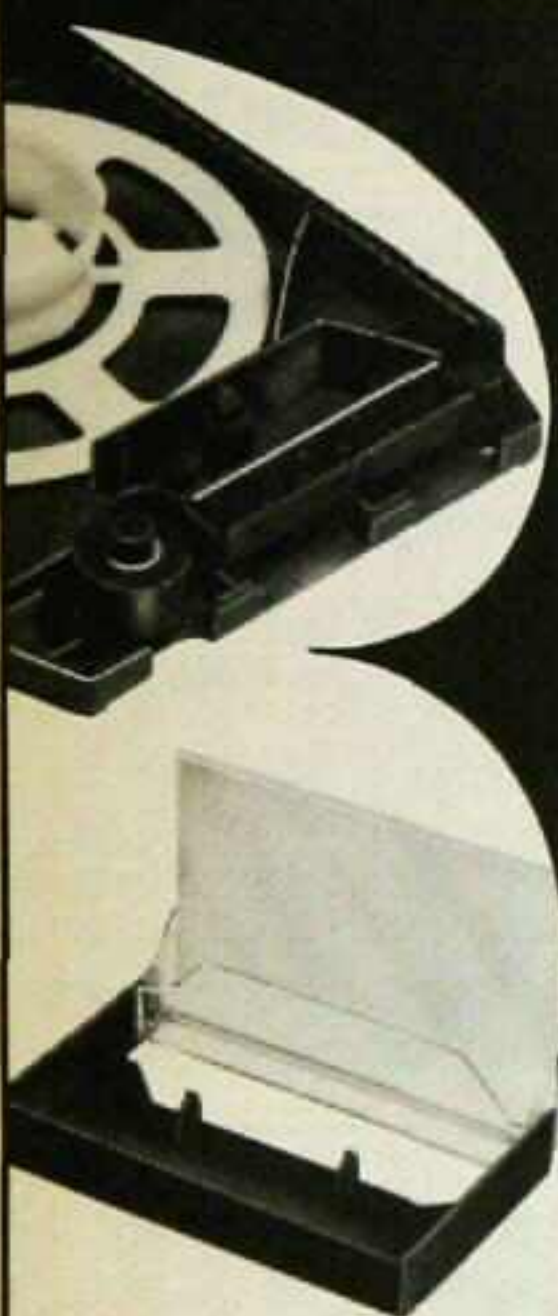
is starting to provide the vital creative, promotion, marketing and distribution muscle for the infant home videocassette and videodisk markets.

Also planned are demonstrations of the major videodisk and videotape recording systems, a series of hands-on workshops in mini-studio setups with the newest portable video equipment, and video showcases of top creative material from participation labels and independent producers.

Earlybird registration for the conference is \$245 until Sept. 14, including an opening reception and three lunch/brunches, and \$275 after that. Full information is available from the Billboard International Video Music Conference, 9000 Sunset Blvd., Los Angeles, Calif. 90069. (213) 273-7040.

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CUT STEREO VOLUME TO BOOST SEX?

SINGAPORE — Manila's 20,000 "jeepney" drivers, the colorful minibuses in the central districts, have been ordered to reduce the volume of their mobile stereo sets by the National Pollution Control Commission.

The action follows complaints that the operators were playing their sets too loud, with the Commission stating that excessive noise "may reduce one's sexual drive, cause ulcers and even harm unborn babies." Several independent studies were cited for the order, which is seen as rather strange in the music-loving country.

Mitchell Resigns In Pioneer Shifts

NEW YORK—U.S. Pioneer Electronics will be headed by a four-member Office of the President, following the resignation last week of president Bernie Mitchell. He will remain a consultant, devoting more time to several major new corporate projects, including the anticipated launch of the Universal-Pioneer videodisk in 1980.

As successor to Mitchell, who set up the Japanese subsidiary here and guided it to a top market share of the hi fi industry, the new Office was announced by Yozo Ishizuka, president of Pioneer Japan.

Included are Tamotsu Iuchi, executive vice president; Ken Kai and Barry Shereck, senior vice presidents, and John Hall, vice president, "all assisted by and under the guidance of Bernie Mitchell."

The outspoken Mitchell is a leading figure in the industry, a guiding force in the Institute of High Fidelity and was a firm backer of Fair Trade until its demise several years ago. He came under fire earlier this year for an ill-advised letter to Pioneer's sales reps, indicating the serious financial problems and incipient demise of Superscope and several other Japanese audio firms, exhorting the reps to push Pioneer at the expense of Superscope and others.

It's Nakamichi U.S.A.

LOS ANGELES—Nakamichi U.S.A. Corp. is the new name for the former Nakamichi Research, Inc., coinciding with a similar change in Tokyo, president E. Nakamichi reports. Ted Nakamichi heads the newly organized sales department and Masashi Yamada the financial department. U.S. headquarters is 1101 Colorado Ave., Santa Monica, Calif. 90401, (213) 451-5901.

BULK TAPE TRAFFIC

Ultra Specialty Expanding

LOS ANGELES—Ultra Specialty, Inc., the international marketing firm set up in 1977 for import/export of bulk tape products, is in expanded quarters at a 13,000 square foot office/warehouse in nearby Carson.

The firm is the international distributor for Columbia Magnetics professional tape products, Dupont chromium dioxide film and is the Far East distributor for Audio-Magnetics duplicator tape products. It is credited with boosting CBS cassette tape significantly in sales abroad.

A new sales and marketing thrust is into the audio tape import/export recording field, notes Bill Dawson

Video Takes

• Continued from page 58

market leader with its VHS VTR models, NBC is not planning to emulate rivals ABC and CBS which have recently set up in-house video programming departments for the home market. NBC president Fred Silverman told the California Broadcasters Assn. recently that corporate research indicates 17.8 million homes (20% penetration) with videodisk players and 13.3 million (15%) with VTRs by 1988. But with an anticipated 89 million television homes, the research indicates only four to five hours weekly watching for new video services, compared to 47 hours a week for commercial tv viewing time. "Whatever our competitors may do, we are not going to dissipate our creative energies by producing software for other media or other technologies," he said.

Columbia Audio/Video is the now corporate umbrella for Gene Kahn's suburban Chicago Columbia Hi Fi & TV and Columbia Video Systems operations. The new headquarters facility has its grand opening in Highland Park Aug. 15, with more than 10,000 square feet of selling space for the videophile and audiophile.

As one of the largest independent outlets for prerecorded video programs, Kahn also will have a video showroom with a full-scale production studio incorporating professional equipment, plus units from most major large-screen projection systems, VTRs, tv cameras and computer-oriented games. New name is also being used at outlets in Lake Forest and Rockford, and the newest store in Buffalo Grove.

The just announced resignation of Bernie Mitchell as president of U.S. Pioneer Electronics undoubtedly will affect the initial marketing plans of the Japan Pioneer-built consumer version of the MCA videodisk player, targeted for a 1980 introduction. Mitchell will remain a consultant to Pioneer, devoting more time to several major corporate projects including the disk, but his overwhelming enthusiasm for the product and its potential, transferred to the many dealers exposed to the industrial prototype at limited shows in New York, Miami and elsewhere, will be sorely missed.

Meanwhile, Pioneer in Japan is working hard to provide the initial MCA industrial units for General Motors, the success of which will result in as many as 7,000 machines for all division dealers. Cinema Video Processors in Chicago recently completed the lab work on the film production for the GM Buick Skylark X series that will be converted to videodisk format at MCA DiscoVision for eventual distribution to 1,800 Buick dealers.

June exports of VCRs from Japan to the U.S. were up 15.5% to 48,600 from 1978 and retail value rose 20.3% to \$29.1 million. Half-year shipments were still about 5% below the 1978 total at 245,300 units, worth \$151.5 million, or about 3% less. June exports to the European Community jumped 170% to 45,700, valued at \$27.8 million, up 130%. Total shipments for the first six months of 206,700 represent a 280% increase from 1978, with a value of \$135.4 million, a 210% gain.

STEPHEN TRAIMAN

TOSHIBA IN JAPAN

Tape Line For Autosound

TOKYO—The output of music tapes, especially cassettes, is shining with consistent year-to-year gains of more than 40% in stark contrast to the rather dull performance of disks. And one reason for their bright fortunes is the rapid spread of car stereo components.

A recent car stereo manufacturer survey here underscores the increased ownership of cassette tapes among component car stereo users: 48.2% said that the number of tapes had "greatly increased" and 44.6% said it had "slightly increased." Many users said that a prime reason for buying a component system was to enjoy the sound quality of music tapes to the full.

The significance of these findings has not been lost on Toshiba-EMI Ltd. It is to launch Monday (5) the

Compo series of 10 music tapes tailored to car stereo component users. The sources were all painstakingly selected in order to do full justice to the acoustics of automobiles. In a related move the company will also bring out its first prerecorded metal tapes this fall.

Popular department tape manager Nao Yoshida explains: "At the moment about seven disks are made for every three tapes but tapes are bound to become more popular with the spread of metal tape compatible decks and program search mechanisms. In about three years' time the proportion will probably even out. That's why we are making a determined effort on the market."

Yoshida believes that younger buyers will do much to spur the growth of western music cassette tapes in the future.

HARUHIKO FUKUHARA

New BASF Posts

BEDFORD, Mass.—Expanding product lines at BASF Systems has led to the creation of two new posts in the professional and audio/video products area, national sales director Jim Walker reports.

Bob Piselli joins from Associated Audio Services as sales manager of professional products, responsible for the improved and expanded line of duplicator tapes including the new DPS formula, and calibration test cassettes. Jeff Housman comes aboard from Automatic Radio as national sales coordinator, audio/video products, in charge of government and military sales, trade shows, order processing and field communications.



Video Room: New videophile haven at Columbia Audio/Video headquarters in Highland Park, Ill., offers a demonstration array of major VTRs, large-screen projection television and color cameras, as well as a mini-studio setup with pro equipment.

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Ratio Of Albums To 45s Changes In Country

By MIKE HYLAND

NASHVILLE—Has the ratio of country single sales to album sales changed due to the economic conditions in recent months? A Billboard survey reports that of six major labels, four feel that there has been a change in the sales pattern, while two labels feel that both singles and album sales have held steady.

"I believe that singles have maintained their sales pattern as well as have albums," states Ewell Roussell, director of operations for Elektra/Asylum Records here. "The latest price increase from \$1.29 to \$1.49 has not affected our sales. However, the industry is soft, and where we had a single sell 150,000 to 175,000, now it will sell 110,000 to 115,000."

Roy Wunsch, director of marketing for CBS Records here says, "With all the reports and research I have seen, it is too early to see any trends developing. However, there seems to be a trend to heavier single sales, but at the same time, we have not felt any decrease in our album sales."

With the recent price increase for singles to \$1.49, Wunsch feels, "we have not experienced a dramatic effect of the sale of singles due to the increase. Consumers tend to panic over the economy, and this could easily lead to an increase in single sales."

Stan Byrd, national country promotion director for Warner Bros. Records, admits, "We were the leaders in the industry of a price in-

crease for singles. At this point, sales are down, but it is too early to tell if the decrease of single sales is the result of the economy or the price increase or both.

"We were affected immediately by the price increase of singles and up until recently, single sales were healthy, but with the fear of a recession, the trend seems to lean toward an increase of album sales. As the economic conditions bottom out, we should see a resurgence of single sales."

"Albums have been selling better than singles for the past several years," claims Lynn Shults, vice president and general manager of Capitol Records here who feels this trend will continue. "The single is being used as a promotional tool, which if utilized correctly, will increase album sales."

At MCA Records, Chic Doherty, national promotion director for the label reports, "Singles seem to be holding their own, but singles have dropped long ago in favor of albums. More and more artists, particularly country, are capturing a wider audience, and these audiences tend to buy albums."

The same feeling applies to United Artists Records, according to Jerry Seabolt, director of local operations for the label. "We have not felt any decrease in the sales of singles, and our album sales have been on the increase."

RCA Records, declining comment, raised its suggested retail price of singles last week to \$1.49. Of the labels surveyed, only MCA and UA have retained the \$1.29 retail price while CBS, Warners, Elektra/Asylum and Capitol raised the price of their singles to \$1.49.

Also queried regarding single and album sales were several retail outlets. Conway Twitty's Record Shop, located in the heart of Nashville's tourist attractions, specializes in country music. Some 98% of the business is from tourists, and the store reports that singles have always sold well, but they sell more albums and 8-track tapes than singles. A decrease of single sales has not been felt; however, an increase in the sale of albums, 8-track and blank tapes has been registered.

The Record Bar, Camelot Music and Discount Records all report that album sales are much stronger than singles, and progressive and crossover records are the best sellers. All three stores surveyed report that they stock a number of single releases, with the crossover singles doing big business. "We move more albums than singles," reports Roy Suttles of Camelot Music, "and single sales tend to be holding their own."

"Country albums have always outsold singles," reports Keith Hollifield, manager of Discount Records, "but 8-track tapes outsell albums."

WEST-CASHMAN New Yorkers Have Big Eyes To Start Action In Nashville

Continued from page 33

mat changes in radio and demographic changes in society. "Musically, that translates to the audience probably being able to identify more with Willie Nelson than Kiss."

He feels country music is now mass appeal music, and Nashville is

JUSTIS NARAS GROUP HEAD

NASHVILLE—Bill Justis has been reelected to a second term as president of the Nashville Chapter of NARAS. The board of governors also elected Merlin Littlefield, first vice president; Ed Penney, second vice president; Don Butler, vice president; Archie Jordan, secretary; and Roger Sovine, elected to a second term as treasurer.

Those governors serving a two-year term include Tom Brannon, Moses Dillard, Jimmy Bowen, Bob Beckham, Brent Maher, Ronny Light, Archie Jordan, Bob Schanz, Brad McCuen, John Denny, Merlin Littlefield, Gerry Teifer, Roger Sovine, and Chic Doherty.

The incumbent governors are Buzz Cason, Bill Justis, Jerry Gillespie, Marijohn Wilkin, Les Ladd, Charlie McCoy, Bill Pursell, Lynn Shults, Ed Penney, Aaron Brown, Don Butler, John Sturdivant, Sheldon Kurland and John McCarthy. Francine Anderson will remain as the ongoing executive director of the Nashville chapter.

a "sensational environment to cut records. For the music I love and identify with spiritually, the players are here, they can translate that for me very quickly, and the writers are here that I can build around."

West and Cashman have produced major pop hits with such acts as Jim Croce, Dean Friedman and Henry Gross—and West produced a chart-smashing Billboard country chart single by Gail Davies and will be producing Ed Bruce.

West claims there's a major difference between pop and country, which he terms a "hip type of MOR." The country fans are much more stable in what they look for from an artist, he believes. "A capricious 13-year-old likes Kiss, and two years later Kiss stinks. The flightiness and volatility of the pop market is something that becomes difficult to deal with."

There's a new wave of producers hitting Nashville from out-of-town, says West. Such talents as Steve Gibson, Shane Keister, Kyle Lehning, Larry Rogers. Many want to do pop from Nashville—a situation enhanced by RCA opening its all/pop all/Nashville Free Flight label.

But West doesn't want to tip the scales too far. "I hate to see country music as we have known it sort of disappearing into a blend of MOR stuff."

His goal? To take "the last frontier of production and do it country."

The publishing firms, headed here by Karen Scott Conrad, will be expanded with the addition of more writers.

The label also includes such acts as Corbin and Hanner, Dion and Nina Kahle. "We gravitate toward long range talent and we spend a fortune developing it."

Though West sometimes visualizes his own career as an artist, he pragmatically concludes, "If you're an artist you have to be egotistical enough to concentrate only on you. I've never had that luxury. I love to sing, but I don't know if it'd be worth it. The road can be a killer."

The road killed Jim Croce—and that still hurts West. "After Jim died, I almost moved to Nashville to become a backup player and singer. I couldn't figure out why he died—I still can't."

West relates a Croce story or two worth repeating. Croce called West from Nashville with the news that he had just had lunch with Chet Atkins and Jerry Reed. "What was it like?" asked West. Croce answered: "It was like meeting two popes."

West also reveals that toward the end of Croce's all-too-brief career, ended with a tragic plane crash, they had talked about taking a sabbatical from the record business since Croce's life was "coming into disarray because of the road and pressures. I was plotting with him to tell ABC to leave us alone for six months, we've made you \$5 million, and we're going to go to Europe."

The trip never materialized.

Roy Clark For Youth Benefit

NASHVILLE — Singer/banjoist Roy Clark will headline a benefit concert Monday (13) for the support of the Hollenbeck Youth Center in L.A.

Clark, who is appearing on the program for the third time in four years, will be backed up by the Palomino Riders, the house band from North Hollywood's Palomino Club.

This year's event is being held in the grand ballroom of the Sheraton-Universal Hotel, with 300 guests from the Hollenbeck Police Businessman's Council expected to pay \$150 a couple to attend the fund raiser.



DALLAS OAK—Joe Bonsall of the Oak Ridge Boys practices cheerleading skills under the skillful direction of the Dallas Cowboy cheerleaders. Occasion was the first annual "Stars For Children" benefit concert held by the Oak Ridge Boys in Ft. Worth, Tex., which raised \$65,000 for prevention of child abuse. Performers at the event included the Oaks, Tammy Wynette, Larry Gatlin, Roy Clark and Buck Trent.

Warner Bros. Puts Push On Bellamys And Sheppard

NASHVILLE—Current just-shipped albums by the Bellamy Brothers and T.G. Sheppard are the subject of a promotional push from Warner Bros.

Supporting "The Two And Only," which contains the Bellamys' hit single, "If I Said You Had A Beautiful Body Would You Hold It Against Me" and upcoming single, "You Ain't Just Whistlin' Dixie," the label plans mass distribution of cover blow-ups from the LP and confederate flags with a Dixie motif.

In-store promotional dates will be coordinated with United Talent Booking, the Bellamys' agency, coupled with personal appearances on tour dates. Local newspaper ads touting the album are being placed in medium-sized markets under 500,000, with 60-second radio spots in major markets. More than 2,000 radio stations are also receiving an open-ended interview with David and Howard Bellamy, talking about the album and their career.

WHN-AM in New York broadcast a live remote of their recent performance from the Lone Star East to launch "The Two And Only" via the airwaves.

Additionally, the Bellamy Brothers

ers have recently taped several nationally-syndicated television and radio programs, including "Nashville Salutes America," a tv show hosted by Jerry Reed tagged with a September air date.

Boosting Sheppard's newest album, "Lonely," which carries his recent hit, "You Feel Good All Over," as well as his current single, "Last Cheater's Waltz," the label is shipping a similar open-ended interview to more than 2,000 radio stations across the country.

Retailers will receive store window streamers and 24-inch cover blow-ups. A high-impact campaign is geared specifically for the Atlanta, Dallas, Chicago and Cleveland markets, along with radio advertising and in-store promotional activity with key accounts in major metropolitan sections of the Southeast and Southwest.

Sheppard's recent tv tapings include "That Nashville Music," "Nashville On The Road," "Hee Haw," and Ronnie Prophet's "Grand Ole Country." He is also working a heavy fair date schedule through the summer, covering 60 appearances in 28 states during the next three months.

KIP KIRBY



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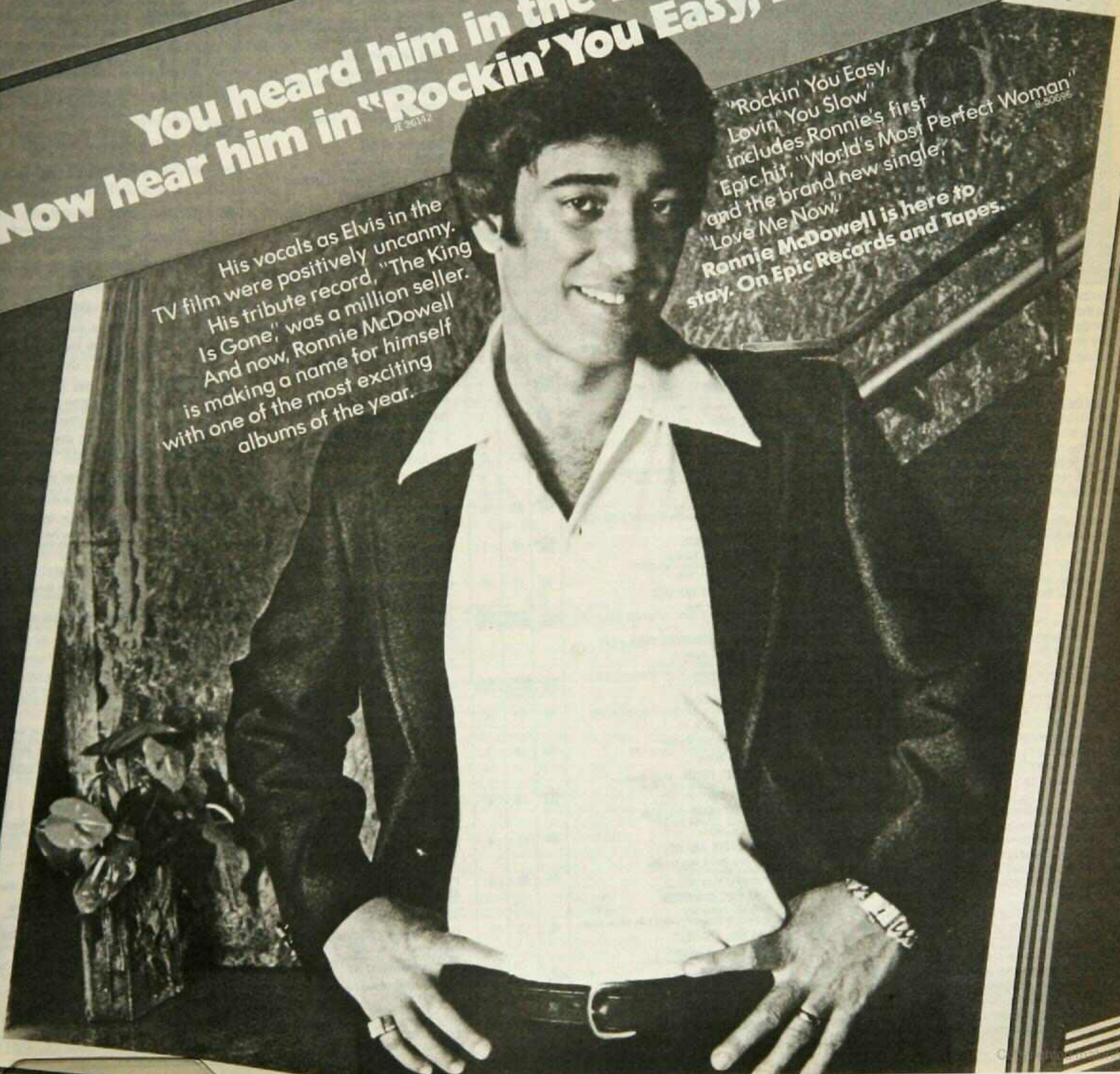
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Country

Nashville Scene

By KIP KIRBY

Haven't heard whether it involved a DC-10 or not, but recently a plane that Monument singer **Ray Price** was taking from Dallas to Reno lost an engine an hour into the flight and was forced to return to Dallas for emergency landing. Shaky but undaunted, Price later boarded another flight the same day and continued on to Reno, where he was scheduled to begin a two week engagement at the Nugget. Price is also slated to guest on "The Tonight Show" on Friday (3) at the personal request of host **Johnny Carson**.

Elektra songstress **Susie Allanson** headlined a benefit concert sponsored by the Academy of Country Music at Los Alamendos, Calif., Saturday (28). Proceeds went to the Marty Landau Memorial Fund. Although **Marty Robbins** has added some new sounds to his group—including the addition of former Memphis Horns co-founder **Wayne Jackson** on trumpet—the singer's next Columbia album will feature a collection of original and traditional cowboy and folk/western trail songs. Robbins was recently voted into the Cowboy Hall of Fame in Oklahoma City for his dedication in preserving Western lore through his music.



Boxcar Debuts: Boxcar Willie makes his debut appearance on the "Grand Ole Opry" for two shows. The artist is a successful country entertainer in England and headlined this year's Wembley Festival.

Billy Joe Shaver, who just signed with House of Cash Publishing, drew some big names when he made a rare appearance recently at Nashville's Mississippi Whiskers Club. Besides a blue-jeaned **Johnny Cash**, who joined Shaver for several numbers on stage, the audience also included **Guy Clark**, **Dick Ellner**, **Billy Ray Reynolds** and new CBS artist **Roseanne Cash** (Johnny's daughter), whose debut LP is due out soon.

Donna Fargo is signed to a one-minute camera appearance in the forthcoming "Urban Cowboy," starring **John Travolta** and **Waylon Jennings**, among others. Fargo's working on her next LP, due in October, with husband-producer **Stan Silver**. With his recent purchase of a 22-acre farm in Cheatham County, Tenn., **Vern Gosdin** has become a neighbor of **Don Williams**.

More than 4,000 fans flocked to meet MCA artist **Conway Twitty** and his drummer, **Porkchop Markham**, as they signed autographs at a recent in-store appearance in Conway. Also on hand was the mayor of Conway, who presented Twitty with a special T-shirt and a key to the city jail. Twitty is named after the cities of Conway, Ark., and Twitty, Tex., and drummer Markham is a native of Conway.

Cowboy singer **Chris LeDoux** is receiving strong support in his recording career from brother **Mike**, who has embarked on a 17-state, 6,500-mile, 90-day trip to promote Chris' new LP, "Paint Me Back Home In Wyoming." MCA artist **John Wesley Ryles** hard at work with producer **Bob Montgomery** to complete upcoming album, which will contain Ryles' single, "Liberated Woman."

Ruby Falls and her group entertained at the Nashville 420 Grand National recently, singing the "Star-Spangled Banner" before a crowd of 18,000 racing fans. Also on hand as grand marshal for the event was **Waylon Jennings**. The July 14 race featured top championship drivers **Darrell Waltrip**, **Bobby Allison**, **Richard Petty** and **Cale Yarborough**, and the race was carried live across the country via the Performance Racing Network.

Billboard

Hot Country Singles

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This Week			Last Week			Weeks on Chart			* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))		TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))		TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))		TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	3	9	★	50	2	★	69	74	★	4	★
SUSPICIONS—Eddie Rabbit	(E. Rabbit, R. McCormick, D. Malloy, E. Stevens), Elektra 46053 (Debb/Dave/Barnatch, BMI)		IT MUST BE LOVE—Don Williams	(B. McMill, MCA 41069 (Hall/Clement, BMI)		MAKE BELIEVE YOU LOVE ME—Rebecca Lynn	(N. Gallitt, Scorpion 0581 (NSD) (Al Gallico/Turtle, BMI)		★	5	★
★	2	9	★	40	6	★	70	70	★	5	★
COCA COLA COWBOY—Mel Tillis	(S. Pinkard, I. Dain, S. Dorff, S. Achrey, MCA 41041) (Paso/Malkyle/Senor, BMI/ASCAP)		I COULD SURE USE THE FEELING—Earl Scruggs Revue	(D. Linde, M. McDaniel, Columbia 3 10992) (Combine/Music City, ASCAP)		SECOND HAND EMOTION—Faron Young	(C. Black, B. Bourke), MCA 41046 (Trichappell/Chappell, SESAC/ASCAP)		★	3	★
★	9	7	★	37	5	★	71	75	★	3	★
THE DEVIL WENT DOWN TO GEORGIA—The Charlie Daniels Band	(C. Daniels, F. Edwards, J. Marshall, C. Hayward, T. Crain, T. DiGregorio), Epic 8-50700 (Hat Band, BMI)		YOU ARE MY RAINBOW—David Rogers	(H. Sanders, R.C. Bannon), Republic 042 (Warner Tamerlane, BMI/WB, ASCAP)		I DON'T WANT TO LOVE YOU ANYMORE—Dandy	(L. Keith, L. Snow), Warner/Curb 8880 (House Of Gold, BMI)		★	2	★
★	4	5	★	42	5	★	72	85	★	2	★
FAMILY TRADITION—Hank Williams Jr.	(H. Williams Jr.), Elektra/Curb 46046 (Rocephus, BMI)		ONCE IN A BLUE MOON—Zella Lehr	(S. Lover, J. Silbar), RCA 11548 (Bobby Goldsboro, ASCAP)		DANCIN' 'ROUND AND 'ROUND—Olivia Newton-John	(A. Mitchell), MCA 41074 (Warner Tamerlane/Ten Speed, BMI)		★	2	★
★	5	1	★	44	4	★	72	NEW ENTRY	★	2	★
YOU'RE THE ONLY ONE—Dolly Parton	(C.B. Sager, B. Roberts), RCA 11577 (Unichappell/Begonia Melodies/Fedora, BMI)		THE LETTER—Sammi Smith	(W. Carson), Cyclone 104 (GRT) (Earl Barton, BMI)		EVERYTHING I'VE ALWAYS WANTED—Porter Wagoner	(J. Marks), RCA 11671 (St. Nicholas, ASCAP)		★	3	★
★	8	10	★	45	2	★	72	NEW ENTRY	★	3	★
PICK THE WILDWOOD FLOWER—Gene Watson	(J. Allen), Capitol 4723 (Tree, BMI)		FOOLS—Jim Ed Brown & Helen Cornelius	(J. Duncan), RCA 11672 (Pi-Gem, BMI)		I'M JUST A HEARTACHE AWAY—Dicky Lee	(D. Lee, W. Holyfield), Mercury 55068 (Hall/Clement/Maplehill/Vogue, BMI)		★	3	★
★	7	10	★	42	6	★	74	78	★	3	★
NO ONE ELSE IN THE WORLD—Tammy Wynette	(S. Davis, B. Sherrill), Epic 8-50722 (Algee, BMI)		(Ghost) RIDERS IN THE SKY—Johnny Cash	(S. Jones), Columbia 3-10961 (Edwin H. Morris & Co., ASCAP)		ANOTHER EASY LOVIN' NIGHT—Randy Barlow	(F. Kelly), Republic 044 (Freder, BMI)		★	8	★
★	11	7	★	54	5	★	74	NEW ENTRY	★	8	★
STAY WITH ME—Dave & Sugar	(J. Pennington), RCA 11654 (Chamchap/Careers, BMI)		LOW DOG BLUES—John Anderson	(J.D. Anderson, L.A. Delmore), Warner Bros. 8863 (Al Gallico, BMI/Cypress, ASCAP)		JUST WHEN I NEEDED YOU MOST—Diana	(R. VanWarmer), Elektra 46061 (Fourth Floor, ASCAP)		★	3	★
★	9	10	★	44	4	★	76	49	★	8	★
BARSTOOL MOUNTAIN—Moe Bandy	(D. Tankersley, W. Carson), Columbia 3-10974 (Rose Bridge, BMI)		SAVE THE LAST DANCE FOR ME—Emmylou Harris	(D. Pomus, M. Shuman), Warner Bros. 8815 (Unichappell/Trio, BMI)		I'M TURNING YOU LOOSE—Bobby Wright	(S. Throckmorton, C. Fulman), United Artists 1300 (Tree, BMI)		★	2	★
★	12	6	★	45	22	★	77	80	★	3	★
HEARTBREAK HOTEL—Willie Nelson & Leon Russell	(M. Arton), Columbia 3-11023 (Tree, BMI)		SLIP AWAY—Dwight	(W. Armstrong, W. Terrell, M. Daniel), RCA 11610 (Fame, BMI)		BESIDE ME—Steve Warner	(R. Goodrum), RCA 11558 (Chappell/Sailmaker, ASCAP)		★	2	★
★	13	8	★	46	28	★	79	83	★	2	★
DON'T LET ME CROSS OVER—Jim Reeves	(F. Jay), RCA 11564 (Troy Martin, BMI)		SHADOWS IN THE MOONLIGHT—Anne Murray	(R. Bourke, C. Black), Capitol 4716 (Chappell & Co./Tri Chappell, ASCAP/SESAC)		IT'S SUMMER TIME—Jess Garrison	(C. Fields), Charts 135 (NSD) (Mr. Mort, Music Craftshop, ASCAP)		★	10	★
★	15	6	★	47	13	★	80	48	★	10	★
TILL I CAN MAKE IT ON MY OWN—Kenny Rogers & Dottie West	(C. Richey, T. Wynette, B. Sherrill), United Artists 1259 (Algee/Altam, BMI)		I CAN'T SAY GOODBYE TO YOU—Becky Hobbs	(B. Hobbs), Mercury 55062 (Al Gallico, BMI)		DON'T FEEL LIKE THE LONE RANGER—Leon Everette	(R. Murray), Orlando 103 (Magic Castle/Blackwood, BMI)		★	12	★
★	16	5	★	55	7	★	81	56	★	12	★
I MAY NEVER GET TO HEAVEN—Conway Twitty	(B. Anderson, B. Killen), MCA 41059 (Tree, BMI)		BEFORE MY TIME—John Conlee	(B. Peters), MCA 41072 (Ben Peters, BMI)		SINCE I FELL FOR YOU—Con Hunley	(B. Johnson), Warner Bros. 8812 (Warner Bros., ASCAP)		★	4	★
★	14	11	★	49	34	★	82	82	★	4	★
LIBERATED WOMAN—John Wesley Ryles	(W. Carson), MCA 41033 (Rose Bridge, BMI)		LOVE ME LIKE A STRANGER—Cliff Cochran	(D. Wiltz, J. Schween), RCA 11562 (Chess, ASCAP)		SUPER LADY—Ray Pillow	(R. Pillow, L. McFaden), MCA 41047 (Twitty Bird, BMI)		★	7	★
★	19	5	★	50	47	★	83	86	★	7	★
YOU'RE MY JAMAICA—Charley Pride	(K. Robbins), RCA 11655 (Pi-Gem, BMI)		AMANDA—Waylon Jennings	(B. McMill), RCA 11596 (Gold Dust, BMI)		TAKEN TO THE LINE—San Fernando Valley Music Band	(J. Stephens), CAS 017 (S&C, ASCAP)		★	2	★
★	16	8	★	51	46	★	83	86	★	7	★
ALL AROUND COWBOY—Marty Robbins	(M. Robbins), Columbia 3-11016 (Mariposa, BMI)		WHEN A LOVE AIN'T RIGHT—Charly McClain	(J. Wilson, B. Morrison), Epic 8-50706 (Music City, ASCAP)		PLEASE SING SATIN SHEETS FOR ME—Jeanne Pruett	(J. Pruett, J. Volinsky), BCC0002 (Jeanne Pruett/Champion, BMI)		★	2	★
★	21	6	★	51	46	★	85	89	★	2	★
HERE WE ARE AGAIN—The Statler Brothers	(D. Reid), Mercury 55066 (American Cowboy, BMI)		IF I FELL IN LOVE WITH YOU—Rex Allen Jr.	(R. VanHoy), Warner Bros. 49020 (Tree, BMI)		YOURS AND MINE—Mary Lou Turner	(D. Devaney, J. Wilson), Churchill 7741 (Music City, ASCAP)		★	3	★
★	18	10	★	63	2	★	86	87	★	3	★
THAT'S THE ONLY WAY TO SAY GOOD MORNING—Ray Price	(W. Carson), Monument 45-283 (Rose Bridge, BMI)		GOODBYE—Eddy Arnold	(L. Butler, B. Killen), RCA 11668 (Tree, BMI)		BLUE RIVER OF TEARS—Micki Fuhrman	(R. Goodrum), MCA 41057 (Sailmaker/Chappell, ASCAP)		★	2	★
★	20	8	★	63	2	★	87	NEW ENTRY	★	2	★
I LOVE HOW YOU LOVE ME—Lynn Anderson	(L. Kalber, B. Mann), Columbia 3-11006 (Screen Gems BMI, BMI)		THE DREAM NEVER DIES—Bill Anderson & The Pe' Folks	(R. Cooper), MCA 41060 (Webb, ASCAP)		THAT RUN-AWAY WOMAN OF MINE—Freddie Weller	(C. Putnam, D. Cook), Columbia 1-11044 (Tree, BMI/Cross Keys, ASCAP)		★	3	★
★	24	5	★	64	4	★	88	90	★	3	★
JUST GOOD OL'BOYS—Moe Bandy & Joe Stampley	(A. Fleetwood), Columbia 3-11027 (Brandwood/Muller, BMI)		THE ROOM AT THE TOP OF THE STAIRS—Stella Parton	(E. Stevens, D. Tyler), Elektra 46502 (Debb/Dave/Barnatch, BMI)		TELL ME I'M ONLY DREAMING—Larrie Morgan	(L. Anderson), MCA 41052 (Fred Rose, BMI)		★	3	★
★	25	4	★	65	3	★	88	90	★	3	★
YOUR KISSES WILL—Crystal Gayle	(V. Stephenson), United Artists 1306 (House Of Gold, BMI)		ROBINHOOD—Billy "Crash" Craddock	(L. Cheshire, M. Kellum), Capitol 4753 (Flagship, BMI)		THANKS A LOT—Billy Parker	(E. Miller, D. Sessions), SCR 177 (Revo, BMI)		★	2	★
★	22	8	★	67	3	★	88	90	★	3	★
YOURS—Freddie Fender	(G. Raig, A. Gamse, J. Sherr), Starlite 8-4900 (CBS) (E.B. Marks, BMI)		GUESS WHO LOVES YOU—Mary K. Miller	(R. Van Hoy, D. Allen), RCA 11665 (Tree/Duchess/Posy, BMI)		EASY—Bobby Hood	(J. Fuller), Chute 0008 (Blackwood/Fulness, BMI)		★	2	★
★	26	6	★	67	3	★	88	90	★	3	★
FOOLS FOR EACH OTHER—Johnny Rodriguez	(J. Rodriguez, B. Boling), Epic 8-50735 (Hallinote/Bus Ride, BMI)		DELLA AND THE DEALER—Hoyt Axton	(H. Axton, M. Dawson), Jeremiah 1000 (Lady Jane, BMI)		LOVE WOULDN'T LEAVE US ALONE—Bill Wooley	(D. Frazier, A.L. Owens), MCA/Hickory 41070 (Acuff-Rose, BMI)		★	2	★
★	24	7	★	68	4	★	92	92	★	2	★
SOMEDAY MY DAY WILL COME—George Jones	(E. Montgomery, C. Ryder, V. Haywood), Epic 8-50684 (Window, BMI)		THERE'S A HONKY TONK ANGEL (Who Will Take Me Back In)/I GOT A FEELIN' IN MY BODY—Elvis Presley	(T. Seals, D. Rice/D. Linde), RCA 11679 (Donor, BMI)/(Combine, BMI)		BAREFOOT ANGEL—Chet Taylor	(B. Morrison, A. Kessler), Vista 1008 (Music City, ASCAP/Youngan, BMI)		★	3	★
★	29	7	★	68	4	★	93	93	★	3	★
I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes	(R. Bourke, K. Chalce, C. Black), Arista 0430 (Chappell, ASCAP)/(Unichappell, BMI)/(Tri Chappell, SESAC)		FOOLED BY A FEELING—Barbara Mandrell	(K. Fleming, D.W. Morgan), MCA 41077 (Pi-Gem, BMI)		ONE AND ONE MAKE THREE—Bon Shaw	(R. Shaw), Pacific Challenger 1635 (Pacific Challenger, BMI)		★	2	★
★	31	4	★	69	3	★	94	96	★	2	★
DADDY—Donna Fargo	(D. Fargo), Warner Bros. 8867 (Prima Donna, BMI)		REUNITED—Louise Mandrell & R.C. Bannon	(D. Fekaris, F. Perren), Epic 8-50717 (Perren/Vibes, ASCAP)		YOU LIT THE FIRE, NOW FAN THE FLAME—Penny Hamilton	(D. Gibson), Door Knob 9-096 (WGC) (Door Knob, BMI)		★	2	★
★	30	7	★	69	3	★	95	NEW ENTRY	★	2	★
PLAY HER BACK TO YESTERDAY—Mel McDaniel	(B. Morrison, M. Hughes), Capitol 4740 (Music City, ASCAP)		MAKE LOVE TO ME—The Cates	(L. Roppolo, A. Copeland, P.J. Mares, G. Brunies, W. Melrose, W. Norris, B. Pollack, M. Strzel), Ovation 1126 (Edwin H. Morris & Co., ASCAP)		RAINY DAYS AND RAINBOWS—Paul Schumacker	(T. Shondell), Star Fox 779 (Troy Shondell, SESAC)		★	10	★
★	33	4	★	73	4	★	96	NEW ENTRY	★	10	★
MY SILVER LINING—Mickey Gilley	(R. Murray, T. Murray), Epic 8-50740 (Blackwood/Magic Cattle, BMI)		IT'S TOO SOON TO SAY GOODBYE—Terri Hallwell	(J. Ashley), Can Bro 156 (Wilox, ASCAP)		HE'S A GOOD MAN—July Argo	(D. Tanner), MCI 51379 (NSD) (Sound Dallas, BMI)		★	8	★
★	32	6	★	64	68	★	96	NEW ENTRY	★	8	★
LET'S TRY AGAIN—Janie Fricke	(D. Steagall), Columbia 3-11029 (Texas Red, BMI)		LORELEI—Sonny James	(F. Foster, G.E. Thoner), Monument 45-288 (Cyril Shane, ASCAP)		FOREVER ONE DAY AT A TIME—Don Gibson	(E. Raven), MCA/Hickory 41031 (Madame, ASCAP)		★	10	★
★	35	6	★	65	69	★	97	59	★	10	★
THAT MAKES TWO OF US—Jacky Ward & Reba McEntire	(J. Fuller), Mercury 55054 (Blackwood/Fulness, BMI)		I'VE GOT A RIGHT TO BE WRONG—N.J. Wright	(E. Rowell, B. House), Soundwaves 4589 (NSD) (Blue Creek/On The House, BMI)		MIDDLE-AGE MADNESS—Earl Thomas Conley	(E. Conley), Warner Bros. 8798 (ETC-Easy Listening, ASCAP)		★	10	★
★	39	4	★	66	66	★	97	59	★	10	★
ONLY LOVE CAN BREAK A HEART—Sonny Dale	(H. David, B. Bacharach), Capitol 4746 (World, ASCAP)		CAN'T YOU HEAR THAT WHISTLE BLOW—Sonny Throckmorton	(S. Throckmorton, C. Dodson), Mercury 55061 (Tree, BMI/Cross Keys, ASCAP)		FELL INTO LOVE—Festive	(R. Allison, D. Miller), NSD 24 (Taylor and Wilson, Hink, BMI)		★	12	★
★	41	4	★	79	2	★	99	60	★	10	★
WHO WILL THE NEXT FOOL BE—Jerry Lee Lewis	(C. Rich), Elektra 46067 (Knox, BMI)		WE GOT LOVE—Mundo Earwood	(M. Earwood), GMC 107 (Music West Of The Pecos, BMI)		WASN'T IT EASY BABY—Freddie Hart	(B. Morris, J. Grayson), Capitol 4170 (Queen Quah/Jack Lebeck, BMI)		★	12	★
★	37	6	★	84	2	★	100	53	★	12	★
ALL I WANT AND NEED FOREVER—Vern Gosdin	(D.B. Payne), Elektra 46052 (Gary S. Paston, BMI)		LIVIN' OUR LOVE TOGETHER—Billie Jo Spears	(B. Peters), United Artists 1309 (Ben Peters, BMI)							

AUGUST 11, 1979, BILLBOARD

Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	15	1	GREATEST HITS—Waylon Jennings, RCA AHL1 3378
2	2	35	THE GAMBLER—Kenny Rogers, United Artists UA LA 934-H
3	3	8	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
4	4	8	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
★ 5	6	12	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
6	5	8	IMAGES—Ronnie Milsap, RCA AHL 13346
7	7	11	LOVELINE—Eddie Rabbitt, Elektra GE 181
8	8	25	NEW KIND OF FEELING—Anne Murray, Capitol SW 11843
9	9	14	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK 3318
★ 10	12	66	STARDUST—Willie Nelson, Columbia JC 35305
11	10	17	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 949H
12	13	14	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
13	11	36	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2 35642
14	14	4	WE SHOULD BE TOGETHER—Crystal Gayle, United Artists UA-LA 969-H
★ 15	18	6	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb GE 194
16	16	18	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
17	15	81	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
18	19	10	CROSS WINDS—Conway Twitty, MCA 3086
★ 19	23	10	SERVING 190 PROOF—Merle Haggard, MCA 3089
20	17	59	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
21	20	78	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
22	25	26	THE BEST OF BARBARA MANDRELL, MCA AY 1119
23	22	17	THE ORIGINALS—The Statler Brothers, Mercury SRM 15016
24	21	47	EXPRESSIONS—Don Williams, MCA AY 1069
25	28	39	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
26	26	82	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1037 (Phonogram)
27	27	80	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
★ 28	32	26	LEGEND—Poco, MCA AA-1099
29	30	37	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
30	33	14	REFLECTIONS—Gene Watson, Capitol SW 11805
31	31	39	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628
★ 32	NEW ENTRY		3/4 LONELY—T.G. Sheppard, Warner Bros. BSK 3353
33	35	43	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL1 2979
34	34	7	JUST TAMMY—Tammy Wynette, Epic KE 36013
35	24	43	MOODS—Barbara Mandrell, MCA AY 1088
36	36	8	GREATEST HITS—Linda Ronstadt, Asylum SE 106
★ 37	NEW ENTRY		MR. ENTERTAINER—Mel Tillis, MCA 3167
38	38	27	SWEET MEMORIES—Willie Nelson, RCA AHL1 3243
39	39	15	JERRY LEE LEWIS, Elektra GE 184
★ 40	NEW ENTRY		ARE YOU SINCERE—Mel Tillis, MCA 3077
41	42	61	ROOM SERVICE—The Oak Ridge Boys, MCA 1065
42	29	5	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK 3347
43	45	19	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC 35779
★ 44	NEW ENTRY		THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164
45	49	22	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
46	47	68	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
★ 47	NEW ENTRY		THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubbs, Cachet CL 33001
48	44	4	WE'VE COME A LONG WAY, BABY—Loretta Lynn, MCA 3073
49	37	38	TNT—Tanya Tucker, MCA 3066
50	46	3	TEAR TIME—Dave & Sugar, RCA AHL1 2861

Town & Country Relocates Offices

NASHVILLE—Town & Country Productions, a management, public relations, and production firm, has moved its headquarters from West Virginia, and is now located at 41 Music Square E., Nashville, 37203. With three artists signed to the company—Mike Palmer, Jessica Dawn, and R. L. Cass—Town & Country president Pat Browne says that Tom Wilkerson has been named head of the company's production division.

U.K. Event Lauded, But Loses Money

By NICK ROBERTSHAW

LONDON—The Capital Radio Jazz Festival, this city's largest jazz event in many years, closed July 22 after six days in the Alexandra Palace urban park.

Despite attendances, some below breakeven point, the organizers pledged a repeat next year and expressed satisfaction that after so long on the European sidelines Britain at last has a festival to set alongside Montreux, Nice, Northsea and the rest.

Initiative for the enterprise came from George Wein, doyen of jazz promoters, and Andy Hudson, and followed their collaboration on last year's pioneering Cleveland Jazz Festival when Wein brought in his Newport package of jazz artists.

Wein has made no secret of his long-held ambition to organize a U.K. show on a large scale, and after the dust had settled he remained adamant he would be back for more. "Put it this way," he said. "I'm behind; I've got to make it back on my investment."

Total cost to the promoters and sponsors Capital Radio was around \$500,000. With tickets priced \$13 daily and overall attendance under 30,000, the shortfall was considerable, but then few such events are expected to go into profit first time out.

Chilly, overcast weather helped keep daily crowds about 2,000 short of target figures, likewise a last minute hike in admission charges due to VAT increases. The organizers will also be re-thinking the wisdom of playing workday afternoons. Saturday's audience of nearly 10,000 far outstripped plans to run next year's show over one weekend, with concerts in town during the week, and is negotiating with top venues like the Royal Festival Hall. Other refinements are in mind: separation of the two stages used to prevent distracting acoustic overlap; more effective showcasing of the British acts that tended to lose their audience whenever an American artist appeared.

Capital, London's premier local (Continued on page 67)

Jazz Beat

LOS ANGELES—The 22d Monterey Jazz Festival's lineup reads like this: Sept. 14—music from Yugoslavia, Japan, Sweden, Canada, Spain, Cuba; Sept. 15—the sounds of New Orleans plus Dizzy Gillespie, Woody Herman, Stan Getz, Flora Purim, Scott Hamilton, among others; Sept. 16—Woody Shaw, Helen Humes, John Lewis, Hank Jones, Joe Williams, Buddy Rich.

Concord, Calif.'s own festival starting Friday (10) and running through the month, with sponsorship by Inglenook Wine, features George Shearing, Cal Tjader, Dave Brubeck, Marian McPartland, Charlie Byrd, Louis Bellson, Scott Hamilton, Ray Brown, Cal Collins, among others.

New York's Jazzmobile will appear at the Winter Olympics in Lake Placid, N.Y., in February 1980. . . . The Twin Cities Jazz Society has hit 1,000 members. Since its inception last January it has promoted two gigs with Midwestern players.

Houston's Summer Jazz Workshop presented its annual all-night jam Saturday (4) at St. James Episcopal Church featuring Bubbha Thomas and other local players. . . . Two new works by French composer Claude Bolling were premiered Sunday (5) at the Hollywood Bowl concert co-starring Bolling and Hubert Laws. The compositions were "Suite For Flute And Classical Guitar" and "California Suite" theme.

Old Big Bands May Rate Hall Of Fame

LOS ANGELES—Two energetic, enthusiastic fans of the big bands are diligently working together to erect a Big Band and Jazz Hall of Fame in this city's San Fernando Valley.

"Nashville has done it for country music," says Harold Van Roy. "We have the ideal location and the interest to see the project through."

"There's a beautiful 80-acre area in the Sepulveda Basin in Encino that would serve a Hall of Fame perfectly," Don Harris adds. "The plot is owned by the federal government and is leased by the City of Los Angeles for recreational purposes. It is near the Ventura and San Diego freeways and the Van Nuys Airport."

Van Roy and Harris are contacting radio stations and newspapers in the area to drum up interest in their

project. They also cover thousands of the city's audio retail stores to leave stacks of forms for sound buffs.

"We need money," of course, Harris notes. "And we need help from city hall." One of the city's councilmen, Noni Bernardi, played lead alto and arranged for Benny Goodman, Kay Kyser and other topflight orchestras of the 1930s and is expected to aid with the project.

"The Hall of Fame" Van Roy declares, "would be one of two permanent buildings on the site. It would comprise a first floor devoted to jukeboxes playing old big band 78 r.p.m. shellac disks, and thousands of photographs. The second level would offer a 3,000-seat theatre, to be used as a community non-profit venture for plays, musicales and pageants." DAVE DEXTER JR.

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	STREET LIFE Crusaders, MCA MCA 3094	26	26	17	GROOVIN' YOU Harvey Mason, Arista AB-4227
2	3	16	PARADISE Crewer Washington Jr., Elektra GE-182	27	30	5	COUNTERPOINT Ralph MacDonald, Marlin 2229 (T.K.)
3	5	5	MINGUS Jon Mitchell, Asylum SE-505	28	29	31	ANGIE Angela Bolill, GRP/Arista GRP-5000
4	4	14	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	29	32	2	BETCHA Stanley Turrentine, Elektra TE-217
5	2	19	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	30	19	13	LIVE Jean-Luc Ponty, Atlantic SD-19229
6	6	4	I WANNA PLAY FOR YOU Stanley Clarke, Nonesuch NZ-2-35680 (CBS)	31	24	4	DELPHI I Chick Corea, Polydor PD-1-6208
7	7	21	LVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 28SK-3277	32	46	2	KNIGHTS OF FANTASY Deadato, Warner Bros. BSK 3321
8	8	12	FEVER Roy Ayers, Polydor PD-1-6204	33	35	3	CONCEPTION: THE GIFT OF LOVE Bobby Hutcherson, Columbia JC 34814
9	10	7	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701	34	34	3	PASSIONS OF A MAN Charles Mingus, Atlantic SD-3-600
10	9	13	TOGETHER McCoy Tyner, Milestone M-9087 (Fantasy)	35	27	54	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
11	11	14	NEW CHAUTAUQUA Pat Metheny, ECM ECM 1 1131 (Warner Bros.)	36	39	22	FOLLOW THE RAINBOW George Duke, Epic JE-3579 (CBS)
12	13	6	PARADE Roy Carter, Milestone M-9088 (Fantasy)	37	37	17	LAND OF PASSION Hubert Laws, Columbia JC-35708
13	12	6	PART OF YOU Eric Gale, Columbia JC-35715	38	38	19	THE JOY OF FLYING Tony Williams, Columbia JC 35705
14	16	27	CARMEL Joe Sample, MCA AA-1126	39	33	6	THE MIND OF GIL SCOTT-HERON Gil Scott Heron, Arista AB-8301
15	14	22	FEETS DON'T FAIL ME NOW Herbie Hancock, Columbia JC-35764	40	40	17	CHAMPAGNE Wilbert Longmire, Tappan Zee/Columbia JC-35754
16	28	3	EUPHORIA Gato Barbieri, A&M SP-4774	41	41	21	HOT DAWG David Gismán, Horizon SP731 (A&M)
17	17	4	THE LOVE CONNECTION Freddie Hubbard, Columbia JC 36015	42	42	10	AFFINITY Bill Evans, Warner Bros. BSK 3293
18	23	6	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003	43	43	2	THE BEST OF BILLY COBBHAM Billy Cobham, Atlantic SD-19238
19	15	10	FEEL THE NIGHT Lee Ritenour, Elektra GE 192	44	44	11	ONE GOOD TURN Mark Colby, Tappan Zee/Columbia JC 35725
20	20	6	EYES OF THE HEART Keith Jarrett, ECM ECM 1150 (Warner Bros.)	45	31	8	WOODY SHAW Woody Shaw, Columbia JC 35577
21	36	3	DELIGHT Ronnie Foster, Columbia JC 36019	46	NEW ENTRY		JAN AKKERMAN (See Atlantic SD 19241)
22	21	17	BRAZILIA John Klemmer, MCA AA-1116	47	49	95	FEELS SO GOOD Chuck Mangione, A&M SP 4658
23	18	35	TOUCHDOWN Bob James, Tappan Zee/Columbia JC-35954	48	48	12	LIVE AT THE BOTTOM LINE Patti Austin, CTI CTI-7086
24	25	9	IN MOTION Heath Brothers, Columbia JC-35816	49	47	4	TOUCHING YOU, TOUCHING ME Arto, Warner Bros. BSK 3279
25	22	5	DREAMER Caldera, Capitol ST 11952	50	50	22	TIGER IN THE RAIN Michael Franks, Warner Bros. BSK 2294

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Arista Deal Is Major Move For German Ariola Group

• Continued from page 1

Ariola-America will remain under the presidency of Jay Lasker and Arista will continue to be led by Clive Davis when the deal goes through. Both companies will retain their present domestic distribution setup. Arista will keep its independent distributors. Ariola-America continues through Capitol-EMI. All other aspects of the two companies will remain the same.

European sources predict, however, that the two labels will "compete" for artists and repertoire entering the U.S. from abroad. The proposed sale will have no effect on the type of artists Ariola can sign here, Lasker claims.

"We're going to sign the acts we want to sign and Arista will sign the acts they want to sign," Lasker says, alluding to his label's move into rock after a string of disco hits.

Ariola-Eurodisc's latest move into the U.S. market is part of its parent company's strategy for international expansion into the leisure and entertainment fields. The Bertelsmann conglomerate is involved in book

publishing, printing, record and book clubs, television, films and through its Interworld Imprint and the acquisition of RCA's Sunbury/Dunbar firms, music publishing. But the exchange and acquisition of talent is crucial to its entry into the U.S. market.

"With the recent takeovers of United Artists and ABC, both of which we originally distributed in Germany, it has become virtually impossible to find a major American independent label from which we could license product," notes Wolfgang Wegmann, Ariola Group vice president in charge of finance and administration. American product currently accounts for approximately 30% of German record sales.

Negotiations between Ariola, Columbia Pictures Industries and Arista began two months ago and continued until a letter of intent was signed July 27. Columbia announced the agreement in principle later that day, after the New York Stock Exchange had closed. The announcement took the industry by surprise, although rumors of a pos-

sible sale had been floating for months with denials coming from Clive Davis.

The major portion of the \$50 million cash selling price covers Arista's indebtedness to Columbia Pictures, a debt reported by various sources to range anywhere from \$30 million to \$43 million, which could account for Columbia's claim that, if the sale is completed, it would result in an after-tax profit of \$7-million, or 72 cents per share of outstanding stock.

Assurances that Arista's management, artist roster, publishing and U.K. operations would remain intact were given in the initial release, but Arista president Clive Davis has remained incommunicado since the July 27 announcement. He apparently spent the greater portion of last week huddling with Arista's West Coast staff at the Beverly Hills Hotel.

The terms of the pending agreement, which is subject to the approval of the board of directors of both companies and Columbia's lending banks, includes Davis' portion of Arista stock, which reportedly totaled 20%. A Columbia spokesman acknowledges that the proposed sale would include "100%" of Arista's stock, including Davis' interest.

Both parties, Ariola and Columbia Pictures, made it clear that Davis will remain at the helm.

Arista's foreign distribution deal with EMI, which covers all overseas territories except the U.K. and Japan, expires Dec. 31 of this year and it is virtually certain that the Ariola companies will take over the label's foreign operation wherever possible. The remaining territories are open to speculation.

Ariola, founded in Munich in 1958, is one of Germany's most successful record companies. Under the direction of Austrian-born Monti Lueftner, it has grown rapidly and pursued a policy of well-planned expansion since 1971 when it opened branches in Spain and Holland.

Subsequently, wholly-owned affiliates were launched in France, Austria, Mexico, Switzerland, the U.K., Belgium and the U.S. Plans are now underway for further expansion into Italy and Scandinavia.

Ariola-America was launched four years ago and has had successes, primarily in disco, with acts such as Amii Stewart, Chanson, Deborah Washington, and, on its Ocean Records imprint, a custom label, with Ullanda.

The establishment of a stronger U.S. presence was foreshadowed last year with Ariola's creation of an international group with Lueftner as president and Friedel Schmidt and Wolfgang Wegmann of Germany, Wim Schippers of Benelux and Ramon Segura as vice presidents.

This executive group was charged with creating an international game plan, with Schippers responsible for international a&r.

"The acquisition of Arista," Schippers says, "will not only provide Ariola companies with a major new source of product, but will offer an additional channel into the American market for product produced by the various Ariola operating companies."

"My guess is that Arista and Ariola will compete for this product because the two companies will remain completely independent."

Bertelsmann AG, headquartered

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Billboard photo by Merry Alpern

HEAR THIS—Paul Simon demonstrates the latest Sony technology for Atlantic Records chairman, Ahmet Ertegun, left. A brand new mini cassette deck (with stereo playback) that's not yet on the market, the hardware was a gift to Simon from top Japanese folksinger, composer and fellow WEA artist, Masashi Sada, center.

Fresh Concern Over U.K. Chart Accuracy

• Continued from page 1

retailers and sale-or-return shipments.

The U.K. charts are compiled by the British Market Research Bureau, a private company, which has now written to its chart return dealers reminding them of responsibilities in returning accurate information. Of those it removed from the panel, the Bureau says with some understatement, "We had reason to doubt the veracity of their returns."

Continues the Bureau: "The number of shops is relatively small. But even so, it is big enough to be a considerable worry for us, and to force us to take steps to make our investigations more effective and punitive. We're aware of the pressures to which dealers are being subjected from various directions."

The current allegations hinge on offers or gifts or quantities of free records or cassettes made by record company salesmen or other individuals. It has been said that there are a few cases of retailers allowing salesmen to make their own entries in

chart-return diaries, again for the gift of goods.

The practice of the Bureau has always been to drop or "rest" some stores for various legitimate reasons, but there is a sudden increase in the number of those removed on grounds of suspicious returns. The Research Bureau is also to tighten up its telephone check procedures to "detect untypical behavior of titles with greater precision." Legal action and exposure is threatened by the Bureau where chart hyping is uncovered.

Concern about "mounting rumors" of manipulation within the top 75 singles and albums has been expressed by the music publication, Music Week, which (together with the BPI and the BBC) contributes toward the considerable costs of compiling the charts each week.

Editor Rodney Burbeck writes: "We've been shocked by talk of specific cases of records allegedly attaining chart placings as a result of falsified diary returns from a minority of dealers."

Hernandez, Maffay Pace Teldec First-Half Gains

HAMBURG—Peter Maffay's "So Bist Du" (Telefunken) and Patrick Hernandez' "Born To Be Alive" (Aquarius) are key factors in the first-half success reported by Germany's Teldec, which includes a 100% sales upsurge for singles.

Both records are still in the nation's top 10 charts, with Maffay resting in the top slot for the second consecutive week (see Hits Of The World, this issue).

Maffay's "Steppenwolf" simultaneously occupies the No. 1 album position, with sales reportedly now past the 350,000 mark.

With overall Teldec business up 40% over the same six-month period in 1978, managing director Gerhard Schulze also points to major sales for Richard Clayderman's "Ballade Pour Adeline" single and LP, and for two Dutch-originated releases: Snoopy's "No Time For A Tango" (300,000 sold) and Teach-In's "Dear John" (130,000).

And Udo Lindenberg's popu-

larity continues, with his latest album, "Droehnland Symphonie." This was issued in two different versions, studio production reportedly selling 120,000 copies and the live recording—waxed as a double LP set after Lindenberg's recent German tour—at 75,000 units.

Britain's main contribution to the Teldec action has been Ian Dury & The Blockheads' "Hit Me With Your Rhythm Stick" 45 and "New Boots And Panties" album, plus guitarist Peter Green's comeback disk, "In The Skies." And the television advertising division racked up 300,000 sales for Mantovani's MOR package, "Ein Traum Fuer Zwei."

Teldec's import service reports 100% sales increase over the same period last year, via regular catalog material, plus Musidisc items and Japanese titles.

On the international front, Teldec's profile has been heightened by label deals with H&L, Vogue, Gryphon, Foot, Rialto and Panache.

TOUR STARTS SEPT.

Abba Cranks Up American Drive

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Agnetha Faltskog, will be backed on the tour by a six-member band and three backup singers.

Bjorn adds that the group is not overly concerned that some of its tunes may not be hard to reproduce live. "Some of them are almost impossible," he says, "but I don't think people really expect you to re-create the sound 100%. I would hope that people think of live performances as one medium and records as another."

Until now the group could hardly

be said to have done everything in its power to break in the U.S. "We didn't want to be an opening act," says Bjorn, "and we didn't want to play clubs for eight months; we weren't willing to pay that price."

Benny notes that the main reason the group hasn't toured more is that Bjorn and Agnetha don't want to be away from their small children: a one-year-old son and five-year-old daughter.

Bjorn says that in his view his divorce from Agnetha six months ago "has only affected the group to the better because we don't have those personal problems anymore; working in the studio we don't have as many conflicts."

Benny reveals that he took a break from his Abba duties in May when he produced a disk on a Norwegian friend, Finn Kalvik, set for release in Scandinavian territories in October.

Is there that pressure within the group to top past triumphs? "We didn't have any problems with that until this last album ('Voulez-Vous')," says Benny. "We wrote and recorded some songs, but weren't satisfied. We had worked almost a year and had maybe four or five songs."

Bjorn notes that "Voulez-Vous" took 1½ years to do, compared to one year for "The Album" and nine months for "Arrival."

"Voulez-Vous" was recorded at Abba's own year-old, 48-track Polar Music Studio in Stockholm, which it built at a cost of \$1.5 million. Led Zeppelin also cut its upcoming album there, while Genesis has been in cutting group and individual albums.

As for Atlantic's domestic ad campaign dubbing Abba "the largest selling group in the history of recorded music," the group members have somewhat mixed views. "I personally didn't like it very much," Bjorn admits, while Benny replies: "If there is another act that has sold more records, I would like you to name it."

BIGGEST TAPE PIRACY HAUL IN SINGAPORE

By PETER ONG

SINGAPORE—Police here seized 40,000 pirate cassettes and cartridges of international repertoire in a raid on retail premises Wednesday (1). It's the largest such seizure made by local law enforcement authorities, who were alerted to the illegal stash by the Singapore Phonogram Assn.

The tapes were pirate versions of top foreign repertoire, including titles by the Bee Gees, Abba, Boney M and other major acts. Haul is estimated to be worth \$60,000 (U.S.) at street prices.

Name of the retail location was not disclosed, but it's known to be a member of the Singapore Sound-tape Retailers Assn. No arrests were made during the raid, and police are presently considering whether to press charges.

The Singapore Phonogram Assn., body of legitimate record and tape manufacturers here, has been campaigning strongly against piracy in the Republic. Learning of this latest illegal inventory, the association approached the commercial crime division of the Singapore police, who took out a search warrant for the premises.

Labels Antagonize British Trade

Result Is Organized Protest By Dealers, Wholesalers

LONDON—The record trade here, at both retail and wholesale level, is organizing itself into action committees pledged to counter-attack a series of industry-shaking policy decisions by Britain's record companies.

These decisions have included immediate High Court action over copyright infringement allegations against importers and retailers of imports, plus a number of sales discount cuts and price adjustments.

At wholesale level, there is now the Record Wholesaler Assn., which already guarantees financial support, when needed, for dealers involved in litigation with record companies over imports.

Polydor was the first into the High Court (Billboard, Aug. 4, 1979) seeking injunctions against retail firms Harlequin and Downtown, and import company Simons Records. Principally involved with the Bee Gees' chart-topper album, "Spirits Having Flown," this copyright infringement action is intended as a test of the legal status of product made under license in Portugal, and then imported into the U.K.

WEA, CBS and Polydor have all sent warning letters to retailers alerting them about infringement of the 1956 Copyright Act by selling or importing, without permission, foreign copies of their recordings.

But now the wholesalers have set up their own fighting fund, with a series of meetings fixed to sort out policy.

Additionally, it was decided at the

"protest" meeting arranged by the Gramophone Record Retailers' Committee (GRRC) here that the retail industry's current crop of problems should be dealt with by a special emergency committee of dealers to meet manufacturers. Harry Tipple, secretary, said he looked for a first meeting with record companies Tuesday (7).

The protest gathering certainly produced its full quota of dealer discontent. EMI was denounced for the reduction of its prompt settlement discount, and there was heated criticism of Pye's decision to charge retailers interest on late payments, and of Polydor for cutting its dealer margin from 33% to 30% and of WEA for cutting back dealer credits.

The GRRC-controlled committee

Musexpo '79

NEW YORK—Heavy representation from Europe marks Musexpo '79, fifth annual international music industry conference and market organized by Roddy Shashoua. As in previous years, event will be held in Miami Beach, Fla.; venue is the Konover Hotel, dates are Nov. 4-8.

Shashoua claims over 1,000 staffers from 450 foreign companies, mostly European, have confirmed their attendance. New participants include Italy's Baby Records and CGD, France's Carrere and Sonodisc, Britain's Acrobat and Satril, Portugal's Sonovox, Germany's Rainbow and Greece's Music Box.

will fight for concessions from record companies which have recently changed their trading terms.

The overall atmosphere of dealer aggression was stilled momentarily when Tony Morris, managing director of Polydor, said he was prepared to reduce the recommended retail price of his company's 45s to 99 pence (around \$2.27 at current exchange rates) and the meeting unanimously agreed to press for a similar move from all majors.

The price of singles went over the one pound barrier recently through the increase of Value Added Tax on records, from 8% to 15%, and general production cost rises.

Hints were given at the meeting that Pye here is considering a percentage discount, perhaps as much as 3%, for prompt settlement within two weeks, and there are hopes that the committee will be able to help push through contemplated trading changes within the EMI structure.

Chief executives of the majors seemed generally in favor of the formation of the new committee, and most were willing to sit in on meetings with the dealer representatives. Ramon Lopez, EMI Records' managing director, said he would be happy to be part of "any intelligent and rational discussion," but added that he did not intend putting to the test the theory that reduced 45 prices would stimulate business.

For WEA, deputy managing director Richard Robinson said he hoped there would not be too many
(Continued on page 71)



INDIAN SUPERSTAR—EMI executives enjoy a moment of merriment with India's Lata Mangeshkar at a reception to celebrate her recent SRO tour of Britain. The singer's concert at London's Royal Albert Hall was recorded for an EMI album, adding to her already considerable catalog of 25,000 songs. With Mangeshkar, from left, is Ramon Lopez, managing director of EMI Records U.K.; Ken East and Leslie Hill, joint managing directors of EMI Music Operations; and S.N. Gourisaria, promoter of the tour.

Profitable EMI Electrola

Tactic: Run Import Fairs

COLOGNE—Record industry-owned import services become ever more important for the retail trade in Germany as increasing numbers of local people go abroad, become exposed to different cultures and return home seeking musical reminders of their vacations.

Much of this "unusual demand" music is not available through normal trade outlets, leading to greater trade reliance on divisions such as the ASD department of EMI Electrola.

Georg Stoffers, national sales manager, says: "The importance of this sales area and outlet caused us to reconstruct totally our import services. We've switched from the pure servicing business of the past,

with our 'we'll get you any record you want,' into developing our own import fairs."

So as well as running a daily import order service, EMI Electrola is running import fairs four times a year, all attended by the most important trade dealers, department stores and rackjobbers, all checking on the latest product available.

Stoffers says: "The repertoire offered ranges from very unusual classical music to the most progressive of pop. Our aim for each fair is to offer at least 30% of new titles, and the average title availability at each is 10,000 to 12,000 catalog items."

Sales projection now for EMI Electrola here is one million record
(Continued on page 70)



The last thing The Boomtown Rats need is a good promo...

.... it's the last thing any rock star needs

Ask Rod Stewart. Ask Neil Diamond or Thin Lizzy

or Supertramp or Rose Royce or Sex Pistols or Tubes or Hot Gossip

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CONSOLIDATION SEEN LIKELY

Revamp Polydor, Phonogram U.K.

By MIKE HENNESSEY

LONDON—Persistent industry speculation about an intensive rationalization of the Polydor/Phonogram record operations in Britain gained momentum this week with the intimation that David Fine, managing director of Polygram Leisure Ltd. here, would be making an important statement about the restructuring of the U.K. record division within the next two or three weeks.

Fine, who was appointed last February and given special responsibility for the Polygram U.K. record companies, has kept a low profile over the past six months. But he has been charged with the streamlining of Polygram's two record operations, and it is expected that the new moves would preserve the creative and label autonomy of Polydor and Phonogram but would see a merger of administrative services and sales forces.

Such a development is totally in character with the overall operating philosophy of Polygram since the introduction of the major rationalization program more than a year ago, but it is given greater urgency because of the depressed state of the U.K. market.

Rumors of a complete merger of the two companies into a monolithic Polygram operation under one managing director were emphatically denied by Polygram International executive vice president, Dr. Werner Vogelsang, on Wednesday (1).

But he confirmed that it was part of the general strategy of Polygram "to take all the administrative burden away from the creative operation" and to confine the dichotomy to the a&r area only.

Just six months ago, the royalty

and copyright departments of Polydor and Phonogram were combined into one operation. Currently, there is talk of combining the Polydor, Phonogram and Chappell operations under one roof at the present Phonogram headquarters on Park St. in London's West End. It is suggested that this might also involve selling off the Chappell record, music and musical instrument store in Bond Street. Certainly a restructuring of this Polygram retail operation seems imminent.

Branson's Virgin: Bustling Empire That's Spanning Music To Movies

By ROMAN KOZAK

NEW YORK—Virgin Records' new distribution pact with Atlantic Records (Billboard, June 30, 1979) is only the latest step in a history that has seen the pioneering label grow from a fan magazine in Britain to a full scale operation that includes a retail chain, a rock club, recording studios, a record label, and an expert company altogether employing about 700 people worldwide.

Richard Branson, founder of the London-based company, says he began with a little music magazine devoted to students, through which he first began to sell records via mail-order once the British government allowed discounting in the late '60s. From there he opened a small discount record shop, "above a shoe store," that has now grown to a chain of 25 stores, including a 16,000 square-foot store in London that has just opened. It is Europe's first superstore.

Urge More Radio For Britain

LONDON—Proposals for 15 new commercial radio stations in Britain have been put forward by a special government working party, according to Home Secretary William Whitelaw.

With this projected strengthening of the Independent Local Radio (ILR) network of coverage, the British Broadcasting Corp. has to wait for possible expansion. Whitelaw said: "The Corporation has to hold back, pending the outcome of financial discussions with the government, but proposals consist more of a rationalization than an expansion."

This attitude is in line with the Conservative government's stated support for private enterprise (i.e., commercial) broadcasting in Britain.

Certainly if the BBC, through its own regional network, wants to compete with commercial broadcasting in terms of sheer numbers and output, it will first need an increase in the television/radio license fee, currently around \$54 per year, to about \$74 annually.

Of the nine new BBC locations announced in 1978, only two are ready to begin broadcasting next year, with premises and executive

staff already arranged. Development of the seven other sites also depends on the Corporation's discussions with the government.

The working party report says that the BBC is still committed to the development of local radio, "but it recognizes that with license fee funding, there are practical limits to the number of local BBC stations which can be foreseen, to the hours they can broadcast and to the rate at which new stations can be developed."

Among the 15 new ILR areas suggested by the report are major cities like Leicester, Bristol, Leeds, Blackpool and Londonderry.

New audience figures from the BBC, meanwhile, show that its national music channels Radio 1 (pop) and 2 (MOR) have increased listenership shares over the first three months of this year, while Radio 4 (classical) has dropped, but only slightly.

Of the total U.K. listenership, the BBC claims that Radio 1 has a 34% share and Radio 2 has a 28% share—this compared with commercial radio's 16%.

However, at a meeting of the Assn. of Independent Radio Contractors, ILR stations were claimed to have increased their audience ratings—though it was agreed that there was a drop in the 15-24 age group listenership, partly due to Radio 1's new on-air pop-selling aggression,



CULTURAL BOOST—S.P. Sim, right, chairman of the Singapore Phonogram Assn., hands over a check for \$10,000 to the Parliamentary Secretary of Culture, Dr. Ow Chin Hock. Donation is for the Singapore Cultural Foundation, of which the association (representing 11 record companies) now becomes a founder member.

DESPITE INCOME INCREASE

Foreign Music Use Is SACEM Concern

PARIS—Income for France's Societe des Auteurs, Compositeurs et Editeurs de Musique (SACEM) went to \$200 million in 1978, up 16% on the previous year.

But if that result—alleged to membership gains and a registration of 65,000 new works—was a satisfactory statistic, the copyright society accepts cause for concern in the marked increase in use of foreign music (mostly American and British) in France.

This, according to Jean-Loup Tournier, SACEM director-general, was only just compensated for by wider use of French repertoire

abroad. In three years, he said, the French balance of payments credit had dropped from 20 million francs (around \$5 million) to just one million (\$400,000).

At this rate, he could see that old favorable trading balance turned into a deficit.

This growth of foreign music usage in France has long been a problem. Record companies, along with radio and television authorities, have been accused of showing too much bias for what is called "Anglo-Saxon" music here, but the fact is that French youth generally prefers it to local product.

Tournier told delegates at the SACEM annual general meeting that musical production generally in France was doing well. "But the problem is that it really doesn't get enough outlets. There is too little contact between the public and the creators of music."

He particularly deplored the fact that programming of works on French radio was restricted to some 15 major local performers.

However, the SACEM statistics spelled out success. Membership in 1978 rose by 2,454, bringing the total to 43,000, with 2,000 publishers and the rest songwriters, lyricists and composers. And in 1978 a total 65,000 new works were registered, with 45,000 being songs.

On distribution, 18,000 members had been paid an average of \$750 each in rights; 800 had received more than \$2,000; 60 took more than \$100,000 each; and "a few" took more than \$250,000 each.

Tournier added that the 33% Value Added Tax on records, "extremely high," made the disk market fragile and that situation had been exacerbated by an increase in private taping and piracy, all leading to a decline in sales overall, but notably in the cassette field.

Rights demanded from discotheques in France had finally been settled, he said, following considerable controversies. Reduced payments would be made in return for disco help in events like song festivals which would provide concrete aid to French music and musicians.

Classical Disco

LONDON—The world's first "disco classical" single was released here Friday (3) by Enigma Records. Titled "Brazilian Love Theme," disk is an adaptation of the Villa-Lobos composition "Bachianas Brasileiras No. 5" featuring classical cellist Julian Lloyd-Webber, with contemporary disco rhythm section and effects.

Enigma head John Boyden, winner of a Billboard Trendsetter Award in 1974 for his work in expanding the classical market while at EMI, now looks forward to repeating the feat at WEA. Initially independent, Enigma is now wholly owned by the latter, and is its chief classical product source.

Profitable Tactic

• Continued from page 69

sales in the new fiscal year. Its import service is headed up by Friedrich Deeg, long-time expert in the international music business, with Ludger Diekamp in charge of classical repertoire, Addo Casper handling pop and *Roswitha Mergeler* heading the folk division.

"From the beginning we would only stock rock records, which immediately gave us an identity, and we could build a following," says Branson, who compares his retail operation to the Peaches chain in the U.S.

The superstore, located on Oxford St. in the heart of London, contains a coffee lounge where customers can preview new releases on headsets while sipping their drinks, says Branson, and it offers a full catalog of rock releases.

Branson says the chain has grown to the point where there is a Virgin Records shop in virtually every major English town. He says there are now tentative plans to expand on the European continent, possibly in Spain.

Once the retail operation was established, recalls Branson, Virgin bought "the Manor," a country estate that was turned into recording studios. It was the first time in Britain that anyone took studios into a country setting. The complex became the basis of the record label, but in the meantime Branson also established an export operation, Caroline, which is now the biggest exporter of British recorded product in the country, he claims.

First signing on the Virgin Records label was Mike Oldfield, whose first release, "Tubular Bells," has sold 2 million copies in the U.K. alone, says Branson. Though subsequent Oldfield albums have never managed to crack the American market, they nevertheless still have been very popular in Europe. Oldfield has just finished a European

Sales Down, Down Under

SYDNEY—Industry claims here of a severe market downturn over the past two years have been confirmed by figures released by the Bureau of Census & Statistics in Canberra.

The figures, related to record manufacture in Australia, show a consistent annual rise in album units pressed from 1955-56 (1.5 million) through 1975-76 (21.4 million). These numbers do not include prerecorded cassettes.

However, the 1976-77 statistic showed the first industry decline—by 0.5 million units—and this was repeated in 1977-78 when the level plummeted another 1.3 million units to 20.1 million.



GOLDEN BONEY—Boney M collects its latest shipment of gold, this time for disk sales in Italy, from that nation's Durium Records. Pictured with the group are, standing, Durium press officer Francesca Passerini D'Entrevos and president Krikor Mintangian, and, kneeling, the label's international chief, Elisabel Mintangian.

CGD-MM Unveils New Disk Division

By DANIELE CAROLI

MILAN—Italy's CGD-MM has created a new division, Dischi CGD, specifically to handle record production. The move was disclosed at the company's recent sales conference, staged at Santa Margherita, near Genoa.

Franco Crepax, managing director of CGD-MM, said that the new division was intended to re-unite and coordinate various arms of the company, to improve its production and promotion performance—and to make it clear that "CGD-MM, as a service company, gives impartial treatment to all distributed products."

Dischi CGD, handling CGD, Derby, Ascolto, Walt Disney, Record Bazaar and associated labels, will operate as an independent unit, relying on the mother firm for pressing, distribution and administration.

Joint managers of the new arm are Sandro Delor and Giuseppe Giannini, with total responsibility for a&r and promotion, assisted by Alfredo Cerruti, a&r manager; Gianni Dal Dello, production manager; Johnny Porta, promotion manager; Magda Reggiani Pellicani, Rome branch manager. Delor and Giannini remain on the board of CGD-MM.

The Santa Margherita sales meeting also heard projections for CGD-MM's 1979 business, which is targeted at around \$29.4 million—though figures for the first quarter, noted Crepax, could translate to a full-year total of \$36.5 million.

The largest (almost half) share of that will come through CBS, which CGD-MM distributes in this market, at an estimated \$15.3 million, although that's less than the \$17 million target which CBS Dischi managing director, Piero La Falce, was talking about earlier this year (Billboard, May 19, 1979).

Nevertheless, CBS is apparently happy with sales and growth at the present rate. Business has increased 125% over the past 12 months, Piero La Falce claimed, with eight gold disks going to label acts. In addition,

superstar Julio Iglesias will soon receive the first platinum award presented by CBS for Italian sales.

Noted La Falce: "Our corporate share in the Italian charts has increased to around 20%. We're now in third place, in a very short time, among the various CBS European companies, and next year, we'll hold the first CBS Italy sales conference."

CGD itself will generate around \$12.9 million in sales this year, asserted Crepax. Baby Records, which has just renewed with the company for a further three years, will yield \$3.5 million.

Balance of projected business will come from other distributed labels (\$2.9 million) and instruments and sheet music (\$2.3 million).

If the Crepax estimate of \$29.4 million is on target, this will compare with \$27 million last year (\$23.5 million was the original target) and with \$21.2 million in 1977.

For the first quarter this year, CGD-MM is 33% up on the same period of 1978. Its share of the national album charts, through its 40-odd owned and distributed labels, averages 40%. And now the company has reached agreement with EMI and Polygram over tape and disk distribution in Italy's motorway tourist stores.

Retailers, Wholesalers Organize

• Continued from page 69

people at the meetings, because then nothing would be resolved. On the 45s plea from retailers, he noted: "Singles are the strongest end of the market. Where we're concerned, we want to make up as much on singles margins as possible to compensate for low album sales."

John Howes, RCA national sales manager, said after the meeting that the debates proved dealers didn't properly understand the inner workings of record companies, and that record companies did not under-

Arista Deal Is Key For Ariola, Parent

• Continued from page 68

in Guterslon, which owns Ariola, ranks number 51 in the league of German conglomerates. Its combined interests provide an annual turnover of \$1.8 billion.

Its music, television and film division, headed by Lueftner, accounted for \$160 million of that in fiscal 1977-78, a 32.4% increase over the preceding year, with \$47 million of that coming from outside Germany.

Arista, including its U.K., Buddah and Savoy operations, posted an 80% increase in global net revenues (to \$66.2 million) in the fiscal year ending June 30, 1978. For the first nine months of this fiscal year (through March 31), Arista had sales of \$55.2 million, for a 9% gain. However, January-March sales dipped 14.5%.

Bertelsmann operates record clubs in Germany, Austria, Switzerland, Italy, France, Belgium, Spain, Sweden, Denmark, Norway, Holland and several South American countries.

Its U.S. music publishing companies include the Mike Stewart run Interworld operation out of L.A.

"Once a good product base has been established in the United States, the possibility of creating an American record club may be considered," Wegmann says.

Bertelsmann's other interests in the U.S. includes a majority share in Bantam Books, the nation's largest paperback house, through the German publisher Gruner and Jahr, of which Bertelsmann owns a controlling interest of 74%. (Gruner and Jahr also own 25% of Der Spiegel, the German news magazine.)

Bertelsmann regards the audio/visual market as a major longterm growth area, with emphasis on a strong presence in the U.S. recording industry. As Wegmann says: "We cannot create a worldwide record operation without having an important presence in the world's most important market."

And the involvement may only be beginning with the Arista purchase. In announcing the pending sale, Columbia Pictures Industries president and chief executive, Francis T. Vincent Jr., included a sentence indicating that Columbia and Bertelsmann would do business again someday.

"The parties intend to work together in the future in the music industry and other areas of the entertainment industry," Vincent added. This opens the door to speculation concerning the future of Columbia Pictures Publications, its music publishing arm, and the possible role of Bertelsmann as an investor in future Columbia audio/visual productions, ranging from films to videocassettes and videodisks.

stand retail problems. RCA, he said, is looking more closely than ever at prices.

Derek Honey, Pye managing director, said the committee was "a useful move," but insisted that with soaring costs, it was just not possible to keep reducing prices. "Pye is trying to hold down costs, has cut out gimmicks, simplified sleeves and even asked artists if they'd take a reduction in royalty rates."

And Bill Townsley, Decca director, dismissed reduced single prices as a "ridiculous suggestion which just isn't possible."

NEW TRADE PACT WITH U.S.

Industry Impact Of GATT Seen Minimal

By DAVID FARRELL

OTTAWA—The new General Agreement on Tariffs and Trade (GATT) provides for reductions on five separate items related to the record industry in Canada, and three more related to Canadian exports to the U.S. However, the general impact of these reductions is expected to be minimal at best, observers say.

The tariff reductions become effective the first of the new year, subject to approval in the House of Commons here, and take effect in equal installments spread over an eight year period, ending Jan. 1, 1988.

Specific reductions related to Canadian imports are as follows: phonograph records drop 3.7%, from 15% to 11.3%; recorded tape, from 10% to 6.8%; blank tape, from 10% to 6.8%; RVC compound, from 15% to 11%; pebble graphite, from 17.5% to 12½%.

U.S. tariff rates, subject to approval in Congress, lower the boom on phonograph records from 5% to 3.7%; pre-recorded tape from 1c per sqft. to .09c and blank tape drops from a 6% tariff to 4.2%.

The only increase in tariff comes with cassette and cartridge parts imported into Canada. Shells, pins and wheels previously came in duty free, but will now be subject to a 10.2% tariff rate.

According to Brian Robertson, president of the Canadian Recording Industry Assn., "assessing the implications of the tariff changes is a bit premature at this point. We will review it and make a presentation to the government later in the fall."

Robertson did stress that he was pleased that the impact of the changes were less than previously envisaged. Industry leaders were not

sure whether a formalized agreement was to be announced that would open the borders between Canada and the U.S. to free trade exchange.

Capitol-EMI Canada's Dave Evans, president, says he is "relieved" that the free trade proposal was not agreed upon, but at the same time he notes that "until the customs authorities here start evaluating disk imports on the transaction value we are still subject to inflated tariff rates." At present Canadian custom practice is to assess goods brought in at "fair market value," which is the retail price in the country of product origin.

One record exec who is pleased with the tariff reductions is George Struth, president of Quality Records and a major manufacturer of tape and disk product in Canada. He views the changes as positive in light of the fact that the export tariff on phonograph records to the U.S. has been lowered, "which might mean that we can compete with U.S. manufacturers in the North Eastern states for custom pressing work. Figure it out, our dollar is lower, the vinyl compound import rate is dropped and the U.S. tariff is lowered. We are talking cents, but in volume it turns to dollars," he speculates.

In discussing the GATT agreement with government officials, Billboard learned that an agreement in part was discussed in Geneva for Canada to switch its tariff structure from "fair market value" to "transaction value."

According to the government source, who spoke off the record, the agreement is not firm and will not be re-addressed at the bargaining table until 1984.

Polygram's Harrold: The Golden Era Is Now Over

MONTREAL—Other than the fact that the company was top performer in the Polygram Group—with 31 companies around the world—Polygram Canada's recent annual convention here had little to celebrate if a keynote speech given by the division's president recently is anything to go by.

President Tim Harrold described the company's performance as "fantastic," but proceeded to sketch verbally a cloudy future for the industry in general, brought on by political and economic uncertainties, he determined.

"It has been a fantastic year and we should all be proud of what has been achieved," he told national staffers in Montreal, but "now it is clear that the golden era is over."

Harrold pinpointed several specific political uncertainties that were of serious concern to his company, including the need for quick and effective copyright legislation to deal with home taping and reproduction rights, and a resolution to the issue of Quebec's status as a functioning province within Canada. Polygram and London Records are the only two major labels to have head offices in that province.

While company sales have more than tripled in the past two years, "regular price increases to protect our margins against steadily increasing raw material and labour costs"

must be reconciled with, he noted.

Continuing: "Even more dramatic than the existing cost pressures which are bad enough is the prospect of the energy crisis. Oil is the raw material needed to make PVC and as prices go up, so will our costs. Worse still, if shortages of oil become critical, we may have to face PVC rationing as a possibility in the future. Most of the Canadian record industry's PVC requirements are met from one local supplier and from imports from the U.S.A. If the crunch came, you may be sure that U.S. suppliers will meet their own demands, first, and that any PVC supplier would tend to favour customers whose use of raw material gives him the best profit margin—and that is not record production."

Keying in on the much publicized Canadian export business: "Canadian transshipments are making headlines across the world. North American price policies will undoubtedly be affected by this phenomenon whether we like it or not." The president also suggested that international releases will be delayed for release in North America to enable shipment in higher priced markets elsewhere to be made without import dislocation.

On more varied fare, Harrold made some strong comments pertaining to the consumer market, suggesting that the industry should (Continued on page 76)

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 8/11/79

Number of LPs reviewed this week 33 Last week 45



Pop

CHARLIE—Fight Dirty, Arista AB4239. Produced by Terry Thomas, Julian Colbeck. Band's first for the label shows no change in musical direction as they continue to make satisfying rock with the thoughtful and professional overtones of latter day Doobie Brothers. Steely Dan and Supertramp. Musically, this British sextet is very well-honed as it proves on the jazz flavored "The End Of It All." Yet, the group can rock as it proves on "Heartless" and "Runaway." Harmonies are especially nice and the guitar work by Terry Thomas and Eugene Organ is striking. Some of the lyrics, though, are elementary.

Best cuts: "Killer Cut," "The End Of It All," "Heartless," "Fight Dirty," "Runaway."

Dealers: Charlie has been making sales inroads which each release.

GEORGE THOROGOOD AND THE DESTROYERS—Better Than The Rest, MCA MCA3091. Produced by Danny Lipman. This is the controversial package containing previously unreleased Thorogood cuts from 1974. Quality is very high even though material is from the early part of the band's career. Thorogood's skill at acoustic and electric guitar blues is evident here and his braying voice adds its own appeal. Package should appeal to current Thorogood fans as it is not all that different from what he and his band are doing today.

Best cuts: "You're Gonna Miss Me," "Nadine," "Goodbye Baby," "Huckle Up Baby."

Dealers: Thorogood's last album had some impressive sales & chart numbers.



Disco

RITCHIE FAMILY—Bad Reputation, Casablanca NBLP7166. Produced by Jacques Morali. The female trio's latest has the same punch and buoyancy that characterize the Village People's records, thanks to the clever, crafty production work by Morali, who has elevated the catchy pop jingle into an art form. Lovers of macho should flip over side two with its provocative titles, "It's A Man's World," "Where Are The Men" and "Sexy Man." The songs all have sleek, shimmering string and horn arrangements by veteran arranger Horace Ott, who also does the honors on Village People records. The vocals have the sass and spunk to offset the slick instrumentation, much like Victor Willis' gruff lead vocals give the People's records their grit.

Best cuts: "Bad Reputation," "Put Your Feet To The Beat," "Sexy Man."

Dealers: Expect immediate disco play.

SWEET INSPIRATIONS—Hot Butterfly, RSO RS13058. Produced by Bob Monaco, Al Ciner. This veteran trio is opening the show for the Bee Gees on their current cross-country tour, with a set showcasing four songs from this LP. The album is a first-rate mix of disco, pop, soul and rock elements, which should broaden the group's audience from the days when it was known primarily as Elvis Presley's backup unit. The vocals range from full-bodied sassiness to a quieter, more subdued approach, while the orchestrations also vary in fulsome-ness and tempo. Myrna Smith and Sylvia Shemwell take turns on lead vocals, while the third member, Gloria Brown, stays in the background.

Best cuts: "Hot Fun," "Hot Butterfly," "Love Is On The Way," "Do It Right."

Dealers: A disco 12-inch disk on "Love Is On The Way" should spur sales.

PAUL JABARA—The Third Album, Casablanca NBLP7163. Produced by Paul Jabara. Grammy and Oscar winner Jabara showcases his singing skills with this "disco opera" about a contemporary romance set to disco music. It all comes off very humorously with titles like "Disco Wedding," "Disco Divorce" and "Honeymoon In Puerto Rico." Donna Summer joins Jabara on "Never Lose Your Sense Of Humor," the album's highlight. A host of session musicians supplies the churning orchestration. Despite the titles of the songs, the album is a pop-flavored, broad-based effort.

Best cuts: "Never Lose Your Sense Of Humor," "Just You And Me."

Dealers: Emphasize Jabara's writing credits, including "Last Dance" and the theme from "Main Event."



First Time Around

THE RECORDS, Virgin VA13130 (Atlantic). Various producers. The Records is the latest in a series of post new wave rock bands that include the Cars, Knack, Motors, Bram Tchaikovsky and others, all of whom are now leading the rock'n'roll revival with basic rock songs, although not necessarily playing original music so much as redefining standard pop hooks within a new and more energetic context. The sound is somewhat akin, though more sophisticated, to the music of English pop bands between the Beatles English explosion and the onset of psychedelia. The Records do this mu-

Spotlight



CHIC—Risqué, Atlantic SD16003. Produced by Bernard Edwards, Nile Rodgers. Chic's third album is a stunning showcase for the work of Rodgers and Edwards, who are fast proving themselves as consummate craftsmen in the classic pop tradition of Phil Spector and Holland/Dozier/Holland. Apart from writing, arranging and producing everything here, they provide a rock-solid musical foundation (with Rodgers' mesmerizing rhythm guitar and Edwards' fluid bass lines) upon which the drums, strings and vocals—soulfully handled by Alfa Anderson and Luci Martin—are built. The result is the crisp, economic and instantly identifiable sound that's exemplified by "Good Times," already a major hit, and "Forbidden Lover." And then there's the ultimate disco anthem, "My Feet Keep Dancing," a masterpiece of constructive repetition, with layers of sound adding texture as the tune unwinds.

Best cuts: "Good Times," "My Forbidden Lover," "My Feet Keep Dancing," "What About Me."

Dealers: Chic's last album went top five and platinum.

sic as well as any. Of the cuts the Byrds-like "Starry Eyes" has hit potential.

Best cuts: "Starry Eyes," "Girl," "Teenarama," "Affection Rejected."

Dealers: Atlantic is very high on this.

CAROLYNE MAS, Mercury SRM13783. Produced by Steve Burgh. Mas runs the gamut of styles on this breathtaking first effort. Due to Mas' energetic delivery, the upbeat songs have a new wave feel although the material is just fun rock'n'roll. There are a number of ballads ("Snow," "Call Me Crazy To," "Baby Please") which are well-done though not as striking as the fast-paced numbers. Credit also has to go to David Landau on electric guitar and Crispin Cloe on saxophone for providing some gutsy backup.

Best cuts: "Quote Goodbye Quote," "Still Sane," "Sadie Says," "Sittin' In The Dark," "Snow."

Dealers: Play in-store.

MAGAZINE—Secondhand Daylight, Virgin International VI2121 (JEM). Produced by Colin Thurston. This is the second LP by Magazine, an English band organized by ex-Buzzcock Howard DeVoto, but the first one to be released in the U.S. Magazine sounds commercial. It is new wave rock filtered through such influences as Genesis and Alice Cooper. The music sounds almost like old fashioned early '70s art rock, but there is enough energy and stripped-down arrangements to be pleasing to the new rock fan.

Best cuts: "Back To Nature," "Talk To The Body," "Permalrost," "Rhythm Of Cruelty."

Dealers: Band is currently on a tour of new wave clubs and discos around the country with a superior stage show.

Billboard's Recommended LPs

pop

BOSTON POPS ORCHESTRA—Saturday Night Fiedler, Mid-song International MS1011. Produced by John Davis. The late Arthur Fiedler proved his interest in staying in touch with current market trends on this LP, the Boston Pops' first flirtation with disco rhythms. One side is a five-song "Saturday Night Fever" medley; the other is a side-long suite "Bachamania." The album might have had more impact 1½ years ago when "Fever" was cresting, but Fiedler's recent death will draw fans to it nonetheless. **Best cuts:** the concept works on both sides.

IGGY POP—New Values, Arista AB4237. Produced by James Williamson. Singer/songwriter Iggy is one of rock's seminal figures and a forerunner of today's new wave. These 12 cuts are short and to-the-point examples of his unique style, which shows evidence of mellowing considerably. The production is a bit sophisticated for Iggy, complete with backing vocals and synthesizers, but his hard edged and basically simple approach to rock remains the same. A lot more arty and less violent than in the past. **Best cuts:** "New Values," "I'm Bored," "Don't Look Down," "African Man."

THE CLASH, Epic JE36060 (Columbia). Produced by Micky Foote, Lee Perry, Bill Price, the Clash. This is actually this English quartet's first LP, with release being held up here because of alleged poor technical quality. In many ways this LP is better than last year's "Give 'Em Enough Rope" which served as the new wave band's U.S. debut. Here, the sound is rough and primitive as befits the angry words of the songs. Despite this, the Clash shows a nice command of melody throughout which may appeal to those who prefer power pop over pure punk. **Best cuts:** "White Riot," "White Man In Hammersmith Palms," "Police & Thieves," "I Fought The Law," "Complete Control."

BILLY PRESTON—Late At Night, Motown M7925R1. Produced by Billy Preston. Preston follows his "Fast Break" soundtrack with Syreeta with a set of peppy uptempo material which should cut across various formats to hit pop, soul and disco. Though the "Fast Break" disk was not notably successful, relationships cultivated working on that score have led to some of the best tunes here: "All I Wanted Was You," written by Preston and Carol Connors, and "With You I'm Born

Again," cowritten by Connors and David Shire. This is Preston at his funkier and most energetic. **Best cuts:** those cited, plus "Late At Night," "Sock-It, Rocket," "You," "Lovely Lady."

BRENDA RUSSELL, Horizon SP739 (A&M). Produced by Andre Fischer. Now out on her own, Russell bows on Horizon with an album which amply showcases her smooth and sensitive vocal style and which recalls Chaka Khan at her more subtle (as in "You're Free" and "In The Thick Of It"). Perhaps that's not surprising, considering that producer Fischer was once a member of Rufus. Arrangements are economic but interesting, counterpointing the singer with mellow strings, easy-going rhythm section and ethereal backup vocals. Most cuts are down or mid-tempo, exemplified by "So Good, So Right," the first 45 release from this. **Best cuts:** Those cited, plus "A Little Bit Of Love," "Think It Over."

DAVID JOHANSEN—In Style, Blue Sky JZ36082 (CBS). Produced by Mick Ronson, David Johansen. Fans who know Johansen from his days with the rambunctious New York Dolls will cringe now that the singer has gone disco—on "Swaheo Woman" at least. Though there's no disco on the rest of the LP, varied styles are represented. The all-out rock Johansen is known for is here in healthy servings along with midtempo ballads, reggae, mid-60s style rock and a string laden rock number. Crisp production and good backup should help broaden horizons of those who thought of Johansen as a remnant from the glitter era. **Best cuts:** "Wreckless Crazy," "Justine," "You Touched Me Too."

ELVIS PRESLEY—Our Memories Of Elvis, Volume 2, RCA AQL13448. Reissue produced by Joan Deary; sides produced by Felton Jarvis, Elvis Presley. The latest Presley package consists of previously released material, with the exception of Dylan's "Don't Think Twice, It's All Right," which features a lengthy studio jam session. The tracks have Elvis singing with only sparse accompaniment, conveying a welcome immediacy and intimacy. But the rough mix nature of the album, which is its primary focal point, may also limit its appeal to the collector's market. **Best cuts:** "Way Down," "Green Green Grass Of Home," "I Can Help."

B.B. KING—Take It Home, MCA MCA3151. Produced by Stewart Levine, Wilton Felder, Stix Hooper, Joe Sample. The veteran bluesman returns with his second collaboration with the Crusaders who wrote and produced all tracks with Stewart Levine coproducing. The result is a tasty fusion of King's heartfelt blues with the jazzy finesse of the Crusaders. **Best cuts:** "Better Not Look Down," "I've Always Been Lonely," "Take It Home," "Second Hand Woman."

AXE—MCA MCA3171. Produced by Michael Lloyd. Professional rock in the Styx vein is this band's stock-in-trade and quintet does it well. Ten songs included have a musical depth that many debuts lack. Writers Bobby Barth, Edgar Riley Jr. and Michael Osborne show a penchant for writing nice melodies and production is strong throughout. Unfortunately, this type of rock has been done so much that a lot of what Axe does is already cliché. **Best cuts:** "Forever," "Life's Just An Illusion," "Sympathize."

LEO KOTTKE—Balance, Chrysalis CHR1234. Produced by Kenneth Buffery. Kottke deviates from his usual solo-acoustic guitar albums by utilizing a rhythm section. The result is a fuller and more melodic sound enhanced greatly by Kottke's improving vocals and songwriting. With the exception of "Embryonic Journey" and Buddy Holly's "Learning The Game," all songs are Kottke originals. Kottke's talents on acoustic guitar are showcased on the outstanding instrumental numbers. **Best cuts:** "Tell Mary," "Embryonic Journey," "Losing Everything."

NEIL LARSEN—High Gear, Horizon SP738 (A&M). Produced by Tommy Lipuma. Keyboard player Larsen is assisted by a stellar group including Buzz Peiten, Steve Gadd, Michael Brecker and others in what amounts to a classy jazz/rock fusion effort consisting of seven cuts that range from lush to rhythmic and lean toward the rock, rather than jazz side of things. All tunes are Larsen's and he shows a talent for putting melodies together. **Best cuts:** "High Gear," "Futurama," "This Time Tomorrow."

NOEL POINTER—Feel It, United Artists UALA973H. Produced by Noel Pointer. Violinist Pointer has broadened his musical base to move more strongly into the pop idiom. His jazz roots are watered down on this effort to move into the disco beat field and his violin doesn't quite work with thumping

rhythms. Pointer's fine voice is heard on one of five cuts. Arranger Paul Riser's efforts lend strength to the prettiness of this project as the large string section is used in a powerful fashion. **Best cuts:** "Feel It," "For You," "Niteroi."

DARLING—Put It Down To Experience, Charisma CA12204. Produced by Richard Gottferrer. Fronted by the manic Alice Spring, group plays a frenzied form of new wave music with an obvious mid-60's influence. Quartet does slow it down on the easy going "Dream Street," which is one of the album's highlights because it features some nice guitar by Hal Lindes. Of the uptempo material, "Do You Wanna" is the highlight with its aggressive vocals by the entire band and a throbbing drum line. Production is unobtrusive. **Best cuts:** "Do You Wanna," "Dream Street," "Voice On The Radio," "Tip Of My Tongue."

LONNIE BROOKS—Bayou Lighting, Alligator 4714. Produced by Lonnie Brooks, Bruce Iglauer. Guitarist Brooks is the latest blues artist to be featured on the indie Alligator imprint, and he stands head and shoulders above the rest of his label mates thus far. Combining New Orleans and Chicago rhythms, Brooks plays a mean, unique guitar and sings in the manner of Albert King. Pace runs from mellow blues to gut bucket driving numbers, all pumped out by a tight quintet. **Best cuts:** "In The Dark," "Alimony," "You Know What My Body Needs," "I Ain't Superstitious."

soul

CISSY HOUSTON—Warning Danger, Columbia JC36112. Produced by Michael Zager. These are not new recordings from Houston, but simply remixed, extended versions of four cuts from her last Private Stock album, including "Think It Over" and "Somebody Should Have Told Me." As before, there can be no complaints about the singer's soulful and dynamic vocalizing, though Zager's brass-pumped disco arrangements are beginning to sound rather dated, even just a year later. This is a disappointing start to Houston's association with CBS. **Best cuts:** "Think It Over," "Warning Danger."

JACKIE MOORE—I'm On My Way, Columbia JC35991. Produced by Bobby Eli. It's nine years since Moore's Southern soul style arrived via "Precious, Precious." Now she may top that hit with "This Time Baby," a pulsating piece of disco-driven r&b that's the lead cut on this album. But it's far from the only strong side on show, as Moore displays her considerable vocal talents across a set of mostly upbeat affairs ("I'm On My Way," "Let's Go Somewhere And Make Love," "How's Your Love Life Baby") and one superlative ballad, "Joe." Arrangements are crisp and cookin'. **Best cuts:** Those cited.

WALTER JACKSON—Send In The Clowns, ChiSound TS86 (RCA). Produced by Carl Davis. Jackson's latest offering only occasionally recalls the classic soul style and repertoire of his '60s years. Now he's content to follow in Lou Rawls' footsteps, turning out big-voiced MOR ballads that are lushly arranged, easy on the ear—and essentially forgettable. **Best cuts:** here are the upbeat "Give It Up" and "I Want To Be Your Every Need," plus "The Meeting," which soulfully recaptures the quality of Jackson's Okeh work. **Best cuts:** Those cited.

country

RAYMOND FROGGATT—Conversations, Jet JZ35729. Produced by Larry Butler. This album, released in England under the title, "Southern Fried Frog," shows why Froggatt is a top country artist in the U.K. His easy, laidback treatments of nicely melodic uptempo tunes are strongly reminiscent of Don Williams, although he retains his own style and flavor. Production is highlighted by the use of well-known Nashville studio players. **Best cuts:** "All Because Of You," "Conversations," "Luci Mae."

disco

ETHEL MERMAN—The Ethel Merman Disco Album, A&M SP4775. Produced by Peter Matz. Merman's forte has always been big, booming production numbers, so she fits into disco rather effortlessly. Here she revisits seven of her standards, done up disco by veteran conductor Matz. Despite the busy new orchestrations, Merman's famed show-off vocals steal the show. Subtlety and understatement have never been this singer's particular virtues, but she's tops in material like this. **Best cuts:** "There's No Business Like Show Business," "Everything's Coming Up Roses," "I Got Rhythm."

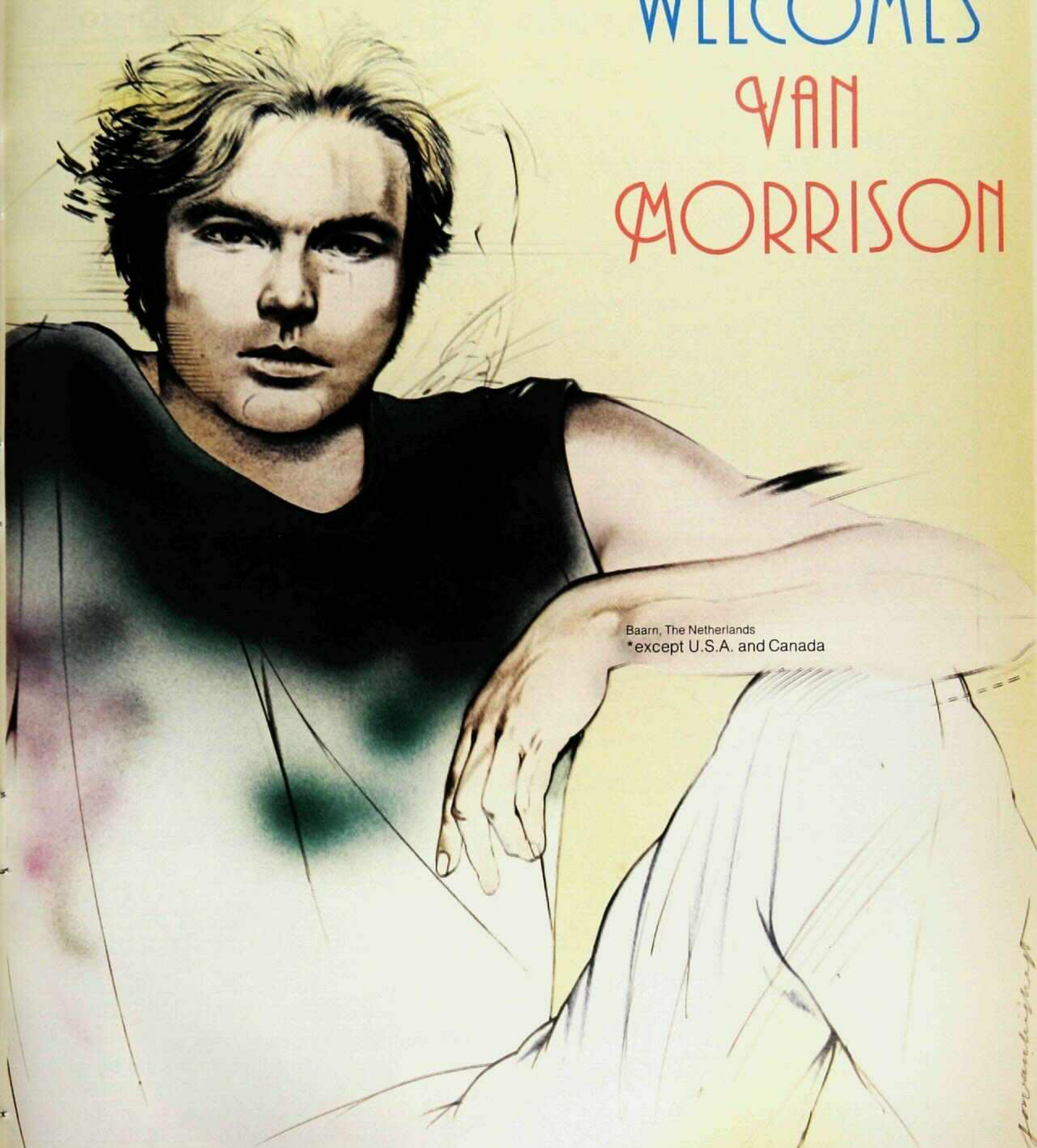
jazz

RYO KAWASAKI—Prism, Inner City 6016. Produced by Kiyoshi Itoh, Yasohachi Itoh. Taped four years ago, these eight tracks are all, with one exception, unknown originals by Kawasaki, and too many of them run too long to sustain interest. He's a competent guitarist, but much of his sound is negated by a bombardment of electronic sounds propelled by his five-man backup group. **Best cuts:** "Bridge Sun," "Bridge Moon."

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:** Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Raman Kozak, Irv Lichtman, Jim McCollough, Dick Nusser, Alan Penchansky, Eliot Tjeetz, Adam White, Gerry Wood, Jean Williams.

PHONOGRAM INTERNATIONAL
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COMMODORES—Sail On (3:59); producer: James Anthony Carmichael, writer: L. Richie Jr., publishers: Jobete/Commodores Entertainment ASCAP, Motown M1466F. First single from the Commodores' new album is a surprising country flavored ballad. The subdued backing featuring prominent guitar and keyboards and the slick country intonations to Lionel Richie's vocal carry the melody.

GERRY RAFFERTY—Get It Right Next Time (3:52); producers: Hugh Murphy, Gerry Rafferty, writer: Gerry Rafferty, publisher: Gerry Rafferty (PRS), United Artists 1316. Rafferty follows "Days Gone Down" with a melodic midtempo number that features Rafferty's smooth laidback vocal style and orchestration.

ATLANTA RHYTHM SECTION—Spooky (4:57); producer: Buddy Buie, writers: Buie, Cobb, Shapiro, Middlebrooks, publisher: Lowery BMI, Polydor PD2001. Pop fans will remember that ARS has basically the same lineup as the Classics IV, which had the original hit with this melodic tune 10 years ago. The instrumentation is a bit rockier, giving it a more contemporary setting.

THE DOOBIE BROTHERS—Dependin' On You (3:18); producer: Ted Templeman, writers: Patrick Simmons, Michael McDonald, publishers: Soquel ASCAP/Snug BMI, Warner Bros. WBS49029. Third single from the "Minute By Minute" LP is closer in spirit and tone to "What A Fool Believes" than the jazz flavor of the album's title track. Hook is arresting and horns add a nice touch.

recommended

M—Pop Muzik (3:20); producer: none listed, writer: Robin Scott, publisher: none listed, Sire SRE49033 (Warner Bros.)

JAY FERGUSON—Paying Time (3:29); producers: Jay Ferguson, Ed Mashal, writer: Jay Ferguson, publisher: Painless BMI, Asylum E46508A.

SAMMY HAGAR—Plain Jane (3:46); producer: Sammy Hagar, writer: S. Hagar, publishers: Big Band/Warner-Tamerlane BMI, Capitol P4757.

MCGUINN, CLARK & HILLMAN—Backstage Pass (3:50); producers: Ron & Howard Albert, writer: Gene Clark, publisher: Gene Clark BMI, Capitol P4763.

THE GREG KIHN BAND—Beside Myself (2:23); producers: Matthew King Kaufman, Glen Kolotkin, Kenny Laguna, writers: G. Kihn, S. Wright, D. Carpenter, publisher: Rye Boy, Beserkley B46517A (Elektra/Asylum).

HEART—Magazine (3:49); producer: Mike Flicker, writers: Ann and Nancy Wilson, publisher: Andorra ASCAP, Mushroom M70435A.

RONNIE MILSAP—Get It Up (3:33); producer: Ronnie Milsap, writers: Tommy Brasfield, Robert Byrne, publisher: I've Got The Music, ASCAP, RCA JB11695.

FAITH BAND—Touchy Situation (3:20); producers: Greg Biker, Faith Band, writer: Mark Cawley, publisher: Canal BMI, Mercury 74090.

RICHARD STEPP—Holiday In Hollywood (3:21); producer: Andy Di Martino, writer: R. Stepp, publisher: Double Dice BMI, Infinity INF50026.

DUROCS—It Hurts To Be In Love (3:02); producers: Elliot Mazer, Scott Mathews, Ron Nagle, writers: Greenfield, Miller, publishers: Screen Gems-EMI BMI, Capitol P4756.

YONAH—After The First One (2:58); producer: Tom Brassfield, writer: Wyn Jackson, publisher: Stone Mountain ASCAP, Free Flight JH11696 (RCA).



recommended

NORMAN CONNORS—Your Love (3:29); producer: Norman Connors, writers: M. Ragn, J. Powell, A. Posey, publishers: Wah Watson BMI/Art & Josef BMI, Arista AS0443.

CHANSON—Jack Be Nimble (3:45); producers: David Williams, James Jamerson Jr., writers: D. Williams, J. Jamerson Jr., publishers: Michelle-Jamersonian/Cos-K, ASCAP, Ariola 7762.

MINNIE RIPERTON—Lower And Friend (3:56); producers: Henry Lewy, Dick Rudolph, Minnie Riperton, writers: Riperton, Rudolph, St. Lewis, Dozier, publishers: Minnie's/Bull Pen BMI, Capitol P4761.

ARCHIE BELL & THE DRELLS—Strategy (3:28); producers: Gene McFadden, John Whitehead, writers: G. McFadden, J. Whitehead, J. Cohen, publisher: Mighty Three BMI, Philadelphia Int'l ZS93710 (CBS).

7TH WONDER—Do It With Your Body (3:55); producer: Jerry Weaver, writers: Jerry Weaver, Keith Echol, publishers: Weapub BMI/Echo Ruma ASCAP, Parachute RR527 (Casablanca).

DAVID RUFFIN—Break My Heart (4:14); producer: Don Davis, writer: David Garner, publishers: Groovesville/Forgotten BMI, Warner Bros. WBS49030.

FATBACK—You're My Candy Sweet (3:50); producer: The Fatback Band, writers: Gerry Thomas, Bill Curtis, publishers: Clita/House of Gemini BMI, Spring SP199 (Polydor).

PATTI AUSTIN—Love Me By Name (4:05); producer: Creed Taylor, writers: Leslie Gore, Ellen Weston, publishers: L'I Bits & The Witch ASCAP/Kidada BMI, CTI OJ51.



THE OAK RIDGE BOYS—Dream On (3:12); producer: Ron Chancey, writers: Dennis Lambert-Brian Potter, publisher: Duchess, BMI, MCA 41078. Lyrically melodic opening leads into Richard Sterban's deep bassy vocal. He's quickly joined by rest of the quartet for a gently paced ballad with a bright uptempo chorus. As always, drums and bass are strong undercurrents for pianos, guitars and strings.

RONNIE MILSAP—In No Time At All (3:42); producers: Ronnie Milsap & Tom Collins, writers: Archie Jordan-Richard Leigh, publishers: Chess/United Artists, ASCAP, RCA JB11695. Milsap's rippling piano keys intro this MOR ballad that suits his easy listening style. Orchestration swells with drums, keyboards, strings and soaring backgrounds.

BELLAMY BROTHERS—You Ain't Just Whistlin' Dixie (4:22); producer: Michael Lloyd, writer: David Bellamy, publisher: Famous/Ballamy Brothers, ASCAP, Warner/Curb WBS49032. The followup to their No. 1 record is a midtempo song featuring the harmonies of this hot duo. Nice steel guitar rides throughout the track. Arrangement and production are solid.

TOMMY OVERSTREET—What More Could A Man Need (2:44); producer: Bob Milsap, writer: Chick Rains, publisher: ATV/Rainsons, BMI, Elektra E46516. Overstreet eases through this song with his relaxed vocal delivery. Tasty production features electric and acoustic guitars and with the rest of the instrumentation subdued, his vocal is a standout.

CRISTY LANE—"Slippin' Up, Slippin' Around (2:46); producer: Charlie Black, writers: B. Wyrick, T. Woodford, publisher: I've Got The Music/Song Tailors, ASCAP/BMI, United Artists X1314Y. Lilted vocal creates a bouncy feel to this uptempo tune. Excellent followup to "Simple Little Words," the song features a music box-type piano, accompanying a tight production.

recommended

CHARLIE MCCOY—Ramblin' Music Man (2:30); producer: Charlie McCoy, writer: Russ Hicks, publisher: Lothlorian, BMI, Monument 289.

PHIL EVERLY—Living Alone (3:04); producer: Snuff Garrett, writer: Phil Everly, publisher: Peso/Bud's Red Hot Music, BMI, Elektra E46519.

AUDREY LANDERS—You Thrill Me (3:16); producer: Buddy Killen, writers: M. Chapman, N. Chinn, publisher: Chinnichap, BMI, Epic 950751.



DEBBIE JACOBS—Don't You Want My Love (3:12); producer: Paul Sabu, writer: Paul Sabu, publishers: Unichappell/Kreimers BMI, MCA 41102. Handclapping rhythm and strong vocals propel this dance number along at a frantic pace. Strings and crisp production contribute to record's punch.

recommended

ROZALIN WOODS—Whatcha' Gonna Do About It (3:46); producers: Ed Martinez, Art Freeman, writer: Russ Ballard, publishers: April/Russell Ballard ASCAP, A&M 2156S.

TAMIKO JONES—Can't Live Without Your Love (3:47); producer: Tamiko Jones, writer: Randy Muller, publisher: One To One ASCAP, Polydor PD14580.

RORY BLOCK—You're The One (5:30); producer: Bobby Eli, writer: Len Boone, publishers: Rare Blue/Tiny Titan ASCAP, Chrysalis CDS2334.

CROISSETTE—Keep It On Ice (9:43); producer: Ian Levine, writers: I. Levine, F. Trench, publisher: Hudson Bay BMI, AVI PRO12282D.



CARLY SIMON—Spy (3:25); producer: Arif Mardin, writers: Carly Simon, James Taylor, Arif Mardin, publishers: C'Est ASCAP/Country Road BMI, Elektra E46514A. This second single from "Spy" should do well on adult pop formatted stations. Simon's vocal is strikingly sexy and some mellow flute work gives the tune an airy lilt.

recommended

JOAN BAEZ—Honest Lullaby (3:58); producer: Barry Beckett, writer: J. Baez, publisher: Gabriel Earl, ASCAP, Portrait 270032 (CBS).



IAN GOMM—Hold On (2:57); producer: Martin Rushent, writer: I. Gomm, publisher: Albion, Stiff/Epic 950747 (CBS). Smooth acoustic guitar opening leads into a strong midtempo number reminiscent of Gerry Rafferty. Clear vocals and saxophone help round out the sound.

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.

NEW YORK—Bomp Records, the Los Angeles-based new wave label, which until now has specialized in singles, is expanding to become an "album company" with its own distribution system and a foreign deal with Decca in the U.K.

In addition, Bomp has created a subsidiary label, Voxx Records, whose LPs will be priced at \$5.98 list. It also has signed a distribution deal with Ron Weiser's rockabilly label, Rolling Rock Records, to Bomp's Alternative Music Distributors.

"Our distribution system is much like what Jem first pioneered as an import company, but which has since grown for domestic releases," says Greg Shaw, founder and president of Bomp.

His direct sale distribution system sells limited quantities of records directly to some 2,000 retailers

Johnson Elected

MUSCLE SHOALS—The Muscle Shoals Music Assn. has named Jimmy Johnson, president of Muscle Shoals Sound Studios, to serve as the organization's 1979-1980 president.

David Johnson of Broadway Sound Studios was chosen vice president by the board's 18 members, with Barbara Wyrick re-elected to the position of secretary/treasurer.

NEW WAVE LABEL

Bomp Records Adds LP Line

By ROMAN KOZAK

around the country, which have buyers interested in new, esoteric and offbeat product.

"We also use Progress Distributors in the Midwest, but generally I don't really trust the indies. If we just had to go through them, we wouldn't make it. These guys are hurting, and they will pay Arista first. What we are doing is an alternative to both the indies and the major branch distributors," says Shaw.

Though the a&r departments of major record labels on the West Coast take an interest in the activities of the label—the Shoes, Romantics, 20/20, and Paul Collins are all Bomp alumni who have signed major record deals—Shaw says a major deal for Bomp "scared me."

With many artists who have come from the new wave now reaching commercial respectability, Shaw says it is frustrating for him and other small independent labels to find themselves at the cutting edge of the trend, but still have to operate on a shoestring for lack of capital. Instead, Bomp is going its own

way, says Shaw, making contact with sympathetic retailers who like the music, and who are willing to provide display space and instore play. This includes such outlets as the Tower store in Los Angeles, Bleecker Bob's in New York, some Peaches stores, and the Harvard Coop in Boston.

The Bomp distribution deal with Decca in the U.K. was signed in April, says Shaw, when Bomp/London was formed. Shaw says he purposely chose Decca in the U.K. since

it is a pioneering rock label that has fallen on hard times in recent years, but which now has young staffers who are excited by the type of music that Bomp releases.

The first LP on Bomp Records was "Kill City" by Iggy Pop, which was distributed by JEM. Since then the JEM-Bomp distribution agreement has ended and subsequent LPs, "Best Of Bomp" and "Wave" have been distributed by Bomp itself.

Coming soon from Bomp will be

F.E.L. Publications And Repp In Court

LOS ANGELES—F.E.L. Publications Ltd. wants the Superior Court here to intercede in a contract hassle which the pioneer English liturgy music publisher is waging with Raymond R. Repp.

The plaintiff, which originated the concept of dunning Christian churches annually for payment of blanket music copyright licensing fees, states the defendants' claim of

eight contracts between them in 1967-68 "are unconscionable and were procured under duress."

The court is also told that Repp feels F.E.L. failed his interests in assignment copyrights with regard to timeliness and completeness. In addition, Repp contends that by offering his work for unlimited reproduction under low cost annual contracts, he was deprived of royalties provided for in his contract.

the second volume of "Wave," as well as LPs by the Last, and by Kim Fowley called "Vampires From Outer Space." Shaw says Fowley will be doing other projects for Bomp in the future, while ex-Dead Boy Stiv Bators will be recording with various new wave luminaries, including some of the surviving members of the Sex Pistols.

On the Voxx label, the first release will be an LP by the Crawdaddies, which Shaw says was recorded by the group at home "for about \$12." He says the LP will have a simple black and white cover, and will retail for \$5.98. He says the band has the look and sound of the early Yardbirds and Pretty Things.

A future project includes a live LP by the Crawdaddies with various other new wave musicians joining in.

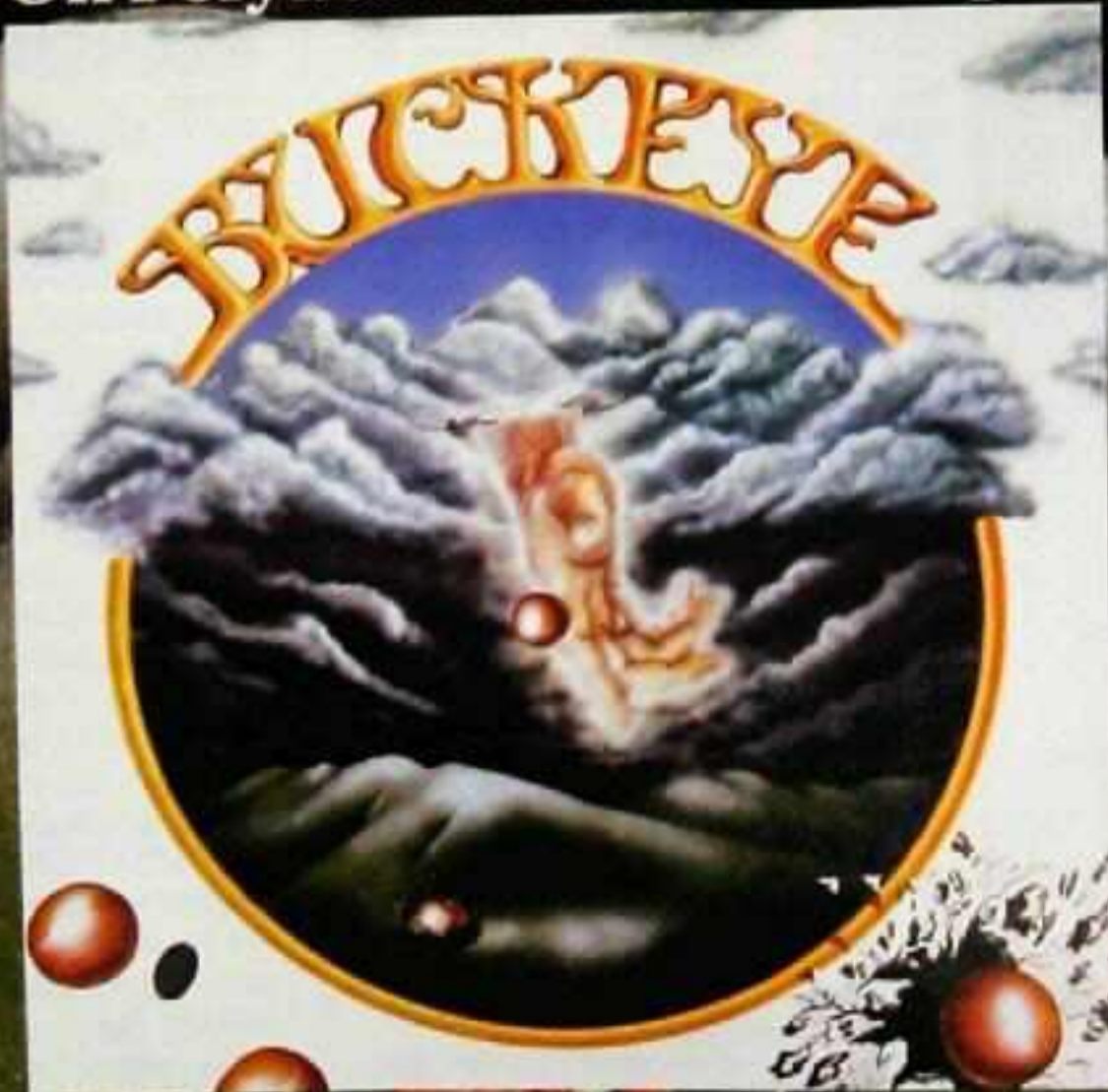
Soccio Songs Set

LOS ANGELES—Chappell-International has a subpublishing agreement for the songs on the album "Outline" by Gino Soccio for the territories of Mexico, Central America and Colombia. The agreement is between Shediac Music Publishing Ltd. and Intersong S.A. In the U.S., Soccio records for the Warner Bros./RFC label.

BUCKEYE. THE SEED IS PLANTED.



Fast growing rock and roll.
On Polydor Records and Tapes.



PD-1-6213 Produced by Ronit Price for E.L. Management, Inc. Direction: Ed Lefler

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Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 8/3/79
SINGLES

This Week	Last Week	
1	1	I DON'T LIKE MONDAYS, Boomtown Rats, Ensign
2	15	CAN'T STAND LOSING YOU, Police, A&M
3	5	WANTED, Dooleys, GTO
4	4	GIRLS TALK, Dave Edmunds, Swan Song
5	12	ANGEL EYES/VOULEZ VOUS, Abba, CBS
6	3	SILLY GAMES, Janet Kay, Scope
7	1	ARE FRIENDS ELECTRIC, Tubeway Army, Beggars Banquet
8	6	MY SHARONA, The Knack, Capitol
9	10	BREAKFAST IN AMERICA, Supertramp, A&M
10	21	BEAT THE CLOCK, Sparks, Virgin
11	13	BORN TO BE ALIVE, Patrick Hernandez, Gem/Aquarius
12	7	GOOD TIMES, Chic, Atlantic
13	10	IF I HAD YOU, Korgis, Rialto
14	23	WE DON'T TALK ANYMORE, Cliff Richard, EMI
15	14	BAD GIRLS, Donna Summer, Casablanca
16	8	C'MON EVERYBODY, Sex Pistols, Virgin
17	27	THE DIARY OF HORACE WIMP, Electric Light Orchestra, Jet
18	9	LADY LYNDIA, Beach Boys, Caribou
19	17	BABYLON BURNING, Ruts, Virgin
20	18	CHUCK E'S IN LOVE, Rickie Lee Jones, Warner Bros.
21	16	MAYBE, Thom Pace, RSP
22	32	DUKE OF EARL, Darts, Magnet
23	NEW	HERSHAM BOYS, SHAM 69, Polydor
24	19	DO ANYTHING YOU WANT TO, Thin Lizzy, Vertigo
25	11	LIGHT MY FIRE/137 DISCO HEAVEN, Amii Stewart, Atlantic/Hansa
26	NEW	AFTER THE LOVE HAS GONE, Earth Wind & Fire, CBS
27	30	STAY WITH ME TILL DAWN, Judie Tuke, Rocket
28	26	DEATH DISCO, Public Image Ltd., Virgin
29	NEW	MORNING DANCE, Spyro Gyra, Infinity
30	37	OOH WHAT A LIFE, Gibson Brothers, Island
31	NEW	SWEET LITTLE ROCK 'N' ROLLER, Showaddywaddy, Arista
32	35	HARMONY IN MY HEAD, Buzzcocks, United Artists
33	36	KID, Pretenders, Real
34	39	HERE COMES THE SUMMER, The Undertones, Sire
35	33	BOOGIE DOWN, Real Thing, Pye
36	31	D.J., David Bowie, RCA
37	NEW	THE BITCH, Olympic Runners, Polydor
38	28	NIGHT OWL, Gerry Rafferty, United Artists
39	NEW	ROCK AROUND THE CLOCK, Telex, Sire
40	NEW	THE BOSS, Diana Ross, Motown

LPs

1	1	THE BEST DISCO ALBUM IN THE WORLD, Various, Warner Bros.
2	2	REPLICAS, Tubeway Army, Beggars Banquet
3	5	BREAKFAST IN AMERICA, Supertramp, A&M
4	3	DISCOVERY, ELO, Jet
5	4	PARALLEL LINES, Blondie, Chrysalis
6	8	I AM, Earth, Wind & Fire, CBS
7	10	VOULEZ VOUS, Abba, CBS
8	7	LIVE KILLER, Queen, EMI
9	6	BRIDGES, John Williams, Lotus
10	16	THE BEST OF THE DOOLEYS, GTO
11	11	OUTLANDOS D'AMOUR, Police, A&M
12	9	NIGHT OWL, Gerry Rafferty, UA
13	14	LODGER, David Bowie, RCA
14	12	COMMUNIQUE, Dire Straits, Vertigo
15	20	GO WEST, Village People, Mercury
16	17	MANILOW MAGIC, Barry Manilow, Arista
17	18	BACK TO THE EGG, Wings, Parlophone
18	13	RUST NEVER SLEEPS, Neil Young, Reprise
19	15	LAST THE WHOLE NIGHT LONG, James Last, Polydor
20	21	THE VERY BEST OF LEO SAYER, Chrysalis
21	39	STREET LIFE, Crusaders, MCA
22	NEW	B-52s, Island
23	22	RICKIE LEE JONES, Warner Bros.
24	23	DIRE STRAITS, Vertigo
25	19	DO IT YOURSELF, Ian Dury & Blockheads, Stiff
26	33	THE KIDS ARE ALRIGHT, The Who, Polydor
27	30	20 GOLDEN GREATS, Beach Boys, Capitol
28	29	BLACK ROSE—A ROCK LEGEND, Thin Lizzy, Vertigo
29	26	BAD GIRLS, Donna Summer, Casablanca
30	35	MORNING DANCE, Spyro Gyra, Infinity
31	28	THE WORLD IS FULL OF MARRIED MEN, Soundtech, R
32	25	SKY, Ariola
33	27	MANIFESTO, Roxy Music, Polydor

34	34	BAT OUT OF HELL, Meat Loaf, Cleveland Int'l/Epic
35	NEW	AT BUDOKAN, Bob Dylan, CBS
36	38	THE GREAT ROCK 'N' ROLL SWINDLE, Sex Pistols, Virgin
37	31	SONGBIRD, Ruby Winters, K-tel
38	40	CANDY-O, Cars, Elektra
39	NEW	20 ALL TIME GREATS, Roger Whittaker, Polydor
40	NEW	SPIRITS HAVING FLOWN, Bee Gees, RSO

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 8/6/79
SINGLES

This Week	Last Week	
1	1	SO BIST DU, Peter Maffay, Telefunken
2	2	POP MUZIK, M, MCA
3	3	MOSKAU, Genghis Khan, Jupiter
4	5	RING MY BELL, Anita Ward, TK
5	4	BRIGHT EYES, Art Garfunkel, CBS
6	9	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
7	NEW	EL LUTE, Boney M, Hansa
8	6	HOT STUFF, Donna Summer, Casablanca
9	7	BORN TO BE ALIVE, Patrick Hernandez, Aquarius
10	8	SUNDAY GIRL, Blondie, Chrysalis
11	17	DO TO ME, Smokie, RAK
12	12	THE LOGICAL SONG, Supertramp, A&M
13	14	HEAD OVER HEELS IN LOVE, Kevin Keegan, EMI
14	10	SOME GIRLS, Racey, RAK
15	15	HOW COULD THIS GO WRONG, Exile, RAK
16	11	UND MANCHMAL WEINST DU SICHER EIN PAAR TRANEN, Peter Alexander, Ariola
17	16	ONE WAY TICKET, Eruption, Hansa
18	18	EIN HERZ FÜR KINDER, Andrea Jurgens, Ariola
19	13	RASTA MAN, Saragossa Band, Ariola
20	19	GENGHIS KHAN, Genghis Khan, Jupiter
21	23	A WALK IN THE PARK, Nick Straker Band, Decca
22	24	SULTANS OF SWING, Dire Straits, Vertigo
23	25	DON'T KILL IT CAROL, Manfred Mann's Earthband, Bronze
24	20	KNOCK ON WOOD, Amii Stewart, Hansa
25	NEW	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS
26	22	SAVE ME, Clout, Carrere
27	NEW	GLORIA, Umberto Tozzi, CBS
28	21	DOES YOUR MOTHER KNOW, Abba, Polydor
29	28	RUF TEDDYBAR EINS-VIER, Jonny Hill, RCA
30	27	HOORAY HOORAY IT'S A HOLIDAY, Boney M, Handa

LPs

1	1	STEPPENWOLF, Peter Maffay, Telefunken
2	2	COMMUNIQUE, Dire Straits, Vertigo
3	3	BREAKFAST IN AMERICA, Supertramp, A&M
4	4	DIRE STRAITS, Vertigo
5	6	VOULEZ VOUS, Abba, Polydor
6	5	LIVE KILLERS, Queen, EMI
7	8	ANGEL STATION, Manfred Mann's Earthband, Bronze
8	7	BAD GIRLS, Donna Summer, Casablanca
9	9	FATE FOR BREAKFAST, Supertramp, A&M
10	10	DISCOVERY, ELO, Jet
11	12	GONE TO EARTH, Barclay James Harvest, Polydor
12	16	SPIRITS HAVING FLOWN, Bee Gees, RSO
13	20	WISH YOU WERE HERE, Pink Floyd, Harvest
14	14	PYRAMID, Alan Parsons Project, Arista
15	19	PARALLEL LINES, Blondie, Chrysalis
16	NEW	WATCH, Manfred Mann's Earthband, Bronze
17	11	DYNASTY, Kiss, Casablanca
18	NEW	WAS ICH DENKE, Milva, Metronome
19	NEW	GREATEST HITS, Simon & Garfunkel, CBS
20	NEW	BORN TO BE ALIVE, Patrick Hernandez, Aquarius

JAPAN

(Courtesy Of Music Labo)
As of 7/30/79
SINGLES

This Week	Last Week	
1	5	KANPAKU-SENGEN, Masashi Sada, Freeright
2	3	OMOIDEZAKE, Sachiko Kobayashi, Warner Pioneer
3	2	CALIFORNIA CONNECTION, Yutaka Mizutani For Life
4	10	GINGATETSUDOU999, Godiego, Nippon Columbia
5	1	KIMI-NO-ASA, Satoshi Kishida, CBS/Sony
6	4	NAMINORI PIRATE, Pink Lady, Victor
7	9	AMERICAN FEELING, Circus, Alfa
8	6	ITOSHI-NO-ELLY, Southern All Stars, Victor
9	7	OH! GAL, Ranji Sawada, Polydor

10	8	AI-NO-ARASHI, Momoe Yamaguchi, CBS/Sony
11	12	MICHIZURE, Mieko Makimura, Polidor
12	16	HOT STUFF, Donna Summer, Casablanca
13	15	YUMEIZAKE, Jiro Atsumi, CBS/Sony
14	17	OYAJI-NO-UMI, Kenkichi Muraki, Philips
15	11	HOP, STEP, JUMP, Hideki Saijou, RVC
16	13	MISERETTE, Judy Ongu, CBS/Sony
17	19	BOOGIE WONDERLAND, Earth, Wind & Fire, CBS/Sony
18	NEW	VOULEZ VOUS, Abba, Disco Mate
19	14	ONNA-NI-MATTE DENAOSEYO, Goro Noguchi, Polidor
20	NEW	DSCHINGIS KHAN, Dschingis Khan, Jupiter

LPs

1	1	MORNING, Satoshi Kishida, CBS/Sony
2	2	ALICE 7, Alice, Toshiba, EMI
3	5	10 NUMBERS CARAT, Southern All Stars, Victor
4	3	KISS ME PLEASE, Eikichi Yazawa, CBS/Sony
5	6	VOULEZ VOUS, Abba, Disco Mate
6	4	OUR DECADE, Godiego, Nippon Columbia
7	7	MORNING ISLAND, Sadao Watanabe, Victor
8	8	I AM, Earth, Wind & Fire, CBS/Sony
9	9	SORA-O-TOBU-TORI-NO-YOUNI, Chiharu Matsuyama, Canyon
10	11	YUME-KUYO, Masashi Sada, Warner Pioneer
11	12	BAD GIRLS, Donna Summer, Victor
12	16	NEW HORIZON, Circus, Alfa
13	NEW	L.A. BLUE, Momoe Yamaguchi, CBS/Sony
14	10	QUEEN LIVE KILLER, Queen, Elektra
15	15	PERMANENT BLUE, Satoshi Kishida, CBS/Sony
16	14	KASSAI, Shinji Tanimura, Toshiba-EMI
17	13	TOHKU-ILANARETE, Machiko Watanabe, CBS/Sony
18	NEW	OLIVE, Yumi Matsutoya, Express
19	17	YOKOHAMA, George Yanagi, Tokuma
20	18	BACK TO THE EGG, Wings, Toshiba-EMI

AUSTRALIA

(Courtesy David Kent Music Report)
As of 7/30/79
SINGLES

This Week	Last Week	
1	4	SOME GIRLS, Racey, RAK
2	1	POP MUZIK, M, MCA
3	2	BRIGHT EYES, Art Garfunkel, CBS
4	3	HOT STUFF, Donna Summer, Casablanca
5	6	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS
6	5	GET USED TO IT, Roger Voudouris, Warner Bros.
7	15	COOL FOR CATS, U.K. Squeeze, A&M
8	7	DOES YOUR MOTHER KNOW, Abba, RCA
9	8	HOORAY HOORAY IT'S A HOLIDAY, Boney M, Atlantic
10	12	LOVE DON'T LIVE HERE ANYMORE, Rose Royce, Whiffnield
11	9	LAY YOUR LOVE ON ME, Racey, RAK
12	11	KNOCK ON WOOD, Amii Stewart, RCA
13	13	LOST IN LOVE, Air Supply, RCA
14	NEW	RING MY BELL, Anita Ward, TK
15	14	SHINE A LITTLE LOVE, ELO, Jet
16	NEW	UP THERE GAZALY, Two-Man Band, Fable
17	18	ONE WAY TICKET, Eruption, RCA
18	16	GOODNIGHT TONIGHT, Wings, Parlophone
19	NEW	DIAMONDS, Chris Rea, Magnet
20	NEW	IS SHE REALLY GOING OUT WITH HIM, Joe Jackson, A&M

LPs

1	1	DISCOVERY, ELO, Jet
2	2	THE VERY BEST OF LEO SAYER, Chrysalis
3	4	BACK TO THE EGG, Wings, Parlophone
4	3	BREAKFAST IN AMERICA, Supertramp, A&M
5	7	FATE FOR BREAKFAST, Art Garfunkel, CBS
6	5	RICKIE LEE JONES, Warner Bros.
7	6	BAD GIRLS, Donna Summer, Casablanca
8	10	NO EXIT, Angels, EMI
9	8	COMMUNIQUE, Dire Straits, Vertigo
10	9	THE BOB SEGER COLLECTION, Capitol
11	13	DYNASTY, Kiss, Casablanca
12	14	I Am, Earth, Wind & Fire, CBS
13	12	FOREVER AND EVER, Demis Roussos, Phonogram
14	11	VOULEZ VOUS, Abba, RCA
15	16	RUST NEVER SLEEPS, Neil Young, Reprise
16	15	AT BUDOKAN, Bob Dylan, CBS
17	17	LODGER, David Bowie, RCA
18	18	OOH CHILD, Marcia Hines, RCA
19	NEW	FLAG, James Taylor, CBS
20	19	NIGHT OWL, Gerry Rafferty, UA

HOLLAND

(Courtesy Tros Radio)
As of 7/31/79
SINGLES

This Week	Last Week	
1	1	I WAS MADE FOR LOVIN' YOU, KISS, VIP
2	2	THEME FROM DEERHUNTER, The Shadows, EMI
3	3	JUST WHEN I NEEDED YOU MOST, Randy VanWarmer, Ariola
4	12	VOULEZ VOUS, Abba, Polydor
5	5	WEEKEND LOVE, Golden Earring, Polydor
6	9	BAD GIRLS, Donna Summer, Casablanca
7	7	RING MY BELL, Anita Ward, TK
8	6	LAVENDER BLUE, Mac Kisson, CNR
9	10	AAN DE GRENS V.D. DUITSE HEUVELEN, Sunstreams, CNR
10	NEW	THIS IS MY LIFE, Shirley Bassey, EMI
11	NEW	GUIREME MUCHO, Julio Iglesias, CBS
12	4	REUNITED, Peaches and Herb, Polydor
13	11	WE ARE FAMILY, Sister Sledge, WEA
14	14	CHEEK TO CHEEK, Lowell George, WEA
15	NEW	GIRLS TALK, Dave Edmunds, WEA
16	8	BOYS, Dolly Dots, WEA
17	15	SURRENDER, Cheap Trick, CBS
18	NEW	GOTTA GO HOME/EL LUTE, Boney M, Ariola/Fleet
19	NEW	VONDEL WAS GOED, Jan Boezeroen, Telstar
20	16	WINDSURFING TIME AGAIN, Surfers, CNR

BELGIUM

(Courtesy Billboard Benelux)
As of 7/31/79
SINGLES

This Week	Last Week	
1	4	RING MY BELL, Anita Ward, CBS
2	6	I WAS MADE FOR LOVING YOU, Kiss, Vogue
3	2	THEME FROM THE DEER HUNTER, The Shadows, EMI
4	3	POP/MUZIK, M, EMI
5	1	BRIGHT EYES, Art Garfunkel, CBS
6	NEW	ALINE, Christophe, Vogue
7	10	HOT STUFF, Donna Summer, Phonogram
8	7	REUNITED, Peaches and Herb, Polydor
9	8	INTRODISCO, Discoteque, Barclay
10	NEW	GLORIA, Humberto Tozzi, CBS

ITALY

(Courtesy Germano Ruscitto)
As of 7/31/79
SINGLES

This Week	Last Week	
1	1	TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, EMI
2	9	SUPER SUPERMAN, Miguel Bose, CBS/OGD-MM
3	NEW	GLORIA, Umberto Tozzi, CGD-MM
4	4	RICOMINCIAMO, A Pappalardo, RCA
5	2	IL CARRAZZONE, Renato Zero, RCA
6	3	KNOCK ON WOOD, Amii Stewart, RCA
7	6	GOODNIGHT TONIGHT, Wings, Parlophone
8	7	HOT STUFF, Donna Summer, Durium
9	13	LADY NIGHT, Patrick Juvel, Barclay/Ricordi
10	5	HEART OF GLASS, Blondie, Chrysalis/Phonogram
11	14	I WILL SURVIVE, Gloria Gaynor, Polydor/Phonogram
12	NEW	10 SONO VIVO, I Pooh, CGD-MM
13	8	THE VISITORS, Gino Soccio, WEA
14	NEW	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS/CGD-MM
15	NEW	CAN YOU FEEL THE FORCE, Real Thing, Pye/Ricordi
16	12	CAPTAIN HARLOK, La Banda Del Bucanieri, Cefra
17	NEW	SPLENDIDO SPLENDETE, Donatella Rettore, Aristo
18	11	ANCHE UN UOMO, Mina, PDV/EMI
19	20	PART TIME LOVE, Elton John, Rocket/Phonogram
20	NEW	LOVE YOU INSIDE OUT, Bee Gees, RSO/Phonogram

SWEDEN

(Courtesy GLF)
As of 7/31/79
SINGLES

This Week	Last Week	
1	4	BORN TO BE ALIVE, Patrick Hernandez, Aquarius/Mariann
2	2	HOT STUFF, Donna Summer, Casablanca
3	7	RING MY BELL, Anita Ward, TK
4	1	POP MUZIK, M, MCA
5	3	HALLELUJA, Jan Mal Sjøe, RCA
6	5	I WILL SURVIVE, Gloria Gaynor, Polydor
7	NEW	BOBBY BROWN, Frank Zappa, CBS
8	6	HALLELUJAH, Milk and Honey, Polydor
9	9	BORN TO BE ALIVE, Rick Fernando, RCA
10	NEW	BRIGHT EYES, Art Garfunkel, CBS

LPs

1	1	COMMUNIQUE, Dire Straits, Vertigo
2	3	DISCOVERY, ELO, Jet
3	4	I AM, Earth, Wind and Fire, CBS
4	2	VOULEZ VOUS, Abba, Polar
5	8	BACK TO THE EGG, Wings, MPL
6	7	BAD GIRLS, Donna Summer, Casablanca
7	5	DJINGIS KAHN, Vikingarna, Mariann
8	5	FACTORY, Factory, CBS
9	NEW	JAG VILL TACKA LIVET, Arja Saijonmaa, Metronome
10	NEW	LOVE TRACKS, Gloria Gaynor, Polydor

NEW ZEALAND

(Courtesy Record Publications)
As of 7/29/79
SINGLES

This Week	Last Week	
1	4	RING MY BELL, Anita Ward, TK
2	1	LAY YOUR LOVE ON ME, Racey, RAK
3	2	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
4	NEW	BRIGHT EYES, Art Garfunkel, CBS
5	NEW	SOME GIRLS, Racey, RAK
6	9	WE ARE FAMILY, Sister Sledge, Atlantic
7	3	LUCKY NUMBER, Lene Lovich, Stiff
8	NEW	ROXANNE, Police, A&M
9	7	BOOGIE WONDERLAND, Earth Wind & Fire/Emotions, CBS

Closeup

LOST IN AUSTIN—Marc Benno, A&M SP4767. Produced by Glyn Johns.

From the first gut-wrenching guitar licks to a spicy south of the border ode, Marc Benno's LP is full of funk, vibrant vocals and breath-taking instrumentation.

It's a perfectly produced package (thanks to Johns) showcasing Benno's banner writing talent (he wrote or co-wrote all of the songs except Bobby Darin's "Splish Splash"), his soft, infectious vocal style and some outstanding instrumental work.

The album stars Benno on guitar and piano, Albert Lee and Eric Clapton on guitar (placing that instrument out of the realm of criticism), Dick Sims, keyboards; Carl Radle, bass; Jim Keltner, drums; and Dickie Morrissey, sax. Recorded in two weeks at the Olympic Studios in London and mastered in Hollywood, the album provides a geographic montage, since Benno spent a decade of wandering, mainly in California, before moving back to Texas.

Now living in Flower Mound, Tex. (population 2,000 on Saturday nights), Benno's music profits from his laidback present played off against his wired-in past.

An example comes in the kickoff number, "Hotfoot Blues," with enough slapback guitar and turned-on percussion to challenge a heady brew of r&b Muddy Waters style. The guitars sound as though they were stolen from King Kong's closet and are being attacked with pick axes. But it works—providing a mighty mean sound that paves the way for Benno's vocal and the finale.

It's followed by a catchy number, "Chasin' Rainbows." Again the guitars shine, only now they're muted into a subtly romantic mood as they're mellowed by strings.

Heavy percussion and bluesy organ power "Me And A Friend Of Mine." Unfortunately, the writer's crutch—using the overused, meaningless cliché words "talking about" ("talking about me and a friend of mine") instead of something more original—vitiates this song, one of the few blemishes on the album.

"New Romance" provides one of the LP's lowlights with a wandering sax-filled lament before "Last Train" closes side A with a back-in-the-groove, honky tonkin', crank-



Mark Benno

the-bass, hit-the-drums, shoot-the-juice to the organ and guitars powerhouse, as Benno tackles the lyrics with his smooth gusto.

The highlight of the album—and its title song—opens the second side. This beguiling number with its autobiographical overtones has Benno bemoaning, "I hope words don't hex us/ Down in Austin Texas/ Lord I'm lost in Austin again/ One town I thought I'd never/ Be lost in, that was Austin/ And then I was lost in/ Austin again."

The soul romp is reminiscent of the brilliant peaks Bob Dylan reached in his "Blood On The Tracks" album. Damn good, it's Benno at his best.

"Splish Splash" is the creative cop-out of side B, but Benno rallies with another Dylanesque effort, "Monterrey Pan" (not borrowing from the master, but winging beyond). Sharp stabs of guitar, impeccably rendered, shape this bouncy ballad.

Organ, electric guitar and Benno's voice color "The Drifter," then the album ends with "Hey There Senorita." Close your eyes and Dylan is bleeding on the tracks again. But the comparison is unfair: Benno is not Dylan, and vice versa.

He's his own man, singing, "I say hey there Senorita give me one more margarita/ I got so much on my mind it's a terrible crime."

Yes, comparisons are always unfair, pitting one talented artist against the creative sword of another. Still, you'd have to go back to "Blood On The Tracks" to find an album in this genre as good, as pure and as talent-laden.

GERRY WOOD

Cream Scans Roster, Will Add To It

LOS ANGELES—Cream Records is reviewing its roster and that of its subsidiary Hi label, with the addition of several new acts planned.

The current lineup consists of seven acts: Snail, Al Green, O.V. Wright, Legs Diamond, Ann Peebles, Ian Tamblin and Don Nix. It used to be larger.

"We have been frugal to begin with," notes vice president of marketing Paul Culberg of how the label can cope. "I don't get hurt when a radio station says how come you're not giving me 10 records. Well, I've never given them 10 records."

No new acts have been signed yet and the label is not looking for any

one style of music. "We've been listening to new product and new tapes coming in from all over the country. With the state of the business today, you can imagine the amount of tapes that are coming our way that didn't come our way a year ago," he says.

However, the label is skeptical about entering the disco area. "We're not going to eliminate any one area because if there's material and the artist is strong enough, I'll go after it," says Culberg.

"However, our basic strength has been in r&b and rock'n'roll." For the present, the label is not planning to expand its staff and the optimum number of artists would be 16, according to Culberg.

Lifelines

Births

Daughter, Cheynne, to Ilona and Howard Bellamy in Dade City, Fla., July 26. Father is half of the singing Bellamy Brothers.

Son, Matthew Ryan, to Jo-Ann and Alan Skiena in New Jersey July 16. Father is music industry attorney with the law office of Walter Hofer in New York.

Son, Donald Clark, to Debra and Donny Osmond July 31 in Provo, Utah. Father is the singer-entertainer; baby is the 20th child born to members of the Osmond singing family.

Son, Andrew Beau, to Barbara and Joe Holcome. Father is bassist with Rex Allen Jr.

Daughter, Katelyn, to Laurie and John McClure in Los Angeles last month. Father is manager of a&r administration, West Coast, for CBS Records.

Son, Seth, to Susan and Steve Morris in Los Angeles July 31. Fa-

ther is president of Chappell-administered Morris Music.

Deaths

Phil Boutelje, 84, pianist, composer and conductor, of bladder carcinoma July 29 in Woodland Hills, Calif. He wrote many hits, including "China Boy," "Little Doll" and "Lonesome," and for many years was a music director at Paramount and United Artists Studios in Los Angeles. He had been an ASCAP member since 1930, and is survived by his widow, Babe London, and a daughter.

Raise JEM Price

NEW YORK—JEM Records, the top importer of rock product in the U.S. is raising its wholesale prices by an average of 3%. The wholesale price of \$7.98 list product will be \$4.099; \$8.98 product \$4.615; and \$9.98 product \$5.122.

The new prices will take effect Aug. 13. All orders received after the close of business Friday (10) will be supplied at the new price. Returns will be credited at the old prices for 90 days.

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Klein To Be Sentenced Thursday

NEW YORK—Former Beatles manager Allen Klein will be sentenced Thursday (9) for his conviction of filing a false tax return for 1970.

His attorneys have indicated they plan an appeal immediately to the U.S. Court of Appeals for the Second Circuit, the higher court which last year turned down Klein's argument that he should not be subjected to another trial.

Klein's first trial in 1977 had the government charging him with evading taxes on income derived from the sale of promotional records from 1970-1972, but U.S. District

Judge Charles M. Metzger found the jury "hopelessly deadlocked" and declared a mistrial.

At the second trial, Klein was convicted of only one of the six counts charged by the government. In an order issued July 27, 1979, U.S. District Judge Vincent L. Broderick, who presided at Klein's second trial, refused to set aside the jury's verdict, thus clearing the way for the sentencing.

Tucker Correction

NEW YORK—A story in the July 21 issue incorrectly reported that George Tucker of Hasbrouck Heights, N.J., "had moved to suppress evidence found in his home."

Actually, FBI agents had found no evidence of alleged criminal activity in Tucker's home. The record albums and tapes discussed in the article were found on the premises of Super Dupers, Inc., the other defendant in the indictment, of which Tucker is president.

For the Record

NEW YORK—Dino Fekaris, producer of Gloria Gaynor, is a co-writer with Freddie Perren of Gaynor's smash "I Will Survive" and Peaches & Herb's "Reunited." Readers may received the impression in a recent story that Perren was the sole writer of both songs.

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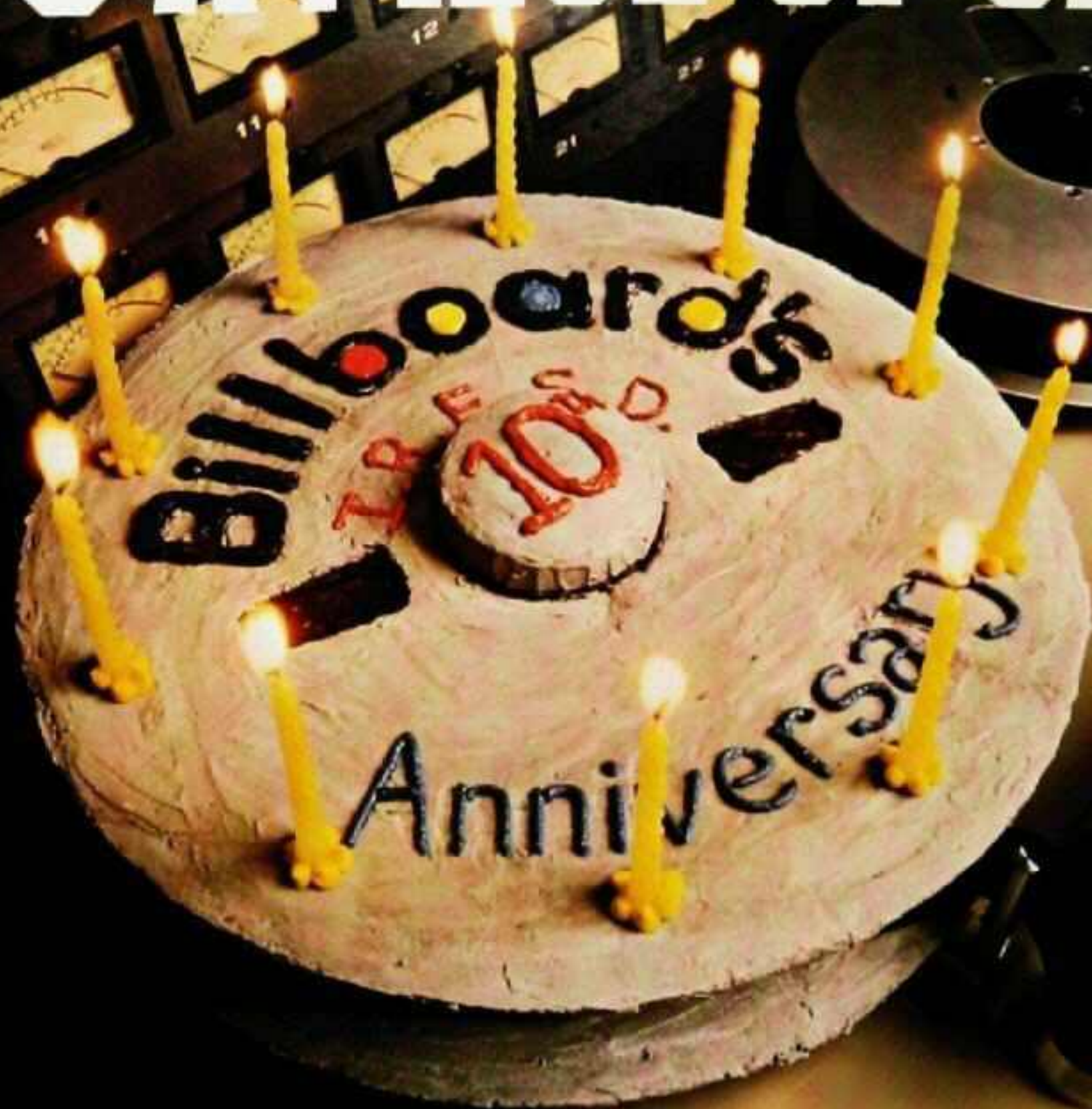
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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	B-TRACK	CASSETTE					ALBUM	B-TRACK	CASSETTE					ALBUM	B-TRACK	CASSETTE	
★	3	7	THE KNACK Get The Knack Capitol 50 11948	7.98	7.98	7.98	★	40	59	THE CARS Elektra RE 135	7.98	7.98	7.98	★	79	4	STANLEY CLARKE I Wanna Play For You Nonesuch PZ 35680 (CBS)	11.98	11.98	11.98	
2	1	14	DONNA SUMMER Bad Girls Casablanca NBLP 2 7150	13.98	13.98	13.98	37	39	19	G.O. Disco Night Arista AB 4225	7.98	7.98	7.98	★	NEW ENTRY	REO SPEEDWAGON Nine Lives Epic FE 35988	8.98	8.98	8.98		
3	2	20	SUPERTRAMP Breakfast In America A&M 3708	7.98	7.98	7.98	38	38	26	BEE GEES Spirits Having Flown RSO RS1 3041	8.98	8.98	8.98	73	77	15	MARSHALL TUCKER BAND Running Like The Wind Warner Bros. BSK 3317	7.98	7.98	7.98	
★	5	7	CARS Candy-O Elektra SE 507	8.98	8.98	8.98	★	43	7	BRAM TCHAIKOVSKY Strange Man, Changed Man Polydor/Radar PD1 6211	7.98	7.98	7.98	74	41	11	McFADDEN & WHITEHEAD P.L.R. 12 35800 (CBS)	7.98	7.98	7.98	
★	6	8	TEDDY PENDERGRASS Teddy P.R. F2 36003 (CBS)	8.98	8.98	8.98	40	42	11	SWITCH Switch II Gordy G2 988 (Motown)	7.98	7.98	7.98	75	55	25	SISTER SLEDGE We Are Family Catalan COT 5209 (Atlantic)	7.98	7.98	7.98	
★	7	9	EARTH, WIND & FIRE I Am A&M FC 35730 (CBS)	8.98	8.98	8.98	★	46	10	DIONNE WARWICK Dionne Arista AB 4230	7.98	7.98	7.98	76	54	7	CARLY SIMON Spy Elektra SE 506	8.98	8.98	8.98	
★	8	8	ELECTRIC LIGHT ORCHESTRA Discovery J&R F2 35769 (CBS)	8.98	8.98	8.98	★	47	13	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century T 583 (MCA)	7.98	7.98	7.98	77	61	38	PEACHES & HERB 2-Hot Polydor/WVP PD1 6172	7.98	7.98	7.98	
8	4	25	CHEAP TRICK Cheap Trick At Budokan Epic FE 35795	8.98	8.98	8.98	43	44	14	BLACKFOOT Strikes A&M SD 38112 (Atlantic)	7.98	7.98	7.98	78	81	15	WAYLON JENNINGS Greatest Hits MCA MHL1 3378	7.98	7.98	7.98	
★	12	7	THE WHO The Kids Are Alright MCA 2 11005	12.98	12.98	12.98	44	45	14	JAMES TAYLOR Flag Columbia FC 36058	8.98	8.98	8.98	79	65	10	THE JONES GIRLS The Jones Girls P.R. 12 35753 (CBS)	7.98	7.98	7.98	
10	10	7	WINGS Back To The Egg Columbia FC 36057	8.98	8.98	8.98	★	56	4	ROBERT PALMER Secrets Island ILPS 9544 (Warner Bros.)	8.98	8.98	8.98	80	80	18	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98	
11	11	7	DIRE STRAITS Communicue Warner Bros. WS 3330	8.98	8.98	8.98	★	52	19	SPYRO GYRA Morning Dance Infinity INF 9004 (MCA)	7.98	7.98	7.98	81	66	13	PATTI SMITH Wave Arista AB 4221	7.98	7.98	7.98	
★	13	13	JOHN STEWART Bombs Away Dream Babies RSO RS1 3051	8.98	8.98	8.98	★	47	48	47	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98	★	105	2	MICHAEL HENDERSON Do It All Roadrun RDS 5219 (Arista)	7.98	7.98	7.98
★	15	14	CHARLIE DANIELS BAND Million Mile Reflections Epic FE 35751	8.98	8.98	8.98	48	51	6	BLUE OYSTER CULT Mirrors Columbia JC 36009	7.98	7.98	7.98	83	85	13	EARL KLUGH Heartstrings United Artists UALA 942 (Capitol)	7.98	7.98	7.98	
14	9	8	KISS Dynasty Casablanca NBLP 7152	7.98	7.98	7.98	49	49	18	RAYDIO Rock On Arista AB 4212	8.98	8.98	8.98	84	75	11	LOU RAWLS Let Me Be Good To You P.R. 12 35096 (CBS)	7.98	7.98	7.98	
15	14	19	RICKIE LEE JONES Rickie Lee Jones Warner Bros. BSK 3296	7.98	7.98	7.98	★	153	2	LITTLE RIVER BAND First Under The Wire Capitol 500 71954	8.98	8.98	8.98	85	84	42	BILLY JOEL 52nd Street Columbia FC 35609	8.98	8.98	8.98	
16	16	6	QUEEN Queen, Live: Killer Elektra 88 702	12.98	12.98	12.98	★	60	13	MINNIE RIPERTON Minnie Capitol 50 11936	7.98	7.98	7.98	86	76	48	DONNA SUMMER Live And More Casablanca NBLP 7119	12.98	12.98	12.98	
17	17	20	BAD COMPANY Desolation Angels Swan Song SS 8506 (Atlantic)	7.98	7.98	7.98	52	50	6	K.C. & THE SUNSHINE BAND Do You Wanna' Go Party TK 411	7.98	7.98	7.98	87	83	11	TED NUGENT State of Shock Epic FE 36000	8.98	8.98	8.98	
★	30	3	KINKS Low Budget Arista AB 4240	7.98	7.98	7.98	53	53	4	BOOTSYS'S RUBBER BAND This Boot Is Made For Funk N Warner Bros. BSK 3295	7.98	7.98	7.98	★	97	8	DR. HOOK Pleasure & Pain Capitol SW 11859	7.98	7.98	7.98	
19	19	12	ANITA WARD Songs Of Love Juana 20004 (TK)	7.98	7.98	7.98	★	62	9	GERRY RAFFERTY Night Owl United Artists UALA 958	7.98	7.98	7.98	★	98	4	SUN Destination Sun Capitol SF 11941	7.98	7.98	7.98	
★	22	6	JONI MITCHELL Mingus Asylum SE 505	8.98	8.98	8.98	55	57	4	PAT TRAVERS BAND Go For What You Know Polydor PD1 6202	7.98	7.98	7.98	90	92	12	FLASH IN THE PAN Epic FE 36018	7.98	7.98	7.98	
★	23	4	NEIL YOUNG Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	8.98	8.98	8.98	56	58	7	ELTON JOHN The Thom Bell Sessions MCA 13921	3.98	3.98	3.98	91	91	9	THE ROCHESES Warner Bros. BSK 3298	7.98	7.98	7.98	
22	18	35	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98	57	59	34	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98	92	90	32	DIRE STRAITS Dire Straits Warner Bros. BSK 3286	7.98	7.98	7.98	
★	25	9	DIANA ROSS The Boss Motown M7 923	7.98	7.98	7.98	58	32	9	ISLEY BROTHERS Winner Takes All T-Neck PZ 2 36877 (CBS)	13.98	13.98	13.98	93	93	15	EMMYLOU HARRIS Blue Kentucky Girl Warner Bros. BSK 3318	7.98	7.98	7.98	
★	34	4	ROBIN WILLIAMS Reality What A Concept Casablanca NBLP 7162	8.98	8.98	8.98	★	71	5	NICK LOWE Labour Of Love Columbia JC 36087	7.98	7.98	7.98	94	82	16	REX SMITH Sooner Or Later Columbia JC 35813	7.98	7.98	7.98	
★	27	6	SOUNDTRACK The Main Event Columbia JS 36115	8.98	8.98	8.98	★	87	3	VARIOUS ARTISTS Studio 54 Casablanca NBLP 2 7161	13.98	13.98	13.98	95	94	35	THE JACKSONS Destiny Epic FE 35552	7.98	7.98	7.98	
26	26	8	ATLANTA RHYTHM SECTION Underdog Polydor PD1 6200	7.98	7.98	7.98	★	70	5	A TASTE OF HONEY Another Taste Capitol 50 11951	8.98	8.98	8.98	96	95	15	TEENA MARIE Wild & Peaceful Gordy G2 986 (Motown)	7.98	7.98	7.98	
★	29	6	ABBA Voulez-Vous Atlantic SD 16000	7.98	7.98	7.98	62	64	75	VAN HALEN Warner Bros. BSK 3075	7.98	7.98	7.98	★	106	3	CAMEO Secret Omen Chocolate City CCLP 2008 (Casablanca)	7.98	7.98	7.98	
28	28	18	VAN HALEN Van Halen II Warner Bros. WS 3312	7.98	7.98	7.98	63	67	11	CON FUNK SHUN Candy Mercury SRM 1-3754	7.98	7.98	7.98	★	107	3	SOUNDTRACK Manhattan Columbia JS 36020	8.98	8.98	8.98	
★	31	10	CRUSADERS Street Life MCA 3094	7.98	7.98	7.98	★	72	15	TRIUMPH Just A Game RCA AF1 3224	7.98	7.98	7.98	99	101	18	ROCKETS RSO RS1 3047	7.98	7.98	7.98	
★	33	7	CHUCK MANGIONE An Evening Of Magic A&M SP 4701	13.98	13.98	13.98	★	74	4	NILS LOFGREN Nils A&M SP 4756	7.98	7.98	7.98	★	122	3	PATRICK HERNANDEZ Born To Be Alive Columbia JC 36100	7.98	7.98	7.98	
31	21	10	KANSAS Monolith Kocher FZ 36008 (CBS)	8.98	8.98	8.98	66	35	7	WILLIE & LEON One For The Road Columbia KCJ 36064	13.98	13.98	13.98	101	86	18	GRAHAM PARKER Squeezing Out Sparks Arista AB 4223	7.98	7.98	7.98	
32	20	8	PETER FRAMPTON Where I Should Be A&M 3710	7.98	7.98	7.98	67	63	16	IAN HUNTER You're Never Alone With A Schizophrenic Chrysalis CHR 1214	7.98	7.98	7.98	102	103	36	GEORGE THOROGOOD Move It On Over Rounder 3024	7.98	7.98	7.98	
★	37	4	LTD Devotion A&M SP 4771	7.98	7.98	7.98	68	68	38	POCO Legend MCA AA 1099	7.98	7.98	7.98	★	135	4	MASS PRODUCTION In The Purest Form Catalan SD 5211 (Atlantic)	7.98	7.98	7.98	
34	24	9	DAVID BOWIE Lodger RCA AGL1 3254	8.98	8.98	8.98	69	69	46	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98	104	96	10	ORIGINAL BROADWAY CAST Sweeney Todd RCA/Red Seal ABL2 3379	15.98	15.98	15.98	
35	36	19	JOE JACKSON Look Sharp A&M SP 4741	7.98	7.98	7.98	★	78	9	BILLY THORPE Children Of The Sun Capitron CPH 0221	7.98	7.98	7.98								

AUGUST 11, 1979, BILLBOARD

STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. * Recording Industry Assn. Of America seal for sales of 1,000,000 units (as indicated by symbol) ▲ 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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TOP LPs & TAPE

POSITION
105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
152	3	3	SNIFF 'N' THE TEARS Fickle Heart Atlantic SD 19242	7.98	7.98	7.98
106	88	22	GEORGE BENSON Livin' Inside Your Love Warner Bros. BSK 3277	14.98	14.98	14.98
107	100	14	BOB DYLAN Bob Dylan At Budokan Columbia PCJ 35087	13.98	13.98	13.98
108	109	90	SOUNDTRACK Saturday Night Fever RSO RS 2-4001	12.98	12.98	12.98
NEW ENTRY			RY COODER Bop Till You Drop Warner Bros. BSK 3358	7.98	7.98	7.98
110	112	6	LENNY WILLIAMS Love Current MCA 3155	7.98	7.98	7.98
111	113	12	ROY AYERS Fever Polydor PD1 6204	7.98	7.98	7.98
120	3	3	HOT CHOCOLATE Going Through The Motions Infinity INF 9010 (MCA)	7.98	7.98	7.98
121	2	2	RACHEL SWEET Columbia JC 35101	7.98	7.98	7.98
114	114	43	TOTO Columbia JC 35317	7.98	7.98	7.98
115	115	37	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	8.98	8.98	8.98
116	116	64	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
117	117	10	EDDIE RABBITT Loveline Elektra EE 181	7.98	7.98	7.98
118	118	37	WILLIE NELSON Live Columbia KC2 35647	11.98	11.98	11.98
119	89	18	VILLAGE PEOPLE Go West Casablanca NBLP 7144	8.98	8.98	8.98
120	123	16	GROVER WASHINGTON JR. Paradise Elektra EE 182	7.98	7.98	7.98
121	111	34	ROD STEWART Blondes Have More Fun Warner Bros. BSK 3261	8.98	8.98	8.98
132	2	2	DAVE EDMUNDS Repeat When Necessary Swan Song SS 8507 (Atlantic)	7.98	7.98	7.98
123	102	13	GAP BAND The Gap Band Mercury SRM1 1 3758	7.98	7.98	7.98
124	99	12	ROBERT FRIPP Exposure Polydor PD1 6201	7.98	7.98	7.98
141	3	3	EDWIN STARR H.A.P.P.Y. Radio 20th Century T 591 (RCA)	7.98	7.98	7.98
126	110	15	PAT METHENY New Chautauqua ECM 1-1131 (Warner Bros.)	7.98	7.98	7.98
127	130	7	DEVO Duty Now For The Future Warner Bros. BSK 3337	7.98	7.98	7.98
128	126	4	IAN DURY & THE BLOCKHEADS Do It Yourself Shirley/Epic JE 36104	7.98	7.98	7.98
129	129	4	J. GEILS BAND Best Of J. Geils Band Atlantic SD 19234	7.98	7.98	7.98
130	134	3	CANDI STATON Chance Warner Bros. BSK 3333	7.98	7.98	7.98
131	131	4	BLACKJACK Polydor PD1 6215	7.98	7.98	7.98
132	133	7	SMOKEY ROBINSON Where There's Smoke Tamla T7 356 (Motown)	7.98	7.98	7.98
145	2	2	JOAN BAEZ Honest Lullaby Epic JR 35786	7.98	7.98	7.98
134	125	97	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98
135	136	21	FRANK ZAPPA Sheik Yer Bouti Zappa SRZ 2 1501 (Mercury)	13.98	13.98	13.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
147	5	5	★	RALPH MACDONALD Counterpoint Mercury SRM1 3361	7.98	7.98	7.98
137	137	13		NEW ENGLAND Infinity INF 9007 (MCA)	7.98	7.98	7.98
138	73	8		DOLLY PARTON Great Balls Of Fire RCA AHL 1 3361	7.98	7.98	7.98
139	139	4		NORMAN CONNORS Invitation Arista AB 4216	7.98	7.98	7.98
140	124	19		MAZE Inspiration Capitol SW 11912	7.98	7.98	7.98
NEW ENTRY			★	B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
151	4	4	★	MAXINE NIGHTINGALE Lead Me On Windong BRL 1 3404 (RCA)	7.98	7.98	7.98
143	143	12		HERMAN BROOD & HIS WILD ROMANCE Arista SW 50059	7.98	7.98	7.98
144	148	6		SOUNDTRACK Alien 20th Century 1593 (RCA)	7.98	7.98	7.98
145	104	24		POLICE Outlandos D'Amour A&M SP 4753	7.98	7.98	7.98
155	3	3	★	SCORPIONS Love Drive Mercury SRM1 3795	7.98	7.98	7.98
158	4	4	★	SOUNDTRACK The Muppets Atlantic SD 16001	7.98	7.98	7.98
148	108	11		HENRY PAUL BAND Grey Ghost Atlantic SD 19232	7.98	7.98	7.98
162	2	2	★	PETER TOSH Mystic Man Columbia CDC 3911 (Atlantic)	7.98	7.98	7.98
NEW ENTRY			★	CURTIS MAYFIELD Heart RSO RS 1 3053	7.98	7.98	7.98
160	2	2	★	MICHAEL STANLEY BAND Greatest Hits Arista AB 4236	7.98	7.98	7.98
152	119	4		MICK TAYLOR Columbia JC 35016	7.98	7.98	7.98
153	161	271		PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
NEW ENTRY			★	GREG KINN With The Naked Eye Besenley BZ 10063	7.98	7.98	7.98
163	3	3	★	JENNIFER WARNES Shot Through The Heart Arista AB 4217	7.98	7.98	7.98
156	138	14		HEATWAVE Hot Property Epic FE 35970	8.98	8.98	8.98
157	127	6		NICK GILDER Frequency Chryslis CHR 1219	7.98	7.98	7.98
158	156	37		BARRY MANILOW Greatest Hits Arista A2L 8801	13.98	13.98	13.98
169	2	2	★	LENE LOVICH Stateless Shirley/Epic JE 36102 (Epic)	7.98	7.98	7.98
172	2	2	★	THE RUMOUR Frogs Sprouts Clogs And Krauts Arista AB 4235	7.98	7.98	7.98
161	144	60		ROLLING STONES Some Girls Rolling Stones CDC 39108 (Atlantic)	7.98	7.98	7.98
162	128	22		AMII STEWART Knock On Wood Arista America SW 50054	7.98	7.98	7.98
163	149	26		ANNE MURRAY New Kind Of Feeling Capitol SW 11849	7.98	7.98	7.98
175	2	2	★	LOUISE GOFFIN Kid Blue Arylam AE 203	7.98	7.98	7.98
165	150	65		SOUNDTRACK Grease RSO RS 2-4002	12.98	12.98	12.98
166	157	4		THIRD WORLD The Story's Been Told Island WLP 9569 (Warner Bros.)	7.98	7.98	7.98
NEW ENTRY			★	TOM BROWNE Brown Sugar GRP 5003 (Arista)	7.98	7.98	7.98
179	2	2	★	MICHAEL NESMITH Infinite Rider On The Big Dogma Pacific Arts Pac 7 130	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	146	22	ALLMAN BROTHERS BAND Enlightened Rogues Capricorn CPN 0218	8.98	8.98	8.98
170	140	8	CAROLE KING Touch The Sky Capitol SW 11953	7.98	7.98	7.98
171	165	11	BAD COMPANY Bad Company Swan Song SS 8410 (Atlantic)	7.98	7.98	7.98
NEW ENTRY			★ GATO BARBIERI Euphoria A&M SP 4774	7.98	7.98	7.98
NEW ENTRY			★ FIVE SPECIAL Elektra EE 205	7.98	7.98	7.98
NEW ENTRY			★ JAMES BROWN The Original Disco Man Polydor PD1 6212	7.98	7.98	7.98
175	154	4	ERIC GALE Part Of You Columbia JC 35715	7.98	7.98	7.98
NEW ENTRY			★ CRYSTAL GAYLE We Should Be Together United Artists UALA	7.98	7.98	7.98
177	167	43	VILLAGE PEOPLE Cruisin' Casablanca NBLP 7118	8.98	8.98	8.98
178	159	32	GLORIA GAYNOR Love Tracks Polydor PD 1 6184	7.98	7.98	7.98
179	174	12	KENNY ROGERS Ten Years Of Gold United Artists UALA 835 (Capitol)	7.98	7.98	7.98
180	168	13	DIXIE DREGS Night Of The Living Dregs Capricorn CPN 0216	7.98	7.98	7.98
NEW ENTRY			★ PLEASURE Future Now Fantasy F 9578	7.98	7.98	7.98
NEW ENTRY			★ NIGHT Planet P.2	7.98	7.98	7.98
183	142	9	RONNIE MILSAP Images RCA AHL 1 3346	7.98	7.98	7.98
184	177	37	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	8.98	8.98	8.98
NEW ENTRY			★ TOWER OF POWER Back On The Streets Columbia JC 35784	7.98	7.98	7.98
186	170	4	RICK WAKEMAN Rhapsodies A&M SP 5501	7.98	7.98	7.98
187	171	6	AMERICA Silent Letter Capitol SD 11950	7.98	7.98	7.98
188	190	37	CHIC C'est Chic Atlantic SD 19209	7.98	7.98	7.98
189	164	16	MOLLY HATCHET Epic JE 35347	7.98	7.98	7.98
NEW ENTRY			★ SOUNDTRACK More American Graffiti MCA 2 11006	11.98	11.98	11.98
191	178	27	RICK JAMES Busting Out Of L. Seven Gordy GT 984 (Motown)	7.98	7.98	7.98
192	186	37	ERIC CLAPTON Backless RSO 1 3039	8.98	8.98	8.98
193	195	9	RENAISSANCE Azure "D" Or See SR 6068 (Warner Bros.)	7.98	7.98	7.98
194	166	11	THIN LIZZY Black Rose Warner Bros. BSK 3338	7.98	7.98	7.98
195	200	10	WET WILLIE Which One's Willie Epic JE 35794	7.98	7.98	7.98
196	199	58	FOREIGNER Double Vision Atlantic SD 19999	7.98	7.98	7.98
197	181	18	KENNY ROGERS & DOTTIE WEST Classics United Artists UALA 946 (EMI)	7.98	7.98	7.98
198	193	22	HERBIE HANCOCK Feels Don't Fail Me Now Columbia JC 34764	7.98	7.98	7.98
199	184	26	ANGELA BOFILL Angie Arista/GRP 5000 (Arista)	7.98	7.98	7.98
200	191	61	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

A Taste Of Honey	61
Abba	27
Allman Brothers Band	169
America	187
Atlanta Rhythm Section	26
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B-52's	141
Bad Company	17, 171
Joan Baez	133
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Bee Gees	38
George Benson	106
Blackfoot	43
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David Bowie	34
Herman Brood & His Wild Romance	143
James Brown	167
Tom Browne	97
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K.C. & The Sunshine Band	154
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Carole King	18
Kinks	14
Kiss	83
Earl Klugh	1
The Knack	50, 200
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Nils Lofgren	159
Lene Lovich	59
Nick Lowe	33
L.T.D.	136
Ralph MacDonald	136
Chuck Mangione	30

Barry Manilow	158
Teena Marie	96
Mass Production	103
Curtis Mayfield	150
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McFadden & Whitehead	74
Pat Metheny	126
Stephanie Mills	42
Ronnie Milsap	183
Joni Mitchell	20
Anne Murray	163
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Michael Nesmith	168
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Maxine Nightingale	142
Teet Nugent	87
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Graham Parker	101, 160
Dolly Parton	138
Peaches & Herb	77
Teddy Pendergrass	5
Pink Floyd	1

Inside Track



SHOW TIME—Tuxedo Junction performs at Butterfly's party to celebrate its distribution affiliation with MCA. The bash at the Chez Moi disco in Beverly Hills presented six of the label's acts plus a multi-media show.

BMI-Harvard Accord: No \$ Facts

LOS ANGELES—Both BMI and Harvard Univ. are refusing to comment on the terms of the out of court settlement reached between them in which Harvard agreed to comply with the mandatory copyright license.

According to BMI spokesperson, attorneys for both parties agreed not to divulge the monetary settlement except that Harvard's payment to BMI is retroactive to Jan. 1, 1978, the date the new copyright law took effect.

The settlement of the precedent-setting case comes five months before the two-year licensing agreement between the educational community and BMI, ASCAP and SESAC expires.

Come Jan. 1, 1980, an extension or renewal of the present agreement must be negotiated.

According to BMI, it is unaware of any copyright infringement at any other schools and that the "vast majority of schools with licensable activity" have complied.

Sen. Williams Bill Gains

• Continued from page 3

formance rights in sound recordings subject to compulsory licensing.

The royalty rate in those versions of the bill calls for a maximum royalty of 1% of advertising receipts from radio stations with revenues of more than \$200,000 a year.

For smaller stations, only a token royalty fee is required. Stations with revenues between \$100,000 and \$200,000 would pay \$750 a year.

Stations with revenue under \$100,000 pay only \$250. Jukebox owners would have to pay only \$1 per box per year and other users, such as background music services and discos, would pay small royalties.

The royalty fees would be deposited by users with the Register of Copyrights. Royalties would then be distributed to copyright owners and performers by the Copyright Royalty Tribunal.

Following in the steps of WEA, RCA raised wholesale prices 3% effective Friday (3) excluding Red Seal, Pure Gold, Gold Seal and Victrola. All Red Seal products go to \$8.98 list to former wholesale levels of \$4.78 for dealers, \$4.49 for subdistributors. New \$8.98 top list top product is now \$4.91 and \$4.61, respectively, while \$7.98 list items go to \$4.37 and \$4.11. Seven-inch RCA singles go to \$1.49 from \$1.29 list, costing 75 cents to dealers and 69 cents to subdistributors; 12-inch disco disks go to the \$4.98 list level as reported earlier.

At Polygram Distribution, all new 7-inch singles went to \$1.49 list as of Wednesday (1), and an across the board wholesale LP price hike of 3% to 3½% is anticipated very soon.

Paramount Pictures still is in the fact-finding stage of the EMI Music interest purchase, according to a Gulf + Western spokesman. Next calendared meeting of the G&W board at which necessary approval of the 50% interest purchase for approximately \$154 million might be forthcoming is sometime in September. ... **Unemployed Find Work?:** Normally not earthshaking enough to make the top of Track, but today the possibility that John Brown, former country national promo chief for MCA Records, might be hacking it with Snuff Garrett and Warren Schatz, out more recently as RCA division vice president, pop a&r, is headed for Ariola Records is the best kind of news.

Rumor Mill-ion: Jerry Moss denies that A&M is negotiating with a European conglomerate over possible acquisition by the foreign giant. ... And the mill keeps turning out reports that MCA's top strategy board is mulling whether or not to envelop Infinity into the corporate fold along with MCA Records a la the Portrait melding with Epic Records recently. ... **Inside on the Larry Harris departure from his post as senior vice president/general manager of Casablanca Records:** Harris put it straight to his 10-year confrere, Neil Bogart. He wanted carte blanche to more efficiently operate as chief operating officer of the label. Bogart, who long has stated that Harris would be the next president of Casablanca, frowned on the demand. Harris departs the job, with executive vice president Bruce Bird "temporarily" assuming the everyday functions of Harris. Harris is on "extended vacation" while talks of his own label or a production deal with the label are being discussed.

Superscope Inc., the financially troubled audio equipment company, has agreed to sell its headquarters building in Chatsworth, Calif., to a private investor for an undisclosed cash price. The company owed \$95 million at the end of the first quarter; this should reduce its outstanding debt by a minimum of \$13 million. ... Saturday (3) was the final regular 6 to 9 a.m. broadcast for L.A.

institution Dick Whittinghill, in his 30th year as morning man at KMPC-AM. Whittinghill will continue on the air with a Sunday show from 9 to 11 a.m., while the wake-up drive slot will be filled by Robert W. Morgan.

Dealers report a solid 23.5% discount offer on two debut RCA albums—"Ellen Shipley" and "FCC"—for an Aug. 6-20 introductory buy-in period. Effective discount of the extra 8.5% means dealers will pay \$3.34 versus the usual \$4.37 for the \$7.98 list items, and subdistributors will pay \$3.14 instead of \$4.11.

If you think business needs a super-super-album, dig this: Bomp Records and KROQ-FM, L.A., are coordinating in producing an album, "The Insane Darryl Wayne's No Disco Album." One of the cuts will be an original written and recorded by an employee of one of 14 Southern California record retail stores. The store that produces the best in-store merchandising display behind Bomp albums gets the employee cut. The other 11 cuts will be originals written and recorded by local KROQ listeners as chosen by the station.

Ducats to the 7½ weeks remaining on the run of "Broadway Opry '79" at the St. James Theatre, Gotham, drop from a \$19 top to \$12 and other seats cut to \$10 and \$8. ... Neshui Ertegun, president of WEA International, receives the AMC Cancer Research Center and Hospital's humanitarian award for 1979 at the New York Hilton Oct. 5. Proceeds of the dinner aid the research of AMC's Dr. Ernest Borek. ... L.A.'s Village Recorder manager Dick LaPalm was robbed of \$230 by two men as he ambled Manhattan at 11th Ave. and 44th St. early in the morning after he cabbed there looking for an after-hours club, which had folded. What else is new?

Didja know Michael Stanley worked as a store manager for John Cohen's Disc Records in Cleveland five years before he broke as a recording name? The Cleveland recently broke records at the Coliseum there. ... Pee Wee King is back working a couple gigs monthly after the country pioneer suffered a heart attack earlier in the year. On his one of first gigs out, his van was robbed. He and Redd Stewart lost everything in the way of instruments and p.a. system. ... Expect a record-shattering gross from the Bruce Springsteen/Jackson Browne gigs benefiting solar energy at Madison Square Garden soon.

Don't Party With John Reid; Elton John and his mentor got tired of waiting in line to get into a St. Tropez soiree recently. Despite the barking of dogs on the other side of a high wall, Reid scaled the barrier. When Reid didn't return, John, finally past the guard, searched the area only to find the diminutive manager on his back near the wall with a St. Bernard licking his face. ... "Not true," says Joe Smith, of the rumor that there are imminent staff cuts at Elektra/Asylum.

College Radio Promotion \$\$ Slashed

• Continued from page 3

tailoff from the 500 that received service during the school year.

It is possible that full service will be back to normal in the fall and the department reactivated.

At RCA, economic considerations were responsible for the termination of Mark Josephson as its college director. Before leaving, a revamped mailing list of 437 r&b, rock, country and classical stations was submitted to promotion and reportedly will continue to be serviced through each department.

MCA, which only last year mounted a concerted college promotion drive, is in a state of limbo now that Laura Brotman has departed the label.

Elektra/Asylum's small network of college reps has been terminated and Doug Daniel, national college coordinator, has been upped to a local promotion post, leaving the college department in a shaky situation for now.

Programmers can be encouraged by the hiring of Frannie Mayer at Arista to pick up where Marilyn Lipsius left off as head of college promotion.

But even so, Arista's mailing list is being trimmed from 450 to 250. Also, the label will no longer automatically honor requests for albums from concert committees. The department was formerly under artist development jurisdiction but has now been moved to promotion with an emphasis on radio.

Programmers can take consolation in the fact that CBS, Atlantic,

Polydor and Warner Bros. are still maintaining college departments and personnel.

CBS, with a network of 27 college reps, is also "taking a more business-like approach" and as a result has cut its mailing list from 600 to 385 stations.

According to Steve Brack, director of the department, criteria for service are based on wattage, hours of programming, student enrollment and frequency on the FM dial.

"We're servicing only those that are viable means of promotion, those stations that make waves in the market. We've cut back on a lot of carrier-currents."

"We no longer service Top 40 or country with singles unless it's a special 12-inch," says Brack. "And we've reduced our gratis service."

According to Brack, service to concert committees was halted dur-

ing a CBS pressing plant strike in the spring of 1978 and again in the fall of 1978.

"We'll only service concert committees if they approach us with a positive plan," says Brack. "There are no more giveaways for the hell of it."

Brack says that the radio station, concert committee and campus newspaper would all request records resulting in duplications and students keeping the records themselves.

CBS is also adopting a new policy this year of forgoing all college conventions in favor of regional college rep workshops, which Brack sees as more productive and less costly.

And now for the good news: Polydor, under Jim Del Balzo, Atlantic, under Bruce Tenenbaum and Warner Bros. with Larry Butler, have kept their departments intact.

Executive Turntable

• Continued from page 4

Niederlander Organization in Los Angeles as talent buyer. He will continue concert promotion in Hawaii, where he has previously produced. ... Norman Goodwin moves to Commonwealth Marketing Services, Inc., as president of the Encino, Calif.-based firm. Previously, he was director of marketing, special markets division of MGM Records.

Rick Francisco joins the Cameron Organization in La Grange, Ill., a personal management firm. He was formerly an agent with Prestige Artists, Chicago. George B. Honchar is upped to executive vice president, production and Linda K. Hobkirk appointed to executive vice president, administration and operations for Imero Fiorentino Associates. Both are based in New York. ... Gerald F. Rosenblatt, attorney, has left Motown Records to join the law firm of Mason and Sloan in Los Angeles, which specializes in entertainment law.

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