Publishers Feel Sag In Mechanicals

By IRV LICHTMAN & PAUL GREEN

NEW YORK - Music publishers are beginning to feel in dollar-and-cents terms the pinch in mechanical royalties, a decrease of as much as 25% in 1979 over 1978.

Reflecting the general economic downturn in label sales over the past year, the decreases, to some degree, are being offset by publisher gains in other income-producing areas. But even those cited gains in mechanicals indicate that 1980 bears cynical caution in terms of deals and executive staffing.

However, the good news is that profits remain strong, thanks to the brighter financial picture painted by the healthy state of performance royalties, international income, usage of copyrights in the lucrative jingles area and, as a result of legislative fiat, the 37/4% hike in mechanicals (from 2 cents to 2 1/4 cents since January 1978).

Still, concern is raised that a continual decline in this major form of publisher revenue (Continued on page 83)
THE KNACK IS BACK
and they're beautiful

THE NEW ALBUM
Produced by Commander Chapman

...but the little girls understand
SOVIE LP QUANDARY

By ALAN PENCHANSKY

CHICAGO—The question of whether anti-Soviet sentiment might be brought to bear in the record store is being studied by classical record companies.

Evan E. Jaffe, president of the new MCA classical division, has an album release of Soviet-licensed performances scheduled for mid-1980. He admits questioning if the project is ill-advised.

"I think right now anything that says U.S.S.R. on it is looked upon in a negative light in this country," relates Sievers.

CBS Records, Deutsche Grammophon's phonogram arm, has licensed Soviet-licensed material, and Soviet classical records are available in a few small stores outside their homeland for such companies as Angel and Deutsche Grammophon. These albums to be released comprise the highly successful "Na Pietro proctus" series, which has been the cancellation of virtually all touring by Soviet performers. Label executives must also consider the effect of these withdrawals upon album sales and promotion.

Pianist Andrei Gavrilov, a youthful virtuoso with EMI recording ties, has had his winter engagements postponed. Gavrilov's recording of the Tchaikovsky Concerto No. 1 will be issued in April but there will be no U.S. appearance in support of the release as planned.

Nonetheless, the prospect is being analyzed.

Rosenblatt admits questioning if the market might be better served by the "Leiser collection" because he doesn't think the product is "wholesale." An exception is Columbia's new record of the Tchaikovsky Fourth Symphony, which is available for mid-1980.

The product is available for mid-1980.

LOS ANGELES—Warner Bros. Records has tightened its money belt, but it acts the same marketing advantages through new label philosophies, according to Ed Rosenblatt, vice president of sales and promotion.

At the same time, the label and those companies it distributes have signed a number of new rock bands which Rosenblatt admits costs much to record.

The average LP costs approximately $150,000. The company's third LP was completed for between $40,000-$60,000.

In terms of marketing practices Rosenblatt says: "Our tendency pre-viously was to spend a ton of money when the record was initially released. Then six or eight weeks later, when the record started to happen, we would have to in and again spend the same amount of money.

"We have a large staff which costs a lot of money. We've got to start using our staffs of sales and promotion people to work these records in various areas. We've got to create some excitement before we go in with these ancillary areas of expenditures."

(Continued on page 9)

L.A. Co. Creates Artist Promo Vintages For Home Use

By ELIOT TIEGEL

LOS ANGELES—You've heard all those stories about how the promotion videotapes which capture an artist in performance will eventually wind up in someone's home in videocassette or videodisk form.

In the last year, a number of companies have started producing their own tapes—sho recording and television studio use in some instances—and have created their own in-house, music entertainment videotapes.

In a sense the two-year-old companies are creating their own best of samplers, using the highlights of an artist's promo tape to create a new entity—which can run from 30 to 90 minutes.

In fact, Ron Safinick, the firm's president, beams when he is queried about making its own cassettes us-

ings highlights from earlier recorded tapes. The idea, he explains, is to take five artists, for example, and have them record their own 90-minute cassette. Harry Arend does the selection and editing of the performances to create the new tapes.

Safinick says he is currently looking at a two-hour concert starring Buffett Miller which he'd like to trim down to 90 minutes—the ideal time he feels before the viewer gets antsy and loses his patience.

Media Home Entertainment has 24 music shows in its catalog, broken down into animated films, concerts, entertainment and feature films.

"We like to fill voids," Safinick says. "If you look at the companies specializing in what it calls "cult films"and music concerts. "We can't compete with Warner Bros., Paramount and Columbia for their movie titles." So the company offers such en-


LEON—The BBC Radio One is collaborating with Billboard to produce a major series this summer called "25 Years Of Rock." The series will reflect the changes in popular music from 1955 to the present day.

Each of the 25-hour-long programs, to be broadcast nationwide by Radio One on Sundays at 7 p.m., will feature a year's music set against the background of contemporary international events and trends, entertainment, sport, fashion, politics and entertainment on both sides of the Atlantic.

Executive producer Stuart Grundy says the aim of the series is to give the music historical perspective by using newsreel and archival material.

(Continued on page 93)

Storm In South No Big Sales Deterrent

By MIKE HYLAND

NASHVILLE—With two major winter storms hitting Nashville in one week, local record companies, publishers and studios report business as usual. Hard-look hit during the storms were the retail outlets with early closings and a drop-off in business. If the label's survey, none was closed, although several compa-

nies let some employees of off earlier than normal. Capitol, Elektra/Asylum, RCA and United Artists reported no problems. "It was business as usual," reports RCA's Jerry Flowers. "We haven't seen any problems with this week's snow or last week's ice.

Of the studios surveyed, no ses were cancelled. However, several studios reported delays in starting times for sessions because of the weather.

In normal business hours for Tree International and Screen Gems-EMI publishers, while House of Gold and Combine Music publish-

companies allowed employees to go home one to two hours prior to closing time.

Retail record stores reported sales off during the storm which hit city this past Tuesday (S.), with Camelot Records closing at 4:30 p.m. and a re-

portedly in business at close busine 75%.

For the past two Tuesday's, the Record Bar at Hickory Hollow Mall closed for two days in a row due to the weather. Discount Rec-

ards, near downtown, closed one hour and 30 minutes, but reported business was off only slightly.

Only one scheduled event, a Cas-

banica Records party for artist Carol Chase was cancelled Tuesday due to the snow. Although many area schools were closed, most Nashville-

(Continued on page 93)

Claim Disks In Leisure Market

By ROMAN KOZAK

NEW YORK—The record bus-

ness may have suffered a real de-

cline of about 10% in 1979. And in or-

der to bounce back, record companies are looking for new ways of making money. They may realize they are not in competition with themselves, but with other leisure time activities for the entertainment business.

This was the gist of remarks made by Dick Asher, deputy president and COO of the U.S. Records Group to a meeting of the Music and Performing Arts Lodge Of the B'nai B'rith Miscellaneous.

"We are not in the music business, we are in the leisure time business, and our customers are in this room. It is "Star Wars," the New York Yankees, AMF, Spalding, and ma-

nual league soccer. They all compete with us for the leisure dollar," said Asher.

(Continued on page 93)

KORVETTES KEEPS DISKS

BY JRY LICHTMAN

NEW YORK—Korvett's hopes to maintain a record retail presence in all locations affected by the abrupt closings of 14 stores by the chain last week.

Free-standing units in these areas would feature a Korvettes identification to maintain Dave Rothfield, who over-

sees the chain's recording interests, although he could offer no time table as to their offerings.

The possibility of other free-

standing locations, local and non-local, and such replacements will be consid-

ed.

(Continued on page 93)
Distib Deal Eases Fox Problem
Label President Portnow Notes Reduction In Losses

By JEAN WILLIAMS

LOS ANGELES—The reasons for some of the problems which have plagued 20th Century-Fox Records have been eliminated through its distribution deal with RCA, believes Neil Portnow, the label's new president.

"A turnaround doesn't happen overnight," he says. "We got out of the distribution business, eliminating huge accounts receivable and staff. This has made operations more comfortable."

"In our financial report for this year versus last year and the year before, there's a dramatic change in the financial picture," says 31-year-old executive.

Portnow maintains that corporate is not running the label, having little influence in its day-to-day activities. "A year ago when things were financially so out of control, corporate felt it had to pull in the reins to insure the label wouldn't go under. Since I arrived I have felt corporate is dealing like this is a new ball game."

"I'm the kissinger here with my ad and musical background and my management abilities. I prepared a budget that's been accepted by the board, which allows me to not only operate, but bid on any act even established acts."

(Continued on page 9)

WITH POLITICAL OVERTONES
World Crises Spur Cobb 'Gold' Hit

By CARY DARLING

LOS ANGELES—Cram Records has its biggest selling single today and it has one of the world's current crises to thank for it. Joyce Cobb's "Dig The Gold" has been interpreted as being about the price of gold and recently it peaked at 42 on the Hot 100.

Ironically, the record has political overtones but not the ones concerning the rising price of gold. Written by Cobb and Bob Lowery, the song actually talks about life for South African goldminers.

"Listeners interpret it as paralleling the price of gold today and this tends to gloss over other political points," notes Don Graham, vice president of promotion for the label. Graham says he has no feedback that stations aren't playing the record because they feel South Africa is too sensitive a situation.

Because of the news value of gold, "Dig The Gold" has inspired various gold promotions. Such stations as KFI-AM Los Angeles, KILL-FM Tulsa and KNUS-FM Dallas added the phrase "dig the gold" to their IDs as have 34 stations altogether.

And WHY-FM Miami ran a contest in which listeners were given clues to where two Krugerrands were buried in the area.

In addition the label has been pushing the single in three areas: Los Angeles because that's where Joyce Cobb resides. In New Orleans, they seem to feel it's the right sound. They feel it has a Cajun sound."
"WHAT'S NEXT"
The power and the gory of
Frank Marino & Mahogany Rush!

"What’s Next:" The new album by Frank Marino & Mahogany Rush easily answers any questions about the future of hard rock.

On it you’ll hear five Marino originals plus hot-wired treatments of classics like “Rock Me Baby” and “Roadhouse Blues.”

The premiere guitarist of the ‘80s will be crushed if you don’t get it.

Revving up in March with Aerosmith prior to The Hit and Run Tour:

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4/7 Richmond Coliseum
4/8 Scope
4/10 Capitol Center
4/11 Civic Center
4/12 Coliseum
4/13 Veteran’s Memorial Coliseum
4/15 Boutwell Civic Center
4/16 Civic Center
4/18 Lee County Arena
4/19 Sportatorium
4/20 Omni
4/21 Mississippi Coast Coliseum

4/8 Civic Center
4/10 Richmond, VA
4/11 Norfolk, VA
4/12 Largo, FL
4/13 Roanoke, VA
4/14 Charleston, WV
4/16 Richmond, VA
4/18 Norfolk, VA
4/19 Largo, FL
4/20 Roanoke, VA
4/21 Richmond, VA

4/15 Boutwell Civic Center
4/16 Civic Center
4/18 Lee County Arena
4/19 Sportatorium
4/20 Omni
4/21 Mississippi Coast Coliseum

Charleston, WV
Richmond, VA
Norfolk, VA
Largo, FL
Roanoke, VA
Charleston, WV
Richmond, VA
Norfolk, VA
Largo, FL
Roanoke, VA

Produced and Arranged by Frank Marino.
Direction: David Arkenstone, Steve Legere. Urban Lights for Contemporary Communications Corp.

"Colurianu" is a trademark of DEB Inc. © 1980 DEB Inc.
CBS TARGETS LATIN LINE SALES PUSH

By MARY FISHER

MEXICO CITY—CBS plans to double U.S. sales of its Latin prod-
uct over the next three years, according to Ron Chaimowitz, vice
president of the company’s new CBS International
network.

The exclusive was here in late January with Juan Estevaz and
Charles McDonald, who respectively reps the Warner and Uni-
terprise territories for the division. He forecasts a more
substantial approach in marketing for such Spanish lan-
guage acts as.

One of the major changes to be in-
stituted—a departure from the practice of for-
merly handled CBS’ Latin line—is that every label artist will receive
a "tool kit" and mailing list.

(Continued on page 51)

15 U.S. Distribrs
Unite To Form
Their Own Label

By GERRY WOOD

NASHVILLE—A new record company, to be a confed-
eration of some 15 U.S. independent record distributors, is being estab-
lished.

The purpose of the firm, according
to its founder, Arnold Thies, is to allow independent distributors to
merge and counter problems caused by the "shrinking amount of inde-
pendent manufactured product available for distribution today."

Named P.A.I.D. Record (acronym for Producers As Independent Distributors), the label plans to mar-
ket product "in all avenues of music with emphasis on pop, rock and
country."

P.A.I.D., which already has an of-
fice in Nashville, claims to have "several independent distributors lined up for participation, with plans to complete the lineup at the NARM convention, March 23-26."

This refuses to name the inde-
pendent distributors involved with P.A.I.D., terming it a "delicate sit-
uation," and adding, "We don’t want to get anybody involved in talking
because of personalities." Announcement
of the participants will be made when the distributor system is
finished, claims Thies.

This was the former national sales manager of Republic Records
here. He has also worked in national sales positions with Phonodisc and MGM Records out of Nashville and as West Coast division sales man.

(Continued on page 72)

Copyrights Register
Ringer To Retire

WASHINGTON—Register of Copyrights Barbara Ringer, who has been with the Copyright Office of the Library of Congress since 1949, plans to retire from this position in May. Ringer, who will be 67, has been ap-
pointed this spring by the Librarian of Congress from a list of qualified applicants.

Ringer has headed the Copyright Office since 1973 through recent re-
visions of the Copyright Law. Ringer joined the staff of the Copyright Office in 1949 as an ex-
aminer. She has served successively as head of the Renewal and Assign-
ment Section, chief of the Exam-
in Section, and acting register of
Copyrights for Examining and Reg-
ister of Copyrights.

LOS ANGELES—A&M Records is taking advantage of Chuck Mang-
oine’s “Give It All You Got,” com-
missioned by ABC Sports for use at the Winter Olympic Games in Austria, to release a base of a well-constructed marketing timetable for Mangoine’s new “Fun And Games” album.

Bob Reitman, vice president of marketing services, stresses that the Olympics are a “tool” and the cam-
paign is not limited to “a fluke happen-
ing."

“We have the opportunity to make an impact over and beyond the music,” he says.

Approximately 80-100 million people are expected to view the Olympic games from Lake Placid, N.Y., during its 12-day run starting Tuesday (12).

The campaign began Jan. 4 with the release of the “Give It All You
Got” single backed by trade adver-
tising announcing the event and advertising with in an ABC-TV Olympic special which aired Jan. 12.

The Mangoine album was re-
leased Feb. 6, shipped with in-store merchandising kits that included mounted 4 by 4 posters, soft 2 by 2 posters, “Fun And Games” bumper stickers and LP cover flats. The single was shipped in a specially de-
sized browser box that also plugged the single as being featured in the Olympics.

Says Reitman: “We’ll have 12 days of exposure during the Olympic Games. Our philosophy is to take advantage of that and then during the last four days go with television spots in 12 and 75% of the houses.”

The 30-second spots, featuring Mangoine, will air first on New York, Los Angeles, Philadelphia, San Fran-
cisco, Boston, Detroit, Washington, Milwaukee, Buffalo, Syracuse, Rochester and Atlanta.

The “Platter Placid” TV spots will cover all Lake Placid surrounding areas as well as Mangoine’s hometown.

Radio spots will be placed where airplay deems it necessary. “Our sole objective is to make a link in the con-
sumer’s mind,” says Reitman.

Newspaper advertising will ap-
pear in the March 2 Sunday papers in 12 markets including New York, Chicago, Dallas, St. Louis, Denver, Pittsburgh, Los Angeles, Cleveland, Houston, Seattle, Tacoma, Balti-
more and Tampa.

Albums and posters will also be distributed in Lake Placid.

In addition, Reitman and Ernie Campana, vice president of sales, personally called on Pickwick, Hand-
dleman and Lieberman to not only explain the details of the marketing campaign and discuss discounts and other business, but to sell them on in-store Mangoine spots.

About 2,500 tapes were sent to the three racks, for which Mangoine cut personalized spots for play in Sears, Musicland, K-Mart and Venture stores as well as a "general" one suit-
able for play anywhere.

Half-Speed ‘Cars’

LP Wins Okay

LOS ANGELES—Nautilus Records has received a license from Elektra/Asylum to issue a half-
speed audio version of the first LP by the Cars entitled “The Cars.”

The Pismo Beach, Calif., audi-
ophile record firm will release
Fleetwood Mac’s “Rumours” (promised earlier) in approximately two months, according to Nautilus president Steve Krauss.

The half-speed cutting of that LP is scheduled for early March at the JVC Cutting Center here with JVC’s Jack Hunt, Capitol’s Ken Perry and engineer Ken Caillat participating. The LP will carry the phrase “With the expressed permission of Fleet-
wood Mac” on it.

Other recent half-speed licenses

www.americanradiohistory.com
"Our Answer To The Energy Crisis..."

The New Album From TAVARES.
A Spectacular Musical Resource In America Now!
Contents: Includes The Hit Single "Bad Times"
MORE THAN $1 MILLION Arista Contributed To Columbia's Net

NEW YORK--Columbia Pictures Industries released its second quarter and first half results for fiscal 1980, noting that Arista Records had contributed more than $1.1 million to its net revenues prior to being sold to Arista-Eurodis in the first quarter.

Arista's net assets as of June 30, 1979, were approximately $93,762,000, the report notes. The sale, which became official Sept. 28, 1979, involved a net cash payment of $38,900,000, most of which was used to repay loans.

The report did not list Arista's own first quarter net revenues, however, and the label's financial vice president, Aaron Levy, says he doesn't know when Arista will make such figures available.

The Arista sale helped Columbia's net income for the first half, which dropped from $18 million last year to $16.1 million this fiscal period, a factor attributed to the poor showing of the company's summer film releases.

The Arista sale enabled the company to post an after tax gain of $4,017,000 or 41 cents a share, however.

Financial

Tandberg Soon To Show Profit, Owners Declare

LONDON--Leading audio name Tandberg will be back in the black this year, say its new owners, Norwegian company Norsk Acoustics, which acquired the formerly state-owned company early in 1979 after it was restructured following bankruptcy.

Losses continued in the second half of 1979, but at a much reduced level--$225,000 against almost 10 times as much in the first part of the year. Net losses from the company's Norwegian activities, including security arrangements--Ron Boutwell was the company's first chairman--were expected to show a profit in 1980.

Ongoing Tandberg has reverted generally to agency arrangements, though distributing subsidiaries survive in Britain, the U.S., Canada, and Sweden, the four chief export markets. Current product range includes three receivers, the TDA20 open-reel machine and two cassette decks, the TCD30 and the TCD40.

This last was among the first units designed specifically, though not exclusively, for metal tape applications. In the U.K., as elsewhere, it now appears metal tape will remain a realistic option for home cassette buyers--now out on sale from TDK, Scotch, Fuji and others--cost almost twice conventional paper tape cassettes, and the high frequency improvements characteristic of their use are only easily appreciated on expensive hardware.

The report did not list Arista's

Aucin Groups Sued For Rock Act Royalty Money

LOS ANGELES--Pioneer licensor of merchandise tie-ins with rock acts Ron Boutwell is suing Aucin and several defendant licensors, alleging he was wrongfully terminated and cheated out of royalty money.

The local Superior Court suit names Nocua Merchandising, Aucin Sales and Aucin Management as defendants.

Boutwell, as a corollary to the acquisition of his Boutwell Enterprises' licensing company by Aucin Sales in Sept. 1977, was named as presi- dent of the latter firm for $52,000 per year plus generous auto, health and disability insurance benefits, he says.

In addition, Boutwell was to receive 10% of the gross receipts, less artist payments, the Aucin Sales acc- ounted from 36 licensing agreements dating back to February 1977 when Boutwell had turned over to his new employer, he continues. Twenty- four of the contracts involved mer- chandise tie-in with Kiss, plus others with the Rolling Stones, the late Lynyrd Skynyrd, and Angel Star.

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Fil'mways 9-Month Net 10% Better

LOS ANGELES--Fil'mways, Inc. reported its net income for the nine months ended Nov. 30, 1979 was $7,168,000, an increase of 10% over last year's $6,538,000.

Because of the larger number of common shares outstanding, attributable principally to shares issued in conjunction with the acquisition of American International Pictures in July 1979, primary earnings per share declined to $1.25 from $1.40 in the prior year.

The current year figure includes a current tax credit of $1,275,000 (23 cents) in the first quarter of the year. For the nine months, revenues advanced 64% to $190,147,000 from $115,726,000 a year ago.

Billboard Sales Barometer

September 1980

Music Quotations

As of closing, Feb. 7, 1980

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Change

1% 1/4% 3/4% 1/4% 3/4% 3/4% 1/4%
UNDERTONES
The First Album From Ireland's Hottest Band!

CONTAINS ALL THEIR ENGLISH HITS!

THE SEARCHERS

"Comeback of the Year!"
"An Absolute Pleasure!"

FROM SIRE RECORDS AND TAPES.

UNDERTONES SRK 6081
Ireland's hottest band tears through 16 startling originals, including "Jimmy Jimmy," "Teenage Kicks" and "Here Comes The Summer." Produced by Roger Bechirian.

THE SEARCHERS SRK 6082
Original British Invaders bounce back with refreshing, contemporary blend of melodic pop and rock. Features the single "It's Too Late." Produced by Pat Moran.

MADNESS SRK 6083
One Step Beyond
Six Englishmen update Jamaica's vintage 'Ska' sound with instrumental fury, nutty vocal style and sheer madness. A Clanger/Alan Winstanley Production.
HOT 100 TREND

Old Wave Rock Enjoys New AM Radio Interest

LOS ANGELES - The success of singles by new wave-oriented acts like Blondie, the Knack and Nick Lowe seems to have sparked AM radio interest in old wave rock acts that have previously had limited singles acceptance.

Pink Floyd's "Another Brick In The Wall" on Columbia leaps 14 points to number 18 on this week's Hot 100, certain to become the group's biggest hit to date. "Money" from the No. 1 "Dark Side Of The Moon" LP on Harvest hit number 13 in 1973, but singles from the subsequent CBS LP's "Wish You Were Here" and "Animals" failed to hit the Hot 100. "The Wall" has been the nation's No. 1 LP for the past five weeks.

The J. Geils Band's "Come Back" on EMI-America also moves impressively, jumping 15 points to number 56. The group's only top 30 single todate was "Must Of Got Lost" on Atlantic, which hit number 12 five years ago.

And Led Zeppelin on Swan Song has its best singles showing in more than six years as "Fool In The Rain" moves up a notch to number 23. The group has hit the top two on the album chart with every LP except its 1969 debut, but has done markedly well on the Hot 100. This is its first top 30 hit since "D'yer Maker" made number 20 in 1974.

4 LPs Get Solid Atlantic R&B Push

NEW YORK - In a further reaction to an expanded airplay of traditional r&b material as disco fades on radio, Atlantic/Cotillion Records has mounted a campaign to support four current albums.

The campaign, called the "Atlantic Soul Explosion" follows on the heels of reports that what had been disco stations are shifting to more r&b (Billboard, Feb. 9, 1980).

The marketing plans include product by Slave ("Just A Touch Of Love"), Narda Michael Walden ("The Dance Of Life"), Spinners (Dancin' And Lovin' ) and the Brides of Funkenstein ("Never Buy Texas From A Cowboy").

The campaign includes sales, merchandising, advertising and promotion plans. A national merchandising contest has been set up with awards to be given for the best in-store displays utilizing all four albums.

In addition to merchandising materials that are available for each of the LPs, a special "Atlantic Soul Explosion" vertical streamer has been produced. The contest will run from Friday (15) through March 15. It is open to all field merchandisers, sales and Atlantic promotion reps.

CBS Releasing Double 'Bolero'

NEW YORK - CBS Records is putting two different performances of Ravel's 'Bolero' back-to-back on a special $4.98 list 12 inch pressing. The Ravel composition has achieved skyrocketing popularity with listeners knowing it as the 'Love Music' from the hit motion picture '10.'

The CBS album contains a recent orchestral performance conducted by Leonard Bernstein, and a Moog synthesizer version originally released on the album "Everything You Always Wanted To Know About The Moog But Were Afraid To Ask." The Moog version was created by CBS producers Andy Kazdun and Tom Shepard.

Remastering of the recordings was done with expanded groove width for what CBS is terming "spectacular sound."

Future Riverfront Events Discussed By Task Force

CINCINNATI - The city manager's Task Force on Crowd Control and Safety met with the management of the Riverfront Coliseum Feb. 2 to discuss recommendations for future events at the venue.

This is the first time the Coliseum management has met with a representative of the city since the Who concert tragedy there Dec. 3. Additional interview sessions are planned between now and the issuance of the MCA To Arizona

LOS ANGELES - MCA Distributing Corp. holds its annual Western regional marketing meeting in Scottsdale, Ariz., at the Las Posadas resort Friday-Saturday (15-16).

Various seminars are scheduled working around the theme of "1980 Marketing Strategy." In addition to corporate personnel, representatives from the Chicago, Minneapolis, Los Angeles, Seattle, Dallas and Denver branches will be present.

The presidential award to both branch of the year and salesperson of the year will also be given.

Recorder Sales Up

WASHINGTON - Home videotape recorder sales to dealers rose sharply in January 1980, up 64% to 40,443 units compared with 23,330 units sold in January 1979, according to the marketing services department of the Electronic Industries Assn.'s Consumer Electronics Group.

Leading the New York Rap Race & Spreadin' like Wildfire

"Rappin' & Rockin' the House" by Funky Four Plus One More

"Super Rappin'" by Grand Master Flash & The Furious Five

Enjoy Records

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(212) 662-2230

Rhythmic The Only Real Horse In the Race
"Strait To The Brain, Good Morning, The Ballgame, Give Me Freedom"
R.S.P. Inc., 777 Mount Paran Rd., Atlanta, Ga. 30327

Concert: Robert Hudson; Illustration: David Dees

FEBRUARY 16, 1980 BILLBOARD

www.americanradiohistory.com
FUN AND GAMES

A NEW ALBUM FROM CHUCK MANGIONE

Includes the single "Give It All You Got"

Produced by Chuck Mangione

ON A&M RECORDS AND TAPES

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ONE YEAR AND FOUR MILLION ALBUMS LATER

THE POLICE

REGGATTA DE BLANC
ENGLAND TRIPLE PLATINUM
(OVER 1 MILLION ALBUMS)
HOLLAND DOUBLE PLATINUM
CANADA PLATINUM
FRANCE GOLD
AUSTRALIA PLATINUM
BELGIUM GOLD
OUTLANDOS D'AMOUR
ENGLAND PLATINUM
HOLLAND PLATINUM
AUSTRALIA GOLD
CANADA GOLD
MESSAGE IN A BOTTLE
ENGLAND GOLD
HOLLAND GOLD
GOLD
WALKING ON THE MOON
ENGLAND GOLD

We're taking this ad to inform you of the enormous success The Police have achieved this past year...all over the world. No other Rock 'n Roll band has received the critical and popular acclaim that The Police have in the year since the release of their first album. Their unique and infectious style of music defies labels and has transcended all geographic and cultural boundaries. ALL OF US AT A&M RECORDS CONGRATULATE THE POLICE AND THEIR FANS FOR THEIR GOOD TASTE AND STRONG CONVICTIONS.
AWARDS FROM ENGLAND
Rolling Stone
Critics Poll
BEST NEW ARTIST OF THE YEAR #1 THE POLICE

Record Mirror
Readers Poll
BEST BAND
#1 THE POLICE
BEST LP
#1 REGGATTA de BLANC
#9 OUTLANDOS d'AMOUR
BEST SINGLE
#2 MESSAGE IN A BOTTLE
#7 ROXANNE

Evening News
Readers Poll
BEST GROUP #1979
#1 THE POLICE
BEST LP
#3 REGGATTA de BLANC
BEST SINGLE
#3 MESSAGE IN A BOTTLE
#7 ROXANNE

New Musical Express
BEST GROUP
#2 THE POLICE
BEST LP
#3 REGGATTA de BLANC
#10 OUTLANDOS d'AMOUR
BEST SINGLE
#3 MESSAGE IN A BOTTLE
#7 ROXANNE

Musical Express
Journalists Poll
BEST GROUP
#1 THE POLICE
BEST LP
#1 REGGATTA de BLANC
BEST SINGLE
#1 MESSAGE IN A BOTTLE
#2 ROXANNE
#4 SO LONELY

Countdown/National TV
BEST GROUP
#1 THE POLICE
BEST LP
#1 REGGATTA de BLANC
#3 OUTLANDOS d'AMOUR

AWARDS FROM BELGIUM
Heine Pop Pole
BEST LP
#1 REGGATTA de BLANC

Radio Hesban
GROUP OF THE EIGHTIES
#1 THE POLICE

AWARDS FROM FRANCE
Les Prix De La
Critique Francaise
BEST LP
#1 REGGATTA de BLANC

AWARDS FROM AUSTRALIA
Ram Magazine
BEST NEW GROUP
#1 THE POLICE
BEST LP
#2 REGGATTA de BLANC
BEST SINGLE
#2 MESSAGE IN A BOTTLE
#4 ROXANNE

THE POLICE ON A&M RECORDS AND TAPES
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www.americanradiohistory.com
**General News**

**EARTH, WIND & FIRE MENTOR**

**Slick’ Maurice White Says Perfection Goal Won’t Change**

By PAUL GREIN

Editor’s Note: This is the second in a five-part series on the Grammy nominees for Record Producer of the year.

**LOS ANGELES**—About the only criticism one hears of Maurice White is that Earth, Wind & Fire is that it’s a bit “slick,” a trifle “calculated” and “phoned in,” White says. “I don’t dispute these contentions; he wonders simply when these qualities burn themselves out.”

“White product is slick,” he says, “because we’re musicians. We aren’t just a bunch of guys who got together and read a couple of guitar books and started playing. I owe it to myself to the audience to give them the best of my ability.”

White is aware of the vague for scaled-down, hit-packed studio sessions, but says that’s not for him. “I didn’t learn production that way,” White says. “I’m concerned with things being as near perfect as they can be.”

“‘That’s The Way Of The World,’” the album that broke Earth, Wind & Fire into the front ranks of soul groups five years ago, took nine months to record and mix, he says, while the latter “A With” took five.

Is White ever concerned about losing spontaneity in this painstaking process? “You get all of the excitement in the rhythm tracks,” he says. “I spend most of the time on vocals. You could make or break the record in the mix. I also spend a lot of time doing vocals, because it’s only us singing—Philip Bailey and myself.”

White characterizes his sound as simultaneously rhythmic and melodic. “It’s a commercial sound,” he says, “but it has jazz overtones; the music is jazz-oriented.”

“I call it an American sound because it has roots in American music, it’s a mixture of jazz, blues, rock’n’roll, gospel and inklings of the street (rhythm & blues). I was a studio musician in the 50s, so I had to learn to play all types of music.”

“Even now I listen to everything from classics to culture arts (eth) music from Africa, India and Morocco I play the kalimba (a electrified version of an ancient African finger piano), which is itself a Third World instrument.”

White notes that the “I Am” album, nominated for a total of nine Grammys in various group and individual categories (one more than last year’s “All-N All!” package) is the group’s most pop-oriented to date.

“AfT the Love Has Gone” is pop-oriented and soulful too,” he says, “which is what we try to do: bring together all types of music. Our audience has expanded: we’re aiming at the whole world instead of just one community.”

“Now that we are more accepted in people’s eyes as a total act, not just an R&B act, it opens up a lot of opportunities for us. It is used to be hard for a group to have a hullabaloo but it was old time doo-wop, but it’s been opened up now I think we’ve been able to change things, along with the Commodores.”

In addition to producing Earth, Wind & Fire, White has handled two albums by Ramsey Lewis, in which the band plays for him in the early 60s. Four by the Emotions, including the recently issued “Come To Me” and by Deniece Williams, whom he met when she was singing demos for the Emotions.

“It usually takes me eight to 10 weeks to do an out-of-town project,” says White. “It takes more time with my own group, because there we have three or four hats: producer, singer and writer. On other albums I’ve been basically involved just in the production. I did write “Sittin’ In The Garden” for the Commodores and “Sittin’ By the Emotions.” “Best Of My Love” with Al McKay, for but the most part I let the acts express themselves through their own personalms.”

For the past four years White has built all the tracks at Hollywood Sound here, but at the first of the year he opened his own 24-track studio for R&B and Soul Records acts. A second room will open in midsummer.

Vocals, mixing and sweetness on the next Earth, Wind & Fire album will be done in the ARC facility, which has all custom-built equipment from a control room to the studio built by White’s engineer since 1973, George Masenberg. The facility, for our real life immatures, will be cut at George Martin’s New Am Montserrat studios.

And, interestingly, the producer White says he has most admired is “White I like the diversity in his work.” White explains. “When Earth, Wind & Fire cut the Beatles ‘Got To Get You Into My Life just got hit to emerge from the ill-fated ‘Sgt. Pepper’ projects. ‘White finally goes chance The Beatles’ ‘Sgt. Pepper’ project.”

Ever since the death in 1976 of Charles Stepney, coproducer on Earth, Wind & Fire and later through “Spirit,” White has used a lot of different outside collaborators, arrangers, etc.

**Catholic Church Suit Is Settled**

**LOS ANGELES**—The second of two suits, filed preceedently by FEL Publications, pioneer contemporary Christian music publisher, against Roman Catholic authority in the U.S. has been settled out of court for an undisclosed amount.

Filed in 1977 in U.S. District Court, Chicago, the suit named the National Conference of Catholic Bishops and the allied U.S. Catholic Conference as defendants in a copyright infringement suit. Approximately 15 dioceses were named as codefendants. The suit sought $8.4 million in damages.

FEL founder/president Dennis Fitzpatrick says the suit was settled “when it appeared illegal copying of our music by Catholic churches and schools has ceased due to our lawsuits.”

The first suit filed in the same court for the Roman Catholic Bishop of Chicago over infringement is still pending. A hearing on motions for summary judgment is to be heard by Judge George Leighton Feb 29.

**Rock’n’Rolling Association Formed By Nashvillian**

**BY ROMAN KOZAK**

**NEW YORK**—There is an International Rock’n’Roll Music Assn. now being formed in Nashville.

“We hope to clear the air and different rock’n’roll music from pop as it is usually lumped together. We want to establish a museum, and to work with industry people and public officials to make for safer concerts. We want to work against piracy,” says Bernard Wallers, a tennis pro, “free lance businessman and rock fan who started the organization at the beginning of the year.

Walters is now bringing mailings to the business and expects to hold membership meetings in the near future. Dues are $10 a year for the public, and $20 for those in the business.

So far Walters claims the support of RCA Records. Address: HOMA, P.O. Box 50111, Nashville, Tenn. 37205.

“Who are going to sit on the Board of Directors? Walter says. The second suit was for the first suit filed by the Nashvillian, and the second for 200. ‘There was a fight or something on 1tv,’ recalls Gunner. The second suit is to be held on the second show.

The Inmates takes its musical cues from such mid ’60s English bands as the Yardbirds and the Animals, and Gunner says many of the prisoners were into the music. They even helped haul the equipment, something the musicians have never had. The band is built on the budget tour of America, playing mostly East Coast clubs, now playing in Philadelphia. ‘First Offence’ from which two singles, ‘Dirty Water’ and ‘The Walk’ have been released. The band reordered ‘Dirty Water’ 5 times, replacing the city of London in the lyrics with towns and cities around the U.S. so that radio stations would play the song.

**Kayak To Mercury**

**LOS ANGELES**—Mercury has acquired the U.S. rights for future material by the Dutch-based group Kayak. The group’s debut album, “Life,” is the Kayak LP on the label is set for release Tuesday (19).
1979 READERS’ POLL

WAX
Top Three Albums
In Through The Out Door
LED ZEPPELIN
Candy-O
THE CARS
Dream Police
CHEAP TRICK

Top Two Singles
My Sharona
THE KNACK
Let’s Go
THE CARS

Best R and B Single
Bad Girls
DONNA SUMMER

Best R and B Album
Bad Girls
DONNA SUMMER

Best Jazz Album
A Taste For Passion
JEAN-JC PONTY

Best Reissue
Quadrophenia
THE WHO

Best New Wave Single
Dreaming
BLONDIE

Best New Wave Album
Eat To The Beat
BLONDIE

FLESH and BLOOD
Top Three Groups
LED ZEPPELIN
CHEAP TRICK
ROLLING STONES

Top Three Live Groups
CHEAP TRICK
WHO
LED ZEPPELIN

Best Male Singer
ROBERT PLANT

Best Female Singer
DEBBIE HARRY

Best New Wave Singer
DEBBIE HARRY

Best R and B Group
ROLLING STONES

Best R and B Singer
MICK JAGGER

Best New Wave Band/Performer
THE CLASH

Best Keyboardist
JOHN PAUL JONES

Best Bassist
JOHN ENTWISTLE

Best Guitarist
JIMMY PAGE

Most Valuable Player
JIMMY PAGE

Best Producer
JIMMY PAGE

Best Drummer
JOHN BONHAM

Best Horn Player
CLARENCE CLEMMONS

Best Instrumentalist
IAN ANDERSON

Best Songwriter
JIMMY PAGE /
ROBERT PLANT

Best New Group
THE KNACK

SUNDAY
Biggest Disappointment
NO LED ZEPPELIN TOUR

Ripoff Of The Year
LP PRICES

Drug Of The Year
MARIJUANA

Hero Heroine Of The Year
RICK NIELSEN

Comeback Of The Year
LED ZEPPELIN

Worst Group
KISS

Most Pathetic Of The Year
KISS

Rock Critic Of The Year
ROBERT CHRISTGAU

Rock Photographer Of The Year
LYNN GOLDSMITH

Album Cover Of The Year
In Through The Out Door
LED ZEPPELIN

Fashion Plate Of The Year
RICK NIELSEN

Fad Of The Year
ROLLER DISCO

Sex Object Of The Year
DEBBIE HARRY

Best Tour
CHEAP TRICK

Rock Jock Of The Year
ROD STEWART

Best Rock ’n’ Roll Movie
THE KIDS ARE ALRIGHT

TV Show Of The Year
SATURDAY NIGHT LIVE

Couple Of The Year
STIV BATORS and
BEBE BUELL

Punk Of The Year
IGGY

BEST OF THE 70’s
Best Album Of The 70’s
LED ZEPPELIN IV

Best Song Of The 70’s
Stairway To Heaven
LED ZEPPELIN

Best Group Of The 70’s
LED ZEPPELIN

Best Thing Of The 70’s
PUNK/NEW WAVE MUSIC

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www.americanradiohistory.com
Dear Sir,

I am writing to say "thank you" to Bud Prager for his article on Grammy nominees and winners (Billboard, Jan. 13, 1980) and the many individuals who participate in the recording industry.

As the head of the Grammy Board, I can attest to the fact that the Grammy Awards are the mainstay of the recording industry. The producers are paid for their work, and the songwriters are paid for their contributions. The artists who perform the songs are also paid for their work.

The Grammy Awards are a positive step in the right direction. They show the world that outstanding music is being produced, and they encourage creativity and growth in the industry.

Thank you for your continued support of the recording industry.

Sincerely,

Allyson Prager
President
Grammy Board

Letters to The Editor

The Time-For Action Is Now

The industry as a whole must react quickly and vigorously to the growing problem of counterfeit records.

The discovery of thousands of dollars worth of bogus albums by Polygram Distributing in Pickwick and Sam Goody stores between June 18 and September 20, 1980 illustrates the acuteness of this rapidly spreading cancer.

Counterfeit product is most difficult to distinguish from legitimate merchandise. Urgently-needed are specific guidelines to assist every individual in the industry to detect such illegal product in the pipeline. Pickwick chief Ted Deikel's advice to all industry is capable for future action.

A Pickwick employe following these directions can surely thwart attempted sale of counterfeit albums.

Our first response to Sanford Wolf's commentary (Billboard, Jan. 12, 1980) was, "what is he talking about?" It was necessary to read it more than once to absorb exactly what he was proposing.

After fully realizing our view was appalled and even enraged. Perhaps Wolf and Congressman George Danzler who introduced the bill to amend the Copyright Law by establishing a performance right for sound recordings are not aware of the many facets of our business, as we are sure we are well aware of all ourselves.

We feel that the passage of H.R. 9975 will bring about damaging results to all concerned. We were not aware of the existence of this bill, and we are certain many individuals who would be affected by this passage are not aware either.

The relationship that exists between record companies, which is tenuous already, would increasingly be strained and disorganized.

The banks in question would be helpful in pursuing the past, they would be greatly hindered by passage of this bill.

For years there has existed--successfully--the exchange of use of a record company's records for radio airplay. Radio airplay is the single most useful tool in the selling of sound recordings to the public. It is the means by which a record's existence becomes known so that individuals may decide whether they wish to purchase that particular recording or not.

To all innocent individuals that radio's potential to entertain the masses and thereby profit from advertisers who wish to sell a product.

We would like to see the creators of sound recordings, should the producers, engineers, writers, publishers, arrangers, copyists, etc. be included in this proposed split of funds.

The number of individuals involved in the creation of quality sound recordings today is phenomenal, and each individual is fairly compensated under our current system.

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

The producers are paid from record sales profits. The arrangements, composers, copyists, and engineers who paid record sale and/or salaries for their work, whatever profit is ever made by the record or not. The artist is paid a percentage of record sales after he or she has absorbed all costs of creation of the product. The songwriter is paid through BMI, ASCAP or SESAC, and through the publisher of the song.

If radio is required to pay all these individuals, it should not be required to pay to each individual for every song recorded.

With passage of this bill, the recording artist would suffer additional burdens in that radio airplay would become even more selective, limited, and by business and politically controlled.

Free airplay: a fair deal for both records and radio

The artist of a commercially successful record is the one individual on the sound record to absorb the total cost of its creation. After paying all costs, the artist would profit less in this supposed split than a per cent of a person who was hired and paid for his and already high union wages to play a tambourine for 15 minutes.

This situation, once realized, would result in more repressive hiring of union musicians, the use of fewer musicians, and most likely the artist playing as many of the instruments as possible in his or her recording entirely free of today's sophistication in multi-track recording.

The obvious end result would not be only fewer jobs and decreased earnings for session musicians, but also a backslide in creativity in the creation of music.

Broadcasters, record companies, writers, publishers and performers have worked since the origin of sound records to allow the radio to give to greater and sharper ratings. All facets have become intertwined and profits are now shared by all.

While the system may not be perfect, this attempt to institutionalize our business would be injurious and just perhaps enough to tip the delicate scale of balance that exists between all members of a huge network, whose basic function is the creation and preservation of the greatest and most varied form of communication, expression and pleasure in this world today--music.

Alycia Bridges and Susan Hutcheson are songwriter/performers signed to the Lowery Group in Atlanta.

Letters should not be more than 250 words long and should be addressed to Billboard, 1515 Broadway, New York, N.Y. 10036.
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Expanded in every way with more listings in every category, carefully checked for accuracy.

- **CONSISTENT QUALITY:**
There's the same completeness and accuracy that Billboard's T/A/V has proven for 11 years.

- **IT'S A TRIPLE-PACKED SALES TOOL:**
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2. The one directory now that is The Source in The Industry.
3. The added distribution at both the Summer CES, Chicago and the AES in Los Angeles.

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Billboard's T/A/V Market Sourcebook is the one indispensible reference that penetrates your market to the same depth that the weekly T/A/V coverage only Billboard can offer. Don't miss your best media buy in the Tape/Audio/Video Industry. For your headstart in the new decade, it will produce for your products or services in The 80's.

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**T/A/V issue:**
April 26, 1980

**Billboard**
The Weekly Authority in Tape/Audio/Video Coverage.

**Ad deadline:**
March 28, 1980
Philly WMMR-FM Gibby KrzyRetrives Its Rock Dominance

By MAURIE ORODENKER

PHILADELPHIA—A blend of intense promotions, week in and week out throughout the year; intense community involvement and a steadfast loyalty to its progressive rock format have enabled Metromedia’s WMMR-FM to regain its top position among this market’s rockers.

That’s the explanation from promo chief Marcia Frickison. Concerts, spots, charities, movies, restaurants, record shops, contests and other off-beat gimmicks all added up to top ratings—an aggressive policy instituted by program director Jeff Pollack to stem the station’s downward slide.

Interestingly enough, with “victory” achieved, Pollack left WMMR to return to his native Los Angeles where he will be starting his own consulting firm, J. Pollack Communications.

The new p.d. is Charlie Kendall, most recently station manager of WIKS-AM Indianapolis, with various programming positions at other stations throughout the country. According to Bruce Holberg, WMMR general manager, Kendall has “the experience and energy to keep the station’s momentum going.”

That momentum showed in the October/November Arbitron survey with fourth place overall with a 6.9 share of the audience—close behind the 7.0 share carried up by WASK-FM, the black progressive station.

While the Olympics have become so popular that at the moment, WMMR made capital of the 1980 Winter Games in Lake Placid and got itself chosen by the Olympic Commission as the Special Olympic Station” for the entire Philadelphia area.

As a further promotional tie-in, WMMR has placed on sale the “Olympic Running Bibs” at several sporting goods stores in the area with all net proceeds from the sale of the bibs going to the Olympic Winter Games Foundation. Interest in wooing listeners through sports goes beyond the Olympics.

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**Radio Programming**

**Talk At Seattle KVI**

BY CARY DARLING

LOS ANGELES—Due to sagging ratings, Golden West Broadcasters adult contemporary KVI-AM in Seattle is beginning a shift from music to talk and information.

Bruce Johnson, general manager of all talk KABK-AM in Los Angeles, is being installed as operations director while current program director Tom Straw keeps his position.

“The trouble with KVL,” notes Golden West national program director Michael O’Shea, “was that we were still making the best lightening rods we could and trying to lighten buying lightnings. We needed major surgery with that station. We had a slow decay in listenership at KVI.”

The shift is to be a gradual one and Golden West programs have been set. “We’re not going to phase in and wipe everything out until we have something to replace it with,” he adds.

Murr takes over in two weeks but (Continued on page 29)

**Radio**

**Mixer Mixing Clubs With Radio**

Ted Currier, In New York, Stretching His Talents Wide

By NELSON GEORGE

Currier’s disco career began as the house deejay in the subterranean confines of the Sherry Netherland Hotel. The young DJ, known as Dopz, played for “a WASP non-partying crowd” until WKCU went on the air.

He quickly called the station’s vice president Ed Coman and using his knowledge of play, did a critique of WKU’s format. “I could hear it wasn’t right.” Currier says. “Sounded like they had just brought some disco records and then put them on with no thought to sequencing them.”

Currier was hired to help with the programming and to inaugurate “Studio A” a Saturday program from 11 a.m. to 3 p.m., featuring segues from one dance cut to another.

His “Studio 92” helped WKU rack up impressive numbers throughout late 1971 and most of 1972. In the October/November 1978 Arbitron book his program contributed to a 17.7 share in the 7 p.m. to midnight period.

Currier stayed with WKU until November of last year when he felt his impact was being reduced at the station. Taking note of the shifting winds, he called program director of WBLS Frankie Crock.

Currier says “I hired to continue doing a music mix program as I did at Murr. I’ve worked for Dave Price and I’ve been much more involved with programming and doing more in-depth work.”

Aside from his twice a month duties mixing a disco party for WBLS, Currier is on the air with a taped program weeknights from midnight to 1 a.m.

In this time slot Currier has done some of his most interesting work. (Continued on page 62)
What do TM Special Projects — NARAS, CBS-TV, 99X, WFYR, KVIL, WCGY, WASH, KSTP-FM, KPPL, KUDL, WRNO, KLTE, WBJW and over 40 more major broadcasters have in common?

We are putting together the 1st annual Grammy Awards preview show and Stereo Simulcast for the top 50 markets. If enough interest is expressed, we will go 75 markets deep on the Stereo Simulcast and regardless of market size, your station can have the Grammy preview show including interviews and vignettes. Call Ron Nickell collect at TM Special Projects to make sure that your station is part of this prestigious event.

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Universal Pictures proudly congratulates Elwood and Jake Blues, and The Blues Brothers Band on receiving three Grammy Award Nominations from The National Academy of Recording Arts & Sciences:

1. BEST NEW ARTIST(S)
2. BEST ROCK VOCAL PERFORMANCE
   By a Duo or Group for the album, "Briefcase Full of Blues"
3. BEST COMEDY RECORDING
   "Rubber Biscuit" from the album, "Briefcase Full of Blues"

"THE BLUES BROTHERS"
Coming this summer from Universal Pictures.
Pacific Southwest Region

**TOP ADD ONS:**
- RAY, GOODMAN & BROWN - Special Lady (Polaris)
- CHRIS ROBINSON - Love for You (RCA)
- DONA SUMMER - The Second Time Around (Solar)

**PRIME PLAYERS:**
- ANDY MIKE
- JOHN DAN
- SHALAMAR
- THE WALL
- QUEEN - Crazy Little Thing Called Love (Elektra)

**PRIME MOVING:**
- JOHN - First Time Around (Casablanca)
- DONA SUMMER - The Second Time Around (Solar)
- QUEEN - Crazy Little Thing Called Love (Elektra)
- JOHN - The Second Time Around (Casablanca)
- SHALAMAR - The Second Time Around (Elektra)

**BREAKOUTS:**
- JIMMY JAMES - Thing Called Love (Atlantic)
- DAVE WILLIAMS - No One Ever Stole Like Him (RCA)
- DONA SUMMER - The Second Time Around (Solar)

Pacific Northwest Region

**TOP ADD ONS:**
- RAY, GOODMAN & BROWN - Special Lady (Polaris)
- DONA SUMMER - The Second Time Around (Solar)
- JOHN DAN
- SHALAMAR
- THE WALL

**PRIME PLAYERS:**
- ANDY MIKE
- JOHN DAN
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- QUEEN - Crazy Little Thing Called Love (Elektra)

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- QUEEN - Crazy Little Thing Called Love (Elektra)
- JOHN - The Second Time Around (Casablanca)
- SHALAMAR - The Second Time Around (Elektra)

**BREAKOUTS:**
- JIMMY JAMES - Thing Called Love (Atlantic)
- DAVE WILLIAMS - No One Ever Stole Like Him (RCA)
- DONA SUMMER - The Second Time Around (Solar)

North Central Region

**TOP ADD ONS:**
- RAY, GOODMAN & BROWN - Special Lady (Polaris)
- CHRIS ROBINSON - Love for You (RCA)
- DONA SUMMER - The Second Time Around (Solar)

**PRIME PLAYERS:**
- ANDY MIKE
- JOHN DAN
- SHALAMAR
- THE WALL
- QUEEN - Crazy Little Thing Called Love (Elektra)

**PRIME MOVING:**
- JOHN - First Time Around (Casablanca)
- DONA SUMMER - The Second Time Around (Solar)
- QUEEN - Crazy Little Thing Called Love (Elektra)
- JOHN - The Second Time Around (Casablanca)
- SHALAMAR - The Second Time Around (Elektra)

**BREAKOUTS:**
- JIMMY JAMES - Thing Called Love (Atlantic)
- DAVE WILLIAMS - No One Ever Stole Like Him (RCA)
- DONA SUMMER - The Second Time Around (Solar)

Midwest Region

**TOP ADD ONS:**
- RAY, GOODMAN & BROWN - Special Lady (Polaris)
- DONA SUMMER - The Second Time Around (Solar)
- JOHN DAN
- SHALAMAR
- THE WALL

**PRIME PLAYERS:**
- ANDY MIKE
- JOHN DAN
- SHALAMAR
- THE WALL
- QUEEN - Crazy Little Thing Called Love (Elektra)

**PRIME MOVING:**
- JOHN - First Time Around (Casablanca)
- DONA SUMMER - The Second Time Around (Solar)
- QUEEN - Crazy Little Thing Called Love (Elektra)
- JOHN - The Second Time Around (Casablanca)
- SHALAMAR - The Second Time Around (Elektra)

**BREAKOUTS:**
- JIMMY JAMES - Thing Called Love (Atlantic)
- DAVE WILLIAMS - No One Ever Stole Like Him (RCA)
- DONA SUMMER - The Second Time Around (Solar)

Chicago

**TOP ADD ONS:**
- RAY, GOODMAN & BROWN - Special Lady (Polaris)
- DONA SUMMER - The Second Time Around (Solar)
- JOHN DAN
- SHALAMAR
- THE WALL

**PRIME PLAYERS:**
- ANDY MIKE
- JOHN DAN
- SHALAMAR
- THE WALL
- QUEEN - Crazy Little Thing Called Love (Elektra)

**PRIME MOVING:**
- JOHN - First Time Around (Casablanca)
- DONA SUMMER - The Second Time Around (Solar)
- QUEEN - Crazy Little Thing Called Love (Elektra)
- JOHN - The Second Time Around (Casablanca)
- SHALAMAR - The Second Time Around (Elektra)

**BREAKOUTS:**
- JIMMY JAMES - Thing Called Love (Atlantic)
- DAVE WILLIAMS - No One Ever Stole Like Him (RCA)
- DONA SUMMER - The Second Time Around (Solar)

FEBRUARY 16, 1980 BILLBOARD
ADD-ONS: The four key prod
used at the radio station
listed, as determined by station
TOP REQUESTS/AIRPLAY: The products generating the greatest listener requests and airplay, as determined by station
BREAKOUTS—Billboard Chart Data, summary of Add-Ons and Requests Airplay information to reflect greatest product ac-
tivity, at all regional levels.

**Western Region**

**TOP ADD-ONS:**
- **SHOOTING STAR**—Viggo
- **RICHARDS—End Of The Century (Gan)**
- **KOMARSKY—Midwest Region**
- **BRUCKNER—Loose (Virgin)**
- **SUE SAD & THE NEXT—(Planet)**
- **LEWIS—Tourist (Virgin)**
- **brooks—Lost (Virgin)**
- **NOBU—Pastures And Fields (Virgin)**
- **GONZALEZ—End Of The Century**
- **SUE SAD & THE NEXT—(Planet)**
- **MAXWELL—Midwest Region**
- **BRUCKNER—Loose (Virgin)**
- **SUE SAD & THE NEXT—(Planet)**
- **LEWIS—Tourist (Virgin)**
- **brooks—Lost (Virgin)**
- **NOBU—Pastures And Fields (Virgin)**
- **GONZALEZ—End Of The Century**

**TOP REQUESTS/AIRPLAY:**
- **TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/WG)**
- **PICTURE—The Wall (Columbia)**
- **NANABURNE—Damn The Torpedoes (Backstreet/WG)**
- **SUE SAD & THE NEXT—(Planet)**
- **LEWIS—Tourist (Virgin)**
- **brooks—Lost (Virgin)**
- **NOBU—Pastures And Fields (Virgin)**
- **GONZALEZ—End Of The Century**

**BREAKOUTS:**
- **BREAKOUTS: M3—Damn The Torpedoes (Backstreet/WG)**
- **SUE SAD & THE NEXT—(Planet)**
- **LEWIS—Tourist (Virgin)**
- **brooks—Lost (Virgin)**
- **NOBU—Pastures And Fields (Virgin)**
- **GONZALEZ—End Of The Century**

**Southwest Region**

**TOP ADD-ONS:**
- **SHOOTING STAR**—Viggo
- **RICHARDS—End Of The Century (Gan)**
- **KOMARSKY—Midwest Region**
- **BRUCKNER—Loose (Virgin)**
- **SUE SAD & THE NEXT—(Planet)**
- **LEWIS—Tourist (Virgin)**
- **brooks—Lost (Virgin)**
- **NOBU—Pastures And Fields (Virgin)**
- **GONZALEZ—End Of The Century**

**TOP REQUEST/AIRPLAY:**
- **TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/WG)**
- **PICTURE—The Wall (Columbia)**
- **NANABURNE—Damn The Torpedoes (Backstreet/WG)**
- **SUE SAD & THE NEXT—(Planet)**
- **LEWIS—Tourist (Virgin)**
- **brooks—Lost (Virgin)**
- **NOBU—Pastures And Fields (Virgin)**
- **GONZALEZ—End Of The Century**

**BREAKOUTS:**
- **BREAKOUTS: M3—Damn The Torpedoes (Backstreet/WG)**
- **SUE SAD & THE NEXT—(Planet)**
- **LEWIS—Tourist (Virgin)**
- **brooks—Lost (Virgin)**
- **NOBU—Pastures And Fields (Virgin)**
- **GONZALEZ—End Of The Century**

**Northeast Region**

**TOP ADD-ONS:**
- **SHOOTING STAR**—Viggo
- **RICHARDS—End Of The Century (Gan)**
- **KOMARSKY—Midwest Region**
- **BRUCKNER—Loose (Virgin)**
- **SUE SAD & THE NEXT—(Planet)**
- **LEWIS—Tourist (Virgin)**
- **brooks—Lost (Virgin)**
- **NOBU—Pastures And Fields (Virgin)**
- **GONZALEZ—End Of The Century**

**TOP REQUEST/AIRPLAY:**
- **TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/WG)**
- **PICTURE—The Wall (Columbia)**
- **NANABURNE—Damn The Torpedoes (Backstreet/WG)**
- **SUE SAD & THE NEXT—(Planet)**
- **LEWIS—Tourist (Virgin)**
- **brooks—Lost (Virgin)**
- **NOBU—Pastures And Fields (Virgin)**
- **GONZALEZ—End Of The Century**

**BREAKOUTS:**
- **BREAKOUTS: M3—Damn The Torpedoes (Backstreet/WG)**
- **SUE SAD & THE NEXT—(Planet)**
- **LEWIS—Tourist (Virgin)**
- **brooks—Lost (Virgin)**
- **NOBU—Pastures And Fields (Virgin)**
- **GONZALEZ—End Of The Century**

**National Breakouts**

**SHOOTING STAR**—Viggo
- **RICHARDS—End Of The Century (Gan)**
- **KOMARSKY—Midwest Region**
- **BRUCKNER—Loose (Virgin)**
- **SUE SAD & THE NEXT—(Planet)**
- **LEWIS—Tourist (Virgin)**
- **brooks—Lost (Virgin)**
- **NOBU—Pastures And Fields (Virgin)**
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tivity, at all regional levels.
Radio Programming

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 0.1 percent. Figures in lightface are from previous year.

SAN FRANCISCO

OCTOBER 1979

In Bay Area, it's Beautiful Music At 14.2

SAN FRANCISCO—Beautiful music emerges as the most popular format in this market as contemporary slips from a 16.4 share a year ago to 12.6. This shift is disclosed in an exclusive Billboard analysis of the October/November Arbitron ratings.

Beautiful also is down slightly from a 14.8 share a year ago to 14.2. Following these two formats are talk with a 9.2, up from 8.8 a year ago. MOR with 8.0, down from 8.8; black music with 7.7, down from 8.6; news with 6.4, down from 9.6; Top 40 with 8.5; up from 8.3; and AOR with 5.6, up from 2.6.

Disco comes up from nowhere for a 4.8 share and classical music does well with a 4.5 share. Among men 25 to 34 for the usual favorite format is AOR, but in this market contemporary wins with a 20.7 share and it is also the favorite format for the record.

For the Record

BOSTON—Steve Cleen, DJ on WCZ-FM, scored a 4.5 share in the October/November Arbitron. This is shown from the 4.7 he had in July/August. He arrived at the station during the April/May Arbitron when a 4.9 share was achieved. Thus, he has had only two declines in shares since his April arrival.

Among men 25 to 34 for a 14.0 share. Men 35 to 44 and 45 to 54 prefer beautiful music with 18.8 and 24.2 shares, respectively.

Seattle KVI

Continued from page 18

as yet no air personalities have been lost. Clark Race, currently on from 10 a.m. to 2 p.m., is voluntarily leaving to move to San Diego, according to Marr. Thought he would be missed, the station's new air staff can work just fine with the new format," says Marr. Other personalities include Bob Hardwick, Jack Morton, Peter B., Robert O. Smith and Carol Strip.

The changeover at KVI and the installation of a talk format for the 10 a.m.–2 p.m. slot at KMPM-FM Los Angeles, raises questions that Golden West may be converting all its market positions to a talk format.

“We’re doing well with our other stations and we have no plans to change them," reports Oshiba. Other Western Gold stations are adult contemporary stations: WEMJ-BXN-FM and WDKG/KRQ-FM Portland, Ore.; adult contemporary KSFQ-AM San Francisco, and country WCIJ-AM in Detroit. Music is also to remain at KMPM in its current slots.

Among women 18 to 24 and 25 to 34 contemporary is the favorite format with a 25.4 share for each group. Older women, 35 to 44 and 45 to 54 prefer beautiful music with 19.0 and 23.3 shares, respectively.

In terms of listeners per average quarter hour beautiful has the most with an estimated 102,300, up from 99,200 a year ago. This is followed by contemporary with a estimated 90,000 down from 110,400; talk with an estimated 66,900, up from 56,900; MOR, with an estimated 57,500, down from 59,000; black with an estimated 55,500, down from 58,300; news with an estimated 46,000, down from 60,500; Top 40 with an estimated 41,500, up from 37,300; and AOR with an estimated 26,000, up from 21,800.

Radio's most popular DJ Personality "Gig Sheet since 1970, gets letters..."

BILL HEWESK..."...Thanks again for another year of the top material. Here's my check for 1980 full of wonderful composition."

DICK BLOANE, WGBS..."I think we've got the service available and credit for helping me land this gig."

"For free samples of the greatest gags in radio, write:"

The Electric Weenie
P.O. Box 25-866
Seattle, Washington 98102
(206) 395-9600
SAN FRANCISCO—The local nightclub scene has undergone a massive shakeup, with changing musical formats and new club acquisitions.

Bill Graham’s purchase of the highly successful 600-seat Old Waldorf is the latest example of this trend. This comes on the heels of the opening of the Stone, a 700-capacity Broadway club, the third in the Keystone nightclub chain. Also, the City, San Francisco’s longest-lasting discos, with an intimate venue.

Graham’s purchase of Jeff Pollock’s Old Waldorf, which Pollock built over the past 36 years into one of the most important clubs in the country, satisfies Graham’s desire to complement his concert productions with involvement in a smaller, more intimate venue.

According to Graham, he made the decision several months ago to open a club but at the time he couldn’t persuade the controllers of the Waldorf to sell. He assumes control of the facility March 1, but he emphasizes there will be no immediate changes in its operation. Pollock and chief assistant Sue Finn are staying on to do bookings and administrative affairs. They will be assisted by Queenie Taylor of Graham’s office “who will go there to start learning the ropes,” says Graham.

“We’ve made it clear to the staff that anyone who wants to stay will be welcome, and initially there will be little pressure from here on bookings except maybe to suggest an opening in the fall,” Graham adds.

Graham’s purchase of the Waldorf follows by only several months his entry into the 2,200-seat Warfield Theatre, where he is in the joint ownership, with Jerry Weintraub, was a Bob Dylan concert.

Despite the fact that two or three full houses at the Waldorf would potentially provide almost as large a gross as a Warfield show, Pollock offered Graham a $6,000, $10,000 paycheck for one night at his club.

Ironically, Graham’s announcement of the Waldorf purchase came on the same day that the Stone opened its doors at 412 Broadway, and the City, just off Broadway, hosted its first night of new wave dancing, with the Beat providing live music.

The City, since its opening in October 1975, was consistently one of the most popular discos in the Bay Area.

The Stone, operated by Freddie Herrera and Bobby Corona, is their third 700-plus capacity venue. The others are Keystone Berkeley and Keystone Palo Alto. Herrera and Corona expect that control of the three venues within a 50-mile radius will provide crucial booking leverage.

Herrera, more than a decade ago, established Keystone Korner in San Francisco, which he eventually sold to Todd Barkan who turned it into one of the most important jazz clubs in the area.

The Broadway site of the Stone, most recently used for theatrical productions, has in the past served as a rodeo arena, the Wac, and an R&B club, the Soul Train.

The Stone’s stage is larger than the Waldorf’s and also higher. It has three tiers of seating; sound is the state-of-the-art Fine Acoustics. The exterior was designed by Richard Ranta, Dean of Fine Arts at the University of San Francisco.

The opening planned for next week is the first of a series of booked shows, including a “festival” to celebrate the new venue.

The decision by City owner Tom Sanford to close an 800-capacity disco to new wave dancing follows by barely three months the change-over of the Downstage disco (recently catered on the downstairs level of the City building) to a rock dance club called the Back Door. It will give added impetus to the already burgeoning new wave scene here while providing a new concentration of rock ‘n’ roll activity in the Broadway area.

The Back Door has been so successful, with live bands now playing almost every night in what was originally planned as a studio for spinning records, that Sanford decided to do the record-spinning upstairs where larger crowds can be accommodated.

“The whole area might finally be able to stop thinking of the West Coast as a one-stripe joint image,” says Sanford.

Murray Credits Control Of Career For String O’Hits

By PAUL GREEN

LOS ANGELES—Even though Anne Murray has been in the business for 12 years and has 15 albums under her belt, it’s only in the past couple of years that she feels she’s really taken charge of her career. This control, she believes, is the reason she’s finally been able to string together consecutive hits, after making her way through most of the ’70s with just isolated successes.

“Before,” says Murray, “I’d end up in place and wondered what’s in God’s name I was doing there. There was a period of five or six years where I felt I was kind of baring my head against a wall.”

Murray remembers the low point of her career, when in 1975 she told then manager Shep Gordon that she wanted to stop. “I said, ‘Shep, please don’t take any more bookings. I’m going crazy, I can’t stand it anymore; I’ve got to get some perspective and peace of mind.’”

In addition to changing the people who handled her business interests, Murray changed producers. Jim Ed Norman has supervised her last three LPs, as well as four discs in May. Brian Ahern handled the first six Murray LPs, followed by Tom Catalano, who produced two albums on the singer in L.A.

“Brian loved to work under pressure,” Murray says. “He would set a deadline to deliver the album and at five in the morning we’d still be in the studio.”

Murray explains that Ahern and Norman are alike in that both keep the sound simple, focusing on the vocals without a lot of embellishment.
Tribute To Elvis Shaping

**Continued from page 30**

year’s “Perspective On Elvis: Life and Times” seminar which included songwriter Otis Blackwell, author Jerry Hopkins and critic Robert Palmer.

Memphis State will again hold its outdoor afternoon concerts featuring country music on the campus and its continuous presentation of Elvis movies in the university’s studio theatre.

The highlight of its Salute to Country Music will again be the banquet recognizing the Memphian who has earned the distinguished music service award for his contribution to the creative and performing arts.

**Horatio Melvin & New Troubadour Notes**

Horatio Melvin & The Whitehead Headline Quazar I Feb. 28

New York Times-Ticket: $9-10

This 4.000-seat concert facility was only one of the events in the last half of the entertainment season in which Quazar featured some of the most compelling acts in the industry. Appearances from the music, the audience, the music industry and the music business teetered on the edge of the rise, and how it would perform at a later date.

As these 12 shows were attended to a swiftly paced evening reminiscent in format to the kind of R&B showcases that are attracting the Apollo Theatre after-hours. Aside from the music, the audience was a须要的 denying and a general one. The music and appearance of these acts in the real world is the best way to see and hear it in some of the world's most compelling acts.

Throughout the 37,000-seat season, Melvin's version of Blue Note classics like "Feel The Love" and "Just Miss" were not only popular, but they were also singles (written by Melvin & Whitehead) on Source records and a perfect vehicle for Elmo, who has a history of emerging in style with the same franchise. Paige's prayers and a single-act show like "Feel The Love" and "Just Miss" were, however, not only popular, but they were also singles (written by Melvin & Whitehead) on Source records and a perfect vehicle for Elmo, who has a history of emerging in style with the same franchise.

Melvin’s connection to songs from the two albums he produced, "Wavelength," "Kingsdom" and "Fable" and "Side Of The Road" he mixed at the right spots with country songs like "Lupine Honey," "Men's Love," and "Women's Love" was often the best of them. Excitement was high when they announced on his most recent album, "In The Music" and she gave a thrilling extra dose to "Angelina," "Tuff Force" and "Brown Eyed Girl.

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Talent Talk

Jack Jones to a one-year deal with Polydor-MGM Records. He was formerly with RCA.,. George Jones and the Jim Halls Co. for representation. Plans are in the works for a new Jones LP including a national tour. But special appearances by his former wife, Tammy Wynette... Matthew McFadden and Steve Forbert- Sunshine - No. 1 hit for the groups. McFadden and Steve Forbert- Sunshine - No. 1 hit for the groups.

Neilson George

**Signings**

Clinton To CBS With Uncle Jam?
By JEAN WILLIAMS

LOS ANGELES — Another change may be taking place in the Parliament/Funkadelic organization. George Clinton, the mastermind behind the funk-rock band who is himself signed to Warner Bros. Records, reportedly is heading to Columbia with a new label called Uncle Jam Records.

Clinton recently retired from performing to devote more time to other activities. Could it be that he will run a label?

Parliament is signed to Casablanca, while the Funkadelics are with Warners with a second Funka
delics group signed to LAX Records.

The Funkadelics, in particular, have been through numerous changes, and Clinton is often quoted as having total control over the group, which is listed as his label on the music scene at least since the 1970s.

An almost entirely new lineup was recorded for their latest album, "The Funkadelics" released in 1985.

Johnny Mathis is reportedly set to team with a male vocalist, Peabo Bryson. The first effort will reportedly be a single, with an LP possibly following.

Mathis, if you remember, had his first No. 1 hit record ever when he had some top five, when he recorded with Deniece Williams to produce "Too Much Too Little Too Late".

The group, which appeared to be going full steam ahead, with some others expected to become the next Ashford & Simpson, reportedly fell apart due to personality clashes.

No word yet on what the Mathis/Bryson collaboration will produce.

There has been somewhat of a shakeup at KGFJ-JM in Los Angeles, with the station firing three of its long-time staffers.

Lucky Pierre, promotion director; Jerry Lang, production director, and announcer and Cal Milher, a 15-year employee and operations manager, were all released.

According to Greg Howard, KGFJ’s general manager, “These moves are of consolidation, a reor
ganization of middle management. We have people making high salaries who had people making middle salaries and given a tight financial situation, we had to do this.

As to why the middle management level. Howard says, “We started at the top because we felt we were too heavy.”

WHCU-FM in Ithaca, N.Y., has a new segment added to its format called “In The Night Light.” The station is saluting outstanding artists in the R&B and jazz fields.

An artist or group is selected for hosting throughout the week. The outlet is focusing on acts that have been on the music scene at least a decade. In addition to their music, background information is featured.

“In The Night Light” is asking labels to supply it with biographical information on their artists.

(Continued on page 33)
McFadden & Whitehead Agree: There Ain’t No Stoppin’ Us Now

NEW YORK — Gene McFadden and John Whitehead’s platinum single “ Ain’t No Stoppin’ Us Now” has been hailed by some radio deejays as a new national anthem, citing its positive lyrics as an important statement.

But the message in their hit isn’t completely for mass consumption, but rather for the ears of Philadelphia International’s management.

“We had pumped gas into Teddy Pendergrass’ rocket. We had pumped gas into Otis Redding’s rocket. We did the same for Lou Rawls. We thought it was time to fill our own tank,” says the outspoken Whitehead.

We had wanted to be performers at Philly International since we began writing songs. But we were told to continue doing what we did best. That is to write and produce songs. But we knew we were good performers and could do as well as anyone else the way what our song is about. If we hadn’t been able to record our own album, we would have moved on.

Currently the songwriters are putting in vocals for their next, untitled, album and will be on the road again in early summer. Philadelphia lawyer John Huntles handles their booking and other business affairs. They wrote Harold Melvin & the Blue Notes current charted single “Prayin”.

There has been a remarkable consistency in the songs McFadden and Whitehead have written both for themselves and others. While many of their songs are typified by the same sounds, they have been successful with message type songs. “Wake Up Everybody,” “Bad Luck” and “I’ll Always Love You” are examples of this type of copy right.

“We think it’s important to get people to understand things while they dance,” says Whitehead. “In everyday conversation and from life’s experiences to draw from.”

There has been some grumbling over the years from Philadelphia session musicians that they haven’t been receiving their due when it comes to songwriters’ royalties.

Whitehead answers saying: “Creativity is found during the birth of a song, at that point when it moves from the idea stage. What is contributed in a session is part of the music for a particular recording studio.”

Surprisingly neither McFadden nor Whitehead write music so they have to share a third party to orchestrate their ideas. In their early days Leon Huff at Philadelphia International, one of the company’s founders, was their collaborator. Later it was Vic Carstarphin, and now pianist Jerry Cohen has taken the spot.

Cohen was an old friend from McFadden and Whitehead’s days as members of Otis Redding’s touring show in the 1960s. Along with two other vocalists they were known as the Epeolins and in fact were part of Redding’s recording session.

Following Redding’s death in 1967 they returned to Philadelphia and performed in a group called the Soul Barbers. Talk of the town was “Back Stabbers,” the O’Jays’ first major crossover hit.

One afternoon McFadden and Whitehead got together to write a song. The result was “Wake Up Everybody,” the O’Jays’ first major crossover hit.

JAZZ ARTISTS GET POLITICAL

Joint Is Jumpin’ For Carter-Mondale

NEW YORK — “The joint is jumpin’ and I ain’t misbehavin’” commented Joan Mondale during the party for a couple of Funk Walter tune titles as she thanked musicians and supporters for turning out at Michael’s Pub here in “a Jazz Artists For Carter-Mondale” jam session.

For most of the Jan. 27 afternoon there was solidly swinging mainstream jazz being made at the free invitation-only gathering sponsored by Newport Jazz Festival director George Wein and Michael’s Pub owner Gil Weitz.

Calloway kicked things off singing a rousing “Summertime” and members of the cast of “One Mo’ Time” wrapped things up with selections from the show. In between Rose Murphy sang some of her hits from the late 40’s “Cecilia” and “I Can’t Give You Anything But Love,” and there was an unending stream of jazz as Teddy Wilson, Illinois Jacquet, Sonny Fortune, Billy Mitchell, Ruby Bril, Lee Konitz, Elvin Jones, Jo Jones, Lou Stein, Charlie Russo, Eddie Gomez, Panama Francis, Jimmy Raney, Matt Holtz, Roland Hanna, Jimmy Owens and Ray Bryant drifted on and off the stand.

Even played a bit of piano with Spiegel Wilcox, who once played trombones with Bix Beiderbecke and Paul Whiteman.

BMA Backing Higher Royalties

LOS ANGELES — The Black Music Assn. has embarked on petition drive in support of the campaign initiated by the Songwriters Resources & Services to have royalty payments to songwriters increased.

The Black Music Assn. has circulated petitions to its membership requesting members sign and circulate them to persons within their interests. The petitions are to be returned to Songwriters Resources.

The petition is directed at the Copyright Royalty Tribunal, the five-person regulatory and judiciary panel appointed by President Carter to examine issues and procedures relating to copyright royalty awards.

The Songwriters plan to present the petition to the Tribunal when it meets this year, and will also urge the Tribunal to recommend to Congress that the Tribunal be permitted to meet more often. The next scheduled meeting is 1987 and thereafter every ten years.

An “Evening With Sammy” is the theme of the Neighbors of Watts annual benefit March 22. The event, featuring Sammy Davis Jr., is stated for the Crystal Room of the Biltmore Hotel in L.A.

Neighbors of Watts was founded in 1968 to raise funds to expand the scope of child development for low income families in Watts, an L.A. suberb.

**

Randy Jones, the cowboy in the Village People, has established the Randy Jones Dance Scholarship at the North Carolina School of the Arts in Winston-Salem. The scholarship will be given yearly to a North Carolina high school student for a year’s education at the School of the Arts. Jones, who attended the school for three years, will personally interview and select the winner. The first scholarship will be awarded in April.

**

Remember ... we’re in communications, so let’s communicate.
**Jazz Beat**

LOS ANGELES—In what could evolve into a traditional event, Play

The West Coast has always been receptive to jazz, noting the 20-year-plus success of the Monterey Jazz Festival, and that the Playboy Jazz Festival can provide the right chemistry to make it a solid and continuing event. Wein also indicates that the two-day festival should attract more people this year from Northern California.

**D&R Productions**

ANNOUNCES NEW GERALDINE DE HAAS ALBUM, soon to be released on Reia Records. At a Jazz get-together in Chicago are jazz guitarist John De Nardo, producer Elisa Rivera, super jazz DJ “Count B.,” producer Bob D., famous DJ Yvonne Damiao, internationally known jazz & blues singer Joe Williams, with jazz vocalist Geraldine De Haas. The album is produced by D&R PRODUCTIONS, 1004 Clifton, Park Ridge, IL 60068 312-692-6227.

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**Billboard Special Survey**

**Week Ending 7/16/80**

**Title** | Artist, Label & Number (Dist. Label) (Publisher, Licensee)
---|---
**Jazz at Hollywood Bowl**

2nd Playboy Fest June 21-22

By Jim McCullough
Wilbert Longmire delivers on his promise in full.

People were first introduced to the sparkling guitar and mellow vocal style of Wilbert Longmire on his debut album "Sunny Side Up." Even more people uncorked "Champagne," his second album, and drank with delight. And now Wilbert Longmire delivers his most promising effort yet: "With All My Love." Produced by Bob James and Jay Chattaway, and featuring the new single "Music Speaks Louder Than Words." "With All My Love" is on Tappan Zee Records and Tapes, the artist's label.

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Contact: Peter Paul (212) 765-0660. Enjoy it once. Enjoy it a lifetime. Recorded music is your least entertainment value.
Ampex's Awards Extended, Now All Over World

LONDON—Ampex is expanding its Golden Reel Awards program to all international markets, with the aim of boosting worldwide audio tape sales to male.

First recipients of the award in the U.K. are the Kinks, together with the technical staff at the group's Konk studio here.

The award is for "Low Budget," the Kinks' first gold album, released in mid-1979 and mastered—an essential qualification—on Ampex Professional tape.

Gold Reel awards have been running three years in the U.S., 150 awards to date, with 600 individual award plaques. Blondie, Barbra Streisand, Donna Summer, the Bee Gees and Kiss are among recent winners, together with the studios, producers and engineers involved.

More than $150,000 has gone to charities under the award's provision for $1,000 donations to non-profit organizations of the winners' choice.

FULL-FOAM SHIELD of Reel $150,000 has been raised in the last years, and has been run in the State-Audio Convention, taking place Feb. 25-28 in London.

London's Audio Engineering Society will be held in this city since 1975 takes place Feb. 25-28 in London and Park Lane hotels.

Twelve venues are presenting the continuing growth of the AES exhibitions, including Ampex, Allen, Ampex, Cetex, Dobly, Feldon Audio, HH, MCI, Otari, Philips, Racal-Zomax, Tenney and Victor are a few of more than 100 exhibitors for this, the 65th show; many more than for the last 150 AES, the 50th.

FIRST TIME SINCE 1975 Audio Engineering Society Meets In U.K., Feb. 25-28

By NICK ROBERTSHAW

LONDON—The First Audio Engineering Society Convention to be held in this city since 1975 takes place Feb. 25-28 in London and Park Lane hotels.

This event is the continuing growth of the AES exhibitions, including Ampex, Allen, Ampex, Cetex, Dobly, Feldon Audio, HH, MCI, Otari, Philips, Racal-Zomax, Tenney and Victor are a few of more than 100 exhibitors for this, the 65th show; many more than for the last 150 AES, the 50th.

Exhibits are defined strictly to professional audio and measuring equipment. Ampex, for example, will be providing a first U.K. demonstration of its ATR-124 recorder; Solid State Logic a glimpse of its SL-4000 mastering studio system with a new "total recall" option using a satellite computer under the control of the main computer.

Technical sessions and panel discussions take place throughout the four days, digital methods, circuit development and consumer applications being among the session headings.

There is an awards banquet on the 27th, a program of technical excursions and workshops, and, for the first time, a series of lunchtime recitals, both classical and jazz, in the Hilton restaurant.

A second event, the Sound '80 exhibition, takes place in London's Connaught International Hotel on almost coincident dates: Feb. 25-28.

Organized by the Assn. of Sound and Communications Engineers, it has been run annually for the last 16 years and attracts attendances, publishing discussion and debates.

Like AES, the show focuses on commercial and professional equipment, which will dominate. The event is a traffic control and crime prevention hardware, and like AES it offers a series of seminars intended, say the organizers, to provide practical knowledge of interest to all kinds of customers on subjects allied to the sound industry.

THANKS—Capital: Dr. Oscar哈利, recording Donnaj Washington, John Finnell, recording Freda Payne.

Planet—Peter Bernstein, recording The Creations.

Arc/Columbia—Leonard Caston recording Caston & Majors.

CERWIN-VEGA's Line Expanded

LOS ANGELES—Cerwin-Vega is introducing three stage monitors, a new compression driver and a theatre/disco speaker system to the professional sound community.

The stage monitors include a 12-inch woofers mounted on a 15-inch, two-way system and a double 12-inch, two-way system.

The new compression driver will be used with existing radial horns for sound reinforcement purposes and features a four-inch diaphragm.

A two-inch throat, and is capable of handling 150 watts of power. And the new three-way theatre/disco system features an L-36FE Junior Earthquake horn with an RMS-2, mid-high frequency horn combination.

NASHVILLE—In just four years of operation, Harrison Systems has emerged as one of the world’s major manufacturers of recording consoles. Its done with every project is a significant and increasing, while international business now accounts for more than 40% of the firm’s entire annual sales volume.

Harrison’s line of consoles encompasses automatic live performance boards, recording studio consoles, and film and television post-production models.

This month, the company takes a major step forward in the console development field when it unveils its brand new MR-1 console, the first commercially-produced digital/analog hybrid music console ever introduced, according to the firm.

A 56-input, 48-output version of the MR-1 will be featured at the upcoming AES convention Feb. 25-28 in London, along with its first PP-1 pool production series mixing consoles (featuring Harrison’s trademark “distributed control intelligence” system) and its All-Brand line of live performance consoles.

The Harrison Auto-Set II automation programmer will be demonstrated in May at the AES in Los Angeles.

The MR-1’s design, claimed the firm, is "the first of its kind. It’s digitally-controlled analog signal processing which utilizes Harrison’s DCI concept. Software-regulated microcomputers are placed into each individual module of the console, insuring that operational characteristics will be controlled by computer coding rather than conventional hardware."

"Because the MR-1 contains microprocessors on the input modules, we’ve been able to do a number of new things on the console that haven’t been done before," explains Dave Harrison, founder and president of the firm.

"We have complete automation capabilities on the MR-1, including automated levels, outings, groupings, switches, echo sends and returns, and pan/tilt. The clincher is his choice of stereo, quad or three-channel stereo panning capabilities." The MR-1, he believes, is specifically designed for compatibility with synchronized 24-track tape machines, also has automatic phase, and there were no sessions, filters or equalizations. These features, he feels, make the MR-1 an advancement in the development of post-production consoles.

The prototype Harrison PP-1 series model was constructed for Walt Disney’s production studio in Burbank. This 22-foot by 4-foot console was used for the soundtrack in Disney’s current science fiction thriller, “The Black Hole.”

A similar (but smaller) version was supplied to Fantasy Films for a post-production room in Berkeley, Calif., while a Harrison 32-series studio console was used in recording sessions for Francis Ford Coppola’s “Apocalypse Now.”

Harrison founded Sound Studio Supply Co., in Nashville in the early 1970s to distribute MCI tape machines locally. He soon realized, however, that he needed a console to sell along with the tape machines for a full package. Since there was no console available which satisfied his needs, Harrison personally designed a console which he leased to MCI (Callers should call 416-4101, for details). Harrison has already earned a reputation as the first production multi-track console ever made. His reputation continued as a recording engineer at Cincinnati’s King Studios and Florida’s Criteria. Harrison was a recording engineer on the road with the whites/blues group, Wayne Cochran & the C.C. Riders.

Today, the company has mushroomed into an 80-employee firm with international clients: Abba, Freddie Perren, Neil Young, the Osmonds, the Aspen Recording Studio Society, United Western, Maryland Sound Industries, Evergreen, to name a few.

It occupies 11,000 square feet of plant space with totally self-contained facilities which include research and engineering departments, hardware and software design sections, and graphics.

Delivery time for Harrison consoles averages between four-eight weeks, with approximately 100-125 models shipped annually.

“We are a technology and engineering company,” says Harrison, explaining why he wants to limit his company’s growth to the console market.

In the past 18 months, we’ve expanded to serve the film, broadcast, recording and concert industries. We want to position ourselves at the top of the console market with top-of-the-line product, and this might be adversely affected if we spread out too far into other directions,” Harrison adds that his operation is currently outgrowing its present location. Within the next year or so, construction is scheduled to begin on a new three-acre site he’s purchased in Nashville.

He believes that the economy of the 1980s will make it necessary for people to enjoy entertainment in their own homes, without traveling, and the market has a more sophisticated demand for recording equipment.

Our goal is to create a bonanza in the music industry,” says Harrison, “that’s going to start with the console.”

Flippers Schedules Valentine Eve Fete

LOS ANGELES—Flippers Roller Disco here will be the scene of a “Valentine Eve Midnight Party” Feb. 13 as part of the Boardwalk Dance Music Forum.

The event is being sponsored by Linda Emson, president of the Linda Emson Organization, and Aralon International Records. The latter, a new label which calls itself A.R. Records, is sponsoring the event.

This is being done in conjunction with the Los Angeles Forum. Skating lessons will be given and skating entertainment will be provided.

Sonic At Olympics

LAKE placid, N.Y.—Future Sound, Inc., official consultant and sound reinforcement supplier to the 1980 Winter Olympics here, will use 75 Soundspeakers from Sonic Systems, Rutherford, Conn.
When Stevie Wonder speaks for TDK, it works.

The story is simple but powerful. Stevie begins with, "Natural sounds go into my music and they sound natural on TDK." He ends with, "It delivers the best sound, for its size, I've ever heard."

Suddenly, across the country, millions of new customers know that TDK delivers music like no other cassette. Brand awareness as reflected in sales is at the highest level ever.

The high impact television commercial is supported by a series of radio spots in which Stevie talks about his experiences with TDK. Each spot uses original music from his new album, Journey Through the Secret Life of Plants.

This is the first time Stevie has endorsed an audio product. It's the first time anyone of Stevie's stature has allowed the use of original music to be used in commercials simultaneously with the release of a new album. Most importantly, this is the first time TDK has invested so much in an advertising campaign.

Newspaper ads are spreading the TDK story even further. There's a free-with-purchase Stevie Wonder poster to bring them into your store. Counter cards. A forthcoming consumer magazine campaign. Nationwide publicity. Nothing has been overlooked that could stop this from being the most successful year in TDK's history. If you're already part of it, you've seen the results in your sales. If you're not, tune in Stevie and listen to the story. It's hard to resist.

Supplier to the U.S. Olympic Team

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TDK's history. If you're already part of it, you've seen the results in your sales. If you're not, tune in Stevie and listen to the story. It's hard to resist.
L.A. Co. Creates Artist Vitudapes

- Continued from page 3.

Place" with Linda Ronstadt and Johnny Cash.

The cost for concert tapes runs from $93.95 to $44, a reduction in price from $44.95 and $54, respectively, which Safinick says is intention- nal to see if the company can get the consumer price down to a $30 to $45 range for a 90-minute tape.

Safinick has also lowered the cost of 30-minute concerts from $44 to $39.95 and 16 public domain movies from $54 to $49.

In fact, in one local experiment, Muniz Electronics, a video hardware store started by Earl Muniz, is selling Media tapes in the $29.95 to $44.95 range and naturally sales are good.

The industry standard price is in

Entering our 5th year,
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Select your multitrack recorder as carefully as the other faces of your studio. Select the Ampex MM-1200. Because it's the one multitrack recorder that can go through every change your studio goes through or its way to greatness. And still be as economical and easy to operate as the first great day you got it.

Growth without growing pains. With the MM-1200, you’ll seldom be faced with a situation you can’t solve. Because the MM-1200 comes prewired to make upgrading from 8 to 16, or 16 to 24-track operation simple and swift. And if adding channels won’t solve your problem, the MM-1200’s versatility will. Mastering, live sound reinforcement, double system sound, video sweetening, or film and TV production/post production are all jobs that the MM-1200 can handle. Built-in single point search-to-cue, elevated record level capability, 16" reel capacity and fast start times also help you grow.

Performance you can depend on. The MM-1200 has proven itself under some of the most adverse conditions. The massive, stabile top plate comes aligned and stays aligned... Through repeat sessions in the comforts of the studio, or on remote locations.

Ampex keeps your options open. The list of optional accessories for the MM-1200 is the longest in the business. You can add multi-point search-to-cue and store 2C cue locations. This time-saving tape handling accessory provides tape time readout, cue point readout, "on-the-fly" cueing and more. Other accessories include the PURC™ Record Insert Controller, Search-To-Cue Re-record Control, and MSQ-100 Synchronizer for jobs that require more than 24 tracks. Contact your Ampex sales representative for complete details.

AMPEX MAKES IT EXCITING
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**Sound Business: Recording Studios**

**SUMPTUOUS SHEEN TO FUNKY FUSION**

**Producer-Engineer Ken Scott**  
**Working Over Music Spectrum**

By CARY DARLING

I'm offered it. With Dixie Dregs, I was asked to do its first album. Something struck me about it. I'd just done 'Happy The Man' and it made me want to do a different kind of album.

**Q:** What's the best-read book in the worldwide recording equipment and studio business?  
**A:** Billboard's International Recording Equipment & Studio Directory.—The most massive in the recording/studio world.

Recording engineers are trained... not born.

Complete the Multi-track Recording Technology program in one year, or the B.S. Degree in Music Technology via the joint Institute of Audio Research — New York University program, Spring '80 Quarter starts March 31st.  
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**StudioTrack**

Wayne Newhall calling "Years" at Woodland Studios, Nashville, with Tom Collins producing. The song is also Barbara Mandrel's current single. Which Collins also produced. Engineering on the new sessions are Danny Niles with assistance from David McKeeley. Also at Woodland, Danny Purcell mastering hits by Gail Davies, Conway Twitty and Lorella Lynn, Brenda Lee, Mary Haggard, Jerry Reed and the Newtoll.

LOS ANGELES—He jumps from the sumptuous sheen of Supertramp to the funk's fusion of Bill, Graham and the others. Deco's last effort, "Days Now For The Future" holds up as has releases by hard rock Gamma, the Mahavishnu Orchestra and the eclectic David Bowie.

Producer-engineer Ken Scott is diverse. Belying the image set by such lush works as Supertramp's "Crime Of The Century," Scott's latest effort is the debut LP by 3D, a New York power pop act with a lean, tight sound.

"My whole thing has always been to change as much as possible," says Scott. "One can get stuck in a rut easy enough, as it is. So, to do the same type of act over and over again is no way.

"It's never a conscious thing about what I'll do and what I won't do. It's how something strikes me at the time."

Another one of his predictions is that the artists are never around during mixing. "You run into problems such as the bassist wanting more bass and the drummer wanting more drums," he says.

Scott uses basically the same techniques when producing jazz or rock acts so the transitions from album to album are not traumatic. "With the early jazz stuff, it was just me in the studio at the same time. It was opposed to rock where you do one instrument at a time.

"With Stanley Clarke's 'School Days' I started doing less at any given time when the Dixie Dregs, we worked it just like a pop album," he maintains.

The reason for the care jazz album getting live in is how the musicians involved were used to working. "It was for feel more than anything. That was the way they were used to doing it," he says.

Although the audioscope version of "Crime Of The Century" received the 1979 audio excellence award from Audio-Technica, Scott is not entirely enamored with all technological innovations, such as digital or computerized mixing.

**Good-bye, paper labels: profit by the advantages of the Apex Printer**

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FEBRUARY 16, 1980 BILLBOARD

[Image of Billboard photo by Joseph D'Alessio]

Ken Scott: Diverse producer.
CHICAGO—Success is nothing new to Gary Loizzo, owner and chief engineer of Pumpkin Studios in suburban Oak Lawn. He had a taste of it in 1968 when a group associated with the American Breed, earned a gold record for its recording of “Bend Me, Shape Me” on the label Hollywood. That year Loizzo has been nominated for a Grammy for his recording and engineering of the Styx album “Cornerstone.”

“The gold record was great because it was a personal achievement but the Grammy is something else,” Loizzo says. “I want the recognition that comes with a Grammy, so much for myself but for what it means to the Chicago recording scene.”

Loizzo, former president of the Chicago Chapter of NARAS, feels the Styx recording sessions point to a renaissance in the Chicago recording industry. Recently, Loizzo has recorded artists as diverse as REO Speedwagon, Phil Upchurch and the new wave Skafish.

“Chicago is an unappreciated market,” Loizzo points out. “There is little record company representation here. But things are happening here. I can feel it. More and more acts are recording here, like the Blues Brothers.

“When I first talked to Styx about recording at my studio the members were worried because they had been successful with their previous studio. We had a big meeting with the band and their manager, Derek Sutton. They told me that they were some requirements they had to have.

“They wanted two 24-track recorders on hand in case there was a breakdown. They had concert commitments and had to be out of here by a certain date. It took a lot of capital outlay to make them comfortable in my studio. And because I was paid well to sessions in, I was able to improve my studio to the point now where it is the equal of anything at Nashville or L.A.

The Grammy nomination for engineering is one of two nominations associated with the “Cornerstone” album. The other nomination is for best rock vocal performance by a duo or group.

“I was the vocalist with the American Breed and that background made me sensitive to recording vocal tracks,” Loizzo says. “When Cornerstone” I tried some different things in the studio to bring out the vocals and I feel I succeeded.

“Styx has a real hard rock sound. The double lead guitars can sometimes overpower the vocal tracks. I had to bring up the drums a bit, too.

Loizzo feels that one of the reasons “Cornerstone” achieved platinum status is because Styx had the time, and the record company backing to do it right.

“Styx was a different recording experience for me. It didn’t have an unlimited budget but it was close to it. Styx was willing to spend a day or two just to get the right sound and willing to experiment.

“A lot of the recordings I do here are on a limited budget,” Loizzo continues. “Most of the work is making demos for local groups that are trying to interest a manager or record company. They come in here with a few hundred dollars and want three or four songs. I try to stretch it out as much as I can for them. The groups that come in here get a real recording experience. They usually stay for the day or two and come back the next day to finish up. That’s what I like to do. I like recording a group for a couple of days and then come back the next day to finish up.”

www.americanradiohistory.com
Continued from page 1
are taking every precaution to ensure that the situation is not allowed to become explosive enough to stall the growth of the entire industry.

Consequently, one of the main topics for discussion will be how to address itself as "How to Cope With The Disco Blacklist." This seminar will be moderated by Bill Wardlow, the Fairbanks, Alaska attorney.

The Forum's participants will also be chided in the expanding dance music horizons in the 1980s, in an address to be delivered by Ray Caviano, head of Warner/RFC Records.

They will also zero in on the intricacies of building images for unknown and with them new promotions, publicity and bookings interface. There has been a recurring charge that the facelessness of disco artists was one of the primary reasons why the music floundered at the close of the 1970s.

Registrants nervous about the future of disco record pools, will be exposed to a panel on the topic to be conducted by key pool operators from around the country.

For those uncertain about how they should go about programming music for their club, in the middle of changing trends in the dance music sound, there will be a seminar aimed at clearing the air on this issue.

Top record label executives will also talk to their talents a seminar aimed at enlightening the audience on the fusing of a new dance sound for the 1980s, and key producers will take the topic a step farther when they discuss the pros and cons of a fusion disco sound.

The four-day conflag will also experiment with the phenomenon behind the commercial success of mobile disco in the face of gas shortages, changing musical tastes and runaway inflation.

Radio's role in disco's metamorphosis will also be examined, as will the future of the controversial 12-inch disco disk, the booming roller disco phenomenon which promises to continue the wave of industry in the mobile disco in what "Saturday Night Fever" did for it in the 1980s, and a slew of other carefully planned topics.

Belying the rumors that disco is on the decline in this country, disco sound and lighting equipment manufacturers, accessory suppliers, consultants, designers, and builders will be out in force at the exhibit segment of the Forum.

The more than 250 display booths were snapped up by eager exhibitors weeks ago by such firms as Pioneer Electronics of America, Disco Motion Ltd., Lance Enterprises, American International, Inc., Showco Manufacturing Corp., Mackey Light & Sound, Serendipity Inventions, the Phoebeus Co., Stanton Corporation, Kawasaki, Bestok, Entertainment Equipment Co., Call Me Different, Dazille Electronics, Spectrum Inc., Sound Light & Sound Systems, Varaxon Electronics, JBL, and Metro-Lites Inc.

The schedule that will be seen at the booths are roller skating equipment, disco jewelry and shoes, state-of-the-art sound and light systems, that will go with club or mobile disco dance floors, controllers and special effects.

However, it will not be all work and no play. A stellar lineup of enteraiers including Ann-Margaret, Bobbi Bill, Debbie Jacobs and Sabu will be on hand to liven the proceedings at the end of each day.

The Forum's entertainment segment will be held at the recently renovated Fillmore Auditorium. Studio One, location for much of the filming of "Can't Stop the Music," will be refurbished at a cost of $125,000, part of which was underwritten by Capitol Records to accommodate the filming of the movie.

In addition, Flipper's Roller Discos here will be the scene of a Val-

(Continued on page 52)

1,000 Industry Execs At Dance Music Forum

14 Nations Are Represented In California

The two-month delay is reportedly at the request of special prosecutor Arthur Choi, that Rubelli and Schrager be available for questioning in his investigation of allegations that Wheeling's chief of staff Hamilton Jordan used cocaine at the party.

The 12 charges against the disco filed by the Liquor Authority Jan. 29, 1980, allege among other things the use of undisclosed controlled substances in the licensed premises, and allowed "assaults" on the premises on seven different dates.

The Authority also charges that the partners' convictions for personal and corporate tax evasion Jan. 18, 1980, are of such improper nature as to warrant revocation, cancellation or suspension of the license.

Although the current liquor license is due to expire Feb. 29, Lawrence J. Gedala, chief executive officer of the authority said it would be renewed "subject to an investigation" that the proceedings continue.

Studio 54 was denied a liquor license shortly after its opening in May of 1977 when the State Liquor Authority granted the license and was upheld on two appeals.

An attorney with the firm of Sax, Bacon and Bolan, representing Studio 54 brought the proceeding which was entitled Friday (8) and a full defense made at a future hearing.

Rubelli has emphatically denied he and Schrager are giving up the club. At a farewell party before his surrender, he told a Saturday night

(Continued on page 52)

NEW YORK — Disco programming in the 1980s, will be governed by pop music's traditional rule-off-the-dance-floor.

That's the consensus among DJs, pool operators, club owners and other insiders about the disco industry in a recent survey.

All agree that while individual clubs will stick to one format or another, out of deference to its customers' tastes, no single form of music will dominate the dance floor until at least 1986.

Any change to a dance floor is likely to come at a later date, with the advent of legislation which is expected to make it easier for clubs to allow disco music.

Top record label executives will also talk to their talents a seminar aimed at enlightening the audience on the fusing of a new dance sound for the 1980s, and key producers will take the topic a step farther when they discuss the pros and cons of a fusion disco sound.

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Although the current liquor license is due to expire Feb. 29, Lawrence J. Gedala, chief executive officer of the authority said it would be renewed "subject to an investigation" that the proceedings continue.

Studio 54 was denied a liquor license shortly after its opening in May of 1977 when the State Liquor Authority granted the license and was upheld on two appeals.

An attorney with the firm of Sax, Bacon and Bolan, representing Studio 54 brought the proceeding which was entitled Friday (8) and a full defense made at a future hearing.

Rubelli has emphatically denied he and Schrager are giving up the club. At a farewell party before his surrender, he told a Saturday night

(Continued on page 52)

NEW YORK — Disco programming in the 1980s, will be governed by pop music's traditional rule-off-the-dance-floor.

That's the consensus among DJs, pool operators, club owners and other insiders about the disco industry in a recent survey.

All agree that while individual clubs will stick to one format or another, out of deference to its customers' tastes, no single form of music will dominate the dance floor until at least 1986.

Any change to a dance floor is likely to come at a later date, with the advent of legislation which is expected to make it easier for clubs to allow disco music.

Top record label executives will also talk to their talents a seminar aimed at enlightening the audience on the fusing of a new dance sound for the 1980s, and key producers will take the topic a step farther when they discuss the pros and cons of a fusion disco sound.

The four-day conflag will also experiment with the phenomenon behind the commercial success of mobile disco in the face of gas shortages, changing musical tastes and runaway inflation.

Radio's role in disco's metamorphosis will also be examined, as will the future of the controversial 12-inch disco disk, the booming roller disco phenomenon which promises to continue the wave of industry in the mobile disco in what "Saturday Night Fever" did for it in the 1980s, and a slew of other carefully planned topics.

Belying the rumors that disco is on the decline in this country, disco sound and lighting equipment manufacturers, accessory suppliers, consultants, designers, and builders will be out in force at the exhibit segment of the Forum.

The more than 250 display booths were snapped up by eager exhibitors weeks ago by such firms as Pioneer Electronics of America, Disco Motion Ltd., Lance Enterprises, American International, Inc., Showco Manufacturing Corp., Mackey Light & Sound, Serendipity Inventions, the Phoebeus Co., Stanton Corporation, Kawasaki, Bestok, Entertainment Equipment Co., Call Me Different, Dazille Electronics, Spectrum Inc., Sound Light & Sound Systems, Varaxon Electronics, JBL, and Metro-Lites Inc.

The schedule that will be seen at the booths are roller skating equipment, disco jewelry and shoes, state-of-the-art sound and light systems, that will go with club or mobile disco dance floors, controllers and special effects.

However, it will not be all work and no play. A stellar lineup of enteraiers including Ann-Margaret, Bobbi Bill, Debbie Jacobs and Sabu will be on hand to liven the proceedings at the end of each day.

The Forum's entertainment segment will be held at the recently renovated Fillmore Auditorium. Studio One, location for much of the filming of "Can't Stop the Music," will be refurbished at a cost of $125,000, part of which was underwritten by Capitol Records to accommodate the filming of the movie.

In addition, Flipper's Roller Discos here will be the scene of a Val-

(Continued on page 52)
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NEW YORK—The 1970s were the salad days of the disco producer. A hot producer could pretty much write his own ticket at any label, with or without an artist. But the dance music producers of the '80s won't have things quite so easy as label budgets are tighter and more emphasis is now being placed on artists. Producers were the major motivating force in '70s disco music. But while most disco producers were quite successful at developing their studio techniques, very few took much interest in developing the artists they were recording.

"Disco Producers are being done in by their own greed," states one label a&rr man. "If they spent more time developing the careers of their artists and less time trying to extort money out of record companies, they would be a lot better off. This is a commonly expressed sentiment among label people. According to many a&rr men, hot producers would refuse to do business unless they were given lucrative longterm production deals. With most labels admitting, off the record, to being dissatisfied with most longterm production deals into which they have entered with disco producers, dance music producers of the '80s will have to look elsewhere for financial security.

Artist development seems to be the new watch word in label a&r depart- ments. And if a producer wants to do business, he had better come armed with a real artist that has a future.

There no longer have any use for these groups that are figments of the producers imagination," states one label a&rr man.

Record companies point to the lack of disco superstars as one of the main flaws in '70s disco music. Many producers are now developing acts, some incorporating, promotion, publicity, and marketing departments in their production companies.

"You have to be able to show the labels that you are willing and able to promote and develop your acts today," states Otis Redding, a Brooklyn producer.

LOS ANGELES—Independent disco producers have, by and large, responded to a dip in the market for hardcore disco by starting to work on dance records with strong soul, rock and pop crossover appeal.

Michael Lee, national director of promotion for Tom Hayden & Associates, notes that he recently has worked soul/dance fusion hits by Shalamar, the Whispers, Dynasty and Roy Ayers. "We are tending to pick up on a lot more r&b-based records," he says, "because we feel that r&b is the root of disco and dance music is going back to its roots. Lee admits that many disco stations are backing off from this format, but argues that the increasing acceptance of rhythmic, danceable records on pop and soul radio offsets this loss.

Lee adds that disco now is seeking to find its level. "I see leveling off," he says, "It was the media and 'Saturday Night Fever' that built it up and it was the media that brought it down. But the (disco) industry itself is still healthy and vital."

New York-based RPM Associates is more likely than before to take on a ballad, r&b or rock record and less likely to accept a hardcore disco record, according to codirectors Steve Bogen and Bruce Marcus.

Two of the crossover records its has worked are by Creme de Coca and Janis Ian.

"It's gotten to the point that you can't get a hardcore disco record on the radio anymore," says Marcus. "In The Bush' could never make it today. Stations they call 'disco' in New York play mostly r&b music.

"We work what's left of the dance format," Marcus adds, "but since the first of the year, 14 (disco) stations have already changed formats. The slogan really started in August or September. Some of the records (Continued on page 58)
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<tr>
<td>SC39ED</td>
<td>Biradial (Elliptical)</td>
<td>3/4—1-1/2 grams</td>
<td>High fidelity, or where light tracking forces are a consideration. Transcription, recording lab, playback of lacquer masters, high quality broadcast.</td>
</tr>
<tr>
<td>SC39EJ</td>
<td>Biradial (Elliptical)</td>
<td>1-1/2—3 grams</td>
<td>Where heavier tracking forces are required. AM broadcast, disco.</td>
</tr>
<tr>
<td>SC39B</td>
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LASER BEAMS

NEW YORK—Lighting effects used in disco clubs in the last five years almost pale compared to the elaborate and innovative lighting which designers have developed for the 1980s.

Manufacturers say that with the trend to live entertainment in addition to dance music in clubs, the decade will see significant use of theatrical lighting to complement the disco lighting now in use. Basically, this will mean more controlled lighting and specialized effects.

Lasers are anticipated to gain even more importance, notably holograms—which give the illusion of three-dimensional shapes floating in space—and the availability of more flexible types of systems, including pre-packaged laser effects. Increased use of mechanicals is also expected, as is a trend toward individualized custom-made lighting.

"In the 1980s a club's light technician will be just as important as the deejay," notes Bob Lobi, president of Design Circuit. "You'll see more of a balance between theatrical lighting and the technology that was developed in disco lighting in the 1970s. There will be more of a balance between subtleties and the spectacular!"

Times Square Stage Lighting president Bob Hilzer calls it "a new wave: with live entertainment beginning to share the spotlight with disco, more specialized, controlled lighting is required versus the more general type of lighting used for dance floors," he says.

The firm is introducing a series of controllers with dimming devices, a full line of stage lights and pulsating pyramid lights that bounce off mirrors.

"We'll see lots of elaborate mechanical effects, more illusions done with lights, but in different ways from what is currently available," predicts Graham Smith of Graham Smith & Associates Ltd. "I see larger clubs, custom-made effects and a move away from the standard material used in a standard format.

All this will, of course, cost considerably more than previous lighting techniques. Says Graham: "Club owners who really want to go into something different that can attract customers have to be prepared to spend more money."

Laser specialists Science Faction Corp is placing emphasis on its ability to design effects for any size space, from small 11-foot ceilinged clubs to large-scale disco's "the size of a football field."

"We're installing more than one system in big spaces, such as the Palace," Smith says. (Continued on page 44)

Producers Face Squeeze In Tight Budgets Of 1980

- Continued from page 44

the same old hook, break, hook records. The dance music producer of the 1980s must strive to survive the listener.

Many producers are now using jazz improvisation to spice up their dance records. Among them are Bernard Edwards and Nile Rogers who used a brilliant saxophone solo by Eddie Daniels to punctuate the current Sister Sledge single, "I've Got To Love Somebody Today."

Latin, reggae and country influences are also becoming increasingly popular with producers. But the idiom is not having the most impact on the music at the dawn of the new decade is unquestionably rock'n'roll.

Rock is rapidly becoming the dominant sound in dance music.

Hardcore disco artists like Donna Summer and the Village People have used rock to add variety to their sound. Rock artists like the Doobie Brothers and Rod Stewart have used disco to expand their audiences. New Wave and disco, which, a few months ago were thought to be at diametrically opposite ends of the musical spectrum have now all but merged with artists like Blondie and Ian Dury defying labels.

Producers have finally realized that disco is not a separate musical form but merely a branch of rock.

The spoken word has entered dance music with the success of "rap" records like "Rapper's Delight" and "Reasons To Be Cheerful." Dance music producers now have an alternative to singing to use in their constant effort to make their music stand out in the club.
How do I write in a paragraph who I am, how I feel, where I've been and where I want to go? I don't! I can't! The waste paper basket gets full. Instead, you put down this cover, turn down the lights, put on the record, and let the music start. Dance if you feel it, but don't forget to smile. For behind all my words and breaths, you'll be able to feel a little bit of me, at least for awhile. You'll find me right behind "that feeling" that makes you smile.

“Hungry For Your Love”
AIR-1003

“Supernatural Woman”
AIR-1004

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Danceability Is Criterion

• Continued from page 42
disco fare, the move is toward a
more eclectic mix.

"The gay clubs will program more
progressive cuts, more LP cuts, and
experiment with blending different
cuts," says the group's Jon Ran-
dazzo. "Some jocks will play these
real obscure cuts and try to be in-
novative."

Certain clubs, such as the theater-
oriented hotels and the clubs along
Fisherman's Wharf, stay with the
traditional Top 40 mix.

"In those places you have to copy
the radio sound and play familiar
records," he says. "It's strictly com-
mercial."

Other clubs demand that there be
a constant turnover in sounds, he
adds. "The customer expects you to
be innovative," Randazzo says of
these locations.

Free form dancing is in, he agrees.
"Spins and twists are over. People
don't even need a partner to dance
these days," he says.

So far as the music is concerned,
Randazzo believes that anything
goes, as long as it has a danceable
beat.

The Fisherman's Wharf,
oriented..."
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For a personal demonstration, call (617) 964-3210 and ask for Janet O'Brien. dbx Incorporated, 71 Chapel Street, Newton, MA 02195. Tel. 617/964-3210.

*The Boom Box is a registered trademark of dbx, Inc. Hear it in the Senator's Board Room, at Billboard's International Dance Music Forum.
NEW YORK—Several new releases have appeared that deserve attention. Included among these are G.Q.'s third 33 1/3 R.P.M. 12-inch "Standing Ovation" running 5:57 and produced and mixed by Jimmy Simpson. Again the group provides a new fusion of funk and disco which is a different direction from its previous hits. The Players Association's new LP on Vanguard is titled "We Got the Groove." This is also the name of the lead cut. All cuts incorporate a fine mixture of disco and jazz. Standing out among the cuts are "Red, Hot & Danceable" at 8:09 and "We're Almost There" at 8:50. Returning once again to the disco scene is Jimmy Simpson.

Merry Clayton's an old-time pleaser and certainly a favorite. "Emotion" is the title of her new LP, and the lead cut which is being released as the artist's single. Most notable on the LP, which is available on MCA Records, is the "Spy Suite" consisting of highlights from Sly Stone's current, i.e. "Dance to the Music," "I Want to Take You Higher," "Everybody Is a Star/Thank You.")

Not to be overlooked in the artist's version of Fleetwood Mac's "Stormy Monday." Here Clayton has extended her vocal qualities to soaring heights, and has taken this tune to new and better directions.

Stella S. Deuton has always been one of the more refreshing talents on the disco scene. This is evident in her 12 inch 45 R.P.M. on Carrere which will be released here on Atlantic. Nile Rogers and Bernard Edwards, producers for Chic, have production credit for this cut. Cut one is titled "Space" at 6:15. It is an European disco flavored with a rock guitar highlighting the disk. The overall melody is haunting, striking, and grabs one's attention from the beginning. Don't Go is a somewhat more commercial, in a lighter vein and not as important sounding as "Space." VIP Records has "No Limit," a 12 inch 33 1/3 R.P.M. by the Final Edition. A mid tempo funk beat is overlaid with synthesizer and brass instrumentation. The familiar "Ring My Bell" dongs are evident but become somewhat repetitious at the song progresses. The pulse of the tune is mostly energetic, however, an edited version might fare better in the clubs.

Reflection Records has the new wave group the Vinyl Vagabonds. "Many, Many" leads off the 12 inch 33 1/3 R.P.M. with a sound similar to the Mercury beat of the 70s from England, combined with a good rock tempo. The disk maintains a steady and catchy flow.

"Woody Bully" is the second cut and doesn't work as well as its predecessor. This is one record which perhaps should not have been brought back from the files.

A handclapping, bongo and guitar combination provide for concentrated upbeat material. Roy B. long-time delay favorite, is now on his own with his first label. An years of expertise in the business seem to work on his premiere outing by this new group.

One of the stranger albums to come out for some time is Lydia Lunch's "Queen Of Siam." Most cuts are stringy and spaced out, but certainly grab the listener's attention. The adven-turous delays with clever programming should have some lack in working this new release from 2e Records.

By BARRY LERDERER

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NEW YORK – While record manufacturers concur that the 12-inch single remains a valuable promotional tool, particularly as a way to introduce new artists, selectivity has become the byword in releasing these disks as labels look increasingly at the bottom line.

This attitude is ever more pronounced regarding commercial sales, where most firms plan to issue a 12-inch version only when an album is yet to hit the market.

But no one is overlooking the value of the 12-inch. The wide-grooved records have repeatedly been shown to generate significant demand following a cut’s initial popularization at disco clubs. The disks were developed for use with disco’s sophisticated sound equipment.

However, while some manufacturers say a separate consumer market exists for 12-inch records others contend their availability is in fact cutting into LP sales.

At least one issue has been resolved: the emergence in the last year of 33 R.P.M. as the industry standard. The remaining exceptions are a few smaller labels and importers who continue to release the 12-inch in a 45 R.P.M. format.

“The 12-inch record is here to stay, but we’ll use it as a marketing tool, not as a panacea,” says Ray Caviano, executive director, Warner Bros. dance music, and president of RFC Records.

“Twelve-inch records are fine when you want to highlight a certain cut in clubs or on radio prior to releasing an album,” he says. “But if I have a cut on an LP that’s a hit, it’s not necessary to put it on a 12-inch too.”

“The deejay has to realize we don’t have to have a 12-inch if we had it on an album. Those days are over. We’ve got to look at what we’re spending more realistically. The bottom line in 1980 is too important.”

Caviano notes that his strategy as it relates to 12-inch contrasts to last year, when he believed “the market was big enough for both 12-inch and album sales.”

Sam Records’ vice president Daniel Glass also feels the 12-inch is “fine for a new group but not necessary for an established act. The 12-inch is a good marketing and promotional tool, but you have to know when it’s enough. You can over-saturate the market,” states Glass.

“The 12-inch will be around as long as there are clubs and people dancing,” comments Dan Joseph, in charge of East Coast promotion for TK Records. “The deejays are used to the high quality that comes across with a 12-inch. For promotional purposes, it’s important, and there are also many AOR radio stations that like to play 12-inch.”

Saloun Records general manager Dick Carter says: “We’re firmly (Continued on page 69)
NATION'S CLUBS SLOWLY MOVING TO LIVE MUSIC

LOS ANGELES—Behind the glitter and style of the disco scene lurks a fight that has been going on since disco's inception. Though the talk has been somewhat muted recently as more discos bring in live talent, the issue of musicians being put out of work by the mechanical thump of disco is still a real one.

"Disco clubs have brought about the most serious drop in employment of nightclub musicians," says Max Herman, president of the Los Angeles Musicians Union Local 47 and a member of the international executive board of the American Federation of Musicians.

"It's true musicians don't work in a disco," states Rocky Jones, president of Chicago's Audio Talent disco DJ association. "But there are more people working in the studio. So they lose in one area but it takes up in another."

"There are still studio musicians," echoes George Borden, director of the Boston Record Pool. "You can't get a record without musicians. Who else is going to make records?"

However, Herman says there is no evidence to back up this assertion. "There is no definite increase in recording as a result of the disco craze," he says. "Clubs are using hit records that musicians have always made. They're using the musicians' artistic product to force them onto the unemployment lines."

So the old arguments continue. However, the turn to live entertainment may help forge a mediation between the two sides.

"Live music is making a comeback," says Al Paze, president of the New Orleans Record Pool. "What I'm seeing happen now is a joining of the two sides. We're getting into using a DJ and a live club together. For example, a DJ can encore for a live act."

"The problem was that the union and musicians priced themselves out of the market," adds A.J. Miller, Southern California Disco DJs Assn. president. "But we are seeing more live acts in disco. Discos have got to be more than sequined records."

Eddie Rivera, president of the International Disco Record Center in New York, and local clubs have set up "limousine tours" by artists. "For a long time it was hard to convince musicians to perform when their clubs were already full," he states. "And for the longest time the record companies just threw wax at us, but now live shows are on the upswing."

The limousine tours are where the IMRSCM (Independent Musicians Records in the Sound Entertainment Commerce) drive the artists to the various clubs for appearances.

"I think in a while it will be that live music is going to do it all," adds George Borden of Boston. "The record companies are crying poverty."

"If there's anything we need more of it's promotion," says Eddie Rivera of New York. "But the companies have cut back on the promotion end."

Though there is increased emphasis on live entertainment, there is still a need seen for dancing to recorded music. "A small percentage of clubs here gone have live entertainment and it's not highly successful or a failure," notes Chicago's Rocky Jones.

"A disco is an environment in which people come to dance and entertain themselves. Watching someone perform is more passive and less participative."

Also, because of expense, "live" entertainment in a disco often means having a lead singer sing over recorded rhythm tracks. "I can't see people carrying a full band to disco," states Borden. "They can't afford to bring in full bands."

"We've done that a lot," says Al Paze of bringing in a singer to sing over the rhythm tracks. "It gives an element of surprise. We brought Carrie Lucas in that way."

On the other hand, Rivera did put the 20-piece Fat Larry's Band into New York's Cuckoo's Nest.

The combination of live and recorded music still doesn't fully solve the problem of disco's alleged cause of unemployment, but union head Herman is still optimistic, and he too notes an increase in the use of live talent in disco.

"We are now seeing some of the more successful operations beginning to alternate the use of records with live musicians," he states.

According to A.J. Miller, who recently produced a show featuring Debbie Jacobs, Joan Shy, Paradise Express and St. Tropez at Los Angeles' Studio One, live entertainment is one of the key's to disco's future.

DISCO EXECs
- Continued from page 42

On a recent national conference call, Roy Dean, president of the International Federation of Musicians, said he was "at a loss for words" when the clubs were already full."

And for the longest time the record companies just threw wax at us, but now live shows are on the upswing."

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SUPERCHARTS INSIDE TO PULL OUT AND PUT UP!
Polydor, Ariola Score In Swiss Disco Market

ZURICH - Switzerland has a reputation for being a quiet and somewhat conservative country. It is hard to break through or find a niche for new trends in music to break through and disco found it particularly tough. Even so, Swiss companies were early into the import of new disco records.

Today the largest share of the Swiss disco market is split between Polydor and Ariola. Top Polydor acts this year have been Chilly, Gloria Gaynor, The Bee Gees, Peaches and Herb, Isaac Hayes, Curtis Mayfield and Millie Jackson. Out of Polydor's U.S. import release batch of 37 albums, at least 19 are classifiable as disco albums, or around 50% of total sales volume on U.S. Polydor releases, disco accounts for only 21%. Disco single sales amount to approximately 60% of total rock sales.

Ariola boasts outstanding disco sales. Boney M, the best-selling act for Polydor, and both "Oceans Of Fantasy" and "Night Flight To Venus" going platinum. Other important Ariola acts are La Bionda from Italy, Anni Stewart, Eruption, Amanda Lear and Grace Jones, according to Ariola executive Bruno Huber.

CBS has worked hard on its TK distributed Disco label, but disco sales reached only 20% of the sales volume of big pop sellers. Andy Knecht, of CBS, says that the pure U.S. disco sound just doesn't sell in Switzerland, where fans go more for funky-disco or melodic disco.

He mentions acts like T-Connection, George Duke, Herbie Hancock, and Eyes On Fire, and says Boney M and Patrick Hernandez strongly back up his views on melodic disco.

For Knecht, disco never produced huge imports, and points to new wave sounds from Joe Jackson, Knack, Cars and Blondie as "conquering" local discs.

The Bellaphon view goes along with CBS in that the only disco that sells is a melodic and commercially-tuned sound. Donna Summer is the top artist. She sold more copies of "Bad Girl" than "More And More.

Lucien Monnerat, of Musikvertrieb, has top acts such as Supermax, Ashford and Simpson, Sister Sledge and Chic, but is convinced that Swiss disco urgently needs another "Saturday Night Fever" or "Grease" to give sales a further boost. Current trends in the clubs lean further towards reggae and new wave.

All record companies are heaving into disco promotions. Videotapes, slides and free discs are distributed to promote product as only a few disco have facilities to feature live shows.

There are around 60 discos in Switzerland claiming to be along U.S. lines. The real play recorded disco and feature live bands. Swiss people like to dance, then rest and just watch and listen. Non-stop music on disk is considered too much.

Typical Swiss-style discos are the Maschere Zurich, Touchit St. Gallen, the Hazyland Shain. U.S.-style clubs are located in the Zurich area. They include the Airport Disco, Blackout, and the Uptight. Big Apple, a restructured warehouse, is the favorite membership club for visiting entertainers such as Chico, Status Quo or Abba. Club Number One is famed for its spectacular laser show and giant bass horn, but is unlicensed for liquor.

Among the top haunts in the French part of Switzerland is the Platinum in Montreux. The only mobile disco is the Wild Cat, which regularly visits all major Swiss cities. There's no official disco organization in Switzerland, one reason being that Switzerland covers three different cultures and language regions, German, French and Italian, which gives a too-wide divergence of public tastes. The Swiss disco market is almost essential a local market, local acts only occasionally working in this field.

The one true Swiss disco band is Ana, fronted by girl singer Maja Brenner. Kurt Weil, an independent operator, is an outstanding disco producer, preferring to work with foreign artists based in Switzerland.

By Pierre Haesler

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NEW YORK—Most club owners will agree that disco fever has fallen towards body temperature as John Travolta’s odyssey into the world of flashing lights, fancy clothes and pounding music fades into memory. Still, in the wake of a delecting pace, reports from the teen disco scene show a resiliency that adult clubs would give their teeth for.

Operations in the teen arena will note that running a club for minors always demands a close attention to the needs and preferences of the clientele. “Kids are quick to let you know if they don’t like something,” is a common observation made by teen disco DJs. Flexibility and diversity have been keys to their success.

The surging of new wave rock in disco seems to be less of a shock in many teen clubs, where programming tended to be looser all along. Some clubs are even scheduling rock disco nights and have been bringing in a totally new crowd, in addition to the established disco following which still retains its own dance ethics.

“We have rock on Sundays,” says Connie Mullaney, owner of the Venus One in Chicago. Mullaney started rock programming six months ago, after rock station WLS-FM waged its “Disco Sucks” campaign.

At the suggestion of a DJ, rock supporters picked a disco at which to throw marathons, and Venus One served as a target. “The next month it was eggs,” explains Mullaney. “The following month our sign was broken with rocks. And shortly after, someone broke in and destroyed things inside the club. We had to join them to survive. But I didn’t mind the publicity.”

Contrary to what might be expected, the rock crowd turned out to be a mellow group inside the club. “Rock kids never move. Sometimes they’ll just sit through the evening,” Mullaney adds that with slow dances she’s seen them pick their chairs up and place them on the dance floor.

Guys And Dolls, now under new management, has designated Wednesday night as rock night, and brings in local bands. Co-owner Dominic Alon of the Long Island club agrees that once in the club, rockers are generally laidback.

However, Bente Christensen, one of the owners of Fourth Street Annex in Santa Rosa, Calif., says new wave doesn’t go down in her market.

“There’s still a lot of support for disco,” Sylvester is very popular here. Dance music is popular. On the other side of the coin she singlets out the B-52’s. “It isn’t irresistibly danceable, I don’t care what anybody says.”

Pop rock such as the Doobie Brothers and the Electric Light Orchestra win out over the Flying Lizards.

Interestingly, Christensen notes that slower dance songs are popular, particularly “Do That To Me One More Time,” “Yes, I’m Ready,” “Cruisin’” by Smokey Robinson, and Styx’s “Babe.”

Though punk is popular, Chris- tensen keeps it to a minimum. For a crowd that she estimates is 90% white, “uptempo disco” is emphasized, and DJs are forbidden to play any funk during the closing hour.

Christensen mentions an attempt at doing a rock night, “but there was no response.” She also adds that new wave doesn’t offer an attractive lifestyle like disco. “Kids really like to dress up. The new wave styles are not universally accepted. Disco at least is attractive. It is sexy.”

Apparently that doesn’t hold sway on the opposite end of the nation.

(Continued on page 38)
Mobile Discos Prosper, Roll Up Big Grosses

NEW YORK—Neither a tight economy, expanding musical tastes nor an energy crisis appear to be able to stay the nation’s mobile disco operators from their appointed rounds.

From Long Island to San Francisco, mobile operators report that business is booming, with opportunities ranging from weddings and bar mitzvahs to corporate functions and club dates.

Disco Van 2000, one of the country’s earliest mobile units, began five years ago with an annual gross of $10,000. It racked up $125,000 in business last year. The New York-based firm operates three mobile units and offers a wide variety of extras in its package. The demand is so great it also employs freelancers.

San Francisco’s Music Man Mobile Music Service claims a gross slightly under $100,000 last year and reports a waiting list for its services. The two-man operation also handles booking for smaller mobile units.

Jack Marsh purchased a franchise from Murray The K’s Disco On Wheels nearly five years ago for $14,500. The Long Island-based Marsh now has two fully equipped vans and employs seven DJs. He gets $300 and up for a date and works seven days a week.

“People don’t realize they can make a lot of money with this,” Marsh says. His franchise is for Nassau Country, but he is expanding into the more populated borough of Queens.

Marsh’s business is a full-time job that keeps him busy night and day. He programs hour-long disco sessions at elementary schools and play centers in the afternoons. Evening jobs take him to private homes and country clubs. Lately he’s been answering calls from Holiday Inns and Howard Johnson motels to supply disco music in their restaurants.

“We’ve worked as many as 10 shows in one weekend,” he says.

Andy Eben and Scout Foell started their Music Man operation in the Bay Area with $3,000 in cash and another $8,000 borrowed from finance companies and friends after a bank turned them down.

Within six months they had built the business up enough to convince the bank to lend them money for a better van. In a year the bank was ready to finance the purchase of a second unit.

Music Man travels as far south as Palm Springs with its disco service, charging upwards of $350 for a four-hour party geared to a crowd of about 400.

“Three-quarters of our business is with weddings, company parties and fashion shows,” Eben says. “Our rates vary according to the job. A one-hour fashion show in a store could run $200 and up, while an elaborate show in a hotel could run as high as $1,000.”

The fashion shows have proved to be such a lucrative area for disco lights and sound that Music Man is planning a seminar on fashion shows in the fall.

Eben agrees with other mobile operators that one of the keys to success is “variety.”

“We’re flexible,” he says. “We stock everything from big bands to funk, jazz and country. Whatever’s danceable.”

Disco Van 2000 is one of the more expensive mobile operations, but the firm’s sales manager, David DiSernia, points out it offers one of the more elaborate setups in the trade.

“We are a traveling discotheque, not a mobile DJ operation,” he says.

“We set up what amounts to an entire disco.” Indeed, it takes a six-man crew to install disco Van 2000’s equipment, which helps account for the $600 and up rate charged. Dancers, fog machines and a sound and light system numbering more than 30 pieces of equipment are included in the package.

DiSernia says 30% of the firm’s gross annual sales is done in June and December, when graduation parties, weddings and corporate functions are at their peak. Disco

(Continued on page 67)
Disco

3,000 CLUBS OPERATING
Spain a Powerful Site For Dancers
By FERNANDO SALAVERRI

MADRID—Spain has a population of around 35 million but almost as many again come to tourists each year. Filling the beaches of the Costa del Sol, the Costa Brava and the Balearic and Canary Islands, all dotted with internationally known-resorts.

It is in these sun-drenched centers that the disco craze has consistently developed as a vital part of the Spanish music industry long before it happened in most other European territories.

Madrid and Barcelona, too, boast hundreds of discoteques of varying sizes, with top venues including Boccaccio, J-J, Barbara, Piccadilly, Joy, Pacha, Cleofas, Cereblo, Mau-mau, Tiffany and Metamorfosis. At a rough count there are more than 3,000 discos in the country, working out at one for each 10,000 inhabitants.

The proliferation of disco halls has made the overall marketplace partial to disco music, reflected in consistently growing sales and popularity.

Certainly the record companies take promotion of new disco product seriously. Hardly a week goes by without a visit from a foreign artist showing off latest disco wares.

Among the key recent visitors: John Paul Young, Amanda Lear, Boney M, Village People, the Ritchie Family, Anita Ward, Chic, La Tienda, Arpeggio, Linda Clifford, the Jacksons, the Gibson Brothers, Bonnie Tyler, the Real Thing, Edwin Starr, Eruption, Patrick Hernandez, New Trolls, Amii Stewart and Gilla.

Movers with disco themes have been big boxoffice hits in Spain and even the most mediocre offerings play for several weeks. The film “Never During Class Time” was hit hard by the critics, but became a commercial success and the soundtrack album was one of the best sellers at that time.

It featured Italian group New Trolls, a band previously into the symphonic rock field and with only a limited following. Entry into disco did it for them.

More recently, compilation albums from most of the major companies have sold well, notably “CBS Disco” with Kool and the Gang’s “Al Roto Vivo” (“Red Hot”).

On the national scene, Miguel Bose (CBS) hit the charts with “Ana,” “Super Superman” and “Shoot Me In The Back,” while the Boney M (Polydor) has been the most in-demand group for live shows in Spain this year. Coma de Mascar (“Chewing Gum”), a Capitol-KMA act, has had a debut single which quickly topped the local chart.

Also important are Juan Carlos Calderon, composer and arranger who records basic disco sounds, and Sergio Esteban, formerly of Move-adores, now switched from traditional styles to full-blooded disco.

In release terms, the biggies of 1979 have included: “Macho,” by Celib Beec and the Buzzy Bunch (Epic); “Cash The Cat,” Cherry Lane (CBS); “I Was Made For Dancing,” Leif Garrett (Hispavox); “Run Baby Run,” Amanda Lear, Ariola; “YMCA,” Village People, RCA; “Do Ya Think I’m Sexy,” Rod Stewart (Hispa vox); “Le Freak,” Chic (Hispa vox); “Blame It On The Boogie,” the Jacksons (EpicCBS); “September,” Earth Wind & Fire (CBS); “I Will Survive,” Gloria Gaynor (Polydor); “Mellow Lovin’,” Judy Cheeks (Ariola).

Also: “Knock On Wood,” Amii Stewart (Ariola); “Cuba,” Gibson Brothers (Columbia); “Tragedy,” Bee Gees (Polydor); “Born To Be Alive,” Patrick Hernandez (CBS); “Super Superman,” Miguel Bose (CBS); “Easy Bailing,” Herman’s Baggetts (Hispa vox); “In The Navy,” Village People, RCA; “Feel The Need,” Leif Garrett (Hispa vox); “Hurray, Hurry,” Boney M (Ariola); “Rama Lama Ding Dong,” Rocky Sharpe and the Replays (Movieplay); “One Way Ticket,” Eruption (Ariola), and “Shake Your Body,” the Jacksons (EpicCBS).

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Rap Records: Are They Fad Or Permanent?

NEW YORK—The Sugar Hill Gang's "Rapper's Delight" and the Fatback Band's "King Tim III (Funkin' Deejay)" turned America onto rap records. To most of the country it was a fresh and unusual sound, though on the whole many regarded it as a passing novelty that will soon go the way of all fads.

Well, rap records and rapping deejays didn't start with the pressing of these two singles and it won't end with them.

In New York the phenomenon is at least seven years old in its current form, while its stylistic roots can be traced back to the golden days of black radio when radio deejays such as Jockey and Dr. Jive filled the airwaves with their rhythmic between-disc patter.

By virtue of its rise from the streets of New York and its use as a tool for youthful expression, rapping reminds one of the days when doo wop groups formed a distinctive sub-genre in the 1950s.

That rapping DJs can have an urban sound with a surprising sense of tradition is apparent in the story of deejay Kurtis Blow.

Blow's debut on record came with Mercury's "Christmas Rappin'" a tune about Santa Claus visiting Harlem on Christmas Eve.

It didn't show up on the American charts, though it sold well here. In England, however, Blow's rap went as high as the middle 20s of Music Week's pop chart and for a time was the number two disco record in England behind, intriguingly enough, "Rapper's Delight." Blow even appeared on the popular British music program, "Top Of The Pops."

Blow's introduction to rapping deejays occurred back in 1973 while visiting a now defunct mid-town Manhattan disco. He heard a record spinner doing what Blow describes as a "pimp rap."

"What he was doing was more like a (New York radio jock) Frankie Crocker or Isaac Hayes type rap. He was boasting about how good he was and how lucky the crowd was to be at that particular club. It was more like what a radio deejay would lay down."

Blow didn't actually begin his rapping career until early in 1976. By then he had seen a change in the approach the deejays were taking.

"The top guys at the time, like Pete DJ Jones, Grand Master Flowers and Maboya, had become what is known as coordinated rappers. Instead of talking at the audience they talked to the audience, playing off the audience response in their raps," Harlem, and the much maligned South Bronx community became hot spots for rapping deejays in the mid-70s, Blow, for example, was able to find regular gigs at several Harlem clubs, including the legendary Small's Paradise.

One of the biggest changes in rapping deejays technique, aside from becoming more conscious of audience response, says Blow has been a shift from Pioneer turntables to those made by Technics.

Says Blow: "The latter turntable has become popular because with it deejays can change the tempo of a record more readily, allowing for versatility and variety in deejay's presentation."

"The thing that broke rapping out of Harlem and the Bronx, and made people take notice was Deejay Hollywood's appearance at the Apollo Theatre," observes Blow.

Hollywood is regarded by almost all rapping deejays and their followers as a trailblazer. From his regular spot at the Bronx's club 371, Hollywood built his reputation, using the 'coordinated rapper' style. Virtually all of the current crop of rapping deejays are either disciples of Hollywood or were clearly influenced by him.

His appearances at the Apollo following its highly publicized re-opening in 1978 brought him and rapping great attention. Listening to him made it clear that much of his inspiration came from the black radio show."Rapper's Delight" and as well as from Isaac Hayes' work.

One man who was profoundly influenced by Hollywood was Fatback Band coproducer Jerry Thomas. Attending the Apollo one evening, he was struck by Hollywood's style and the enthusiastic response he received.

(Continued on page 59)
Continued

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But disco is still running a fever in the Miami-Fort Lauderdale area.

Florida DJ Mario de Jesus points out the area is very Latin-disco orien-
ted and "a lot of young teenagers here still have disco fever. Disco is
not dying. There are a lot of younger kids in this area and they’re happy
to get out and party. They’ll dance to just about anything–as long as it’s
good.”

The teenage market leans to rock songs like “My Sharona” and “Hit Me
With Your Rhythm Stuck” and groups like Blondie and Talking
Heads, because, says de Jesus, “they’re tired of hearing the same
beat.”

He adds: “A club can have all kinds of gadgets for the kids, but it’s
the music that brings them to the clubs. Record companies must rec-
nize the importance of hit prod-

cucts. More companies should take the
time to put out a good record. Make
it different, don’t be afraid to try
something new. Kids like that, and it
will sell like hotcakes.”

As if by ESP, Earmark Records, a

custom label of Casablanca, is show-
ing directly for the teen market
with “My 1980’s Baby” scheduled for release at the beginning of Feb-
uary. The artist is newcomer Ric-
do de Campos.

To be sent to selected record pools and some radio stations, the 45
r.p.m. will run 3 minutes and the 12-inch 33 1/3 r.p.m. will go for the
eight minute mark.

What is a teen disco record? “It’s more pop than r&b,” says assis-
tant promotion director Wayne

Scott. “And de Campos has a young

voice.”

PARIS–Essential to full appre-
ciation of the French disco scene is
to understand that in France a disco-
theque is not a disco.

In France, a discotheque is a place
where one can borrow records in
the same way one borrows books from
a library. These are mostly munici-

pally-owned. But a disco is for
dancing in an elaborate atmosphere of
sound and vision.

Discos abound in France. There
are some 3,600 with a 10% upturn in
numbers each year. To a great ex-
tent, disco started in France and the
historical factors are worth studying.
As disco music continues to build in
popularity, music buffs know that
today’s discos are simply a contin-
uation of an old French tradition, le
bull.

Le Bulls have become discos, springing up in mushroom style,
with more and more mobile discos coming on the scene. Roller discos
thrive though very much in an experi-
mental stage at present, are also building fast, though the inter-
nationalally-known Le Palace here
was not all that successful with its
roller “trails.”

It costs around $40,000 to install
user lighting systems in France, so
most of the smaller clubs just can’t
afford it.

Because of the economic prob-
lems, only 700 of the total French
discos would be regarded as being
first class hotels. And these, un-
standably, receive preferential pro-
motion treatment from the record
companies. Discos top radio in terms of
exposure and impact–that is most
record company chiefs in France.

RCA, for instance, holds regular
meetings with representatives of
around 25 discos and generally dis-
tributes seven or eight new releases
each month. RCA’s policy is to con-
centrate more closely on discos
which work alongside programmed
radio records.

The whole network of links be-
tween record companies and discos
is flexible, with disk distribution
angled to the discokjocks who can
best boost a specific release.

Ludo Musique of the Champs El-
sees has a special disco service, con-
centrating on imported product. It

offers a 10% discount to discokjocks,
worth having and supporting be-
cause the stereo covers the widest range of disco-related music.

The big names in France are Ed-
win Starr, Ronnie Scott and, inevita-
ibly, Guy-Man. The local talent roster
is headed up by Patrick Hernandez.

Things constantly change within the disco industry. There is a

Growing movement towards entertain-
ment other than records, a kind of
hallucination between patis disco
cabaret. This will probably mean a higher age group among audi-
cense, possibly towards the 30-35 plus sector.

Costs generally are rising fast. Le
Palais, sited on the fringe of Mont-
martre, used to charge $4 for a
ticket, including one drink. Today, it
is $7. Likewise, the Paris' Champs El-
sees club 78 on the Champs Elysees costs
nearer $20.

Promoters Broaden Scope

Promoters have been ranging over many of the same record

companies but they’re not as valuable as they were when disco fever was really
there.

“In fact,” says Bogen, “if we get a record and feel it’s more of a club
record, we’ll try to get back to the clubs and suggest either shortening the cut
or changing it slightly to make it more of a radio-oriented record.”

Rusty Garner, vice president of promotion for Marc Krener’s LA Dance
Promotions, adds that his firm has also worked a variety of crossover
records, including the Comedians’ ballads and beauties “Sail On” and “Still.”

“TThat was a big trial for us,” he says. “We had to get played in a
lot of discos as close cuts, as their slow songs. We used a 12-inch disk
with one song on each side; I think it sold the album to a market (discos-
philes) that might have missed it.”

One record promoted recently by MK include Ian Dury’s rock-ori-
ented “Hit Me With Your Rhythm Stuck,” which it picked up for the
flip side, “Reasons To Be Cheer-
ful.” It’s also handled funk soul and pop by Rick James, Rufus &
Chaka, Diana Ross and Amii
Stewart.

“There will always be a market for hardcore disco,” says Garner. “Acts
like Voyage and Dan Hartman sell primarily because of club play; the
clubs can still make records happen.

The crossover situation just means there’s going to be more of an influx
of sounds. It’s going to make people finally realize that disco’s not a dirty
word.”

Shalamar’s sprightly, melodic
“Second Time Around” is widely considered an R&B record, while its earlier hit “Up-town Fes-
vival” was peghoined by most as disco. This Garner finds unfair.

“The new record is not any less disco,” he says. “It’s got synths,
kickdrums, tambourines and hand-
claps and the tracks layer it as
builds–it’s a dance record.”

Ed Goodwin, director of A&R for Tom Cosse’s new Record Logic
firm, notes: “We want to be able to deal with everything out there
and not have a special disco category.

There are basically two kinds of music,” says Goodwill: “R&B and
rock’n’roll. Disco is a local phenom-

enon of time and place that’s going
to have a continuing influence, but
by no means is it a piece of the pie
with the history and longevity of R&B and rock’n’roll.”

---

"The French Scene"

Discotheque Is Not a Disco Club
But Lending Disk Library Room

By HENRY KAHN

France's most significant discos are

the "hot" spots which cater to the
crowd that seeks the latest and
most adventurous in discotheque
music. These spots are not disco
clubs, although customers do dan-
ce. The discos are merely lending
libraries that allow customers to
borrow records for their own
personal parties at home.

In Paris, the most famous disco-
club library is Le Palace, which
carries a large selection of disco
records. The selection is kept up
with the latest trends in music and
many popular DJs are regular vis-
itors to the club. The library is
open to the public and customers
are allowed to rent records for a
set period of time.

Another popular disco club li-
brary is Les Beaux Eaux, which
is known for its high-quality se-
lection of records. The club is
located near the Champs Elysees
and is famous for its lively at-
mosphere. Customers can bor-
row records for their own parti-
s and enjoy dancing in the club.

In addition to these two clubs, there are many others in Paris that
offer disco music libraries. These
places attract a wide range of cli-
cents, from young disco fans to
more mature listeners who enjoy
disco music for its energetic
and rhythmic qualities.

In general, disco music libraries
offer a unique experience for
customers who enjoy disco music.
These places provide an oppor-
tunity for customers to explore
different styles of disco music and
enjoy dancing in a lively envi-
ronment. Customers can bor-
row records for their own parti-
s and have a fun and exciting
time while listening to music.

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Bucharest - The Romanian disco scene comes to life most energetically during the summer holiday, especially in the Black Sea coastal resorts of Mamaia, Constanta, Eforie, Mangalia and Costinesti, where the tourist trade is at its peak from May until October.

In these centers, discosqueues are generally well-equipped with quality hardware, with the organizing institute, IAPIT, importing new tape recorders, amplifiers and mixers. Discos on the Black Sea coast are split into categories according to the entrance fee payments. There are the ones paid with Romanian money, such as the Scotch and Cobalt (Mamaia), Austernight and Gambinius (Venere), Bowling, Saturn and Cerna (in Saturn), Acapulco (in Eforie Nord), Tineteluri, Oriental and Paradis (in Venus), Mangalia and Casino (in Mangalia-Sud) and Jet and Pui de Urs in Olpina.

Then there are the ones paid with international currencies, most of them belonging to different touristic offices from Occidental countries. These include Rainbow (in Neptune), Impala and Efera (in Venus), the Scandinavian, Black and White, Sunquest, Noroc and Crash-In (in Mamaia).

Visitors are entertained by Romanian disco jockeys, using equipment and disks provided by the touristic offices. Programs are usually presented in Romania.

Most Romanian discos have twin turntables using mostly singles and conventional 45 R.P.Ms. But there are some which use tape or cassette players.

Practical examinations are set by IAPIT, the tests including political and musical knowledge to find new disco jockeys. Each has to speak in at least one international language, with English preferred.

A certificate is given by the Council of Culture and Socialist Education for those with a long and wide musical background.

There are some discos in the mountain resorts of Sinai, Predeal and Poiana Brasov.

Some Romanian discos are not connected with the resort/mountain tourist trade, and instead linked with the Youth Cultural Houses. These are mainly in Bucharest, in hotels of towns like Cluj-Napoca, Bucuresti and in Suceava.

Disco music is also well-aired in Romania through the day-bases, using tape and cassette, and on radio, presented by regular hosts such as Octavian Ursulescu, Florin Silvius Ursulescu, Calin Adres, Costel Tutumaru, Andrei Partos and Dan Ungureanu.

Key disco composers in Romania are Marius Teicu, Marcel Dragomir, George Grigore, Vasile Sirl.

Among local artists deepest into disco are Marina Voice, Gil Dobrila, Cezar Tataru and the ST Group.

Among the most popular foreign disco acts are Boney M, Abba, Eruption, Cerone, Patrick Hernandez, Donna Summer, Macho, Chic, Sister Sledge, the Gibbon Brothers, the Bee Gees, Adriano Celentano and Earth, Wind & Fire.

N.Y. Studio 54 Execs In Cells

• Continued from page 42

"No matter what you hear, I'll never sell the place.
John Koldama, Studio 54's comptroller, is in charge of the disco in the owners' absence, while Michael Ovitz continues as general manager.

Studio 54's ability to draw the public while its owners are in jail will be tested at a Valentine's Day party Thursday (14). A similar event last year played to a packed house.
NEW YORK – During the work- ing day Savannah Clothing manu- facturers is a beehive of activity with buyers studying available selec- tions and discussing business. The atmosphere is not different from other businesses located in New York’s garment district.

However, at night owner Sam Harvey turns on his disco sound sys- tem, moves his merchandise aside, and straps on his roller skates. In the middle of the floor is, to a visitor’s surprise, a private roller rink capa- ble of holding 20 skaters.

Well into the night the Savannah Clothing store throngs with disco en- ergy and the sound of wheels rolling against a banked track.

Sam Harvey is obviously another willing victim of roller disco, an en- tertainment and athletic pastime that has grown tremendously in the last few years and shows no signs of slowing down.

For the record industry, this growing and dedicated audience is as yet an unproven but still tempting mar- ket. Only time will tell if it will be- come as important a marketing tool as regular disco clubs have shown themselves to be.

The signs, however, are good.

The best example of roller discos record selling potential is Lynda Emon’s Pro-Disco and Record Re- view operation out of Los Angeles.

The nine-month-old firm special- izes in distributing new product to roller rinks both in the U.S. and overseas. “At this point I have 350 rinks on my list!” Emon says.

Companies forward the product directly to the rinks which is differ- ent from the system used by most disco record pools. For this service Emon charges a flat fee.

Says Emon: “This was actually someone else’s idea, but with my background doing independent promo- tion they felt I’d be able to do it.”

After collecting the initial start up capital from a close friend Emon be- gan feeling out the ski industry through ads in the roller industry’s trade press and direct mailings.

Emon feels there is confusion over what direction to move in due to the change in disco formats nationwide. The one thing that is certain, she says, is that “the organ playing roller rink is obsolete” and “R&B and rock ‘n’ roll are going to establish themselves solidly in roller rink programming.”

Record companies have been co- operating with Pro-Disco, though she feels some have been “wasting for both my operation and for roller disco to establish its credibility in the market place.”

While rinks have been happy to accept good R&B product for pro- gramming, Emon has found some initial resistance to new wave prod- uct.

“In some cases” she says, “it’s just a matter of helping them get used to it.” The more accessible artists, like Joe Jackson and the Cars, have found immediate acceptance.

In her contacts with the roller rink industry Emon has noticed a general dislike for the two recent roller disco movies, “Skatetown, USA” and “Roller Boogie.”

“The films have stimulated inter- est in roller disco” she says, “but for many in the industry they seem to paint a negative view of both the environment surrounding roller disco and of the operators themselves.”

Neither Columbia’s “Skatetown USA” nor United Artist’s “Roller Boogie” distinguished itself at the boxoffice; though “Skatetown” was a clear cut disaster.

According to Judy Lynn, head of the New York-based roller skating operation Good Skates, the box- office failures of those two films had a profound effect on Universal’s “Xanadu,” a film originally con- ceived as a roller skating film. Lynn and the “Godfather of roller disco” Bill Butler represented Good Skates as consultants on “Xanadu.” She was the creative consultant and he was a special tutor for the film’s star Olivia Newton-John.

“Olivia and Bill Butler worked to- gether for two weeks straight on her skating, but she just couldn’t pick it up. (Continued on page 63)
NEW YORK—Multi-club developers are pulling in the reins and holding programs are in evidence. Owned-and-operated chains and franchisors are reassessing their product, as those who put all their eggs in the pure disco basket are coming out of 1979 with mild traces of shell-shock.

In good stead are operations such as Bobby McGee’s USA whose restaurant-disco concept served as the ace-in-the-hole, buttressing the chain against the closed club try that disco is dying. Large scale discotheque developers and individual club planters are all moving to broaden their services as they move into the 1980s, following McGee’s lead.

2001 Clubs of America is one such group. With 18 franchised or owned-and-operated rooms under its umbrella, any future plans will place a greater emphasis on eating facilities.

Although disco is “not dying,” the nature of its music and trappings is certainly changing, particularly with the influx of rock into once exclusively disco territory.

Surveys of the real or imagined disco decline are those which maintained a mass market programming concept from the clubs. Others will play catch up and break out of the pure disco mold, hopefully before the disco tag becomes an albatross, ultimately forcing clubs to turn out the lights and lock up the doors.

A holdover of the programming game is Robb Thomas’s Red Rooster chair, based regionally out of Madison, Wis. A former DJ, Thomas formats each of his Red Rooster clubs as tightly as a contemporary music station with a variety of music taken from the disco and Top 100 charts. Strictly mass appeal.

By BOB RIEDINGER JR.

We never play 12-inch singles and I’ve always looked for stuff that’s edited. The only exception for 12-inch that I made was “Rapper’s Delight.” We played the shorter side of the disk.”

While business stabilized for Red Rooster in the latter half of 1979, Thomas notes that “we’re holding our own in this market.” More positively, “our revenues have been far sharper since the first of the year.”

Meanwhile, “clubs have been closing left and right, and most of the spots around town have dropped cover charges,” Thomas adds.

American Aventis has put a moratorium on new clubs for the time being, and is concentrating on updating its Uncle Sam’s line and its two Park Avenue clubs. Pat Lyons, manager of the O & O’s Boston Center points out that the parent company closed down its Boston teen disco, Illusions.

In its place is a new wave rock club which opened the end of January. It’s the first in the city, he claims, “and we’re got open our doors. New wave has happened big in Boston and the movement has taken hold. It’s a real high demand situation.”

Lyons says American Aventis will be watching closely to see whether the experiment should be tried in other markets as well.

Entrepreneur Michael O’Hara is also looking at the rock activity and recently opened a rock club adjacent to his Tramps disco in Washington, D.C.

How is the outlook for franchising disco?

“Poor,” says O’Hara, club consultant and one-time dreamer of a Tramps disco franchise line.

But others don’t take such a bleak outlook on the multi-club concept. Ray Ford of Bobby McGee’s accentuates the positive and waves optimistically.

“Our business has been holding

(Continued on page 69)

Here are some reasons why GLI is #1 in disco throughout the world

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WHY PAY MORE?

WHERE IS THE "IN" AND "OUT" OF DISCO?

Disk Jockey Pablo Guzman--On two occasions he has had “battles of the vocal groups” featuring male (in the O’Jays, Dramatics and Spinners) and females (First Choice, LaBelle). Another night featured an hour-long mix of Earth, Wind & Fire’s music.

Carrier has also prepared disco-mixed specials on Mosown Records, Philadelphia International Records and has a special coming up on big band music.

Carriar is also trying to streamline the approach to “the cut will build and get fummer and funner as the hour goes on, building to a climax as one would to dance music in a club setting.”

Special artist features with a particular performer’s material played every fifth cut or so have been added to WBLS via Carriar.

“Crocker is a genius” says Carriar astrology of his WBLS box. “He uses research, but also is not afraid to use his intuition in programming the station.”

“For example, the battle of the groups was something he assigned because he felt it might be good for a change of pace. But we might not do it again. He’s always willing to listen to ideas and give his people a chance to experiment.”

He calls what he is doing “event radio,” because “it makes radio into a foreground medium.” Carriar feels that “if radio is going to compete with all the advances in visual media, it’s going to have to be more aggressive sounding.”

“Mixing is also going to become an important part of all radio, though its impact will lessen as non-discos get used to hearing two songs playing simultaneously.”

Currier Doubles From Clubs To Gotham Stations

• Continued from page 18

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Skate Dancing: Once Novelty, Now Common

● Continued from page 61

up. So that meant the skating had to be down played," recalls Lynn.

"Then when the two other films did poorly the exhibitors began saying they didn't want another roller disco film."

As a result four of the original six skate dancing production numbers were cut from the script. The film's concept was changed from a $20 million roller skating fantasy to a $20 million fantasy with some roller skating, all much to Lynn's chagrin.

Despite that disappointment, Good Skate's commitment to roller disco is still growing. Aside from its continuing skate concession in New York's Central Park, the group is looking to open three new facilities in 1980.

Charles Aybar is manager of Brooklyn's Roll-A-Palace, a very successful community oriented disco. He feels the keys to roller disco's future growth lies not in attracting a chic crowd, but in roller skatings appeal to a family audience.

"We can give hiphop teens at one time, school groups after that, and family's the next day. That kind of versatility is something disco never had, and is the reason that the roller rinks have survived for so long."

"Roller disco has helped stimulate more interest outside the regular patrons. Business has been up 20% in recent months and we have had to hire new employees to handle it."

The growth of classy disco influenced roller rinks in both New York and Los Angeles is a testament to the fact that many businessmen see it as a good investment.

In New York the number of roller discos has jumped from one to five with others still in the planning stage. The Rox is co-owned by concert promoter Bill Graham. Wheels in Greenwhich Village, Metropolis and Hi Rollers in midtown Manhattan have all opened in recent months.

Manhattan's original rink Village Skating has also revamped its atmosphere to keep up with the times. In Los Angeles Flippers, Melwoodbrick Road, the West Covina rink where "Roller Boogie" was filmed, the Northridge Rink, and Sherrman's are all doing well. Shermann's has become well known as the home of Cheri's Monday night skataparty, something of a social event in Los Angeles.

Laser Lighting

● Continued from page 46

ace in Hollywood set to open this spring," says Dick Sandhaus, president. "They are very cost-effective because you can fill a large space with something colorful that's constantly changing."

At the other extreme, Sandhaus adds. "We've designed some beam-in-air effects that look like a large sculpture, but which work well in small spaces and are relatively inexpensive.

Lietah, moving away from single-beam laser effects, is expanding into three and four-dimension "full presentations," according to national sales manager Howard Rheiner, who notes, "Lasers will be bigger than ever in the 80s."

The company is also debuting "Microtide," a new 6 by 12 foot "entertainment piece" featuring moving messages and free-from geometric patterns. Its price: $16,000.

Jack Ransom, Metro-Lites president, says his firm is pursuing the portable decay market with the introduction of portable strobes, grid systems, and a foldable 12 foot wide starburst that fits in a box.

"Portable is where disco is headed in the future," says the executive, who is also marketing $1,000 pre-packaged laser systems incorporating four different dialable effects.

Also new from Metro-Lites is a lighted liquid plexiglas dance floor that "squishes out" colorful patterns under a dancer's body pressure, a fiberglass fog machine and, for large disco, a new machine capable of theatrical flashes via plug-in one-time use cartridges.

"I think that after a while, if disco environments aren't a thing," says Rudi Stern, director of Let There Be Neon, "people will become bored with them."

The firm is at work developing new three-dimensional ideas using neon, as well as holograms.

You Can't See What Makes the Difference

Photography courtesy of the LA MAR Disco. Sound by Audio Speaker Technic. Lighting by Design Circuit.

Masqueraded in the shadows behind the LA MAR Disco's exquisite lighting and decor is an ingredient equally critical to the disco's success: the custom Altec Lansing sound system. Seldom seen, but with a presence well known, it's a disco's sound system that makes the successful difference. For without sound, even the LA MAR Disco is but a pretty room.

It takes total great sound to wrap the LA MAR's glamour around the people, drawing them closer into the magical feeling that is disco. Bringing them back to enjoy the disco again and again.

Unfortunately, great sound does not automatically roll off the disc. So the LA MAR chose its sound system as carefully as it did its lighting and decor. The LA MAR chose Altec Lansing.

Altec Lansing disco products and sound systems meet the demanding performance requirements unique to disco. They return fantastic sound at all ranges from dusk to dawn, night after night, year after year.

Altec has designed and installed custom high performance sound systems for the toughest applications throughout the entertainment industry for 42 years. Our representatives have the experience and the expertise to custom design your disco's sound system. A system tough enough to handle your music's most punishing load, yet responsive enough to reproduce every mellow measure of sound when the mood softens.

An Altec Lansing disco sound system is your disco's invisible partner. Your customers can't see it, but it makes the successful difference.

Altec Lansing. The Strength Behind the Sound.
Disco Pools: Diversity and Professionalism

New York – Entering the 1980s, the key words for the nation's record pools are diversity and professionalism. Cutbacks in disco promotion have made the major pools take steps in these areas to consolidate their positions.

A prime example of diversification is Harlem's Disco Den record pool. Since establishing itself one of the largest black-owned record pools in the country, president Dennis Franklin has moved the operation into both record production and promotion.

Franklin has, along with Doug King, produced what he claims to be the first Spanish language rap record, "Basa Latinos." The 12-inch 33⅓ R.P.M. single has been released on Disco Den's own ETC label and has sold approximately 5,000 through play in Latin clubs. Franklin also is working with a Detroit group called Rockwell and is in the process of mixing its first album. "We know what's going out on the street," says Franklin. "We deal with the music every day and with the clubs, so we can see what will make people dance. Many people at record companies can't say the same thing."

The three-year-old Disco Den has also expanded outside the New York area. Eighteen of the pool's 100 deejays are in Columbus, Ohio, far from Disco Den's New York City home base.

"Jimmy Carrillo, a New York deejay, moved out there a year ago and saw the clubs there weren't being serviced well," adds Franklin. "So he approached us about starting a branch, and it has turned out to be quite a successful operation.

Disco Den has also been active in promoting discs around the New York area and has hosted parties for disco-oriented performers such as Carol Douglas.

Another Disco Den project is the publication of a glossy stock magazine that will be a directory to the deejays in the pool. Franklin says, "It will serve as a guide to what we've been doing the past three years, including clubs, and their price ranges from $30 to $100,000."

The well-known International Disco Record Center headed by Eddie Rivera has thrown itself full force into acting as a liaison between clubs and promoters.

"The record companies have dropped many disco promotion people," notes Rivera. "But that has only made the connection between the pools, the artist and the clubs closer." Rivera feels that disco promotion people too often get involved in "politics" in recording pool helping some and not others. "Now we go direct mailings from the pressing plant or from the record company. The loss of these disco promoters has merely eliminated the middle man," Rivera states.

BDRC has been taking artists around to New York's clubs, and picking up where the disco promotion people left off. Recently it has been servicing deejays with rock and Latin-oriented product, in an effort to meet their changing needs.

The Long Island Disco-Discos pool is working not only to promote records in clubs, but also in retail outlets. Twenty-four stores are using a specially prepared hour long tape of every month's new disco material. Director Jackie McCloy emphasizes that "this isn't a disco mix, but a tape that highlights the best parts of 15 to 20 songs for each month. We're not trying to create a disco atmosphere with them. Our object is to stimulate interest in rock and roll in the most important place possible, point of purchase."

Fifteen companies are involved at this point. McCloy comments that the change from disco promotion people to other promotion personnel at the record company level has slowed the concept's growth. "These new people are learning to maintain the level of promotion they have now and are slow to try to increase their "sales" boundaries."

Clearly many disco pools have become cognizant of the need to diversify their operations and strengthen themselves for possible rocky times.

The need for "increased professionalism" is mentioned by most pool operators as important in 1980. This feeling has manifested itself in the dropping of many deejays from pools, increased emphasis on the necessity of reporting to record companies, and a reluctance by established pools to accept new deejays or clubs.

John Terry, director of the Florida Record Pool, has noticed that "those deejays who have consistently done their work and by that I mean filling out reaction sheets and compiling a top 20 list of crowd favorites, have no trouble with the record companies or the pool."

He concludes, "what has happened is that those who have not been doing the work as professionals have been let go. We have been enforcing the guidelines for membership much more strictly, so we have lost some members and added others from our waiting list."

John Terry, director of the Florida Record Pool, has noticed that his organization is down to 100 members, after 35 deejays at "marginal or small clubs" were let go. The pool covers the East Coast of Florida, the nation's second biggest disco market after New York.

The Florida pool's belt tightening was necessary Terry feels, but it does make him worry. He wonders where good new deejays and clubs will get product. "If we can't bring in new people, the growth of discs will at some point stagnate," he states.

Terry makes an analogy to pro sports, saying, "like a baseball team you have to have guys that young blood coming up. It's not that the older guys can't do it anymore, but at some point they won't be able to.

(Continued on page 69)
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kraftwerk
‘nuestros robots tocarán en nuestro lugar’. interviu martin j. louis

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BALT/WASHINGTON

This Week

1. RELIANT K: FIREWORKS (Virgin, Blue Sky - 7/12 inch)
2. RELIANT K: FIREWORKS (Virgin, Blue Sky - 7/12 inch)
3. COLDPLAY: X FACTOR (Parlophon, Import/Atlantic - 12 inch)
4. JAVIER GOMEZ: THIS IS NOT A LOVE SONG: LATIN (Emi, Import/Atlantic - 12 inch)

Last Week

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3. JAVIER GOMEZ: THIS IS NOT A LOVE SONG: LATIN (Emi, Import/Atlantic - 12 inch)
4. RELIANT K: FIREWORKS (Virgin, Blue Sky - 7/12 inch)

ATLANTA

This Week

1. MINDLESS BEHAVIOR: CRUISING (Atlantic, Blue Sky - 12 inch)
2. MINDLESS BEHAVIOR: CRUISING (Atlantic, Blue Sky - 12 inch)
3. AUSTIN: LIZARD SKIN (Polygram, Import/Atlantic - 12 inch)
4. THE ODDGEA: EVERYTHING (Pharell Williams, Import/Atlantic - 12 inch)
5. THE ODDGEA: EVERYTHING (Pharell Williams, Import/Atlantic - 12 inch)
6. JAVIER GOMEZ: THIS IS NOT A LOVE SONG: LATIN (Emi, Import/Atlantic - 12 inch)
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DALLAS/HOUStON

This Week

1. MARY WATERS: BLOWIN' IN THE WIND (Atlantic, Import/Atlantic - 12 inch)
2. MARY WATERS: BLOWIN' IN THE WIND (Atlantic, Import/Atlantic - 12 inch)
3. JAVIER GOMEZ: THIS IS NOT A LOVE SONG: LATIN (Emi, Import/Atlantic - 12 inch)
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PHOENIX

This Week

1. PASEO: HONK if you LOVE ME (Atlantic, Import/Atlantic - 12 inch)
2. PASEO: HONK if you LOVE ME (Atlantic, Import/Atlantic - 12 inch)
3. THE MOONGLOWS: WE DON'T WANT YOU (Atlantic, Import/Atlantic - 12 inch)
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5. THE MOONGLOWS: WE DON'T WANT YOU (Atlantic, Import/Atlantic - 12 inch)
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**Indifferent Swedish Radio Airplay Aids Clubs**

**By LEIF SCHULMAN**

STOCKHOLM—Disco in Swe-
den enjoyed their first boom years between 1969 and 1973, but a sec-
ond surge of popularity followed more recently, sparked by movies like “Saturday Night Fever” and “Thank God It’s Friday.”

The role of the discos in the music industry, though, is broader than else-
where. In Sweden, unlike most other European countries, there is no re-
national radio, and with the Swedish Radio’s rather poor attitude to pop music the result has been a vacuum and a corres-
ponding need to find other music outlets.

Disco is the most important and the most popular of all the music in the
entertainment industry.

Bert Lockett runs a Brooklyn-based outfit called Better Mobile DJs that functions as a pool and an agency for mobile operators in that area. The group works private par-
ties, dance weddings and “lots of clubs.”

“Teachers always plenty of work around here,” Lockett says. “We have 15 members. Some of them are house DJs using their own equip-
ment and the others have vans, but they all play clubs regularly.”

Lockett explains that while these free club owners from installing light and sound equipment, it re-
quires that DJs break down their gear and haul it away every night.

Some of the DJs are stars in their own right, especially the ones who accompany their spins with the steady rapping that is the vogue in man-
Y black discs these days.

A smooth rapping DJ who can program music attuned to a particu-
lar club’s clientele can command $200 and more a night, Lockett says, al-
though the rate is $50 usually for beginners.

One of the reasons the DJ must break his equipment down each night is that Brooklyn club owners won’t guarantee its safety overnight nor will they insure the equipment.

Nevertheless, Brooklyns’s mobile jocks are in demand.

Music On The Move was financed by two bankers who commissioned Alex Rosner to put together a $20,000 mobile package of sound and light a few years ago. Now they employ a booking agent and three regular workers to man their own van.

Christine Putnam says Music On The Move used to take periodic ads in New York Magazine or The New York Times, but business is so good that these days the company exists on word-of-mouth referrals and re-
peat business.

Rates start at $350 for a simple setup. Clients range from private parties to opening night bashes for Broadway shows.

Amidst them are Zappa’s “Bobby Brown,” Richard Clayderman’s “Ballad for Adeline,” Patrick Her-
nandez’s “Born To Be Alive” and “Oh Susie” by local group Secret Service, the biggest hit of all and a track which is to be released throughout Europe.

Other international names pop-
ular in disco here are Boney M, Amii Stewart, Donna Summer, and Amanda Lear, with CBS band Fac-
tory perhaps the most successful of the local acts.

Despite its successes, though, the disco scene in Sweden does face a number of problems, and it was to tackle some of these that a group of
diskjockeys in Gothenburg last year set up their own organization, V.S.D.

The stated aims are establishing jockeys as members of a serious pro-
fession, improving relationships with record companies and disco manage-
ment, bettering safety stand-
ards for discos and equipment, and winning an agreed minimum wage.

To achieve these aims, said V.S.D. president Claes Hedberg, diskjock-
eys must organize. Accordingly, a meeting, Discoforum ’79, was organ-
ized and held in Stockholm in Au-
gust 1979. The event attracted 340 participants including more than 100 record company personnel. All major Swedish labels were repre-
ented and CBS alone sent a 17-
strong delegation.

Currently there are between 300-500 discos in the country, and about 150 full-time professional disco DJs.

The standard of most venues is low: they look much as they did 10 years ago. All are sited in ex or
present restaurants, and newly es-
tablished discos face hard fights with various authorities to win per-
mission to serve food, drinks and music.

In fact, it is easier to open a restau-
rant with live music than a disco, and in Sweden there is almost no restriction on its operation, as the situation is further compli-
cated by the opposition to discos of the Swedish Musicians Union, which fears, understandably enough, that members will lose work if recorded music is allowed to domi-
nate.

ROLLING DISCOS

PROSPER & GROW

‘Continued from page 55

Van 2000 is also beginning to mount a lot of fashion shows, as well as playing host to private parties for the entertain-
ment industry.

When McFadden opened its
spectacular restaurant and bar, élan,
three years ago, it aimed for an at-
tractive market: affluent, socially active — but hard-
to-please. As Mr. McFadden puts it: “Our product had to be super-
every way — decor, food, service, and music. From the very start, exciting music set élan apart. It
still does today.”

Today, élan and other McFaddi
Kendrick

When McFadden Kendrick opened its
spectacular restaurant and bar, ýánl, three years ago, it aimed for an attractive
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still does today.”

Today, ýánl and other McFaddi
Kendrick

specialty restaurants are operating in 13 major
markets with annualized sales in excess of
$30 million. The music is created by
SOUNDSCAPES, as it is for McFadden Ken-
drick’s thirty-four other operations — hotels, office buildings, retail centers and a variety of bar restaurants. “SOUNDSCAPES under-
stands the hospitality business, as well as music,” Mr. McFadden adds. “That’s why our music keeps pace with changes in opera-
tions, and in the marketplace.”

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New York - As the sound of disco weaves an intricate pattern within the mainstream of pop music, at least one area that fits the formula is fabric fashionable is that of music publishing.

Like others, publishers also reap the rewards of disco when it was more formalized, since formula-  

dized disco is still meant both mechanically and performance-wise.

But, more astute publishers look to ahead to determine the long- 

range value of copyrights, and it is, of course, the year-and-year value of copyrights that measure a publisher's well-being along with creating new successes.

In too many instances, conventional disco songs have shown little momentum beyond their original hit versions. Publishers rely on hit songs to exploit other markets, such as print.

Few disco successes measured up well when translated into sheet music, for the production of such a dance record had much as do with success as the song itself. This often had little more than a title and a single, dominant "hook" to sing of. This restricted large-scale volume of disco in print form, with several no- 

table exceptions like "I Will Survive" and "Last Dance."

Now with dance music taking on a more subtle musical tone, more kinds of songs, more traditional in either MOR or rock structure, can penetrate this field.

The trick that continues to breathe life into a copyright is that it can be taken out of context of its original home, and sold through to either sheet music, coverage by other perfor- 

rers in varied musical guises or even used in the lucrative jingles market.

If more traditionally structured material can make its way into dance music, there is an important added plus. It means that current staff writers can be utilized to hopefully generate recordings, while opening up oldies-but-goods to revived ex- 

posure. Many, through the years, writers and music publishers have re- 

sponded quickly to new trends, par- 

cicularly in the area of dance music. One doesn’t have to be overly aware of the dance every 20 years to recognize such fads as the charleston, jitterbug, rumba, cha- 

cha, twist, etc.

Literally thousands of compositions an- 

swered the call to provide a sanely unending demand for songs for a dancing public. Disco or dance music has a broader defini- 

tion than the past successes and re- 

 mains an arena for writers to shoot for and, more than ever, regard as possi- 

bly the first step in the profitable ex- 

posure and exploitation of new songs.

Dance Theme

Continued from page 66

using the latest European and U.S. prod- 

eet, is only the one using a port- 

able video unit, the other equipment comprising Sassa SH 60 amplifiers (600 watts each). Sound Out $400 (400 watts), Lenco GL72 and JBL and Philips Bon.

Until recently there was little in- 

terest among Israeli artists to create in-Hebrew disco music for the local market. But producer Zvika Kagan, with local songwriter Ronny Weiss, has built his own for girl singer Sherry, who also records in English, and whose discs have been favor- 
ably compared with disco product from London and New York. She will have an album out inter-

nationally early next year.

Another name for the future is Uri Kavir who wrote "Abraham's Wed- 

ding," and Steve Gillenson, com- 

poser-producer, has hit the inter-

national market with "Here Comes That Sound Again" for Love de Luxe.
Czech Deejays

imported and sold through normal retail channels, are often used in disco, with Hungarian groups being in especially strong favor.

Superphon set up a special disco group called Discobolos, the outfit led by Jiri Svoboda, brother of local top-selling act Karel Svoboda, who incidentally often writes and arranges for the studio group. The band uses new material along with disco arrangements of local standards and international evergreens.

So far there have been two Discobolos albums, each selling around 35,000 units. Panton also set up a similar kind of band, led by producer, arranger and composer Alex Sigmund.

Among international disco acts, Boney M comes out well on top, and it is the only disco group from the West to visit Czechoslovakia, taking part in the Bratislava Lyra Festival in 1978. The group was also featured on television in its appearance at the Sopot Festival in Poland.

Locals looked for a surge in popularity of John Travolta following the delayed showing of "Saturday Night Fever," but the movie received only a mild enthusiastic reception.

Holding Pattern

up very well. We just opened up an Arlington unit in December, and another in Mesa Jan. 15. Two more are being developed, one in Las Vegas, Calif., and one in Denver.

"I read all the stuff about disco, but each one of the new McGee's represents an investment of $2 mil- lion. I think that says something," states Ford. "We were in the business before disco and people will always be dancing. No matter what the label is."
PHOENIX—It is said that everyone who knows disco in the British Crown Colony of Hong Kong knows the Taipan Club. Perhaps that is because it is the first to arrive on the crest of the Saturday Night Fever wave," explains music director Andrew Bull, a native of Great Britain. "Because we were the only one at the time and created such an impact, our name is still recognized in the market despite the rise of other clubs."

Bull says the disco scene arrived in the early '70s but had almost completely faded by the end of 1973 in Hong Kong. However, he claims the disco market was revitalized by the opening of the Taipan Club in the Hotel Miramar Princess on the Kowloon Peninsula of Hong Kong in April 1978. The club proved such success that a second Taipan opened across the bay in the Furama Hotel in Central Hong Kong in December 1978.

By AL SENA

Today, an observer notices a full-fledged disco scene with about two dozen large and small clubs drawing enthusiastic crowds. Some like the Den located in the Hilton Hotel cater to the nomadic tourist trade. All have cover prices that are steep for clubs located outside major American and Western European cities. Charges range from about $3 per U.S. weekday to as much as $20 on weekend nights at the hottest spots. Many also tack a 10% service charge. Most include one or two drinks with the entrance price.

The twin Taipan clubs maintain pre-eminence in the disco community. Andrew Bull is in charge of music selection at both clubs and is assisted by Steve Beaver. Louis Kee and Sabir will four rotate as spinners in both clubs.

"Variety is the spice I play," Bull explains.

Bull compiles and constantly updates a playlist composed of about 10% rock, 40% disco and 50% pop. All new product is cataloged, pre-viewed to the audience and given a percentage ranking and then evaluated by Bull and the other deejays. Most new product is previewed only before early evening audience and a special clientele has been developed for this segment of the program. Bull says:

Most of the evening fare is composed of a "fairly common denominator which, popular tunes. At least two slow tunes are played each hour because it's a couples club— and they like to get together once in awhile," States Bull.

Donna Summer, the Village People, Michael Jackson, Eruption and Chic are among the more popular performers.

Bull says he isn't much interested in blazing new musical trails when there is a large, enthusiastic crowd is present during the late night hours.

Argues Bull, "I'd rather play "Ring My Bell" and "Boogie Oogie Oogie" if people get off it than set myself up as a musical dictator. I have a subtle idea of what people like and then I follow the flow."

Bull tries to work requests into the program and relies on a 7,200 piece record and tape library for diversity. "There's everything for everybody at every time," he notes, including a selection of Mario Lanza Christmas music.

Bull contends that obtaining new disco product is difficult because local outlets are shopped only chart busters. He relies on friends overseas to ship product that is worthwhile but not yet charted.

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A: The listings in CMS: Billboard's Country Music Sourcebook, the business source for the country business.

P.A.I.D. IN NASHVILLE
Form New Label For Indie Distribbs

- Continued from page 6
- For Atlantic-Ato in Los Angeles.

"This company will also be an aid to many producers and artists who are finding difficulty in placing their product with major labels," comments Thies. He claims the label will provide an opportunity for independent producers and artists to expose their product on a national basis, while giving independent distributors product they can control totally.

"They can perpetuate their own product and not be subject to somebody's whim of selling to one of the majors," states Thies. "Distributors are now caught in a cost squeeze and are losing the base of their power structure by losing the availability of product to put through their own distributorships. Thies also believes this will resolve other inherent distributor problems such as records sitting idle on distributors' floors and the ever-present payment and collection problem. "These distributors will be paying themselves," notes Thies.

The label will seek to set up a nationwide group of independents to cover the entire continental U.S. With headquarters at 50 Music Square W. P.A.I.D. has employed Linda Woods as administrative assistant and will hire promotion and marketing specialists on a per-project basis, depending on the type of material.

The corporation will be limited to a maximum of 15 distributors. Thies sees the biggest problem facing P.A.I.D. Records as "choosing the right product and developing the right artist." He notes the firm's structure allows it to test-market product easily.

The roster size will be limited and subject to collective decision. Though the ownership won't be finalized by the time of NARM, Thies indicates the initial participants might release "one or two records before the conclude.

PRODUCED BY HERSELF
Firsts For Davies' LP

By KIP KIRBY

NASHVILLE—Singer Gail Davies' debut album for Warner Bros. is a first in many ways than one. "The Game" is believed to be one of the first self-produced albums by a female artist and defines the term country music.

"The Game" contains eight of Davies' own originals (along with a contribution each by songwriters Boudreaux Bryant (Paul Craft), and its first single, "Blue Heartache," sailed into the top 10 of the Billboard Hot Country Singles chart.

Although Davies planned this as the project with Garth Funds, Don Williams' producer, a conflict of interest reared its ugly head.

Davies cut three sides for the album at Goodland Sound Studio in Nashville; the rest of the LP was done at Roger Hawkins' Muscle Shoals Sound.

Davies is reluctant to discuss difficulties she encountered in her endeavor as artist-turned-producer (and female as well), but when pressed, she will admit that the sessions taught her a lot about the necessity for control in the studio.

"The problems I did have," she says, "came from musicians who had trouble accepting my role as a producer. Sometimes a player would tell me that a certain movement or part that I wanted on a song just wouldn't work. Then I'd have to remind him that, after all, I wrote the song, the song is mine—it's my life and my loss, and that it would just work fine if he'd try it." Davies' "The Game" is sleeker and more polished than her first LP on the now-defunct Lifesong label. But it's still characterized by her intimate folk-laced harmonies and accents of bluegrass and R&B mixed in with the country.

In a style far removed from her nine-year career in Los Angeles where she sang rock and lounge music and eventually ended up as a weekly member of the Troubadour's legendary "midnight band" (which also featured Stephed Bishop, Ian Mathews and Ronee Blakley, among others).

Although the Oklahoma-born artist had never played an instrument or written a song when she first moved to L.A., Davies quickly learned to do both, and her songwriting today is one of her strongest talents.

All three of her songs released from the Lifesong LP were mid-chart successes, with one—"Someone Looking For Someone Like You"—reaching number 11 on the Billboard country chart.

Now living in Nashville, Davies is receiving a heavy push from her new label. Warner Bros. is supporting "The Game" with a solid newspaper campaign throughout the Southeast, along with show ads aimed at radio, TV, and record company branch offices.

The first showcase in Dallas Jan. 29 was coupled with Davies' taping of her upcoming "Austin City Limits" TV appearance, while her Palomino date in L.A. will be preceded by a two-day concert at Don Gibson's in mid-February. All dates feature the singer with her five-piece back-up band.

With "The Game" debuting on the Billboard Hot Country LP chart at 48 this week, Davies feels secure in her first production effort.

"I plan to continue producing myself. I made some mistakes this time, but I learned what I needed to know. There's no reason for me to turn it over to anyone else again.

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AT THE TOP OF EVERYBODY'S CHART!

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'Opry' Will Be Broadcast To Europe Next April 26

- Continued from page 1

Luxembourg, Europe's largest commercial radio station.

Though listening estimates are unavailable for many European countries, this "Opry" broadcast is expected to reach as many as four million listeners.

The hookup will originate at the Opry House in Nashville with a re-play to Luxembourg via New York Radio Luxembourg, which transmits with a power of 1.3 megawatts. It will be broadcast to all of Western Europe, North Africa and a number of East European countries, including the states of the Soviet Union.

The cost of this undertaking, the first of its kind, will be shared by Nashville Radio Workshop and London Radio Productions. Commercial sponsorships on the two-hour program will be sold to businesses interested in reaching the European marketplace.

Wes Green, president of the Nashville Radio Workshop, established the company a year ago, joining forces with the English production company last August. Green's firm produces radio commercials and syndicated radio ventures, while London Radio Productions, the U.K.'s largest independent radio production company, distributes programs weekly to numerous commercial and public stations.

Grapevine Opry 5

GRAPEVINE, Tex.—The Grapevine Opry celebrated its fifth anniversary as a talent showcase with a special buffet dinner and stage show Friday (25) at the Dallas Hyatt Regency Hotel. Those performing included the Jim Grapevine Opry Band as well as several other acts chosen from previous Opry appearances.

U.K. Office Shift

LONDON—Heading for its 10th anniversary in February, the British country music publication, "Country Music People," has moved into larger offices. It will now be located at 128A Lowfield St., Dartford, Kent.
ATTENTION!!

Artists and Record Companies

Limited to Non-U.S. Artists


Artists or their record company must provide transportation to and from Nashville if selected. CMA will provide lodging and a per diem for 3 days' stay in Nashville.

Artists must have had a country record commercially first released in a country other than USA within the past 24 months.

Applications which must be received at the CMA offices in Nashville by March 31, 1980, should include:

1. Biography and photographs
2. Copy of country recordings released
3. Name and address of artist and record label

Country Music Association, Inc.
7 Music Circle North
Nashville, Tennessee 37203
U.S.A.
Tennessee's favorite musical son, Charlie Daniels, is mending nicely from multiple fractures of his legging arm, and doctors believe that there will be no permanent impairment. Daniels was digging the second hole in his second seven-acre spread in Mt. Juliet when his slate got tangled up in the equipment, breaking two fingers of his left hand in three places.

Among Charlie's friends and fans who telephoned his hospital room with recovery wishes were President Jimmy Carter, who had called three times before he managed to get through to the popular entertainer—and the president's brother Billy Carter, who owns a real estate company specializing in the development of new homes.

Speaking of the President, he invited Hank Snow to the White House (along with actress Sophia Loren) for a special meeting to discuss child abuse prevention programs. Snow is the founder of the Hank Snow International Foundation for the Promotion of Child Abuse and the Neglect of Children and is deeply involved with this cause. President Carter learned of Snow's program from Tom Hult and his wife, Marty, who were in Washington earlier to visit him at the White House.

Congratulations to MCA Records Nashville division for locking up the top three spots recently on the Hot Country Singles chart in addition to "Old Flames." The Oak Ridge Boys scored the big No. 1 with "Leaving Louisiana in the Broad Daylight," while Ronnie McDowell's "I'm Your Man" was number two and Buck Owens' "Goodbyes" was number three.

Four albums have been

Aptly described as "the Multi-talented guitarist-writer-precocious producer," Hank Snow is improving steadily. His latest album, "In The Broad of Daylight," is his second for MCA. The album is scheduled for a January date in L.A. on February 14. The album includes "The Best of Hank Snow," a collection of some of his finest hits. The album also features guest appearances by Cass Elliot and Sandy Denny, who are also featured on the second album in the new series, "The Best of Hank Snow." The album is scheduled for a March date in L.A. on February 14. The album features guest appearances by Cass Elliot and Sandy Denny, who are also featured on the second album in the new series, "The Best of Hank Snow." The album is scheduled for a March date in L.A. on February 14. The album features guest appearances by Cass Elliot and Sandy Denny, who are also featured on the second album in the new series, "The Best of Hank Snow." The album is scheduled for a March date in L.A. on February 14. The album features guest appearances by Cass Elliot and Sandy Denny, who are also featured on the second album in the new series, "The Best of Hank Snow." The album is scheduled for a March date in L.A. on February 14. The album features guest appearances by Cass Elliot and Sandy Denny, who are also featured on the second album in the new series, "The Best of Hank Snow."
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AND YOU DID!

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“STAY UNTIL THE RAIN STOPS” (SHIPPED THIS WEEK) FLS 705

THUMBS CARLLILE
RONNIE DOVE
BOB DUNCAN
TERRY STAFFORD

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DOC SEVERINSEN!
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CHARLES UNDERWOOD, PRESIDENT
FRONTLINE RECORDS

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NASHVILLE

FRONTLINE RECORDS DISTRIBUTION NETWORK
Murray’s Career Control
Results In String Of Hits

Continued from page 39

When Catalina took over for "Together" and "Keeping In Touch," a different tactic was tried. "Tom made an attempt to make it a bigger, more sophisticated orchestrated sound," says Murray. "He was bothered by the fact that people were calling me a country singer, and I was too, at the time.

Despite the fact that Murray is now showing for her fourth consecutive No. 1 country hit, she only goes to Nashville once or twice a year and has never cut there. "There are people who go there just to say they’ve recorded in Nashville," Murray says. "But I don’t see the reasoning behind that."

Murray’s current single, "Dream Believer," is the latest in a string of cover versions she’s done of rock ’n roll oldies, including "You Won’t See Me" and "Day Tripper" by the Beatles, "Thanx" and "Dream Lover" by Bobby Darin, and "Just One Look." "I know I probably do a ballad better than I do anything else," Murray admits. "But I love doing those other things. I don’t want to go into a rut."

"Rock ’n roll was a big influence on my life, with Bobby Darin, Buddy Holly, Buddy Knox and Lennie Lee. But I also had a lot of other influences when I was a kid. My parents listened to Perry Como, Bing Crosby and Rosemary Clooney. I had one brother who was into jazz. The only kind of music I didn’t listen to," she says, "was country."

In spite of the fact that Murray was the hottest female singer in country music last year, she was not nominated for a Grammy. "How can you overlook something like that? She’s the biggest star I’ve ever had in country."

One area Murray doesn’t enter is songwriting. "I’ve written some words which I’ve subsequently torn up," she says, "because they were pretty terrible. The only time I feel I’d like to be able to write is when I’ve listened to maybe 50 tapes looking for material and not one of them even comes close." Murray’s schedule for the rest of the year shows the careful planning skills she’s come to know. Beginning Thurs- day (ï) she headlines for two weeks at the Riveria in Las Vegas. Then in April, May, and June, she’ll tour the U.S. tour, which takes place at a tour of Australia and New Zealand which she’s been planning since the first of the year.

"It just wasn’t feasible to carry all those people," says Murray. "And it’s awfully hard to leave the U.S. when you’re so hot. In the past I just haven’t followed up properly on the hits and I don’t want that to happen again.

Air Tex. ‘Opry’ On KDNT-FM

Grapevine, Tex. – KDNT-FM has begun tapping the live Saturday night performances of the "Texas Country Opry" for airing each following Sunday evening. KDNT, a 1,000-watt station located in nearby Denton, has added the weekly Grapevine Opry program as a regular two-hour feature. The show is hosted by "Opoky" owner Chisai Childs and features a different co-host each month.

Louisiana Acclaims Crystal Gayle

NASHVILLE—CBS artist Crystal Gayle has been selected as the honorary ambassador of goodwill for the state of Louisiana by Lt. Gov. James Fitzmorris. In ceremonies held at the New Orleans Superdome, Gayle was presented with a key to the city and made a honorary citizen by New Orleans mayor Ernest Morial.

23 Acts For Wheeling Fest

WHEELING, W. Va.—Dubbed the "Super Bowl of Country Music Festivals," Jamboree In The Hills will feature 23 top country music entertainers.

The fourth annual outdoor festival will be held July 19-20, according to F. Glenn Reeves, executive producer of the festival, who adds, "The talent is a combination of the industry’s most established stars as well as rising stars."

The first day talent lineup includes Donna Fargo, Moe Bandy, Hoyt Axton, Con Hunley, Crispy Lane, Loretta Lynn, Buck Owens, Johnny Russell, T.G. Sheppard, Mel Tillis, Joe Stampley, Mary Lou Turner and Kathy Warren.

Sunday’s show will spotlight such acts as "Gatemouth" Brown, Janie Frickie, Brian "Crash" Craddock, Jerry Lee Lewis, Larry Gatlin, Tammy Wynette and Ray Stevens.

Jamboree In The Hills is sponsored by Jamboree U.S.A. and Columbia Pictures Industries Inc. Some 39,000 fans from all states and several foreign countries attended the 1979 event.

Some 18 hours of country music will be staged on a 150-acre tract forming a natural amphitheatre near St. Clairsville, Ohio. Tickets will be scaled at $20 for a two-day adult ticket, $20 for a single day Saturday and $15 for Sunday. Children under 12 will be admitted free if accompanied by an adult.

Country Chart Fax

By GERRY WOOD

It’s a great week for country singers named Williams on the Billboard Hot Country Singles chart. Don Williams hits the No. 1 spot with "Love Ain’t Over Yet," Johnnie Williams intrudes with his twangily titled "Women I’ve Never Had," and Donnie Williams enters the chart at No. 9 with "Goin’ When You Ever Really Loved A Poor Boy." T.G. Sheppard’s hit is only in its second week of chart activity.

Prime movers in the top 10 include Barbara Mandrell at a starlown "The Closer I Get," Anne Murray jumping from nine to five with her Movin’ remake, "Daydream Believer." Waylon Jennings cemented his No. 4 spot with "Randy," and Roky Bailey up to eight, Willie Nelson to nine, and Gene Watson No. 10—all with stars.

Comment: Rokin’ to the removal of the top three songs of the week.

As predicted last week, the T.G. Sheppard record (a No. 1 hit for T.G.) and Gall Davies single were the first to drop off the top 10 along with "Mama’s Blue Monday," "You’re Cold Shoulder That" peeked at five. It’s still a good week for Crystal. Though "It’s Like We Never Said Goodbye" tops its second week of action—up 39 notches from 77 to 13 in its second week.

Jeane Pruett levels off at all six. Sother radio action in the top 10 is the reason, through the song "Green Biscuit," which charted at No. 18 on ASCAP, Oklahoma City, and ChLW FM, Detroit/Windsor, and number 2 at WOOD-AM, Orlando, Fla. Now the adds at the station are Ray Stoves, Crystal Gayle, Johnny Duncan and Charlie Pride.

Though Gall Davies exited the top 10 before hitting a new all time peak, she did top the chart at KEEN-AM. San Jose, Calif. KEEN has been on the "Goodbye Blues" cut from the Kent "LP."

Prime movers with spots at set the top 10 include "Day Tripper" by the Beatles, "Thanx" and "Dream Lover" by Bobby Darin, and "Just One Look."

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www.americanradiohistory.com
CHICAGO—Special platinum records that will be held in the CBS Records vaults of CBS Home Entertainment will go to synthesis virtuoso Wendy Carlos and producer Rachel Elkind. The month-old, trailblazing album “Switched-On Bach,” released 12 years ago, is the recipient of the promotion award containing performances of the complete Bach “Brandenburg Concertos.”

Peter Munves, CBS marketing executive, plans to call attention to the phenomenal success of the original album in launching of the synthesizer artist’s latest opus. The new LP set carries a special $11.98 list price, and is one of CBS’ biggest marketing support campaigns since the recent reorganization of Masterworks.

“Switched-On Bach” is the current original recording. It brought a new generation of Bach because the sounds were contemporary,” explains Munves, who was involved in the original acquisition of “Switched-On Bach.”

Munves adds, “This new two-record set includes performances of the "Brandenburg" Nos. 1 and 6 which have not been before. The complete concerto of the Third Concerto was included in "Switched-On Bach," and successive releases by the performer and the third and fourth Concertos and parts of Concerto No. 2.

The new album includes the premiere release of two whole movements of the Second Concerto. (Reprint from Billboard, October 11, 1969, p. 23)

Cable TV Using Satellite Music in 15 Communities

CHICAGO—A satellite relay of classical music to be performed by the New York Philharmonic will be broadcast by CBS. The satellite feeds will be received by cable television subscribers in 15 U.S. communities.

The audio programming service is a relay of WFMT-FM, Chicago, which became the nation’s first radio in 1979, using the Chicago Symphony Orchestra, under the direction of Maestro von Stroheim.

The satellite feed promises to bring a classical programming service to much smaller markets where there is little diversity of broadcast offerings. To date, smaller cities have been particularly in the thinly populated Western states are showing interest, according to John Majeski, director of marketing for WFMT-FM.

The station’s satellite audience is located in such communities as Utah, Colorado, Arizona, and Colorado, Minn. and Miss. and Sierra Vista, Ariz.

The satellite feed is marketed to cable operators by United Video of Tulsa, Okla. According to United Video, 543,746 cable TV subscribers have access to the programming at this time.

Cable systems serving an additional 189 systems have ordered the service and are awaiting delivery of special electronic gear necessary to extract the FM signal from the satellite transmission.

"They are pushing the marketing now and starting to sell to more cable systems, ” says Major Extensions to WFMT itself is not directly involved in the sales effort.

A cost of the service to cable operators is $1 per subscriber per month with a 300 monthly cost maximum. The signal is received in stereo with a 15 kHz bandwidth. Special circuits required for signal distribution from 770 MHz.

ATLANTIC CITY—Going Heavy to Symphonies

ATLANTIC CITY—Five of the nation’s top symphony orchestras—lead the list of highbrow attractions being booked into the Resorts International slot. The program is an effort to attract more high rollers to the seaside gambling mecca.

Rod Soler, vice president for entertainment for Resorts International, spoke to the classical acts. Rods also books the company’s Las Vegas property, but doubts such fare would succeed in New York.

The series begins March 10 with Peter Nero conducting the newly organized Philadelphia Pops, followed by the 50th anniversary of the New York Philharmonic in August and John Williams is set for a date with the Bovini Pops Dec. 13. Andre Previn is to conduct the Chicago Symphony Mason March 12. 1981. Edward de Ruus will also make a date with the Philadelphia Orchestra in April, 1981, prior to his retirement.

The concerts will be held at the casino’s 1,750-seat Superb Stage, which has hosted appearances by Frank Sinatra and Diana Ross, but never a symphony orchestra.

Rod has the classical bookings to be calculated risk designed to turn the casino into a nationally recognized entertainment center as well as a gambling haven.

According to Munves, the awards ceremony to be held in New York will signify a total sales of 1.25 million copies of “Switched-On Bach” in the U.S. alone. CBS is claiming this is the largest selling classical LP to be released in the U.S.

Motion picture director Stanley Kubrick also will receive a platinum album at the awards presentation. Kubrick’s “Clockwork Orange” featured a soundtrack by Carlos and the artist will receive the contribution of the film to sales of disks by the synthesist.

According to Munves, the awards do not have Recording Industry Assn. of America backing. Because platinum certification procedures were introduced in 1974, sales garnered prior to that time are not included in the association’s audit process.

"Switched-On Brandenburgs” will be advertised in national and local print media and with 90-second radio commercials.

The theme of the marketing campaign is "High Tech Bach,” with a computer portrait of Bach used in ads and in-store materials.

Mines, “The Brandenburgs is probably Bach’s best selling title.

The executive said sales of 50,000 units in the first six months of release are not unexpected.

Prior to a sex change operation, the name Walter Carlos was used by the performer of “Switched-On Bach” and “Switched-On Brandenburgs.”
New from Europe

Billboard Benux now available in America.

Through the post the (European mail) (in the Dutch language) comes straight through the press into your mailbox.

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- $4.00 per year (exclusive of postage)

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Billboard: that weekly touch of disco, Please send me: 1 year's subscription (include the year's subscription appropriate box)
Curb Chart Hyping?  
Clean-Up Code Is Bowed By British

By Peter Jones

London—Serious breaches of a new record industry code of conduct here, aimed mainly at curtailing record companies from influencing retailers who make returns to the national, industry-sponsored chart, could lead to expulsion from Consideration of the offending firm from the British Phonographic Industry (BPI).

But the feeling here, despite the strong wording within the code, is that such drastic punishment is unlikely to be meted out.

The BPI, affiliated to the International Federation of Phonographic Industry (IFPI), represents virtually all of the record industry's retail, and all are expected to sign the code.

And while such a code is rare within the industry, indeed, in some places, it has been tried in a few territories—notably France, where a similar code and chart has been enforced since 1946—there is no doubt that it is geared toward chart protection, was implemented by the national's equivalent industry organization, the National de l'Edition Phonographique et Audio Visuelle (SNPE).

The British code provides for a committee of enquiry to investigate any company suspected of trying to influence any retail outlet making returns of records to the BPI's Market Research Bureau charts, used by local trade paper, Music Week, the British Broadcasting Corporation's program of the board's Hits Of The World overseas chart breakdown.

In essence, the code demands that record companies instruct employees and agents not to attempt to induce a chart return retailer to record any other than genuine products, to the public sales. Artists managers, publishers and third-party agents (advertising or promotion consultants) must also be told of these requirements.

But the code doesn't rule out reasonable quantities of sample singles or albums for the retailers, as long as the store concerned doesn't record sales of such product other than genuine products.

While the anti-chart hype aspects are the most controversial in the code, and follow a series of allegations about chart inaccuracies and inadequacies towards the end of last year, there are other operational matters included for acceptance by BPI member companies.

All record companies making return to the Research Bureau's chart division are to be asked to sign a document on chart security, and promise to inform the BPI of record company activities which breach the code guidelines.

One item calls for record companies not to cause deliveries to be held back from any section of the retail trade on orders for favored outlets.

The code insists that only material or items specifically related to the artist or record being promoted can be used as a means of promoting Research Bureau has the right to omit from its chart any records which are so promoted, and to disqualify in ways which breach the guidelines.

Retail outlets belonging to record companies are also bound by the code, or even that the manufacturer of a retailer's product in a way which might unfairly benefit a chart position.

SINGAPORE Suited

SINGAPORE—The owner of a well known retail music store was fined $285 in magistrates court here Jan. 18, found guilty of two charges of selling pirate copies of songs by Linda Ronstadt and Tracy Huang.

Woo Peng of Music Center, was charged under the Copyrig- hright Act. A private investigator hired by the Singapore Phonogram Assn. paid $3 for a cassette of Huang's "Another Goodbye" and Ronstadt's "Living In The USA" last April.

Executives of EMI and WEA, who own the copyrights, identified the tapes as pirate copies.

Rino German Pact

LOS ANGELES—Rhino Records has signed with Pool of West German distribution for its product in Germany, Austria and Switzerland.

First product covered is the single "My Name Is Lary" and the LP "Wildmania" by Wild Man Fas- cher and the LP "Some Kozos" by the Temple City Kazoo Orchestra.

SERIOUS BUSINESS—C.Y. Liao, president of Taiwan's Four Seas Record Co., chats with Ian Thomas of the International Federation of Producers of Phonograms and Videograms (IFPI) during his recent visit in Manila. Liao is also chairman of the disk industry committee of his country's Copyright Holders Assn., and told the confab of anti piracy progress here.

New Cash Priority:  
Asian Mechanics

HONG KONG—The Composer and Authors Society of Hong Kong (CASH), formed here in the autumn of 1977, has turned its attention to the problem of noah's right.

Generally in Asia, there's been no way of collecting fees, and record companies here have normally paid publishers direct.

A number of local companies have not understood the necessity to pay any copyright fees at all, and it's to combat this, and to coordinate the payment of fees, that CASH has now set about educating the local industry.

At the moment, a draft agreement is under discussion with the International Federation of Producers of Phonograms and Videograms, and some support has been received from corresponding organizations abroad. The problem will be to convince local record companies that composers, authors and publishers should be given their due.

CASH has grown some teeth during the past two-and-a-half years of activ- ity. Imperial Cinemas were prose- cuted successfully for breach of agreement (Billboard, March 10, 1979) and injunctions have recently been applied against other censors.

Trash Becomes Trio New Wave Outlet; Pass Added

TOKYO—Trio Records has launched a new in-house label to fit Trios specializing in domes- tic and foreign rock and new wave artists.

Initial product release includes a solo album by Japanese pop group Whitesnake, and an LP by Dutch new wave band, the Moons, picked up from Bowena Negean, Canadian band Crowscus is also signed.

But Trash's brightest hope, ac- cording to international label man- agers, is Japanese music, the Sixers Stars. Apart from domestic action, it's hoped that the five-man band's debut album will spark overseas in- terest. It features the quintet as new wave "Star Wars" characters.

Also under the Trash wing is the Pass label formed by specialist im- port retailer, Hisami Yamazaki. Prime act is Friction, new wave group, who came to his attention some time back.

"Being a fan of Japanese and for- eign new wave," notes Yamazaki, "I thought that Friction would be right for Trash, but I wanted them to have their own label as part of such a deal.

"That's why I formed Pass, selling the band's home-made single in my two stores. But we needed more ex- posure, so we went with Trash."

Two members of Friction, a trio, have toured in the U.S. with the James Chance group. After return- ing to Japan in 1978, they cut a demo and released the single which even- tually landed them the pass pact.

Yamazaki is now acting as parttime producer for the group, but continues to operate his pair of import stores in Kichijoji, an area of Tokyo known for its rock clubs.

Apart from Trash and Pass, Trio Records (a division of Trio Ken- wood Corp.) is the Japanese licensee for Germany's ECM jazz label, America's LAX Records and Rounder Records, and Britain's Trojan im- print.

How Close Tape Tax?

LONDON—A British government green paper, first step towards im- plementation of a levy on blank tapes and hardware, is likely before the end of this year.

Such a document discussion im- plies a commitment to act, and indi- cates the Department of Trade's in- tellectual property division now accepts the argument for a compensat- ing levy to offset home taping losses, as submitted by the British Phonographic Industry, local music publishers and the Musicians Union.

This development cannot be de- scribed as a dramatic breakthrough. The Department has first to con- vince the government of the need to make action a matter of urgency. House of Lords opponents, notably the one so far unspecified size of the levy—are made known, opposition— most likely in their votes under such a tax (the tape and hard- ware producers) will certainly be and little more vocal than at present.

But if government figures likely to show U.K. sales above eight million in 1978, and at their lowest ebb since statistics were first pub- lished in 1972, the record industry here may take heart that some prog- ress is finally becoming visible.
Radio In Philippines Wrees With Payola

By CES RODRIGUEZ

MANILA—The Broadcast Media Council (BMC) has dealt yet another disciplinary blow to Philippine radio by passing a new resolution to prevent it from totally eliminate payola.

The ruling calls for all radio studios to limit its use to only every three hours, and in designated areas, to submit their playlists at least two days prior.

The resolution was put into effect late last year and was signed by BMC chairman Teodoro F. Valencia, deputy chairman Antonio C. Barreire and directors Eduarde V. Ortega, Benson B. Menard and Jimenez. All officers of the council are broadcast practitioners in the capacity of network owners, managers or board members.

The resolution was blueprinted after continuing reports alleged that radio stations were receiving kickbacks and payola from record companies in exchange for airplay.

This, despite previous efforts of the BMC to halt the practice.

Predictably, there were outbursts from broadcasters, some of whose claim that the resolution is an infringement of the station's right to determine its own program.

The resolution counters, however, that "the improper influence of outside sources is in direct violation of the gramming of radio stations (runs) contrary to the existing laws, policies and rules of the commission."

According to the council, all KRP members present agreed that their objections to the program were overtaken by the merits of the original unresolved resolution.

To ensure maximum compliance, the council members have begun issuing notices for violations. For airing a title more than once during the given three-hour period, each station, however, has been aptly cited for both the violating DJ and the radio station (deduction of five points on the DJ's monthly pay averages $100.)

In addition, record companies that supply payola to stations are required to register with the council and submit a list of stations to which such payments are made. The list of number of records they expect to supply each station in a given period, as well as the expenses in adding of the records, the nature of radio station personnel, and the name of the recording company and an alphabetical list of domestic and foreign labels which the company distributes or promotes locally.

BMC insiders say that compliance was at an all time high following widespread seminars and meetings which targeted the deal.

Several DJs were found to be violating the council's antipathy that met the resolution's approval. (Several DJs were found to be violating the council's antipathy that met the council's approval. Several DJs were found to be violating the council's antipathy that met the council's approval.)

Most of the violations stemmed from the difficulty of radio stations in supplying accurate statistics which naturally resulted in titles getting double or triple airplay within the program's airing period.

Despite strict enforcement, the BMC initially allowed for a period of 10 days, some of which had chucked up fines in excess of five figures, were summoned by the council for a second violation, and issued first warnings.

The BMC also allowed exemptions, notably to classical stations. A few stations were found to be violating the council's antipathy that met the resolution's approval. Several DJs were found to be violating the council's antipathy that met the council's approval. Several DJs were found to be violating the council's antipathy that met the council's approval.

In the place, there is now a complete disco show in miniature, briskly presented by a leading deejay, Tapani Rapita, who also selects the disco-flavored US, British and local hits featured.

The final show of 1979, for instance, included Sugarhill Gang's "Rapper's Delight," Red Stewart's "Do Yo Think I'm Sexy," and Kool and the Gang with "Ladies Night." Using shortened versions, the telephones show up small hit songs in minutes and costs about 50 cents.

Major Loss

PARIS—According to figures re- vealed by Thorn-EMI, Pathé-Mar coni in France suffered a trading loss of around 15 million over the last financial year.

It becomes certain now that Alan Greenslade, the new Pathé-Marconi chairman based in Paris, will prune costs and expenses to the barest min imum, following the closure of nine of fices from the Rue Lord Byron to the Parisian suburb of Neuilly.

And because of the far-reaching corporate changes in which Thorn Ely is involving EMI divi sions, the Pathé-Marconi financial year will in future start April 1 and end March 31.

Global Music Handling Publishing Catalogs

MUNICH—Global Music is now handling the publishing catalogs of Bob Dylan and Chrysalis in Ger many, and has also secured the U.S. Moonlight & Magnolia line, provid ing the company with the entire catalogue of international titles.

In April, Rudi Martini, currently promotion chief at WEA here, joins Global as vice president and general manager of international activities.

For more information, contact Global Music Publishing Catalogs, 80 Briarcliff Road, White Plains, NY 10604.
View Polystar Plan As '80s Blueprint

**BRITAIN**

**COURTESY OF Music Week**

*As of 2/10/Singles*

**ITALY**

*As of 2/5/Singles*

**WEST GERMANY**

*Courteous of Disc Dreh**

*As of 2/1/Singles*

**Holland**

*Complementary to**

*As of 2/1/Singles*

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**Philippines Payola Woes**

"Devoid of all our time and ef-
fort investigating companies sus-
ppected of practicing payola might do
more harm than good," an industry
executive says. "It could break up
the association and that would be
a lot worse. There are still a lot of oth-
er important projects that can only
be accomplished through an organi-
zation." He cited PAR's efforts to
display and shelf spate to all of its
members, a lift for record companies.
He also pointed out the need to work
towards the amendment of the Phi-
lippines' copyright law which, at
present, lacks specific provisions
needed to protect foreign recordings
making them easy game for pirates.

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**Still Dispute**

HONG KONG—Disputes con-
continue in the Hong Kong Philip-
harmonic Orchestra, which has lost
eight of its 14 members but who still
number 60% in spite of the contro-
versial termination of contracts for a
number of the expatriate last year.

The American Federation of Mu-
sicians, which has been active on be-
half of those dismissed, has leaked to
the press its letter to John Duffus, Phi-
lharmonic general manager.

In this, he points out that Lung
Tung, the PAR's regional director, who
came to the Knights of Labor and
to almost every one of the 14
HKG members, as well as to John
duffus, the general manager.

Lung, previously based in Phila-
adelphia, is at time of writing on a
visit to the U.S.
DUBLIN—The Irish music business is being crippled by the seemingly insoluble problem of parallel imports, a trading hang-up concept decided by the EC which is currently prevailing in Europe generally from the Irish perspective.

Says John Woods, chairman of the Irish branch of the International Federation of Phonogram and Videogram Producers (IFPI), “It is a very serious situation and one which we have been trying to resolve for some time.”

Woods, who has been calling for a resolution to the problem, states, “The problem is that parallel imports are being sold under the guise of ‘value for money’ but at the expense of the legal record industry.”

The problem arises when, for example, a record is sold in Ireland for €20 but the same record is sold in the UK for €15. This is because the record was produced in Ireland and then exported to the UK. The problem is that the record is then sold in Ireland for a cheaper price, effectively undermining the Irish market.

This has led to a significant decrease in sales of Irish records and a corresponding increase in sales of parallel imports. The problem is compounded by the fact that parallel imports are often sold without paying the appropriate taxes, which further exacerbates the problem.

Woods believes that a solution is needed to address this issue. He states, “We need a mechanism that will allow us to ensure that the legal market is protected and that parallel imports do not undermine it.”

A possible solution is for the Irish government to introduce a customs duty on parallel imports, which would make them less attractive to consumers. Another possibility is for the EC to intervene and impose a solution that is acceptable to all parties involved.

However, the problem remains a complex one, and it is likely to take time to find a solution. In the meantime, the legal music industry in Ireland is facing significant challenges as parallel imports continue to undermine its sales.
BUT STOCKS IT
Retail Chain Won’t Promote Blank Tape

By DAVID FARRELL

TORONTO—One of Canada’s largest music retailers has taken an unusual step of refusing to advertise or promote blank tape products in his store during the holidays.

“We don’t promote or advertise blank tape, but we do sell it,” says Vito Ierullo, owner and operator of the Records On Wheels chain.

The hard-nosed Ierullo has carved out a small empire in this country in the past five years by hustling the young active consumers who buy rock and roll records. And he says he doesn’t promote or allow the promotion of his own future by promoting blank tapes.

“We have been offered some good incentives to promote blank tape. One manufacturer offered to pay all advertising costs in a province and match the sum in free goods, but I turned the offer down and will continue to do so. I can’t see any benefit in it for the record retailer,” Ierullo says.

Ierullo says he continues to carry blank tape in his stores “because everyone else does and I have to compete.”

But he says he is mystified as to why many major music chains—such as the Capitol, who own disk chains in Canada, continue to promote and advertise blank tape.

“You know there are a lot of Mickey mouse things that still go on in this business and I’d have to say that when I see a company like CBS or Warners coming out with a promo blank tape through co-op ad buys for their stores, then it sort of takes the meaning of all this ballyhoo about the threat of home taping.”

The Wheels chain also has a set policy regarding promotion copies, what to do with them and how to dispose of them after they have served their purpose.

“We instituted a policy about a year ago which basically reads that promotion tapes will be used specifically to promote in the stores. If the store owner doesn’t think he can give it away, throw it away or keep it.

“Since some of the stores have “used tape” bins, I instituted a policy whereby the store owners could place the promo disks into the bins for resale but not before 40 full plays. In other words an unplayed disk would not be put into the bins.

Wheels also has a policy in its stores whereby reviewer copies becomes the property of the promo department and cannot be traded for cash, a practice that is not uncommon here. Reviewers may see four promo copies, factory sealed LP in the store, however.

“We have never had complaints about it and are able to maintain our own supply and not have to rely on outside sources.”

Carter-Inspired Dream’, Disk Ruined by MCA

TORONTO—An address to the nation last July by President Carter spurred several Canadians to compose a song that would capture the spirit of his message. They titled it, “We Had A Dream.”

Now with the closure of Canada’s embassy in Iran and the daring operation to smuggle six Americans out of the country, the snowballing is snowballing in every direction.

It started off in July after Carter’s address when Canadian Mancell decided to write a song and contacted several musicians in this country to arrange a session. It was done in one 17-hour stint that started in the morning and finished early the following morning. A songologist during the end of the track, Mancell reports, was completely ad libbed.

Through a mutual friend, Bill McDowell, the song was played back to Senator Carl Curtis in Washington. The good senator immediately contacted NBC radio and arranged an interview for them on the Bernie Mack Show.

Playing the song and discussing the motivation behind it triggered more than a dozen calls to the McCain Show and the ball kept rolling.

The CCO all-news network in Canada picked up the U.S. reaction.

Topical Tunes

TORONTO—Bomb Records has issued a topical 45 entitled “Evacuate Mississauga” by the Gas, and another local label is offering a limited edition of the rock 'n' roll chestnut, “Barbara Ann,” retitled “Bomb Bomb Iran.”

Koelewijn Quits Born Free Firm

By WILLEM HOOG

AMSTERDAM—Peter Koelewijn, prominent figure in the Dutch music industry as artist, composer and musician, is leaving his post as managing director of Born Free Productions, effective April 1.

The company, affiliated to Phonogram here and bankrolled by the major, was formed by Koelewijn through a joint venture associated with disk successes by Rob de Nij, Saskia & Serge, Don Mercedez, Gean, Dave Cosse, the Willeke Alberti, Bono, Koelewijn himself and Peter van Volkenhoven, piano-play-

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Publishing

Mechanicals to boost performances, print and jingles

Herb Eiseman, president of 20th Century-Fox Music, claims that the 1979 mechanical returns were way down from 1978, but they’re not steering a different course just yet. The chief executive cited the gap in profit, which accounts for one-third of record and tape piracy, as a prime reason why.

The gap is the result of record plants that are charging up to $30 to $40 for a record that would have cost about $5 to make just a year ago. About five people have left and haven’t been replaced, he says, “but there haven’t been any new people in either. I don’t think we’ve felt it yet as severely as the labels, but it has so far to record and tape piracy.

Mechanicals

Bills due from the same year was $500,000 in 1979, and $500,000 in 1978, according to Herb Eiseman. One of these is the division’s headquarters at Columbia, Fl.

Because a majority of artists who sell in the Western U.S. markets are taken up by impresarios, Chaimowitz, McDonald and Estevez are planning to meet here on a quarterly basis with the top local agents, who are predominantly based in California, and Selig will visit to see.

This visit gave us a better opportunity to screen more of the CBS/ Columbia roster, Chaimowitz continues. “We have a better chance of getting a better evaluation of those capable of selling on a nationwide basis.

Among acts high on the list for fresh promotion in the U.S. besides the 11-year-old Petrito, are Martin Tanzman, Cualberto Fernandez, Cuiaberto Castro and Yoshio. Chaimowitz notes that the Mexican product would not increase percentagewise in comparison with other CBS Latin reper- toire, “its sales will mushroom sub- stantially.”

Broaderest estimates for current re- taurants with CBS Latin are projected to bring in $100 million to $150 million, and Chaimowitz calculates that it’s “very high.”

CBS could be even higher than the $75 million top record if tape record piracy rampant in Mexico’s northern bor- der and spilling over in the southern border states of the U.S. were cur- tailed.

Concentrated efforts are being made to contain the illegal activity, and Chaimowitz and others have made in-depth studies for CBS.

In addition to the penetration via radio and in-store, CBS Latin has been getting an added boost in the coming months via a commercial tie-up with Televi, the powerful Mexican video network which also feeds into the Latin Univision network throughout the U.S.

Overall, our attitude is to become more aggressive in this decade,” says Chaimowitz. The potential in the U.S.—where the Hispanic popu- lation is expected to grow to more than 30 million in the ‘80s—is enormous, he notes.

Other CBS Latin acts set for the coming months include from Iglesias, Carlos and the Mexican roster in- clude Kaita from Brazil. Quineto Imperial, and Chaimowitz is excited about Tiras from Argentina, and Raffaella Carra from Italy. Last named was a critical success and the band’s tour in Mexico and Buenos Aires last year.

We’re combining worldwide marketing expertise with some of the concepts developed by CBS Latin in America,” explains Chaimowitz. “We’re using all techniques from films to videocassettes to radio and tv spots.

“We’ll be coordinating for the best results with our own artists, while also being on the lookout for other viable artists,” he says. Studies are being made with a few Mexican in- dependents for U.S. distribution under the Discos CBS segs.

1980, the year in 50 years in 1979. As ampli- fied by Sid Herman, admin- istrator of the company, the company more than doubled its post-tax income from three cuts in the “Sat- urday Night Fever” soundtrack.

“With the $250 million in the mechanical copyright,” says Kay, “has also picked up some of the slack. The in- crease from 2 to 2½ per cent allowed us to pick up monies without doing anything. We were all obviously hoping it would be a windfall, but now it may help us just break even.”

This week’s income from the pie- oneer 1977 rolls include: Billy Taylor, Joe Pass, Benny Green, Eric Dolphy, and Billy Mathis.


In its 10th year, the Winter Garden has maintained its reputation as one of the finest clubs in the U.S. Although the club has never been able to hold its own so far, it has been able to hold its own.

Because of the small club, we’re making more money from the first album, Kay says, “and the second album, we’re more confident that we’ll be able to hold our own.

“We’re not receiving our monies from sales tax on tapes, as they’re doing now, but if there are any more many more bankruptcies or Chapter 11’s we’re more confident than in the past. We’re more confident because the label’s catalog includes historic works by Ben Pollack, Lionel Young and Charlie Christian, Count Basie, Artie Shaw, Duke Ellington, Teddy Wilson, Ben Webster, Bob Webb, Harry James, Benny Goodman, Bud Powell, Ray Effinger, Lennie Tristano, and many others.

But Bandolier Long has formed a joint to play smaller clubs. The players are from his big band which operates occasional gigs in the L.A. area. Long plans 10 shows now.

New label in Dallas is Amazing Records owned by Jim Yanow with his debut LP, "Rodeo Rag," featuring Milt Jackson and Charles Haug. There will be a new album by the group of Latin musicians.

Alarming is the fact that the label is growing in size and stature, with artists and fans being cut by a third, from 60 to 40.

“We won’t cut our belts as far as writer advances and expenses incur in cutting dems. With disc it’s all expense. If the label is pho- tostipulated dems, but with the less- ening of importance of disc, we’re also cut back that way.

Chazz Kaye, president of Irving/ Almo Music, notes that his perfor- mance at sheet music is up 50%, and he has been able to offset that by an “obvious dip in mecha- nical income.”

The reason the income in the mechanical copyright,” says Kay, “has also picked up some of the slack. The in- crease from 2 to 2 1/2 per cent allowed us to pick up monies without doing anything. We were all obviously hoping it would be a windfall, but now it may help us just break even.”

This month’s发行 with the Latin Line Sales Hike
Speculation Rises On Counterfeit Penetration

Continued from page 1
Barrie Bergman says that the counterfeiter question was not among subjects under discussion at the conclave. Nobody here knows anything about the ring until they refer it to the Polygram development, "only what we read in the trades." While Robertson's Entertainment Industry Assn. of America would also not comment officially, it is known that members of its anticounterfeiting division have recently spent time at distribution centers, presumably on problems of counterfeit detection.

The RIAA has repeatedly warned that counterfeit record sales fast are stripping other forms of record and tape piracy. Ironically, this development occurred even as detection of pirated goods improved and state and federal action accelerated.

Addressing a NARM meeting in New York last October, Jules Yarnell, the association's special counsel on anticypy, noted that the state of counterfeiting was "so good," that record companies can't detect them and they're actually giving credit on returns." (Billboard, Nov. 3, 1979.) He further stated that the sales of counterfeit goods had reached a level of $400 million.

Assistant in preparing this story provided by John Sippel.

In addition, there have been such


toPolygram, it could not be
determined.

Pickwick Chairman Expresses Concern

MINNEAPOLIS—Ted Dekel, chairman of board and chief executive officer of Pickwick, issued this statement on the alleged counterfeit shipment:

"We at Pickwick operate in a corporate environment that compels us to conduct our business ethically and to pursue buying and selling legally.

"We are seriously concerned about reports appearing in the industry press that counterfeits are being found in shipments of record products. Pickwick and all of us must do all within our power to ensure that the counterfeiting problem does not continue to grow.

"We do not have any information about who is responsible for the counterfeiting or whether the Pickwick products had anything to do with it. We are doing all we can to determine the facts.

"We believe that counterfeiting is a serious problem and that it is in the best interests of all of us to work together to find solutions to the problem of counterfeiting.

"We are committed to the principle that our business is conducted in an ethical and legal manner and that we will do all we can to prevent counterfeiting from being a problem in our industry.

We have a clear policy with firm procedures designed to discourage and prevent counterfeiting. We believe that this policy will help to prevent violations of that policy.

"The extent to which these principles may have been violated is a concern to all of us, but we believe that all of the legal and marketing sides of the industry are working to address the problem.

"WEA, Capitol, MCA and RCA also prefer to rest on "no comment" as their considered response to queries on whether the Pickwick disclosure had triggered more careful screening of returns.

The trade association level comment was equally sparse.

Reaching a board of directors meeting of the National Assn. of Recording Merchandisers in Nashville Thursday (7), NARM president Norrie Dyer offered, said, "After we get our feet wet" with outlets that fill the vacuum created by the closing of the 144 stores, which accounted for about 18% of Korvettes' 50-store chain.

An important consideration for such expansions, observers feel, will be the general state of record sales over the next year or so.

The store closings represent a sales volume of about $100 million, nearly 20% of Korvettes' total volume of $500 million for the fiscal year ending in February, a drop of approximately $50 million from the year before.

General News

New Indictment In Tucker Duping Act

NEW YORK—Sentence for convicted tape duplicator George Tucker was again delayed last Friday when U.S. District Judge Lemuel E. Phillips Jr. revealed a new indictment filed against him.

Tucker, who had previously pleaded guilty to one count of willful infringement of copyright and one count of wire fraud involving a 21-count indictment brought against him and his company, Super Dupers, (Billboard, Sept. 22, 1979), and but sentencing was postponed in order for him to testify before a grand jury.

The four-count indictment returned by that grand jury charges Tucker with conspiring and conspiring to violate copyright law. Tucker was never sold products to someone named Norton Verner. According to performer met Tucker on at least 10 occasions for the purpose of purchasing quantities of 977 "Historical Tape" for a total of $80,000, for which he paid approximately $80,000 for "at least 60,000 cassettes.

Tucker pleaded not guilty to all charges before U.S. District Judge Lemuel E. Phillips Jr. and has until Feb. 22 to decide if he wants a sentence on his original case before trial of the new charges.

AOR Playlists: They're Changing

Continued from page 1

special events, and new music.

He points to recent broadcasts of concerts by Pink Floyd and Tom Petty that were being released as a single on a CBS LP, and thousands of tapes being offered by ABC's FM Network, to which WPLF belongs.

Though he has added Utopia, the Pretenders, J. Geils, Cluster, The Babys, Steve Winwood, and Stephen McPherson to their mix in the past two weeks.

Although Wright is working with a different format, this station, he says his station "tries to promote new acts." He says Bruce Woodley and the Camera Club, which has just been added, "one of the finest new acts of the 1980s," although it's not getting much attention.

WYWD has 35 current albums on its list and each has specified cuts as heavy on their play list. They spell out on a music clock on their disk jockeys must follow. "A lot of the jock's played whatever they liked from about 50 albums," says Wright. "Now I'm beginning to look a little too much to handle."

The format is similar at WYDD-FM Pittsburgh, where program director Jack Robertson says it has been necessary to cut back on the list to the current top 10 songs, with meaningful number of exposures on the disc.

Robertson points to a trend where listeners are tuning in for shorter periods of time. "Listeners tuned to tune in for the peaks, and there's not a lot of replay."

WNEW is a station that the statistics of AOR are over the got. It is still in the program format. It's after the sport of AOR evolved: progressive rock. As a result, Muni adds records as they come in. He is adding fewer records today only because the labels are issuing fewer titles.

There is a rack of 200 to 300 current albums with a group of 40 to 45 that came out in the past two weeks. In fact, the Whole library of the station, 15,000 albums, is right in the studio so each jockey can pick what
ever he wants to use for his own program.

Muni reasons can do this in New York because he has top talent that would not be available in many other markets. And he's got a staff of jocks who have been with him for nearly 10 years.

Pete Forstnatt has been with the station for 10 years. Dave Herman has been the program director for Elite Broadcasting. Vinnee Scelsa six years, while Muni has been aboard 12 years.

In Cleveland, Eric Stevens, vice president of programming for WWWM-FM also notes that he is adding fewer artists. "We're not adding more and we look at it carefully. But we can be a bit more experimental. We want to be more responsive to new music."

Stevens reasons that listeners use the radio to test new music. "Listen- ers sample it before they buy," he says.

Tom Teuber, program director of WWWM-FM, says his station has always had a fairly tight playlist by "national standards of taste.

He adds, "We're skeptical about new wave, but we're trying the Romantics, Clash and Gary Numan."

Wavanowood, now WBRU, but the listeners want to hear Led Zeppelin, Todd Rundgren and Aerosmith. "Dennis Floyd is the number one request."

Rob Sisco, program director of WWWM-FM, that "we're not going to ignore music business our job is to pick the hits. We have tons of research and we listen to music. That says the research people's emotions. We're not psychologists."

www.americanradiohistory.com
General News

**Thinner LP Jackets**

Under Shurewood's formula, single jackets would be reduced to a total of 8 1/2 x 11 inches while double-jacket folders would weigh a total of 62 points.

Glenier notes that most European record companies utilize a total weight of 20 points for a single jacket, while double-jackets range in total weight from 56 to 72 points.

Glenier further claims that thinner packaging could still be shrink-wrapped and packaged in English albums are rarely packaged in this manner, and that the thinner jacket will: in no way detract from the reproduction quality of artwork.

IRV LICHTMAN

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Thinner LP Jackets

- Continued from page 1

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Even lower freight charges.

A general label adoption of thinner jackets, Glenier explains, is necessary to enable the fabricator to "gang-up" jackets of different labels. "Unlike plastic variability adopts this uniformly, it would defeat the economic savings by preventing gang-up," he explains.

Presently, Shurewood's charges for a 50,000 jacket run amount to 15.8 cents for a single jacket and 29.8 cents for a double-jacket, with proportional decreases for increases depending on the quantity ordered. Fabricators measure thickness of jackets in terms of points, representing 1/1000th of an inch for each point.

The basic thickness for most jackets today is a single cover is 22 points for a total thickness of 44 points, while a double jacket, with a thickness of 18 points per board, amounts to 72 points.

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**Deaths**

H. Wayne Simith, 36, program director and afternoon DJ at WLV-FM in Grand Rapids, Feb. 2, known as Doc Donovan, had been at the station since 1974.

Ray Heinfold, 71, head of the music department at Warner Bros. for many years, Feb. 3 in Los Angeles, Calif. He was nominated for Oscars 13 times in his long career and won the trophy three times, if colored served as president of Hi-Ti Music Corp. He is survived by two daughters, a son and four grandchildren.

Jim L. Fawn, 33, program director of KZLA-AM-FM in Los Angeles, Jan. 31 at his KZLA office. After military service, he worked at KWST-FM and KPOJ. Though he notes that he is survived by his widow and two children.

Jimmy Crawford, 70, who won prominence in the 1930s and 1940s as drummer for Lonnie Donegan's orchestra, in New York, Jan. 27. After departing Donegan's unit in 1942, he drummed with the Whitehouse Playboys, then retired in 1972.

Mike DeCoro, 70, trumpet player from New Orleans who worked with the bands of Papa Celestino, Paul Bar- burin, Joe Grinnick, and Big Joe Williams, he was born in New Orleans, Aug. 27, 1927.

--**Beale Street In Memphis 'Alife**

Beale Street was the city's $2.5 million Beale St. Historic Preservation Project is officially underway after a ceremonial dedication of a silver nail at the old Pantigue drug store at the corner of Beale St. and Randy Circle Monday, Feb. 1.

The Pantigue building, constructed around 1865, housed a drug store on its main floor. In the 1930s the second and third floors were occupied by Club Handy, named for W. C. Handy. "Reverend Mother" and composer who made Beale St. world famous, as "the home of the blues." The Pantigue Company, which are said to have been among the finest of their day, will also be George Miller's "redevelopment project," he heads the redevelopment project and plans to convert one of the theatres and the adjacent building into a Vegas-style supper club capable of attracting the biggest names in entertainment. The restoration will be used for local play production and touring companies.
Congratulations to our clients who have received nominations for the 22nd Annual Grammy Awards.

ICM
INTERNATIONAL CREATIVE MANAGEMENT
### RECORD OF THE YEAR
- **Kenny Rogers** - "The Gambler"

### ALBUM OF THE YEAR
- **Kenny Rogers** - "The Gambler"

### SONG OF THE YEAR
- **Rickie Lee Jones** - "Chuck E.'s in Love"
- **Kenny Loggins** - "What a Fool Believes"

### BEST MALE COUNTRY VOCAL PERFORMANCE
- **Kenny Rogers** - "The Gambler"

### BEST FEMALE POP VOCAL PERFORMANCE
- **Rickie Lee Jones** - "Don't Bring Me Flowers"

### BEST MALE POP VOCAL PERFORMANCE
- **Kenny Rogers** - "She Believes in Me"
- **James Taylor** - "Up on the Roof"

### BEST FEMALE ROCK VOCAL PERFORMANCE
- **Rickie Lee Jones** - "The Last Change Texaco"
- **Cindy Bullens** - "Survivor"

### BEST ROCK VOCAL PERFORMANCE
- **Styx** - "Cornerstone"

### BEST NEW ARTIST
- **Rickie Lee Jones**
- **Robin Williams**

### BEST MALE COUNTRY VOCAL PERFORMANCE
- **Kenny Rogers**
- **Eddie Rabbitt** - "Every Which Way But Loose"

### BEST COUNTRY VOCAL PERFORMANCE
- **Kenny Rogers**
- **Dottie West** - "All I Ever Need is You"

### BEST COMEDY RECORDING
- **Robin Williams** - "Reality: What a Concept"

### BEST INSTRUMENTAL COMPOSITION
- **Chick Corea** - "Central Park"

### BEST OPERA RECORDING
- **Julius Rudel** - "Rigoletto"
- **Heather Harper** - "Soloist"

### BEST CHOREOGRAPHY RECORDING
- **Irakere**

### BEST POP VOCAL PERFORMANCE BY A DUO OR GROUP
- **Little River Band** - "Lonesome Loser"
- **Barbra Streisand** - "Don't Bring Me Flowers"

### BEST FEMALE ROCK VOCAL PERFORMANCE
- **Rickie Lee Jones**

### BEST FEMALE ROCK VOCAL PERFORMANCE
- **Melissa Manchester** - "Don't Cry Out Loud"

### BEST SOLOIST INSTRUMENTAL PERFORMANCE WITH ORCHESTRA
- **James Galway** - "Annie's Song & Other Galaxy Favorites"
- **Isaac Stern** - "Isaac Stern & Jean-Pierre Rampal Play Vivaldi & Telemann"

### BEST SOLOIST INSTRUMENTAL PERFORMANCE WITHOUT ORCHESTRA
- **Artur Rubinstein** - "Franck: Prélude, Chorale & Fugue for Piano"

### BEST CLASSICAL PERFORMANCE INSTRUMENTAL DUO OR QUARTET
- **Rolling Stones** - "Suite for Violin & Jazz Piano"

### BEST CLASSICAL PERFORMANCE INSTRUMENTAL DUO OR QUARTET WITH ORCHESTRA
- **Tchaikovsky** - "Symphony of Psalms"

### BEST CLASSICAL PERFORMANCE INSTRUMENTAL DUO OR QUARTET WITHOUT ORCHESTRA
- **Beethoven** - "Choral Fantasy" "Elegiac Song and Calm Sea and Prosperous Voyage"

### BEST CHAMBER MUSIC PERFORMANCE
- **Pinchas Zuckerman** - "Berg: Chamber Concerto for Piano & Violin" and "Four Pieces for Clarinet & Piano"

### BEST OPERA RECORDING
- **Heather Harper** - "Soloist"

### BEST PIANO PERFORMANCE
- **Johann Schenk** - "Sonatas & Other Schenk Favorites"

### BEST JAZZ INSTRUMENTAL PERFORMANCE BY A GROUP
- **Chick Corea** - "Central Park"

### BEST JAZZ INSTRUMENTAL PERFORMANCE BY A DUO
- **Chick Corea** - "Central Park"

### BEST JAZZ INSTRUMENTAL PERFORMANCE BY A GROUP
- **Chick Corea** - "Central Park"

### BEST JAZZ INSTRUMENTAL PERFORMANCE BY A DUO
- **Chick Corea** - "Central Park"

### BEST JAZZ VOCAL PERFORMANCE
- **Pat Boone** - "Just the Way I Am"

### BEST INSPIRATIONAL PERFORMANCE
- **Pat Boone** - "Just the Way I Am"

### BEST LATIN RECORDING
- **Irakere**
- **Ruben Blades** - "Tico in the伝国"

### BEST SPOKEN WORD DOCUMENTARY OR DRAMA RECORDING
- **Sir John Gielgud** - "Shakespeare, Reading from Shakespeare"

### BEST JAZZ INSTRUMENTAL PERFORMANCE BY A DUO OR GROUP
- **Chick Corea** - "Central Park"

### BEST JAZZ VOCAL PERFORMANCE
- **Pat Boone** - "Just the Way I Am"

### BEST CHORAL PERFORMANCE
- **Bryn Terfel** - "Sonata for Tenor and Orchestra"

### BEST CHORAL PERFORMANCE CLASSICAL (OTHER THAN OPERA)
- **Bryce Dessner** - "Choral Fantasy" "Elegiac Song and Calm Sea and Prosperous Voyage"

### BEST CHORAL PERFORMANCE INSTRUMENTAL DUO OR QUARTET
- **Pinchas Zuckerman** - "Berg: Chamber Concerto for Piano & Violin" and "Four Pieces for Clarinet & Piano"

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- **Beethoven** - "Choral Fantasy" "Elegiac Song and Calm Sea and Prosperous Voyage"

### BEST CHAMBER MUSIC PERFORMANCE
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### BEST CHAMBER MUSIC PERFORMANCE INSTRUMENTAL DUO OR QUARTET WITHOUT ORCHESTRA
- **Beethoven** - "Choral Fantasy" "Elegiac Song and Calm Sea and Prosperous Voyage"
GRAHAM NASH focuses on EARTH & SKY

HIS FIRST ALBUM ON CAPITOL RECORDS

Featuring "In The 85s"  Produced by Graham Nash & Stanley Johnston

Direction: Hartmann & Goodman
NAZARETH—Mule in Wonderland, A&M SP4799. Produced by Jeff Baxter. This is the 10th LP for A&M from the veteran British heavy metal band, and even with the help of producer Baxter (of Steely Dan and Doobie Brothers fame) the quartet opts for a more melodic, laid-back sound. The guitar solos are kept to a minimum, and while the emphasis goes to vocal harmonies and solid song structures, the overall result is a change of pace to the Nazareth of yesteryear.


ROBIN TROWER—Victims Of The Fury, Chrysalis CHR1215. Produced by Geoff Emerick, Robin Trower. Trower's eighth album, Chrysalis marks this rock star's move into a more progressive sound. Trower's guitar is, as always, upfront, yet he's playing with more ambivalence. James Dewar's vocals are in fine shapen with his bass and Bill Lordan's drums all combining for a heavy, hard-hitting rock sound. The album, although studio pro-
duced, thrives on a live recording vibe, with overdubs and studio arrangements lending balance to some of the grittier rock songs. Trower's melodic vocal style is featured on some of his best work, yet the wry-ness of his wry humor is often overlooked.


CHUCK MANGIONE—Fun And Games, A&M SPAS15. Produced by Chuck Mangione. Mangione's album offers six new songs featuring the familiar A&B of his hit songs, with a slight added hint of jazz. But there is also a change of pace to the Nazareth of yesteryear.

THE GREAT JUKE-BOX—Motel, Inner City IC1030. Produced by Nicky Thomas. That couldn’t be a better title for a trio of Hank tracks on piano, Rock Carter on bass and Tony Williams on drums. They live up to their reputations here and they play just like you’d imagine: “Lust Life,” “Wave,” “I Remember Clifford” and the title track. Only last month Inner City released another Joni track with Gary Tale on drums. The two make an outstanding pair in main-stream jazz.

RECOMMENDED:


EMILY WOODWELL—Barnes Shull Wells (3:44); producer: Scott B. H., producer: Miltone. This is a catchy melody.

LINDA RONSTADT—Cry For Me (3:40); producer: Burt Bacharach, producer: K. B., producer: BMI. This is a little song.

TOMMY WILLIAMS—A Better Man (3:05); producer: Stu W., producer: Miltone. It’s Christofferson’s unique and beautiful impressions.

MARTY MEYHOLT—Gift From Frankie (3:54); producer: Kenny Rogers, producer: Miltone. This is a little song.

ROCKETS—Desire (3:40); producer: Johnny Sandlin; producer: Miltone. This is a catchy melody.

CONNIE FISHER—Sixth Avenue” (3:40); producer: Dr. Earl Taylor; producer: Al. This is a little song.

DON’T STOP BELIEVING—Desire (3:05); producer: Miltone. This is a catchy melody.

ROCKETS—Desire (3:40); producer: Johnny Sandlin; producer: Miltone. This is a catchy melody.

ROCKETS—Desire (3:40); producer: Johnny Sandlin; producer: Miltone. This is a catchy melody.
BILLBOARD's DANCE MUSIC FORUM
NOW THROUGH THURSDAY, FEB. 14!
CENTURY PLAZA HOTEL, LOS ANGELES
DON'T MISS THE CHANCE TO JOIN IN
DISCUSSIONS WITH . . .


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<table>
<thead>
<tr>
<th>TITLE</th>
<th>Artist</th>
<th>Producer</th>
<th>Writer</th>
<th>Label</th>
<th>Number</th>
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<td>GIVE IT ALL YOU GOT</td>
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<td>I WANNA BE YOUR LOVE</td>
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<td>DON'T SEND YOUR LOVE</td>
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<td>IN LOVE</td>
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<td>I DON'T WANT TO TALK ABOUT IT</td>
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<td>(HAR)</td>
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**Star Performers:** Stars are awarded on the Hot 100 chart based on the following upward movement. 1-30 Strong increases in sales; 31-70 Upward movement of 8 positions; 71-100 Upward movement of 10 positions. Previous week's charted positions are maintained without a star if the position is only one position higher. This will, in some cases, block out productions that actually move up with a star. In such cases, producers will have to request the required upward movement noted above. **Record Industry Assn.** Of America seal of certification as "million seller." (Seal indicated by bullet.) **Recording Industry Assn.** Of America seal of certification as "two million seller." (Seal indicated by triangle.)
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Lyricist</th>
<th>Title</th>
<th>Label, Number (Or. Label)</th>
<th>Price</th>
<th>Weeks on Chart</th>
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<td>PINK FLOYD</td>
<td>THE WALL</td>
<td>EMI America 29215/26, 29217</td>
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<td>KENNY ROGERS</td>
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**Billboard Top LPs & Tape**

**SUGGESTED LIST PRICE**

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<th>Artist</th>
<th>Title</th>
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<th>Price</th>
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**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 result in multiple stars awarded to a product which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. of America seal for sales of 500,000 units. (Seal indicated by bullet) Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by triangle) Recording Industry Assn. of America seal audit available and optional to all manufacturers.
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Capitol Shores Up Black Music Wing

By CARY DARLING

LOS ANGELES — Capitol wants to dispel its view as a "low key" company in terms of black music making and is releasing six new acts in this genre in the first four months of 1980.

"We've had image problems," admits Cecil Hale, a former vice president of CBS Records. "Our strategy for 1979 was to shore up the acts we already had and redefine the label's image for the last six months we've signed six acts for release in 1980.

The new roster marks, according to Quincy Meriem, Paul Gore, and Renee, along with Donna Washington, Keith Barrow and Perry Sandler. Already on the roster are Natalie Cole, Nancy Wilson, Freda Payne, Peabo Bryson, Sun, Tavares, Gonzalez, Eddie Henderson, a Taste of Honey and the late Minnie Riperton.

To make way for the new acts, all jazz talent except Eddie Henderson and Nancy Wilson were let go. "We reallocated the jazz market was where we did not want to be," says Hale.

Another area in which the label's roster division is not overly interested is disco. "We've had separate disco department for a moment. We didn't know when the bubble would burst but we had a MCA deal and we didn't go heavily into it," says Hale.

Capitol, he notes, has stopped making 12-inch singles for consumer use and now makes limited edition and copies for promotional use.

"What stopped the consumer was the increase in prices for the 12-inch. But the Consumers opted then for the album.

What he sees as a return to the r&b market is a move toward a strictly dance format — could be beneficial to one of the roster's major acts, "Depro really cut into what Natalie Cole did best. We're going to get her back to the WEA.

Cole's last album, a duet with label stablemate Peabo Bryson, has been in the top 10 soul LPs and reached the top 6 on Billboard's LP chart.

Cole's next solo project is to be produced by Gene Barge, Michael Masser and Marvin Young.

With new r&b promotion people in Chicago and Houston, this department has expanded and now has nine persons working full-time. A part of this expansion means more promotions such as recent contest when 12,000 pairs of tickets were flown to California to dine with Natalie Cole and Peabo Bryson.

Cole's record related to softly released new material by the late Minnie Riperton which was produced by her husband, Dick Rockwell.

BEAT BEAT—Members of the Beat are interviewed by Dick Clark for his "American Bandstand" ABC-TV show which airs March 8. Members of the Columbia act include from left: Larry Whitman, Paul Collins, Steven Huff and Michael Ruiz.

The class action brought by nine U.S. independent distributors against MCA Records over who is responsible for taking the returns of ABC Records, filed midyear 1979 in Dallas Federal District Court, has been settled out of court. The matter was to have been heard there Monday.

Details of the settlement were not available at a court order. Indications, however, are that the traditional industry norm of a new distributor taking the label's returns will persist. ... Says Warner, former national sales manager for London Records, is canvassing from surgery at the North Shore University Hospital, Manhasset, L.I, N.Y. His direct room number is (516) 562-3204.

The Steve Martin flock. "The Jerk," which cost about $8 million to bring in, has racked up more than $55 million at the gate. And don't be surprised if it's available on videocassette from MCA Distributing in April.... "Telephonic," the Charles Bronson feature that aired on ABC-TV prime time last week, was authored by Walter Wager, former ASCAP p.r. boss.... Dave Siegel has not left the industry as reported (Billboard, Feb. 9, 1980). He has been elevated to vice president of Handelton Corp. and continues at the Little Rock base of the company which makes his family name. Classic music has its musical deserved national boost from the new NBC-TV project, "Live From Studio 8-H," which features opera, ballet and symphonic works. The first show in January featured a tribute to the late Arturo Tancinum by the New York Philharmonic. The series will air every 90 days.... TV departments at the labels will get a midday daily shot for acts when ABC-TV bows a talk show with David Letterman soon.

Ed Berson, vice president, purchasing, reports the important Record Bar chain will test blank videotape in 10 to 15 stores this month. Berson hopes all stores will handle some video software by July. ... Stan Cornyn has flipped his (car's) lid: he just bankrolled a custom-con- verted 1980 Cadillac Eldorado. It stands in the WE/AB/WB lot in Burbank along with wheels ranging from Bob Merill's 1955 Studabaker to Lee Mandel's Bentley of the '50s. Cadillacハlted convertible production several years ago.

HELPFUL HINTS? One-time tv commentator Dorsey Sayers has written a tome, full of household tips, "Gadgets Galore." She suggests using old 78 r.p.m. albums to store sandpaper. And if that isn't enough to gag you, she recommends old phonograph records can be baked in the oven and shaped into candy dishes.... "Towards in September, five NBC-TV outlets will bow a 90-minute daily talk show, starring Toni Tennille.

London's Role With Polygram Eyed

"Continued from page 4

Although he stresses his responsibilities as basically that of a business man, the president, Gary Singer claims he wants to take greater advantage of "modern music developments in the U.S." Modern music had ended with the death of Berta Barlow in 1945."

The Polygram concept, he explains, is not a prototype for the establishment of similar entities within the Polygram organization abroad. "This concept is strictly art, strictly music and this business," Singer insists.

Internationally, Singer points out that Teldec will continue to handle the Decca classical interests in Germany and that Philips has been distributing Decca product in Holland for two decades.

Inside Track

Ex-KGFJ Manager Sues His Ex-Boss

LOS ANGELES—Former KGFJ-AM general manager Jack Arnold Schulmerich has sued former Capitol Tracy Broadcasting, claiming he was shortchanged when the company sold its KGFJ.

Schulmerich in Superior Court here that in return for relinquishing certain talent, he was to receive percentages of excess of sales prices over cost when stations were sold, according to a June 1979 contract.

He alleges that the 9% of excess over sales price for the sale of WGV-WAM, in Charlotte, N.C., which he received, $47,276.70, did not end with "significantly greater." the defendant allegedly

Lampoon Hour Saluted By DIR

NEW YORK—DIR Broadcast- ing's "King Biscuit Flower Hour," which has presented virtually every major rock act in concert on Sunday nights for the past eight years of the syndicated radio show, will depart from the format Sunday (18) to honor the "National Lampoon Radio Scholarship Fund".

This special two-hour program entitled "The National Lampoon (10th Anniversary)" features star John Belushi, Chevy Chase, Bill Murray, Gilda Radner in a variety of skits, songs, blackouts and parodies.

"For respect for another great radio show is what motivates us to fork out our usual format," says DIR president Bob Meyrowitz. The special coincides with the 10th anniversary of the Lampoon's publication.

The original National Lampoon radio program was on the air in 1974 and 1975. DIR sponsored it in 1975 and renamed it for the "King Biscuit" show.

Nugent And Harry For Grammy Show

LOS ANGELES—Ted Nugent and Blonde's Deborah Harry are unlikely guests on a Grammy show, but rock acts have been set to appear on the 22nd annual awards telecast Feb. 27 on CBS-TV.

Also booked as presenters and performers are Debby Boone, George Burns, Natalie Cole, Andrea Crouch, Isaac Hayes, Quincy Jones, Kris Kristofferson, Melissa Manchester, Chuck Mangione, Peaches & Herb, Sister Sledge, Sarah Vaughan, Joe Williams, Paul Williams and classical violinist Eugene Fodor.

DEBBIE SHELL and Sandi Swim are promo and sales person, respectively, for the newly-opened Big State sales office in Denver. Motown is the key line thus far. Big State now has sales offices in San Antonio and Houston, along with its Dallas base. .. Kenny Rogers starring in a flick-for-tv, "The Gambler," to be seen this spring on CBS-TV. Ken Kragen producing..... WEA will be shipping nationwide a new counter-top or mobile display piece which features two different VCI videocassettes. It will be updated regularly with two-title inserts mailed from that firm to its accounts. It helps fill a current shortage of such essential in-store materials.

Lots of pondering about whether industry organizations which have regularly held annual conventions will continue in 1980. MCA Records and Distributing has made it known that they will take Polygram Distributing's 1979 lead and have representation at these confabs but no big outlay for parties and banquets. Thus far, it appears the lineup will be Stark Records in June at the Sheraton Belden, North Canton, Ohio; the Record Bar at the Hyatt at Palmetto Dunes on Hilton Head in August and the Budget Tape & Records' franchises as at yet undesignated site in October. Lieberman, Alia and Western Merchandising have not yet indicated whether they will continue in 1980.

The fabled Royal Hawaiian Hotel in Honolulu celebrated its 35th anniversary with a big bash which included performances by a score of musicians, including the Del Courtney band, Frankie Stevens, Art and Dotty Todd and 83-year-old Alfred Apaka Sr., whose late son Alfred was the state's top romantic balladeer before his death in 1960.

Applications are open to Californians between the ages of 17 and 22 for singer Vikki Carr's 10th annual scholarship foundation grants. Since 1970, 101 Mexican Americans have been awarded a total of $100,000 through the program. KXS-FM DJ Bruce Philip Miller and Towards 2000, a mobile disco operation, are teaming to stage the Easter Seals Dance Marathon at the Santa Monica Civic Auditorium Saturday (16) and Sunday (17). Besides supplying the sound and lighting systems, Towards 2000 staff will serve as DJs at the event, including Dick Sheppard, Tim Mahoney and Mark Rowlands. .. The San Francisco chapter of NARAS organized a special luncheon to honor Grammy award nominees from the Bay Area. Honored at the event, which is the first of a series of ongoing luncheons by the chapter were Francis Coppola, Doo-Dah Brothers, Phil Phaidons, Herbie Hancock and David Robinson.

Sills Hosts Show

NEW YORK—Beverly Sills will be host-commentator on "Young Performers," a New York Philharmonic Young People's Concert scheduled for broadcast on CBS-TV March 15. The program, dedicated to the "International Year Of The Child," will feature three teenage artists, two pianists and a cellist.
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* A U.S. arena box office record: a one-year/56-date gross of over $11.5 million.
The above is a photo of The Flying Lizards’ album, which is available on Virgin Records and Tapes. It includes the hit single, “Money.”

The adjacent is a photo of The Flying Lizards’ new single sleeve. The song, “TV,” is included in the above album.

Produced by David Cunningham

Distributed by Atlantic Records.