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Billboard

84th
YEAR

NEWSPAPER

A Billboard Publication

The International Music-Record-Tape Newsweekly

July 21, 1979 • \$2.50 (U.S.)

Trade Backs Certification Delay Move

By IRV LICHTMAN

NEW YORK—Though it ends the era of "instant" gold or platinum LPs, the decision by the board of directors of the Recording Industry Assn. of America to delay awards certification for a minimum of four months following product release is endorsed by various segments of the industry.

Label executives in particular view the development as a boost to a more "realistic" new product releasing pattern, one in tune with present industry economics.

The label association's board of directors voted June 26 to delay making album and singles awards only until product had been on the market for four months, beginning with product released on July 1 (Billboard July 7, 1979).

"The most positive factor, of course, is the
(Continued on page 10)

EMI Gets New Clout With Paramount Deal

By ADAM WHITE

NEW YORK—Two key factors emerge from the dramatic disclosure Tuesday (10) that the Paramount Pictures subsidiary of giant Gulf & Western Industries is buying 50% of EMI's worldwide music operations.

The financial implications—see story on page 9.

First, the joint venture which the two firms will create as a result of the \$154 million deal is expected to become a major force in the home entertainment industry of the '80s, as it evolves to embrace both records and video.

Second, the sale signals that the British conglomerate's financial position must this year have been far worse than previously thought. Although acquisition rumors were rife in Britain following EMI chairman Sir John Read's admission in May that second-half results would go into the red—largely because of the music division's failing fortunes—few observers there expected or anticipated last week's move.

After all, first-half figures to Dec. 31 for EMI Music showed a 21% increase in profits to
(Continued on page 66)

Earnings Up 22%, AFTRA Meet Hears

By KIP KIRBY

NASHVILLE—A dramatic 22% rise in recording monies earned by members of the American Federation of Television and Radio Artists during the past three years was revealed at the organization's national convention here.

Delegates were informed that AFTRA phonograph recording monies earned by its members soared from \$19,989,000 in 1976 to \$24,373,000 through the end of 1978. Radio commercials brought in \$18,926,000 in income for 1976, but by the end of 1978, totaled \$26,418,000.

Billboard has also learned that television commercials account for an earnings increase of 46% in the same three years while radio commercials revenue has skyrocketed nearly 40% for AFTRA members.

(Continued on page 65)

Supertramp Conquers U.S.

See Traffic Center Insert

Club Spinners, Radio Play Highlight N.Y. Disco Forum

By DICK NUSSER

NEW YORK—The importance of both the disco DJ and radio in the continuing success of disco music highlighted the opening session of Billboard's International Disco Forum VI which opened Thursday (12) at the New York Hilton.

Keynoter Dick Kline, Polydor Records executive vice president,

Disco Forum award winners story, see page 10.

told the throng that "as disco becomes increasingly mass-marketed, radio plays a larger and larger role..." but "both the club spinner and the consumer are going to have some kind of impact on what these stations choose to play." The majority
(Continued on page 86)

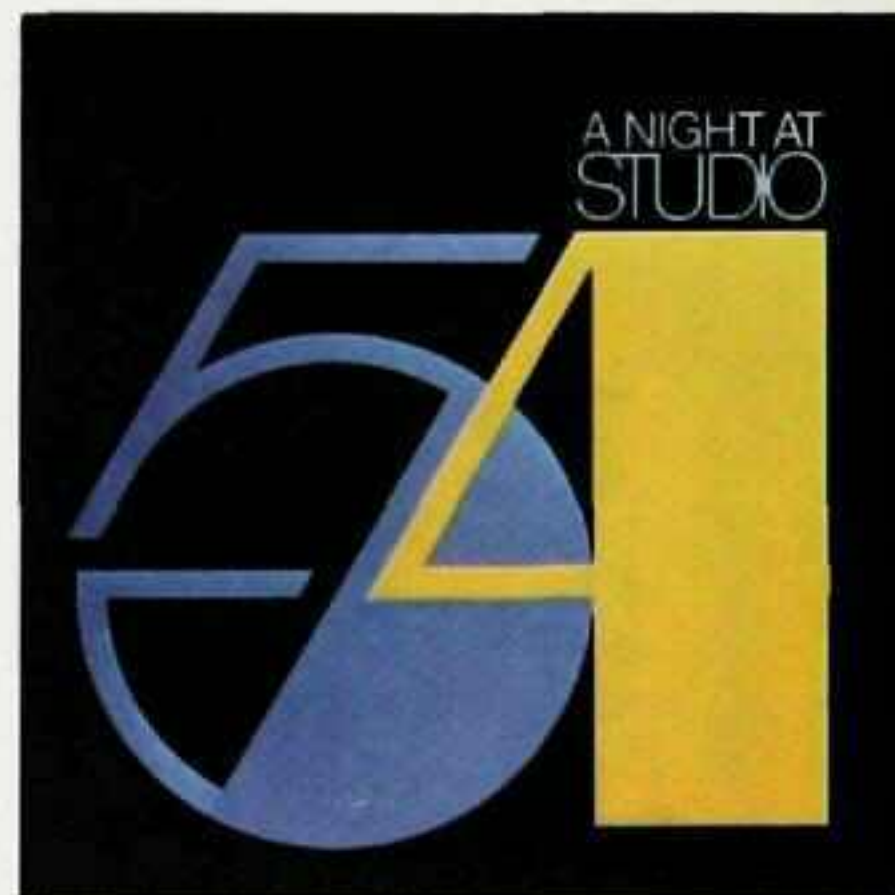
Audio Cable TV Plan Promotes New Disks

By DOUG HALL

NEW YORK—Imagine a radio station that only played new record releases of new artists so labels could get the maximum exposure for their new product.

Sound like a record promotion person's ultimate dream? It is scheduled to become a reality this fall if all goes well with what will be known as the Music Preview Network.

Headed by former WYNY-FM New York program director Dennis Waters, the new service is not exactly a radio station, but an audio cable channel, which plans to start service in 25 markets serving a potential one
(Continued on page 18)



"A Night At Studio 54"—The electrifying 2-record set includes the hottest hits from Donna Summer, Village People, Peaches & Herb, Chic, Cher, G.Q., Cheryl Lynn, Alicia Bridges, Dan Hartman, Musique, Voyage, Michael Zager Band, Karen Young, Love & Kisses, Patrick Juvet, D.C. LaRue and Instant Funk. An exclusive invitation into the glamour of the famous Studio 54 from Casablanca Record and FilmWorks. (NBLP 2-7161).

(Advertisement)



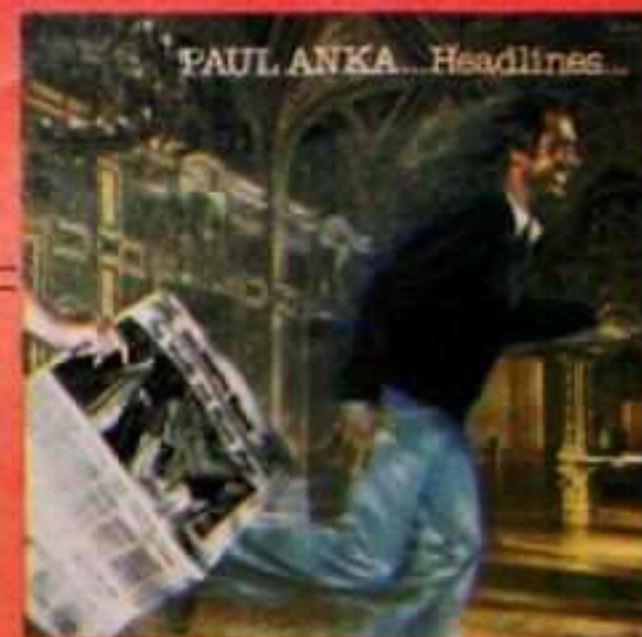
DOUBLE YOUR PLEASURE WITH TAANA GARDNER'S DEBUT LP! It's Taana Gardner at her best. A new remix of her smash hit "Work That Body" and 4 new tunes including "Paradise Express" and "When You Touch Me." Kenton Nix is writer/producer; Larry Levan is master mixer. "TAANA GARDNER" is the first album pressed on 2-12" vinyls with extended mixes for the fidelity-minded on West End Records & Tapes WE 107. List price \$8.98.
(Advertisement)

RCA

Anka Times

PAUL'S 'HEADLINES' BIGGEST LP TO DATE

New York: Hot off the presses, a new tabloid of songs from Paul Anka, one of the most gifted singer/composers of our time, was announced this week by RCA Records. Reaction was overwhelming. "A sure hit destined to climb the charts" was the opinion voiced by a myriad of radio programmers and retail buyers.



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MCA Adds 3 Labels In Accelerated Drive

By JEAN WILLIAMS

LOS ANGELES—MCA Records has upped its six owned and/or distributed labels to nine by adding Backstreet, a pop label headed by Danny Bramson; LAX, an r&b/jazz/disco outlet headed by Steve Gold and Jerry Goldstein; and Songbird, a gospel label with Michael Ehrman as its executive director.

The expansion comes on the heels of MCA's recent termination of approximately 30 persons. So on one hand MCA makes a positive, aggressive move to open new companies and on the other it cuts back its own staff.

Backstreet, LAX and Songbird will all retain autonomous artistic and creative control of their production and operational schedules.

While Backstreet and LAX will be

distributed by MCA Distribution Corp. worldwide, the LAX catalog with 12 different titles will be distributed by the company in the U.S. and Canada or Canada only, depending on the product. The existing catalog, some formerly available on UA, includes LPs by Eric Burdon, Jimmy Witherspoon, Robben Ford and War plus one Lee Oskar album.

According to Bob Siner, MCA Records president, MCA is upping its merchandising staff, adding five product managers, to handle the new product flow from the three new labels as well as MCA titles.

Todate, four product managers have been hired, Steve Shapiro, Cory Richards, Ruth Carson and Jorge Martinez. "We began hiring product

managers a while ago because we are aware of the labels we were adding," says Siner.

Backstreet, which was nine months in developing, marks Bramson's entry into the record industry. In addition to his label, he continues to hold the post of executive director of Universal City's Amphitheatre and he also is vice president, MCA Concerts Inc., a newly formed division set up to produce concerts in venues other than the Amphitheatre.

The concert division's first production was the recent Bee Gees performance at Dodger Stadium here.

In addition, Bramson and Backstreet will be involved with Universal Pictures on the development of music

related films and developing new artists for soundtracks.

Bramson's first product will be released in six weeks by two acts, the Tears, an East Coast rock'n'roll band and British singer/songwriter Robbie Patton. Bramson was executive producer on both projects.

Coproducers of the Tears, a Washington, D.C., group, are Steven Soles and John Stronach. Patton, a veteran songwriter, was produced by Michael Verdick. Patton's tunes have been recorded by Elton John, Jimi Hendrix and Kiki Dee, among others.

LAX's Gold notes that administrative and promotion persons will be added. On the other hand, Songbird has already begun its staffing. Along

with Ehrman, who was an attorney for MCA, Doug Corbin has been named director of promotions and product development and Chris Christian is director of a&r.

Backstreet will be an adjunct to MCA's own pop-oriented label. Several labels were acquired with MCA's purchase of ABC, including the jazz-oriented Impulse; gospel-oriented Peacock; and the classical Westminster label.

MCA recently acquired distribution rights for the disco-oriented Butterfly label, and the r&b/disco Source Records.

MCA/Songbird, with its initial emphasis on white gospel music,

(Continued on page 72)

Lieberman Center \$2.4 Mil Weekly Peak On Returns

By JOHN SIPPEL

LOS ANGELES—After a five-month trial run, the nation's first centralized returns facility run by Lieberman Enterprises has proved capable of processing loads of up to \$2.4 million worth of merchandise at wholesale weekly.

Operating with a 100-person base crew on a five-day, eight-hour shift, Lieberman Enterprises' National Distribution Center conservatively can handle \$750,000 worth of LPs, tapes, singles or accessories or mixes thereof, according to Tom Schmid.

The operations manager of the 96,000 square foot Indianapolis facility estimates that each employe active on the automated assembly returns line produces a net 1,000 LPs daily. Those returns come directly from more than 4,000 retail locations nationally served by Lieberman's rackjobbing wing.

Most important, 48 hours after receipt of returned merchandise the Lieberman computer credits the client's account with the amount of the return.

Jerry Skillicorn, Lieberman Chicago operations supervisor, who engineered the accelerated returns processing concept, estimates that within 8 to 10 days after receipt of the return shipment, a request for a return authorization for the shipment can be dispatched to the specific distributor. Because of the thousands of units of merchandise

(Continued on page 86)

Complete coverage of Billboard's IMIC '79, held recently in Monte Carlo, can be found, along with photos of all the activities, on pages 25-41.



SURPRISE SINGER—John Travolta joins the Bee Gees in Houston at the Summit Sports Arena as a surprise addition to the group to join in "You Should Be Dancing." Travolta is in Houston filming a movie.

Lawyers Cry Foul On 'Little League'

LOS ANGELES—George Wells is a songwriter in Huntsville, Ala., who wrote a tune called "A Little League In Heaven." He thought there was nothing wrong with that until he recently received a letter from a Williamsport, Pa., law firm which represents the corporation calling itself Little League Baseball.

The letter advised Wells that the term "little league" is a federally registered one and therefore he cannot use it in his tune. The law firm, Mc Nerney, Page, Vanderlin & Hall, told Wells that not only is it "legally improper" for him to use the words "little league," but that Little League Baseball, Inc., "was formed by a special Congressional enact-

Songwriter Told Term Registered

ment, part of which specifically extends to it exclusive right to the use of the name."

In a letter written to this publication, Wells notes: "Having no money for legal expenses I will have no choice. But I feel that my rights as a publisher and as an individual have been violated.

"How can anyone be restricted from using a term in a song? I think this represents another attempt by a big business to insure that nothing

interferes with its monopoly and that some corporations will go to great lengths to show their power. It does restrict the right of free enterprise."

What is the song about? It's religious in tone and about a dying child who asks his parent if there is "a little league in heaven" and "if there's a little league in heaven can I make God's team when I die?"

Responds the father: "Yes, Jimmy, I'm sure God needs a player like you! And I'll bet you make his first team too! For God's been watching how you play here below! Now he thinks you're ready for the greatest team we know."

Newport Jazz Fest Overcomes Gas Crisis, Turns Profit

NEW YORK—Although the gas shortage in New York and surrounding areas clobbered attendance to the New Jersey picnics and Saratoga segments of the annual Newport Jazz Festival, healthy turnouts at almost all the Manhattan-based events, were enough to recoup the out-of-town losses and turn a profit for festival promoter George Wein.

Newport officials theorize that the gas crunch worked both for and against them. The minus factors were that many would-be patrons

stayed away from the out-of-town events either because they were completely out of gas, or because they were reluctant to use up what little they had without knowing where additional supplies would come from.

On the other hand however, because people were forced off the roads, they sought recreational diversions closer to home, and Newport was able to capitalize on this trend.

The result was that most shows attracted near-capacity audiences,

and a few, like the tribute to Billie Holiday, the salute to Count Basie, the Earl Klugh/Michael Franks; Ramsey Lewis/Grover Washington; and Ronnie Laws/Maynard Ferguson concerts, and the tribute to Muddy Waters were all soldout.

The 10-day, 37-event festival offered a sweeping variety of jazz fare ranging from a sophisticated jazz mass at St. Peter's Church here, to a rare look at some past greats in "Jazz On Film," to a street jazz fair, a Latin jazz festival, a couple jazz picnics and a jazz boatripe aboard the Staten Island Ferry.

This marks the eighth year of the festival's move from Newport, R.I., to New York City, and Wein seems to have finally succeeded in eliminating most of the bugs which plagued the show in its early years here.

This new streamlining has played an important role in cutting back high overhead expenses generated mainly through overtime costs, and helping to bring the entire production in without the operational losses that have plagued it in past years. As

(Continued on page 42)

Death Of Fiedler Spurs Label Rush On Artist's Work

By ALAN PENCHANSKY

CHICAGO—Boston Pops conductor Arthur Fiedler, who died Tuesday (10), will be remembered as one of the greatest stars of the phonograph.

Fiedler's almost 45 years as a recording artist stretched until within a few weeks of his death at age 84, and upcoming weeks will bring release of new Fiedler material from Midsong Records and London Records, along with memorial re-packagings on RCA and Polydor.

Fiedler's last album, "Saturday Night Fiedler," is being rushed into release this month by Midsong Records. The album was recorded June 7 and 9 in Boston's Symphony Hall, and features on one side five Bee Gees' songs from "Saturday Night Fever," and on the other "discoized" versions of several favorite Bach pieces.

London's Phase Four series, which has issued several Fiedler albums, has "Fiedler Conducts Gershwin," a new record slated for August release.

And Polygram's Classics International has been working on a two-record Fiedler compilation. It will now be a memorial tribute, a source says of the planned fall release.

Although plans were not completed at RCA, it's indicated there will also be a special LP to tribute the conductor. The majority of Fied-

(Continued on page 51)

POST RATES STAY STABLE

WASHINGTON—The Postal Service announces it does not intend to raise general postal rates again until the early part of 1981. Special fourth class rates, increasing July 6, should hold until then, the Postal Service calculates.

On July 6, the eighth and final step in an eight-year schedule phasing in special fourth class mailing rate increases was enacted. Rates now in effect raise the mailing cost for the first pound from 48 cents to 59 cents.

The rate for each additional pound through seven pounds, rises from 18 cents to 22 cents. Beyond seven pounds, each additional pound can be mailed at a rate of 13 cents up from 11 cents. Special fourth class rates apply to the mailing of records, tapes, and books.

JULY 21, 1979, BILLBOARD

Black Promoters Reach Pendergrass Accord

Drop Threat To Boycott His Dates

By JEAN WILLIAMS

LOS ANGELES—The United Black Concert Promoters of America has dropped its proposed boycott of Teddy Pendergrass concerts after reaching what the group calls "an amicable agreement" with the artist.

According to Dick Griffey, newly appointed president of the organization, the promoters have been guaranteed at least 50% of all remaining dates on Pendergrass' tour (approximately 40). In addition, guarantees and percentages have gone down considerably.

This move comes on the heels of an L.A. press conference, headed by Griffey, where his group revealed it was boycotting Pendergrass' concerts by not accepting any of the performer's dates.

Pendergrass reportedly agreed to give the promoters 50% of all dates on his current tour, but the promoters claimed they were offered only 50% on a few dates, 25% on some and nothing on others.

Although the present tour now has the promoters receiving at least 50%, Griffey claims Pendergrass' representatives indicate black promoters will get 100% of the next tour. Pendergrass' tour is being handled by Dick Klotzman of the Baltimore-based International Tour Consultants firm.

While the United Black Concert Promoters of America was emphatic in its vow not to accept Pendergrass dates, with Griffey announcing he had cancelled his check on a Carolina Coliseum date, "We probably made a mistake in saying that we wouldn't take the dates," says Griffey.

"It would be foolish for us to let our own egos get in the way, and there's always room for compromise.

"It's to our advantage to build up an act as opposed to tearing it down. Last week we said we wouldn't accept Teddy's dates because we felt we were getting an unfair deal. His people came to us with a deal that was more than fair. We don't want to hurt Teddy or Philadelphia International Records," says Griffey.

The promoters last week also met with Cavallo/Ruffalo, the management firm of Earth, Wind & Fire, relative to its nationwide tour slated to begin next month. According to Griffey, black promoters are handling 90% of the group's tour.

The United Black Concert Promoters of America, an outgrowth of the Black Music Assn., recently elected officers for its first year.

Along with president Griffey,

(Continued on page 86)



FOUND MONEY—Stanley Adams, left, ASCAP's president, gives blues writer/singer Big Joe Lee Williams a check for \$3,000 which was owed to the veteran performer in back royalties. It took ASCAP a year to track down Williams, who was living "somewhere in Mississippi." Looking on, at right, in Nashville, is Ed Shea, ASCAP's Southern regional executive director.

SAYS WINDSONG'S TELLER

Label Ups Tempo, Broadens Appeal

By ELIOT TIEGEL

LOS ANGELES—Windsong has broadened its music base to encompass what president Al Teller calls the "mainstream of contemporary music."

The musical broadening falls in line with an uptempo atmosphere at the three-year-old label which has had its staff increased and its creative focus sharpened.

Teller, hired in January by Jerry Weintraub, one of the principals in the label, envisions the company staying small so as to best service its artists.

Teller has broadened the artist roster around two of the label's original acts, the Starland Vocal Band and Helen Schneider, to now include Maxine Nightingale, Blind Date, an L.A. rock band, Danny Spanos, rock singer from Detroit and vocalist Nanette Mancini of Johnny's Dance Band, already on the label.

Nightingale, who recorded for UA while Teller was its president for 1½ years (1974-1975), is currently riding the Billboard Hot 100 with "Lead Me On." This is the first single released by the label under Teller's aegis.

Teller ties-in its success with the ability of Windsong as a small label to concentrate on its performers. The label (and RCA, which distributes the line) had been working on it for 2½ months before it broke.

Teller says it is Windsong's responsibility to get its records started at the radio level before calling in RCA's own field promotion force. Or as Teller puts it: "I see it as Windsong's responsibility to see if a record has any legs."

Teller's three man in-house promotion force does this initial spade work. How can three people accurately cover the U.S.? Simple, Teller replies, noting that Gene Armond, Pete Mollica and Ron Lee are all experienced recordmen. And their telephone energies and contacts with broadcasters are prolific, he says.

Armond is the promotion and sales vice president (operating out of New York); Mollica the national promotion vice president and Lee the national promotion director.

Other staffers include Harold Thau, executive vice president (New York), Denny Dante, a&r vice pres-

ident and Rande Goldman, the label's coordinator.

Weintraub, Thau, John Denver and Milt Okun are the owners of the label.

Teller says he's interested in artists rather than musical concepts. The label works on career planning for its people. Teller says he now spends more time with his artists than he was able to do at UA and when he was with CBS for four years in various positions.

The executive points to disco as an area in which he says labels rushed

(Continued on page 70)

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Executive Turntable

Record Companies

Richard Smith steps into Infinity Records, New York, as director of national promotion. His responsibilities encompass the interaction of all radio formats with special emphasis on black radio. Formerly, Smith was regional promotion manager for Arista in the Midwest. . . . Louis Lewow upped to associate director for national promotion at Epic, New York. He assists in implementing



Smith

national promotion programs for artists and works closely with radio stations on single releases. Lewow has been with CBS since 1977 where most recently he was local promotion manager in Atlanta for the CBS Associated Labels. . . . Atlee Austin promoted to administrative assistant to director David Cohen and a&r administration manager John McClure for CBS Records on the West Coast. Austin was formerly secretary to



Lewow

Bobby Colomby, vice president of a&r for Epic on the Coast. . . . MCA Records has four new product managers. Stepping into these newly created positions are Steve Shapiro, Ruth Carson, Cory Richards and Jorge Martinez. Shapiro formerly was a sales representative for MCA while Carson was a product manager with Epic, Portrait, Associated Labels. Richards had been



Shalett

with Macy Lipman marketing and Martinez was with MCA as assistant to the marketing director. All are based in Los Angeles. . . . WEA has four new marketing staffers. They are James Manfre, sales representative in the Milwaukee market; Diane Clark, advertising media specialist for the Chicago branch regional market; Richard Sudakoff, promotion person representing Atlantic product in the Chicago area; and Michael Schaefer, promotion person representing Elektra/Asylum product in St. Louis. . . . Mike Shalett is the manager of regional promotion in the Eastern Region for RCA in New York. Shalett oversees promotion of all RCA pop singles and albums on the East Coast. Shalett comes to RCA from Elektra where he was local promotion manager in New York. . . . Mickey Moody is a&r director for Starflite



Kastens

Records, a new CBS distributed label in Houston. Moody functions as studio manager and production arranger at Sugar Hill Studios. . . . Larry Levan is a&r director for West End Records, New York. Reportedly, this is a first where a disco DJ assumes an executive position. Levan is the DJ at the Paradise Garage disco in New York. Also, he helped mix such hits as Instant Funk's "I Got My Mind Made Up" and "Bad For Me" by Dee Dee Bridgewater. . . . Also at West End, Rob Lowe is marketing coordinator. His duties include giving information to promotion and distribution heads. In other areas, Ken Richards and Eddie Garrett take over as disco promotion men on the East Coast and West Coast respectively for the label. . . . Laurie Spoon is the director of national Top 40 promotion for New York International Records. Spoon is responsible for the promotion of all singles for the label.

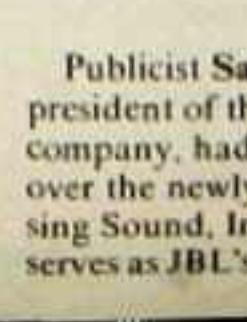


Friedman

where he was director of label operations/national sales manager for the past three years. . . . Phil Fair is the sales manager for Alexandria House, an Indiana-based Christian music distribution center. Formerly he had been chief executive officer for the Mass Communications Board of the Church of God in Anderson, Ind. Also at Alexandria House, Bob Rouse is director of marketing. Formerly, he had been the general manager of House Top Records in Virginia Beach, Va. . . . Dennis Osowski is head of promotion for the Pike Corp. for the Michigan market. He had been promotion manager for Ariola and United Artists.

Marketing

C.M. "Cal" Allen replaces Warren Schulstad as national buyer of records, tapes and accessories for the Montgomery Ward chain. His last post was assistant buyer of color television for Montgomery Ward before replacing Schulstad who joined United Records and Tapes in Miami as chief of retail accounts. . . . LeMar Williams is the field salesman, Houston branch, for the MCA Distributing Corp. Most recently he was director of promotion for the Commodores. . . . David Kastens takes over the newly created post of vice president of sales and promotion for the Nehi Distributing Corp. Nehi is the parent company of Peaches Records and Tapes. Kastens comes from Sire Records



Friedman

where he was director of label operations/national sales manager for the past three years. . . . Phil Fair is the sales manager for Alexandria House, an Indiana-based Christian music distribution center. Formerly he had been chief executive officer for the Mass Communications Board of the Church of God in Anderson, Ind. Also at Alexandria House, Bob Rouse is director of marketing. Formerly, he had been the general manager of House Top Records in Virginia Beach, Va. . . . Dennis Osowski is head of promotion for the Pike Corp. for the Michigan market. He had been promotion manager for Ariola and United Artists.

Publishing

Tina Makris assumes the newly created position of Intersong-International repertoire coordinator. Headquartered in New York, she comes from attorney Michael Sukin as an administrative assistant where she handled publishing catalogs.

Related Fields

Publicist Sandy Friedman has been upped at Rogers & Cowan Inc. to vice president of that firm's music division. Friedman, a seven-year veteran of the company, had been publicity director for two years. . . . Curtis Pickelle takes over the newly created post of director of communications for James B. Lansing Sound, Inc. He directs the company's marketing services operations and serves as JBL's monthly rep. Formerly, Pickelle headed the marketing commu-

1978: 3,100 SINGLES AND 4,200 LPS

NEW YORK—More than 3,100 new singles, including 160 12-inch singles, and close to 4,200 LPs were released in 1978, according to a study by the Recording Industry Assn. of America.

The RIAA study, the first in a planned series on the number of new releases issued by the American record industry, also revealed that more than 3,000 new titles were released on cassette and close to 2,500 were issued on 8-track tapes.

"IF THE SHOE FITS" -HEAR IT! RONNIE DYSON'S NEW ALBUM!

Dance in it. Drink champagne from it.
But *hear it!*

"If the Shoe Fits" is the sixth album from singer-actor-musician Ronnie Dyson. You've seen him in "Hair" and "Putney Swope" and maybe even roller-discoed to his recent single "Couples Only" and boogied your socks off to his new single, "If the Shoe Fits (Dance in It)." Just one of seven deliriously danceable new songs produced by disco-master Michael Zager and delivered straight from the tiptoes of Ronnie Dyson.



"IF THE SHOE FITS" FEATURING THE BRAND NEW SINGLE "IF THE SHOE FITS (DANCE IN IT)"
WEAR IT ON YOUR TURNTABLE. RONNIE DYSON'S NEW ALBUM ON COLUMBIA RECORDS AND TAPES.

* Buddy Allen Management. Produced by Michael Zager for Love-Zager Productions, Inc.

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SPRINGSTEEN, CBS SUE

Charge 5 Calif. Defendants With Infringement On 3 Pirated Albums

By JOHN SIPPEL

LOS ANGELES—CBS Inc. and Bruce Springsteen have filed a civil suit in Federal District Court here against alleged underground album manufacturer Andrea Waters also known as Andrea Brown and Vicki Vinyl and four other defendants. They are: Beggar's Banquet and Still Rare Records; Fidelatone Manufacturing, a Hawthorne, Calif., pressing plant, and Jim Washburn,

manager of the Beggar's Banquet retail store, Anaheim, Calif.

The pleading, filed by Howard Smith, Mitchell, Silberberg & Knupp here, accuses defendants of infringement of copyrights, unfair competition, unjust enrichment, unauthorized use of name and likeness and interference with economic advantage.

Springsteen as a composer alleges

approximately 35 of his compositions were infringed upon in three albums allegedly manufactured by the defendants from masters recorded illegally during his performances in San Francisco and Passaic, N.J.

The court is asked to grant statutory damages of \$50,000 per composition infringed.

CBS seeks \$500,000 damages for the allegedly illicit recordings of

Springsteen and Cheap Trick. Cheap Trick allegedly was recorded during performances at the Paradise Theatre, Boston, and the Bottom Line, New York in June 1978.

The pleading also asks \$300 for each unauthorized use of name and likeness of the artists by the defendants.

Waters and Beggar's Banquet Records first surfaced in June (Billboard, June 23, 1979) when the FBI

seized the largest haul in sound recordings in history there.

Raids on June 8 and 9 confiscated 12 tons of underground records and manufacturing equipment in Costa Mesa, Calif.

Don-Paul J. Cox, local FBI agent spearheading copyright infringement investigation, says the investigation of Waters and Beggar's Banquet continues. No specific charges have been filed.

White House Disk Library Expansion

WASHINGTON—A commission has been formed to select new recordings for inclusion in the White House Record Library. First Lady Rosalyn Carter greeted the new commission members at the White House Thursday (12).

Initiated in 1969 by the Recording Industry Assn. of America, the White House Record Library was established in 1973 when the RIAA presented a representative collection of American recordings to the White House Historical Assn. Former First Lady Pat Nixon accepted the collection.

The Library is intended to reflect American cultural interests and pe-

riodic additions to the collection are planned to reflect changing tastes. New commission members will choose recordings produced since 1973 to update the collection.

The new commission will be chaired by producer John Hammond who is joined by Ed Bland, record producer and musical director; Bob Blumenthal, author and music critic; David Hall, director of the Rodgers-Hammerstein Library of Recorded Sounds at New York's Lincoln Center; Paul Kresh, author and critic; John Lewis, founder of the Modern Jazz Quartet and Frances Preston, BMI vice president.

Texas 1-Stoppers Open Mex. Wing

LOS ANGELES—Music Merchants, one-stop opened 18 months ago in San Antonio by Bill McGee and John Gonzalez, has opened an export wing in Mexico City.

The two veterans formerly in key management posts with the Record Town/Sound Town retail chain in Texas have appointed Kurt Rosenfeldt to head Importadora de Discos, Mexico City. Rosenfeldt heads a staff of four who are active in one-stopping and racking U.S. hit singles and albums through Mexico.

McGee sees the possibility of opening retail locations in Mexico in the future.

McGee, long considered operating head of the original Texas retail chain, Record Town/Sound Town, recently reentered retail.

Along with Carl Young, another Record Town/Sound Town executive who was in Corpus Christi, McGee has opened two stores. The first Music Express store opened several months ago in Corpus Christi.

The 3,500 square foot free-standing outlet is managed by Tommy Young. The second, a 2,300 square foot mall location, just opened in Del Rio, Tex., with Orlando Salinas as manager. McGee expects to open two more stores by year's end.



JOYOUS PRIZE—Fred Haayen, right, president of Polydor Records, makes a humorous point during his speech accepting the 1978 Golden Tuning Fork Award, presented by Polydor International to the company that makes the most outstanding gains in the a&r field. Enjoying the joke is Polydor International president Dr. Werner Vogelsang, who presented the award.

AT MCA, E/A

Payroll Paring Puts 40 On Unemployment

By CARY DARLING

LOS ANGELES—The record industry's payroll is being pared down even more with MCA and Elektra/Asylum removing nearly 40 people from their staffs. However, published reports that Warner Bros. is letting go 25 employees have been denied by the label.

MCA is relieving 30 persons of their duties though Stan Layton, vice president of marketing, is quick to add this is just a staff reshuffling with many new positions to be added.

"Because we're doing this at the same time that some other companies are, people assume we're doing it for the same reasons," says Layton. "We are trimming our personnel. But we are also in the process of opening some other positions in our new gospel label."

Layton says that the positions being vacated are generally lower level though Harvey Kubernik, West Coast a&r director since April 1978, is one major figure who is leaving. Also leaving are Fran Casalino, coordinator of East Coast publicity; Suzi Oxley, director of East Coast publicity and Laura Brozman, West Coast pop consumer publicist. Brozman had just been promoted to her position less than a month ago.

Also, East Coast development manager of special projects Lynn Kellerman reportedly is returning to MCA's publicity department in New York City. She was director there for 2½ years prior to her promotion in April. She will keep some of her artist development duties despite the

Though Layton says there are new positions being created at the label, he notes that the number of new employees will not equal those who recently exited.

The sluggishness of the market is being blamed at Elektra/Asylum for its staff cuts. Joe Smith, chairman of the board, says that 10 people have been cut. "Basically, we are trying to get back to where we were five or six months ago," states Smith. "We've added so many people that we want to get back to the posture we had around February. We built up in expectation of a certain volume. That volume has not been realized so we had to get back to where we were. But, possibly we'll staff up again if things open up."

At Elektra/Asylum as well, the positions to be eliminated are lower level ones with no executives being let go.

"It's absolutely untrue," says Warner Bros. Ed Rosenblatt, vice president of sales and promotion, in response to published accounts that Warner Bros. had relieved 25 people of their positions.

Rosenblatt also says the firm has no plans in the near future to let go any personnel.

The MCA and E/A firings make this the third round of record company overhauls in recent weeks. Casablanca terminated nearly 25 employees while it is estimated that RCA let go 25 as well. The previous week, CBS dropped 63 employees in New York, Los Angeles and Nash-

INDUSTRY IS SHOCKED BY McCOY DEATH

By DICK NUSSER

NEW YORK—The death of Van McCoy at age 35 on July 6 was a shock to the many people in the industry who knew him not only as the creator of the hustle, but as a multi-talented producer, arranger, composer, a&r executive and performer. Van McCoy was a serious music man, who ranked Rachmaninoff and Beethoven among his favorite composers.

A native of Washington, D.C., McCoy wrote his first song at age 12 and formed a duo with his older brother Norman. He was also part of a singing group called the Starlighters and cut a few singles on the End label. He pursued a music career while attending Howard Univ., where he majored in psychology, but his career took off when he formed his own label with an uncle and released "Hey Mr. DJ." on the (Continued on page 47)

Butterfly Relocates

LOS ANGELES—Butterfly Records has moved into expanded quarters at 517 N. Robertson Dr. The phone number, (213) 273-9600, re-

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EMI, PARAMOUNT DEAL

Gulf + Western Throws Muscle Into Thick Of Record Industry

By STEPHEN TRAIMAN

NEW YORK — The pending merger of EMI's global music business with Paramount Pictures in a 50-50 deal puts the financial muscle of giant Gulf + Western Industries behind the billion-dollar record venture.

As a result, it has strong implications for the U.S. market, the world's largest, and should put Capitol-EMI here in a far better competitive position with the other five major combines.

Both EMI and Polygram became the first to pass the \$1 billion mark in worldwide music grosses last year—for the calendar period, since EMI is on a July-June fiscal year. Close behind is the CBS Records Group, followed by the Warner Communications, RCA and MCA music operations.

The EMI Group's music division topped \$1.041 billion for the 12-month 1978 period, including \$528 million for July-December, and \$513 million the preceding January-June. For the last half of 1978, profits were about \$33 million, a 22% gain from the prior year's period. But in May, EMI chairman Sir John Read had forecast a probable loss for the January-June second fiscal half, due primarily to the financial troubles of the music division.

Gulf+Western had 1978 revenues of \$4.311 billion and operating income of \$382 million. Paramount revenues were more than \$384 million of the total leisure time group to which it belongs and which is re-

sponsible for about 19% of sales (\$802 million) and 22% of corporate operating income (\$84.1 million). Also included in the group are Madison Square Garden Corp. and Simon & Shuster/Pocket Books.

On comparative 1978 figures, the Polygram Group just reported \$1.2 billion worldwide music and entertainment sales, up 24% from the \$967 million 1977 total, both exclusive of significant U.S. sales for RSO ("Saturday Night Fever" and "Grease") and Casablanca. However, the dividend return (equivalent of profits) for partners Philips of Holland and Siemens of Germany dropped nearly 25% to 18 million German DM on a \$2.372 billion turnover in 1978, from 19 million DM on \$1.919 billion in 1977.

CBS Records Group, excluding the significant Columbia House direct mail record/tape club operations, had 1978 profits up 12% to \$93.8 million on a 20% revenues increase to \$946.5 million, with the group accounting for 23.4% of CBS Inc. profits and 28.8% of corporate revenues.

The Warner Communications Inc. recorded music and music publishing operations saw 1978 income up 10% to \$92.56 million on a 16% sales increase to \$617 million. The music group provided 47% of WCI revenues and 49.7% of income.

RCA Records, not broken out from the RCA electronics consumer products/services group, had an estimated \$500 million in sales, in-

cluding record/tape club and manufacturing activities, a 25% increase from the prior year. No profit figures are given, but record levels were reported.

MCA Records and music publishing operations posted an 18% operating income gain to \$14.3 million on a 32% sales increase to \$131.5 million last year. Music produced 11.7% of corporate sales and about 7% of profits.

As far as U.S. operations are concerned, in 1978 the CBS Records Group claimed sales of around \$500 million (excluding manufacturing), followed by the Polygram Group with \$470 million including RSO and Casablanca sales; the WCI operations with \$416 million; RCA with an estimated \$200 million (excluding manufacturing); Capitol-EMI with about \$100 million (excluding magnetic tape and manufacturing) and MCA Distributing about \$70 million.

The picture will change significantly in 1979, due in part to the major label distribution shifts and sales over the last 10 months—A&M and 20th Century-Fox distribution to RCA, ABC operations to MCA and the start of videodisk distribution, and the UA label to Capitol, to mention just a few.

While it may take some time for the full effect of the Paramount investment in EMI to take hold, there is no doubt in industry minds that the Gulf + Western financial clout will play a major role in the future.

CBS Revenues Up 27%, Profit Dip Pared

NEW YORK—With another strong performance by its international division, the CBS Records Group posted a 27% increase in revenues for the second quarter ended June 30. Although operating results were slightly ahead of 1978 levels, overall profits declined principally due to the effect of foreign exchange losses.

The turnaround from the serious profit dip in recorded music operations in the first quarter, which was a significant factor in the 47% profit drop for parent CBS Inc., had been predicted by both president John Backe and Walter Yetnikoff, head of the Records Group.

With the other three groups—Broadcast, Columbia and Publishing—all contributing to second-quarter earnings growth, CBS Inc. set new revenues, earnings and earnings per share records to make it the best quarter in the company's history, according to Backe and chairman William Paley.

Although no dollar figures are broken out on a quarterly level for the CBS groups, in the first six months, revenues and profits from pressing records were down, primarily in the first quarter, and domestic record distribution profits were also down in January-March.

Other factors in a 15% decline for January-June corporate pre-tax profits included increased costs over revenues in the television network, primarily prime time entertainment and news; lower profits from retail sales of audio equipment, foreign exchange losses and higher interest costs.

Also contributing to income was the sale of syndication rights to the

feature film inventory of Cinema Center Films to Viacom International. A CBS spokesperson explained that the estimated \$20 million income would be spread over an extended period of time, acknowledging that a significant, though not majority, share was included in the second quarter.

Net income for the April-June period was \$65.8 million, up 11% from the 1978 figure of \$59.3 million, on a 22% revenue increase to \$913.8 mil-

lion, from \$751.4 million the prior year. Earnings per share also were up 11%, to \$2.37 from \$2.14.

For the first six months, revenues also set a record, up 17% to \$1.74 billion from \$1.5 billion in 1978. Earnings were down 15%, reflecting the serious first-quarter dip, at \$83.6 million compared to \$93.1 million the previous year. Earnings per share were down about 10%, to \$3.01 from \$3.36 in 1978.

STEPHEN TRAIMAN

'78 UP 15.2%

U.K. Rights Society Grosses \$57.3 Mil

By PETER JONES

LONDON—Gross revenue collected by Britain's Performing Right Society in 1978 was, at roughly \$57.3 million, up by 15.2% on the previous year, a monetary increase of some \$7.56 million.

And the domestic income, the society's licensing collection for public performances and broadcasts in the U.K. and Ireland, was up for the third consecutive year by more than 20%, up nearly \$6 million to a total of \$35.4 million.

Revealing these figures, Richard Toeman, chairman of the PRS general council, said the \$14 million in respect of public performances "is the area in which we've made the most striking advances, with an increase over 1977 of some 26%."

He said the improvement was through a series of factors. One was the implementing of tariff increases, plus the strengthening of the

society's licensing team, but a particularly important area was through progress in the licensing of record and music shops, following the 1976 society policy of no longer exempting such performances.

Referring to the latter income-booster in the society yearbook, it was said: "Some 4,000 such premises were licensed by the end of last year, including all the major multiple chains having record or audio departments. However, the Music Trades Assn., representing specialist record and musical instrument dealers, strongly opposed the society's decision, and we instituted infringement proceedings against a number of Music Trades Assn. members, including the Harlequin chain of record shops. The court hearing ended in the society's favor."

(Continued on page 66)

Market Quotations

As of closing, July 12, 1979

Table with columns: 1979 High, Low, NAME, P-E, (Sales 100s), High, Low, Close, Change. Lists various companies like ABC, American Can, Ampex, etc.

Table with columns: OVER THE COUNTER, P-E, Sales, Bid, Ask. Lists companies like ABKCO, Electroson, Group, etc.

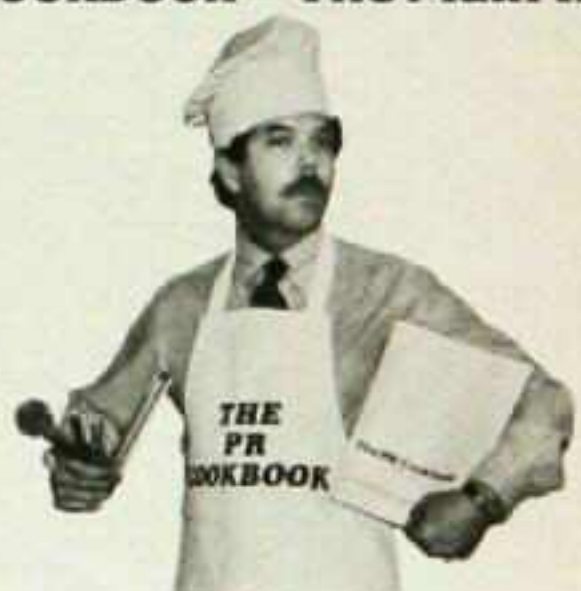
Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

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4-Month Delay In Sales Certification Backed

• Continued from page 1

board vote on the subject," maintains Henry Brief, executive director of RIAA.

Brief notes, however, that the waiting period would probably mean a "marked difference" in the number of gold or platinum certifications this year, in view of the fact that product released after Sept. 1 would not qualify for certification requests until at least Jan. 1, 1980.

"We expect a deluge of requests in November for product released this month," Brief adds.

For both members and non-members of RIAA, the cost of certification, including an audit and the familiar plaque with a gold or platinum-plated record is \$200.

"We fully endorse the new qualification period," comments Jack Kiernan, vice president of marketing at Polygram Distribution, Inc.

"I suspect that dumping product in front to obtain immediate certification was done far more frequently three or four years ago. With the cost of manufacturing, shipping and returns, it's absolutely insane to consider this today."

On the music publishing level, Ed

Silvers, chairman of Warner Bros. Music, terms the development "a very sound decision," but thinks the waiting period should have been extended to six or nine months.

"This is an industry based on hype, and labels shipping platinum have been getting back product in platinum. They've been holding back huge reserves with music publishers, and I don't think that four months is sufficient time to get the real sales picture."

Motown Records, which recently became a member of RIAA, looks upon the action with favor. "I think this is a good move," says Mike Lushka, executive vice president. "This means something can't be platinum until the sales are in."

At Ariola America, B.J. McElwee, vice president of promotion, declares, "I don't know if it'll cut down on returns or not but I don't think anything is going to be held up. It just means the system's going to be more accurate."

"I'm surprised if an artist cares more about gold and platinum than his royalties," comments Dick Carter, RCA division vice president of marketing. "A record that's going to honestly earn gold or platinum

status doesn't need the upfront hype."

The new RIAA certification delay "returns us to a scope of reason that's understandable for an industry."

Assistance on this story provided by Cary Darling, Stephen Traiman and Roman Kozak.

try coming down from a super-heated year to more realistic levels," he maintains.

Carter also observes that in any fully integrated company like RCA, "manufacturing has to be utilized in a prudent manner to produce goods in demand—not goods on speculation. You have to maintain a careful balance so as not to lose any opportunity, but we no longer need to oversupply the market—which we've done excessively as an industry."

"I think it's a good idea," says Larry Solters, director of media communications for Irving Azoff's Front Line Management. "Gold and platinum used to be very special and exclusive, but now there are such large quantities that they don't mean anything."

"Also for a lot of our acts, we get platinum right off, and we rarely get gold. It used to be that gold or platinum was an achievement, a plateau to strive for, but lately it has been cheapened. The gold record has become like the dollar," continues Solters.

He adds that a beef management companies have with record companies—once a sales record is awarded, the record companies do not pay for enough gold or platinum albums to reward all the people who were involved with the project.

"For the Steely Dan record we only got three, and that was not right, not with all the studio musicians who were involved in the

record. I don't know why the record company couldn't spring for another \$1,500, though I suppose they have to draw the line somewhere," says Solters.

Dennis White, vice president of marketing for Capitol Records, concurs with the RIAA decision. "I think it's great," he says. "It really puts a legitimacy into it."

Capitol recently had its debut album by the Knack certified gold by the RIAA. According to the label, the LP was released June 13 and

passed the 500,000 mark in 13 days. Interestingly, Capitol's music research department indicates that the LP achieved the gold plateau faster than any other debut album by a new group in the label's history with the exception of "Meet The Beatles."

At Warner Bros., vice president of sales and promotion director Ed Rosenblatt says the RIAA move makes no difference. "It doesn't matter to us. We have no feelings on this." He goes on to state that only those companies who hype their artists will be adversely affected.



MY NAME—New England's lead singer John Fannon autographs the group's Infinity LP for a fan at the Tower store in San Diego during a promo stop after playing a club date there.

Donna Summer Takes Top Forum Awards

By PAUL GREIN

NEW YORK—It's Donna Summer's summer and it was Donna Summer's night at the awards banquet climaxing Billboard's Disco Forum VI at the Hilton here Sunday (15).

The Casablanca artist was named best female disco artist and best overall disco artist while her "Live And More" collection tied in the top album category with Chic's "C'Est Chic."

That Atlantic group also won the top heavy disco/heavy radio award with "Le Freak," its multi-million-selling smash of last winter.

Two other artists won multiple awards. Casablanca's Village People won as top male disco group and best live and studio disco group. Gino Soccio on Warner/RFC Records was named most promising new male artist while his "Dancer" disk won the prize for top heavy disco/light radio single.

The TK family of labels won three awards, with Anita Ward being named most promising new female disco artist; Voyage being tabbed top studio group and Beautiful Bend winning for best single and/or LP

For the Record

LOS ANGELES—Randy Pitch, the new manager of creative services for MCA Music in Los Angeles, was incorrectly identified in the Executive Turntable column as male. Prior to her new post, she had been assistant to the executive vice president at

cut with mostly disco play for "That's The Meaning"/"Boogie Motion"/"Make That Feeling..."

Sylvester on Fantasy repeated as top male singer, Sister Sledge on Cotillion won as top female group, John Davis & the Monster Orchestra on Sam/Columbia emerged as best disco orchestra, and Arista's GQ won as most promising new group.

Gloria Gaynor's "I Will Survive" on Polydor lost to "Le Freak" in the top single competition, but was recognized with the first International Grand Prix Award.

And Casablanca was named top disco label, as it has been at the last several disco forums.

In the radio station competition, WKTU-FM here was named top disco station in a large market, while WOKU-FM in Greensburg, Pa., won for medium markets and WFEC-AM in Harrisburg, Pa., and WWOM-FM in Albany, N.Y., tied for the small markets prize.

The best disco retail store award was shared between Record Depot in L.A. and Downstairs Records here. Los Angeles' VIP chain and City One-Stop won in the record chain and one-stop categories.

The Ice Palace here won for best lighting system, while two New York-based concerns shared the lighting system installer award: Design Circuit and Graham Smith.

Winners of the regional DJ awards include Helen Barton in Denver, one of the first female DJs to be so honored.

Barket in Cincinnati, Ray Clingman in Columbus/Dayton, Ken Finley in Kansas City, Mort Christianson in Cleveland, Jerry Barnum in Minneapolis/St. Paul, Phil Mancini in New Jersey, Bill Allman in Portland, Ben Tobias in San Diego, Chuck Charleston in St. Louis, Jim Bunden in Salt Lake City, and J.G. Knapp in the Tampa area.

Bob Smith and Doug Neems tied for the North Carolina DJ award, while Kyle Anderson won for top DJ in the Vancouver area—the only Canadian winner.

ASCAP Files Suit Against Circus Act

NEW YORK—Continuing its attempt to license circuses, ASCAP, on behalf of seven music publishers, has sued Acme Circus Operating Co., owners of the Clyde Beatty Circus, for copyright infringement.

In the action, filed in U.S. District Court in Miami, the publishers claim that a number of their copyrights were performed without authorization at the Clyde Beatty Circus in Pompano Beach, Fla., on Dec. 6, 1978.

The publishers are New World Music, Warner Bros. Music, Almac Music, First Artists Production Co. Ltd., Emanuel Music and Twentieth Century Music.

According to ASCAP, the defendant's prior license agreement had been terminated on Oct. 15, 1977 for

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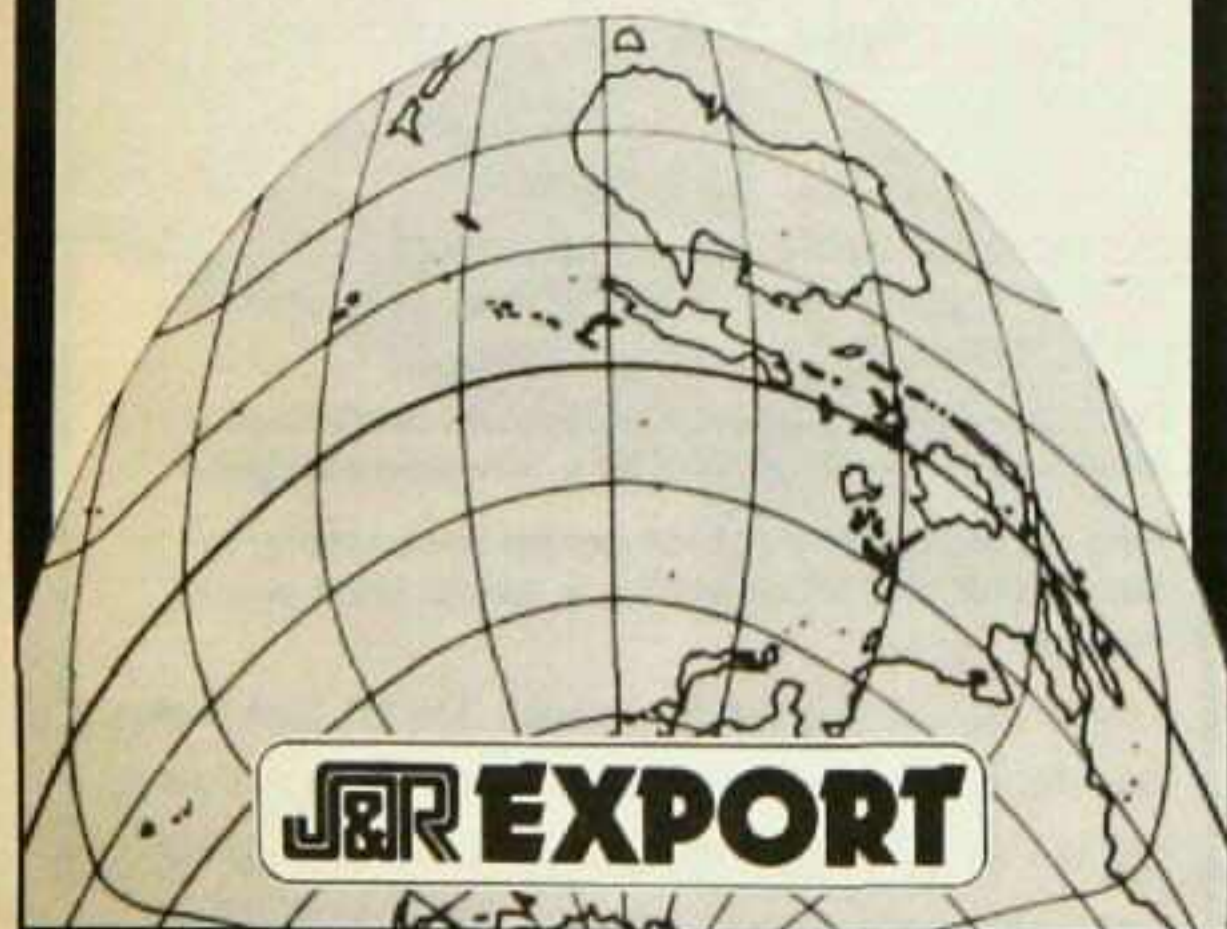
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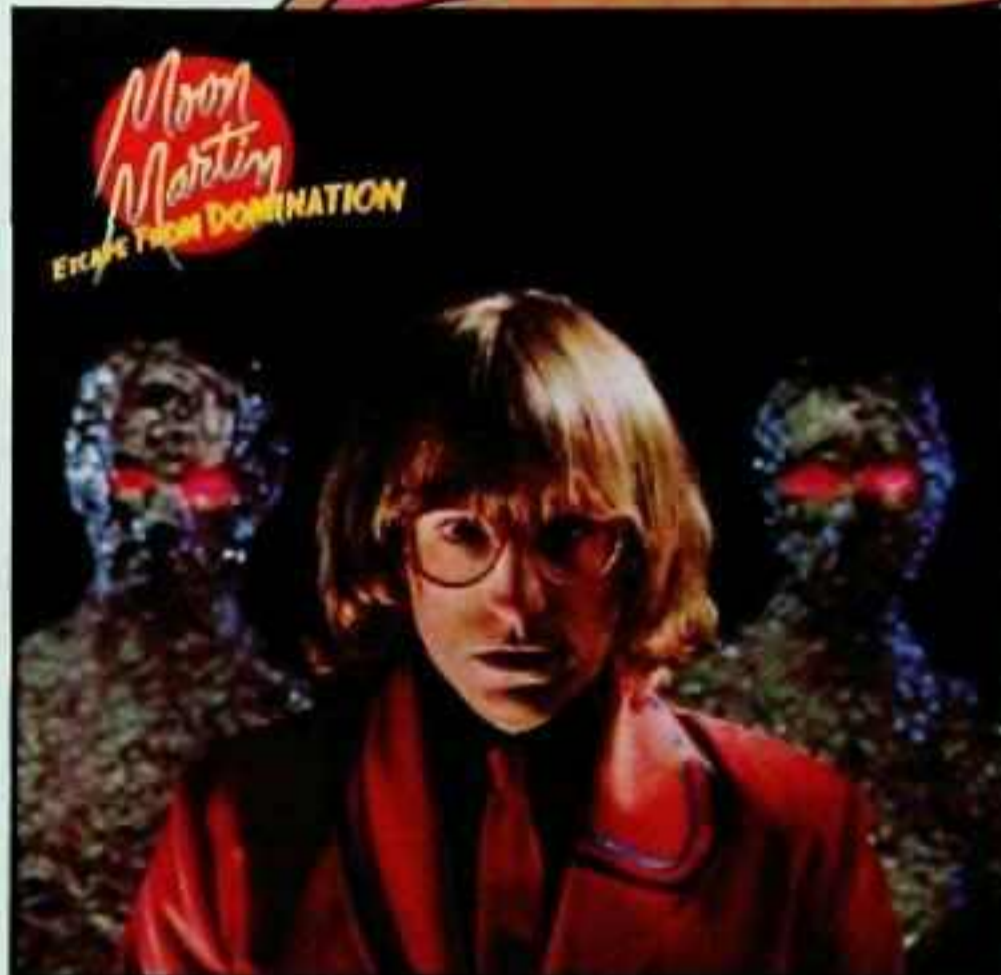
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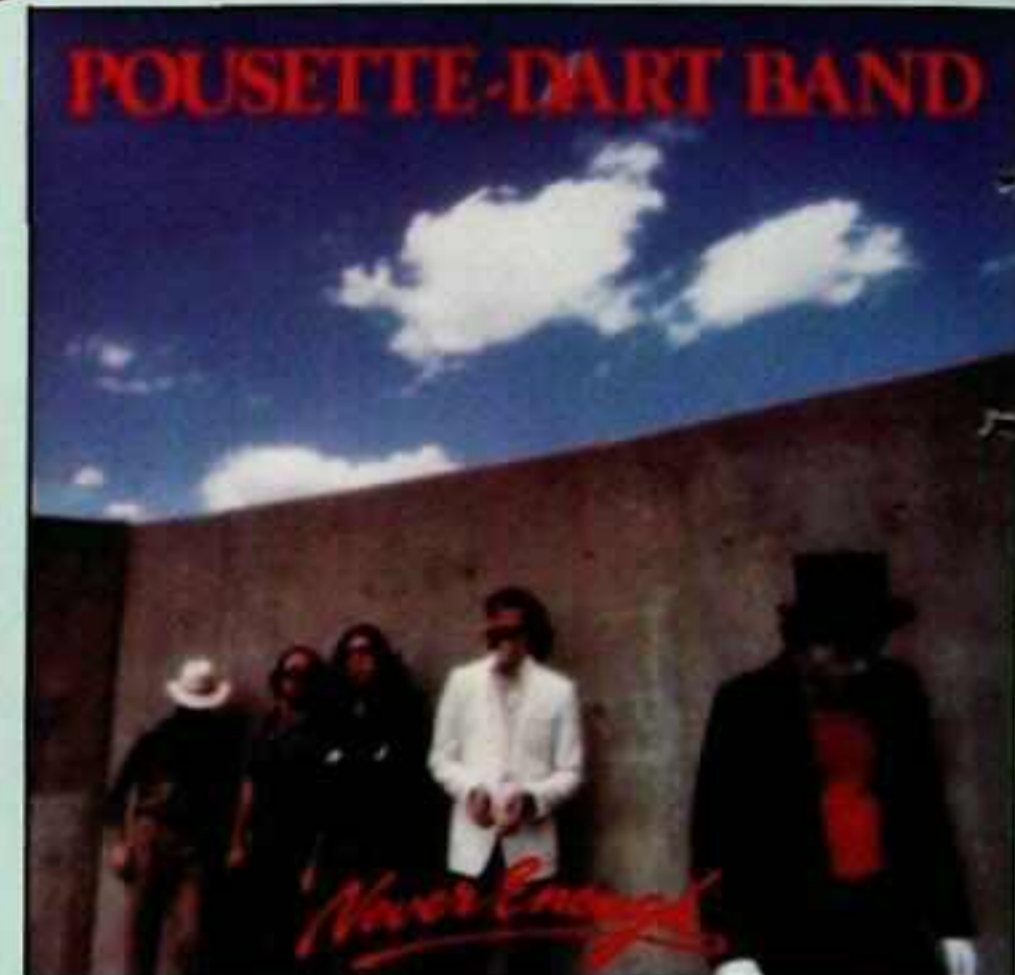
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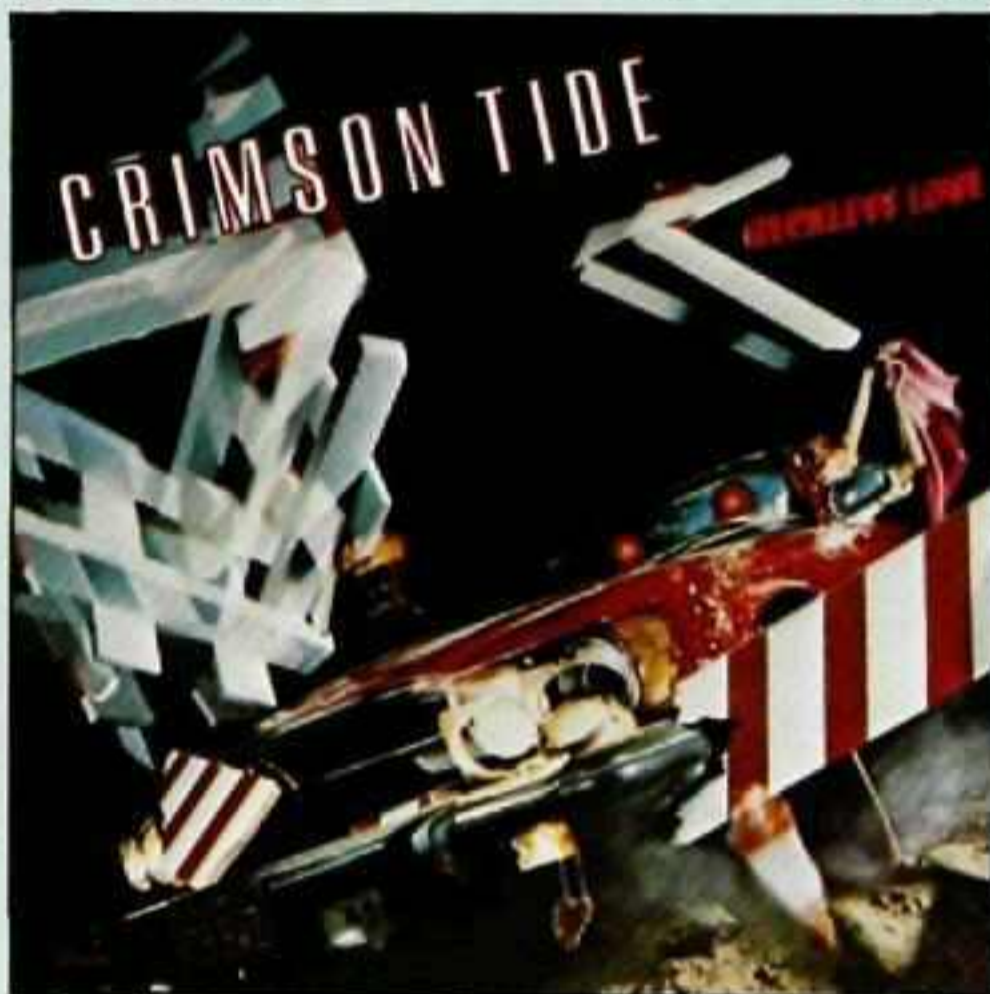
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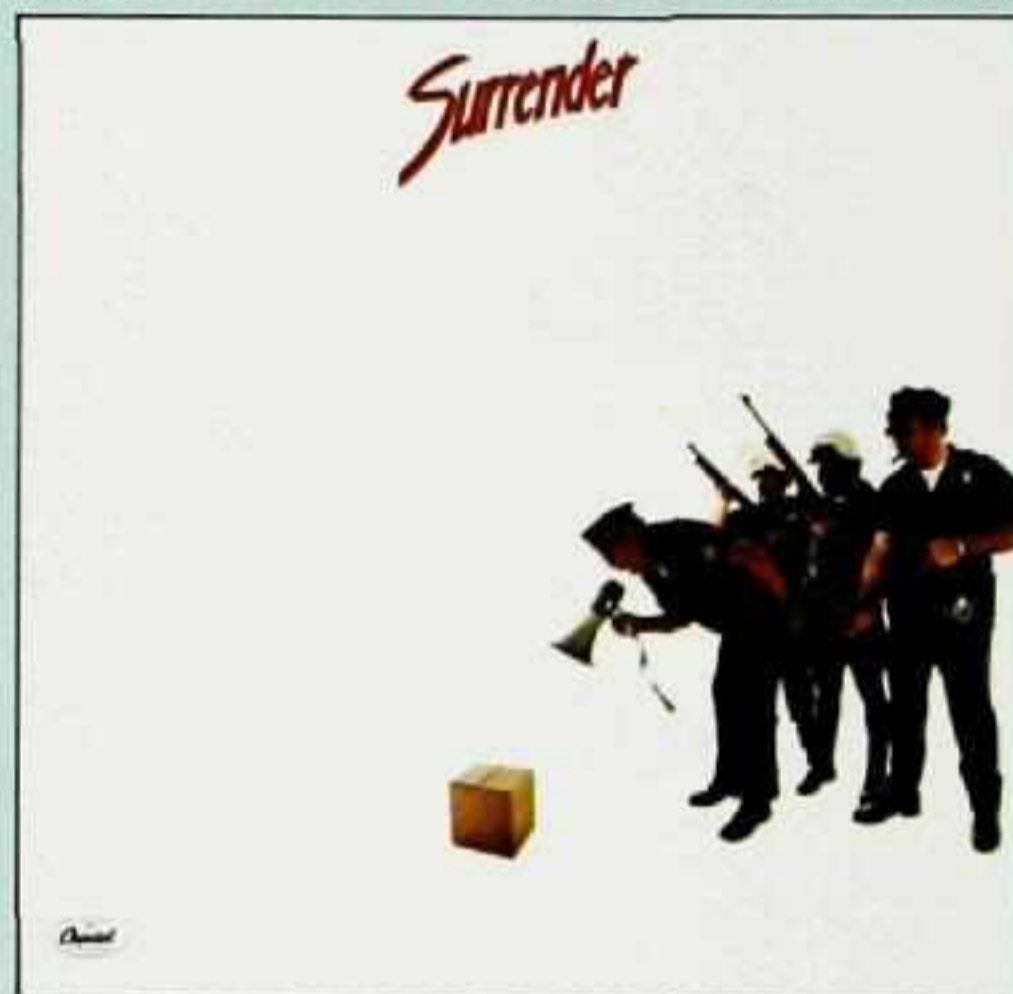
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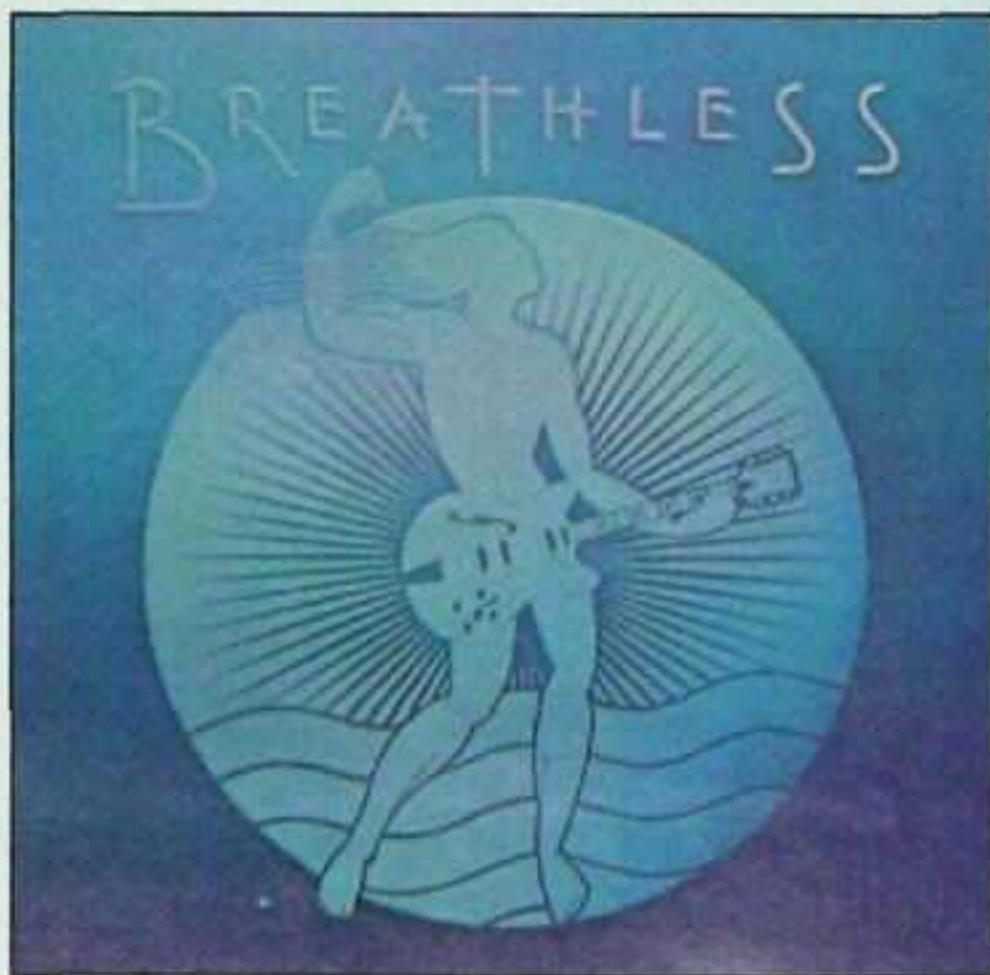
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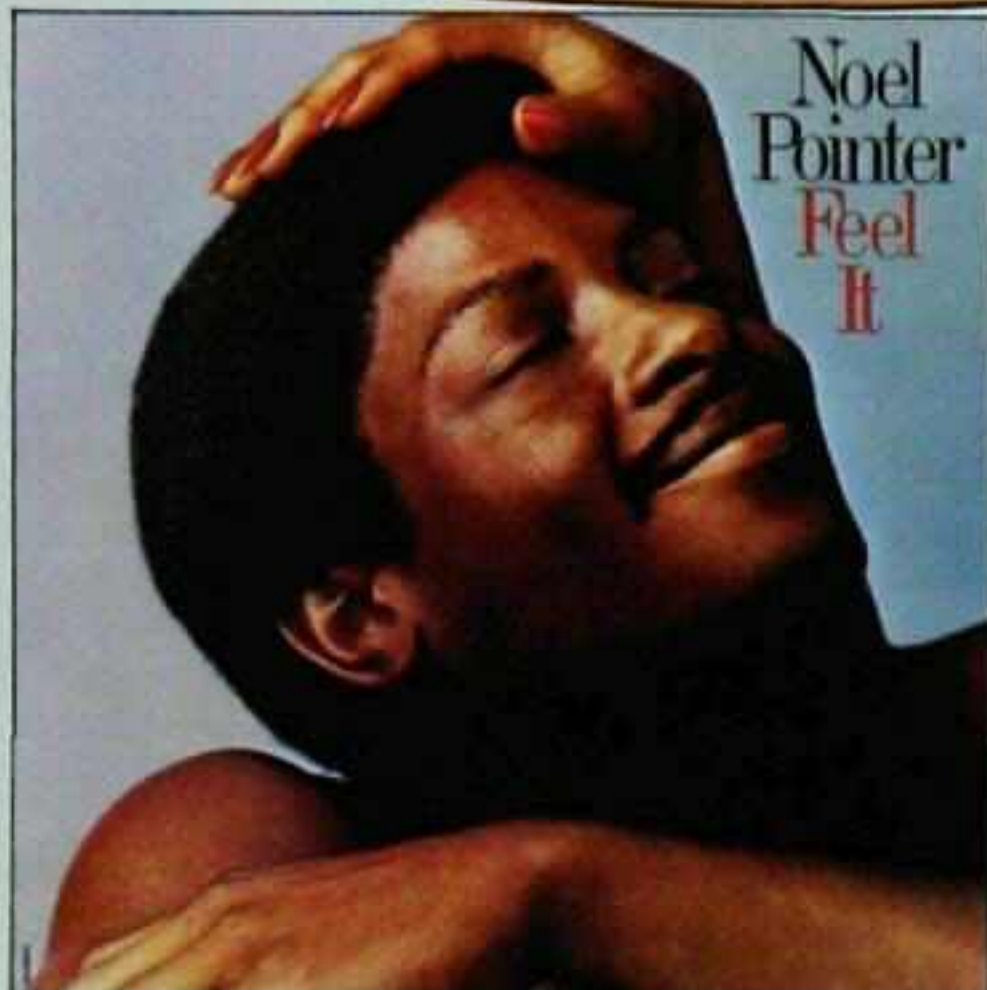


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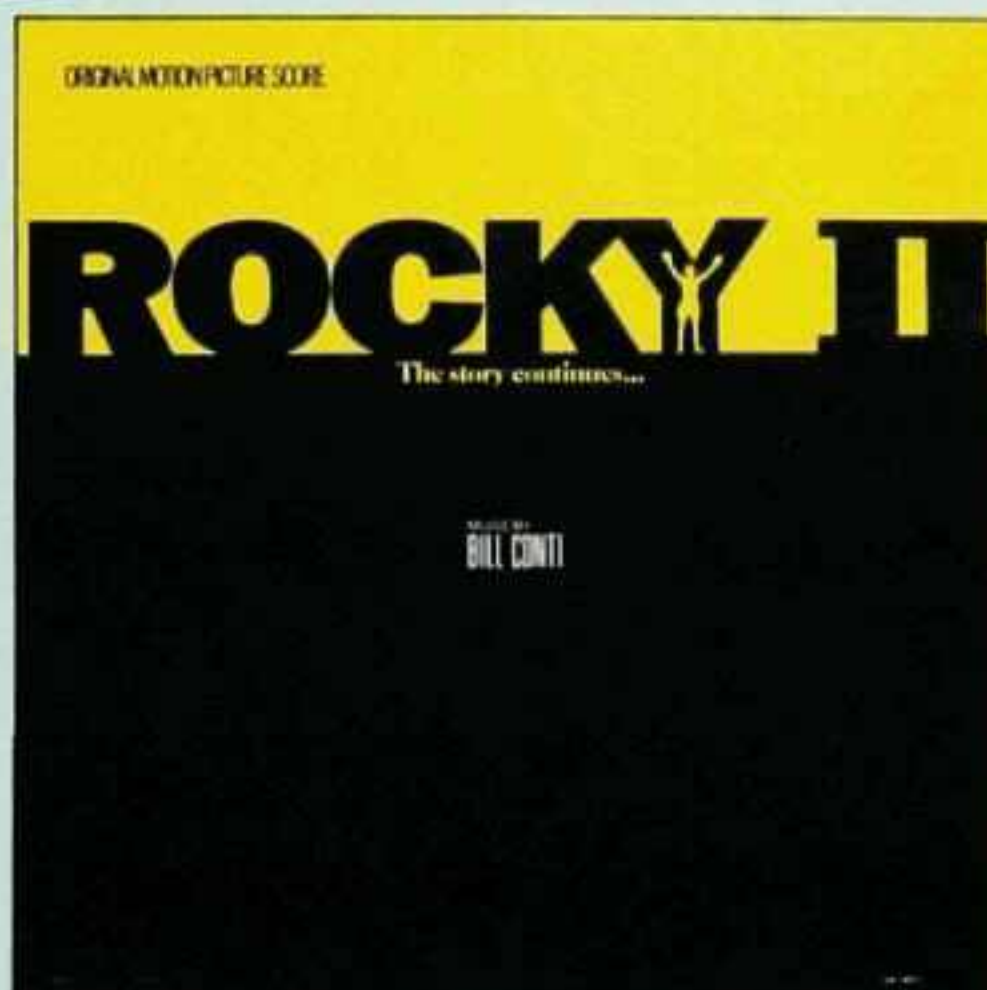


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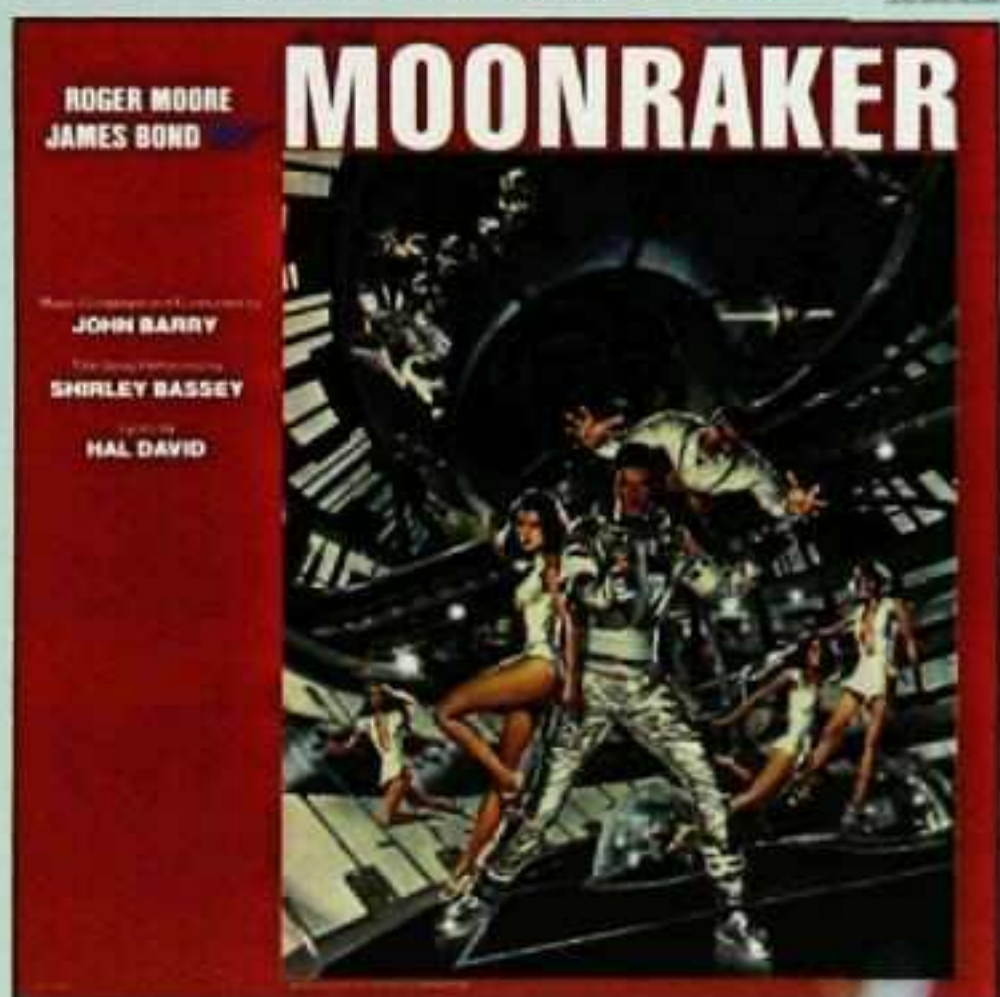
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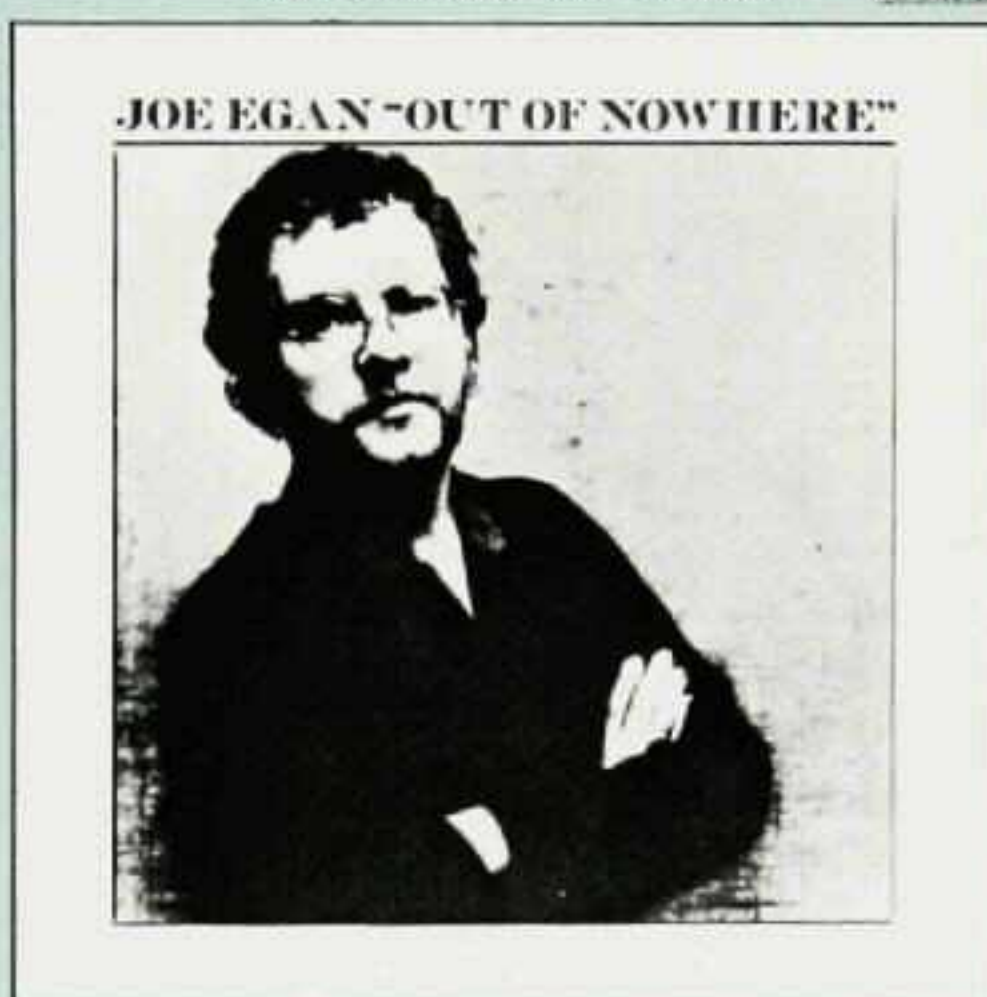
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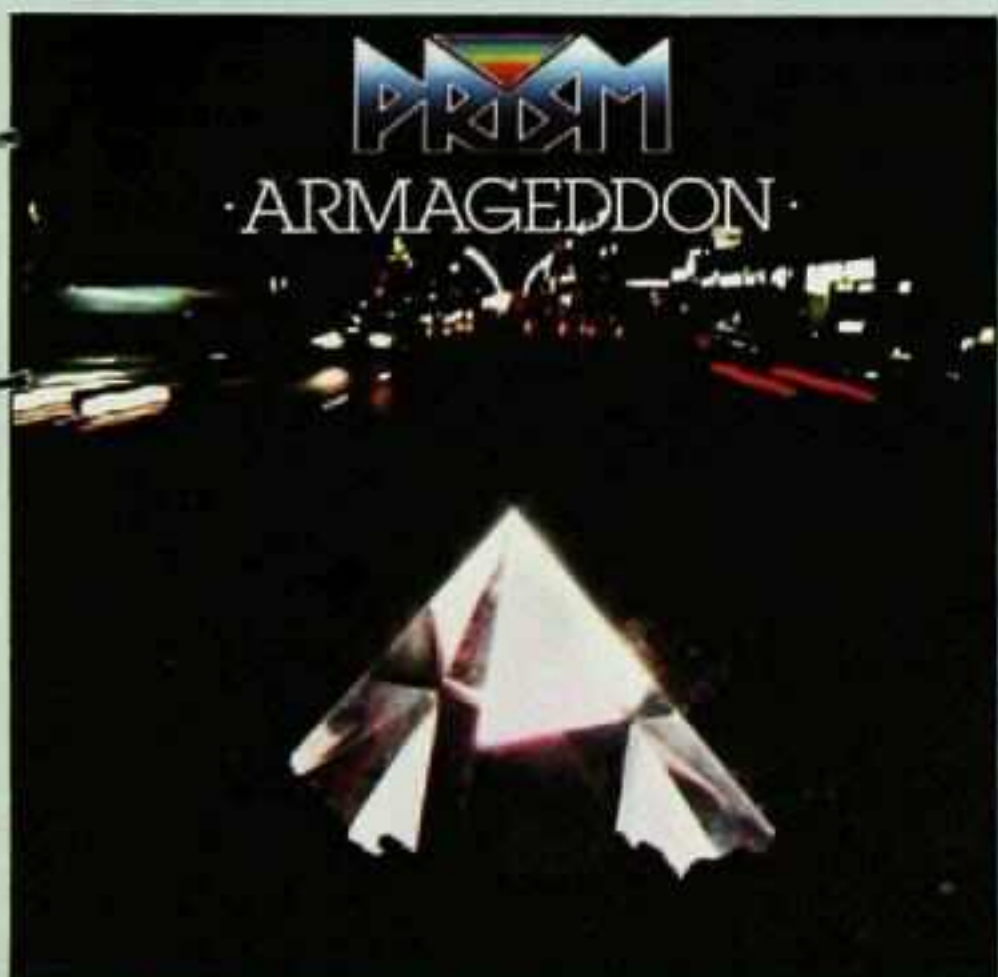
ROCKY II (Soundtrack)
UALA-972-I • UAEA-972-I • UACA-972-I



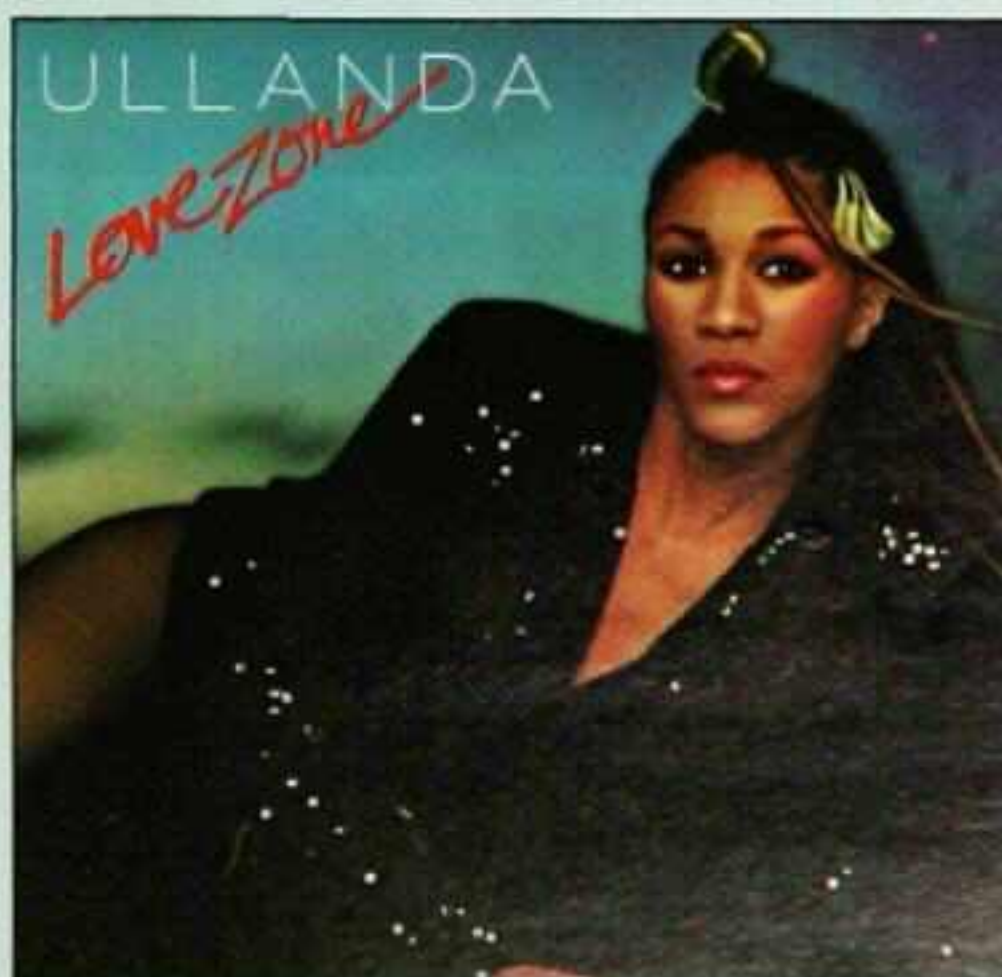
MOONRAKER (Soundtrack)
UALA-971-I • UAEA-971-I • UACA-971-I



JOE EGAN / Out Of Nowhere
SW-50064 • 8XW-50064 • 4XW-50064



PRISM / Armageddon
SW-50063 • 8XW-50063 • 4XW-50063



ULLANDA / Love Zone
SW-49900 • 8XW-49900 • 4XW-49900



R.J.'s LATEST ARRIVAL
SW-50058 • 8XW-50058 • 4XW-50058



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KEJO	KICE	KBLE	WRAS	KFSR	WWWZ	WIPG	WBAB
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KFMH	WJKL	WYFE	WNUR	WIBA	KALX	WRCR	WDEK
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"A CREATIVE GIANT ROARING GREAT GUNS INTO THE 80's"
- THE GAVIN REPORT

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Records & Tapes



Summer Magic
from
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JENKINS



PAC7-133

CELEBRATION



PAC7-122

DEADLY
EARNEST



PAC7-134

JET



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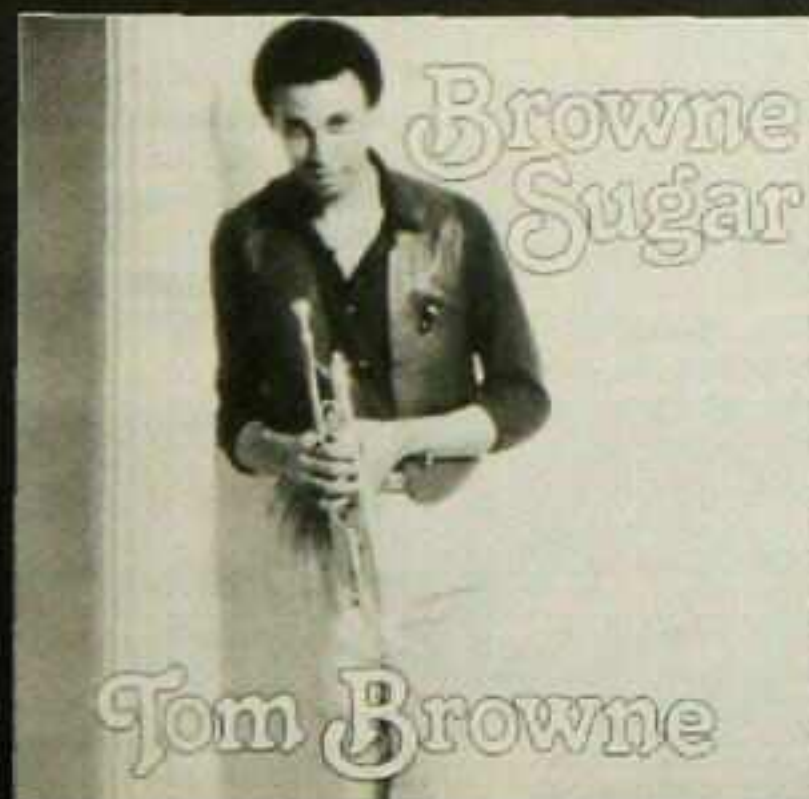
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BBC Concerned With Digital Disks, Piracy

Singer Keynotes Contemporary Topics

By ELIOT TIEGEL

The reality of music thievery and the emergence of digital recordings are of major concern to the BBC, Aubrey Singer, managing director of BBC Radio, revealed in his keynote address at the ninth Billboard-sponsored International Music Industry Conference in Monte Carlo. In his speech at the opening ple-

us as the owner of copyright in our programs and those that concern us in respect to our relationship with contributors to the programs." In fact, Singer noted, there is an American company on the West Coast which has been taping the BBC's classical programs and putting out its own syndicated radio shows without authorization, prompting the BBC to plan legal action against the firm. Its name? Singer wasn't sure. The BBC is not concerned with what it calls the "private recordist" but is concerned about the "commercial recordist," for whom it has legal power to act against in Britain.

"Whenever we learn that our programs are being recorded and offered for sale or hire, we take prompt action to put a stop to it." "The implications of home recording for the BBC's relationships with contributors are likewise a matter of great concern for us," Singer continued. "The fact that by broadcasting a work we in some sense make it available for home and indeed commercial recording is not in our opinion a factor for consideration in the negotiation of copyright fees." Singer said that the BBC endorses the current proposal for a levy on all recording equipment. He

sees this legislation passed within the next two years once recommendations are made by the Whitford Committee which is studying the proposal. Singer spoke on the "primacy of sound" as being all-encompassing for both broadcasters and music creators. "It is audio that is conquering the world. At this moment your sales prove it. But the two of us, the broadcasting industry and the record industry are the guardians of this culture." And while he noted that technology is outstripping content of the music, he pointed to digital recording and the BBC's own coop-

erative effort with 3M to develop a 32-track digital recorder. "We have already developed a digital mixer," Singer boasted. "Our digital studio is on the drawing board. We already distribute our programs digitally. The other day we transmitted the Elton John concert from Moscow using our digital



Lee Zhitto, Billboard's publisher / editor-in-chief opens IMIC '79.



BBC Radio managing director Aubrey Singer delivers the keynote address.



Pierre-Michel Leconte conducts the Monte Carlo National Opera Symphony in a special program for IMIC attendees—one of the musical highlights of the conference.

nary session June 13 in the Loews Monte Carlo Hotel, Singer noted that while there are different goals for record companies as opposed to the public service-flavored BBC, "there is one area where both our interests overlap and that is the area of plagiarism and piracy, the question of off-air recording." Singer noted that both radio and television programs are now vulnerable as a result of the development of the videocassette recorder. "The implications for us of the growth of home recording fall into two categories, those that concern

apparatus at both ends and the Russian satellite in between. "We have already experimented with digital transmission for the home. These developments will produce a quantum leap in the sound quality of the audio culture, but I don't see a quantum leap in the content." Singer therefore called for greater development of talent in all fields of music, emphasizing that there should be more live concerts presented by performers in tandem with making records. (Continued on page 41)

Monte Carlo Mood Of Labels' Presidents: Sobering

By GERRY WOOD

Sobering. That best describes the mood, and effect, of the IMIC presidents' panel on record companies. The British would call it "realistic," the Red Chinese would term it "frank" and a Hollywood executive would deem it "hype-less." Hype-less, but not hopeless. Chaired by Bob Summer, president of RCA Records, who set the tone, the session provided a penetrating anatomy of what ails the music industry, why, and what can be done. In terms of an honest, incisive and courageous approach to the music industry today, this panel will go down as an epoch session. Summer searched for the reason behind the recent changes in the music industry. Was it the quest for bigness or power? Summer answered his own question: Much of the change reflected a response to economic necessity, with the softening of business in the U.S. market coming as a trailing indication of change rather than a

leading indication of change that was to follow. "Some further action or re-ordering of the business will probably take place as a direct response to the softer sales environment," commented the RCA chief. "This might signal the final phase of the downturn—if we can call so brief a period a downturn." Summer further noted that when profit growth stalls, businesses will take a closer introspective look. And, when a better selling period appears, the refined structures are leveraged for success. Whether the dip is long or short, and whether the fix is hot product or something more complex, Summer left for others to debate. But he did have some pointed views on U.S. returns—a subject that surfaced as a major problem—domestically and internationally—in several sessions to follow. "A voluntary system of massive wastes," he termed it.

"For some reason, we put our oil on the shelves to sap energy, rather than create energy," said Summer, utilizing a potent current analogy. It heralded a stark examination of the return system at the big label level, a system later challenged by other major label and wholesale leaders on the illuminating IMIC panels. Manufacturing standards must be maintained to assure that consumers' confidence continues, he observed, adding, "Today's standards are at the low end of the tolerance scale and hardly serve as a deterrent to home taping." Another Summer statement could be the key for a future billion dollar windfall: "It's our job to outrun the moviemakers in creating product for videodisk." Introducing panelist Chuck Smith, president of Pickwick International, Summer stated that the juxtaposition of his views from the supply side against Smith's from the demand side would provide "in-

stant contrast." It did. The past six months has seen a sharp downturn in business, observed Smith. He claimed it was due to "an absence of much exciting new product" and a consumer malaise. "The general mood of gloom has been a contributing factor to the softness in our industry and likely will be a factor for some time to come." Smith also cited the returns problem. "With the reduction in hot product and with the marketplace rejection of those huge amounts pushed onto the merchants' shelves in prior periods, we've suffered a double impact of reduced gross sales and high returns." Smith warned that the record business should dispel "the long existing myth, which was never valid anyway, that we are in a recession-proof industry." Since volume is economy driven, Smith believes the industry cannot ignore economic indicators.

What's needed? A consistent flow of good product, said Smith. He called on labels to reject "unreasonable demands of managers and artists which prevent the companies from releasing product on a responsible schedule. Artists, managers and producers must be made to understand that they, too, have a responsibility to recognize the importance of orderly product flow and that personal penalties to them, for not doing so, could also be significant." Sales projections must be realistic to avoid the "nightmares of astronomical product return," maintained the Pickwick leader. "Let's stop kidding ourselves, no record should ever ship gold. We can cut returns to a manageable number and still achieve maximum sales." Smith covered both the demand and supply vantages. Demand: "We must not be swayed by the siren songs of irresistible induce- (Continued on page 38)



RCA's Bob Summer Pickwick's Chuck Smith EMI's Leslie Hill WEA Benelux's Ben Bunders EMI Scandinavia's Anders Holmstedt Musidisc-Europe's Francois Grandchamps Des Festival Australia's Allan Hely

JULY 21, 1979, BILLBOARD

Audio/Visual Unit Standardization Stressed



Harmon International U.S.' Irv Stern



Sound Unlimited U.S.' Noel Gimbel



EMI's Audio/Visual Don McLean



U.S. personal manager Eric Gardner



Polygram Netherlands' Hans Tanderloo



Telecor U.S.' Hal Haytin

Urgent pleas to world manufacturers of new video and audio equipment to standardize and rationalize their product, or run the risk of industry chaos and consumer confusion, were frequently made by IMIC panelists discussing "Tomorrow's Sound Today: New Recording Technology."

Donald McLean, managing director of EMI Audio-Visual, U.K., painted a rosy picture of international growth and cost control in consumer electronics before delivering the first stern warning about hardware "confusion" which could hold back major investments in the accompanying software fields.

Domestic video recording is already a fast-growing and significant business, he said. In 1978, Japan exported almost one million videocassette machines and it will be 1.4 million this year. Blank videocassettes are being manufactured at a rate of 2.5 million a month. Prerecorded tapes are becoming available, though the choice is limited.

"I've no idea what the total sales of pornography are, but legitimate product exceeded \$20 million in the U.S. last year and \$21 million in Japan.

"And EMI recently asked owners of video machines in the U.K. if they would buy 17 of its old movies at an average \$100 cost. From 65,000 owners, 22,000 said they were certain to buy, and 32,500 said they were likely to buy. There's a buoyant demand for old movies at a high price."

But industry buoyancy is marred by three constraints, he said: cost, confusion and copying.

On cost, he said VTRs retail at around \$850 in the U.S. and manufacturers say they will rise. But consumers didn't believe that, noting how color television prices have dropped by 50% since the launch 10 years ago. The Philips/MCA disk system, DiscoVision "trickles" out on the world, with the player price \$695 and disks ranging down from \$17 to \$3 or \$4, a lower cost—per minute than for audio disks. Videodisks, then, look like breaking cost, the first constraint.

McLean listed hardware product available. "The VHS system has become the world leader, but everyone expects Philips to introduce another cassette machine in the near future. Perhaps it will record so many hours of television that it'll

have an eight-day timer on the re-wind mode.

"A Japanese journal says the LVR system will appear this August at \$500. I suspect the price could be right, but this August?"

He said he had looked at five domestic videodisk systems which must be serious contenders, Magnavision, SelectaVision, Thomson, JVC and Disco-Pak. All produced better pictures and much better sound than any domestic videocassette system.

"A few years ago the broadcast industry identified videograms as another system for their product, audio/visual entertainment and information. Last year the motion picture industry defined home video as another system of non-theatrical distribution of movies. In the last six months, my friends in the music industry have pointed out that retailing disks and tape is their business and, with \$3.5 billion annual sales, think they are the big boys.

"They're all right. But if they don't start talking to each other soon, the video business, which will develop its own identity anyway, is in for an uncomfortable adolescence.

"Confusion is already there.

Tape or disk or both? VHS or Philips? Beta VTRs, or LVR? Philips/MCA disks, or RCA, Thomson, JVC, or Matsushita? Lawyers say videogram is a motion picture but it is a retail product.

"I'm supposed to understand. But the only thing I'm certain of is that the confusion which now exists in these industries is likely to infect the consumer. The case is urgent and overwhelming to combine the next generation of audio with videodisks and to rationalize the systems. It really matters with the videodisk. Until the confusion is reduced, there won't be the major investment in software without which the disk, unlike the tape, is worthless.

"Compatibility between cassette systems is desirable. Between disk systems it is essential."

On copying, his third "trade constraint," McLean declared: "Videograms are just as susceptible to piracy and illicit copying as are phonograms. Systems like the EMI Watermark can help when legal action is practicable, but none of the technical deterrents to small-scale copying so far seem satisfactory."

Eric Gardner, of Top In Video, manager of Todd Rundgren, linked

video developments with the need for modification of existing artist-record company contracts. He referred particularly to company deals which precluded artists from entering into outside video contracts.

Rundgren, he said, was lucky in his deal with Bearsville Records, having a matching clause. "Any arm's length video offers, say from RCA or MCA, are presented to Bearsville and they have time to match it, or make him free to go into a new agreement.

"But he has long been into the video field. The majority of major recording artists have severely limiting clauses in audio/visual contracts. Artists want to participate in this amazing new industry, the most remarkable technological revolution since records started."

An artist signed to one company, but wanting to create video product with another, would have to have special contracts, so that his original company, and himself and the publisher would receive royalties from a second company handling and distributing the video version.

Gardner said Rundgren and he were now producing two videodisks. (Continued on page 41)

Execs Examine Problems With International Tours

By ADAM WHITE

"Agencies: do you check with the record companies' local licensees for suggestions and help, using their local knowledge? Do you get

together with the record company to find out its plans well in advance, and follow through?

"Artist managers: do you analyze

where the support your act needs will best come from, or do you merely take your costs, double them and ask the record company for half this amount to come out even?"

The need for inter-industry cooperation which Bron identified was the thrust of Thomas Johansson's views. The Swedish concert promoter, chairman of EMA Telstar, said that management, labels and promoters should work together in a number of ways when foreign tours are planned: choosing the right venues, working out the right promotion, laying the groundwork early rather than on the eve of the tour.

And after that first round of dates, continued Johansson, what about the follow-through? "Record companies spend thousands of dollars bringing acts to a new market, but then make no efforts to encourage them to come back." It's often two or three years before that act does return by which time the momentum has been lost, and the ini-

tial investment of money and effort wasted.

Not that repeated visits don't pose problems, Johansson reminded IMIC delegates. "After a group has been somewhere several times, then it's important to find another way of presenting them, rather than simply letting them play the same venues year in, year out."

Audiences can lose interest if this is allowed to happen too often, he warned. And his solution? To make "events" out of concert dates, to make them a little special.

Glenn Wheatley, manager of Australia's Little River Band, chose to differentiate between tour support and tour subsidies. To him, support represents the time bought on radio to promote the dates, the proper use of point-of-sale material in retail stores en route, the heightening of consumer interest via competitions and the like. "It's visibility in the marketplace," he said, "and that's tremendously important."

Tour subsidies, meanwhile, shape up as what's necessary in the early stages of an act's career—"when it's obvious that you're not going to cover expenses." Wheatley continued: "Little River Band toured America four times. The first tour lost something like \$60,000, and if it hadn't been for the gener-

When a recording act hits the road to foreign markets, who picks up the tab? This thorny topic, focus of many a licensor/licensee tussle, was aired at an IMIC panel entitled "Star Trek: The Growing Importance Of International Tours." Chairman of the session was Monti Lueftner, president of Germany's Ariola Records.

In fact, it was Britain's Lilian Bron, international director of Bronze Records, who threw the whole issue of tour finance responsibility into sharp perspective with a series of rhetorical questions.

Addressing the record companies, Bron asked, "Do you invest in tours as long-term policy, or only when agencies and promoters scream for help? Do you expect the management to do all the work in exchange for a few thousand posters? Does your staff work on tours weeks in advance, then check progress daily to see if anything can be improved?"

But labels were only the first of Bron's broadsides. "Music publishers: do you take the money and run? Do you get involved from the start to see where you can help with paid advertising and promotion? Or are managers and artists squeezing you so hard on unprofitable collection deals that you can no longer afford to take an active interest in promotion?"



Bronze Records U.K.'s Lilian Bron makes a point with panel chairman Monti Lueftner of Ariola Germany behind her.

ERTEGUN CHIDES LACONIC INDUSTRY

Music Thievery a Sizzling Topic; Cite Some Progress

By MIKE HENNESSEY



IFPI's Stephen Stewart

alarmist? Perhaps. But I want to press every alarm button I can reach. I want the industry to get mad, to make the supreme sacrifice and spend money."

Ertegun said that the industry had to get governments to see the justice of its case. "And when the politicians ask us why we don't sell our cassettes as cheaply as the pirates do, we must enter into a full dialog explaining about authors' rights, publishers' rights, the vast sums of money invested in recordings—the whole concept of intellectual property rights. We must get laws passed and enforced in order to win this war."

"The next year is going to be a tough one for our industry. We shall take measures and emerge stronger and healthier than before—but only if we win the fight against piracy. And if we pool our skills and resources against the enemy, we shall surely win."

Stephen Stewart, director general of IFPI, who was introduced by Ertegun as "the greatest expert in the world on all the subjects we are dealing with today," said that instead of talking about piracy, the industry should talk about stealing when referring to illegal copying, bootlegging, and the production of counterfeit material and soundalikes. He thought these offenses could not be totally eliminated "but they must be controlled in the same way that a successful government controls stealing. If we can reduce

governments are losing revenue. Politicians are mostly conscientious people, not villains, and my experience tells me that this line will often work."

Stewart echoed Ertegun's point that the antipiracy budget should be funded not only by the record industry "but by all those with a vital material interest in the survival of the music industry." He noted that America's National Music Publishers Assn. had made a commitment to contribute toward the IFPI's \$500,000 antipiracy budget. Stewart, however, described the total budget as "a fleabite" and said that a more realistic budget would be between \$2 and \$3 million.

Reviewing some areas where piracy is rife, Stewart noted that much of the pirate product in Germany and the U.K. came from Singapore—which had become a major source of pirate cassettes after the cleaning up of Hong Kong.

France, Italy and Greece were particularly exposed to pirate product from the Arab countries across the Mediterranean, where there were no laws protecting record copyright. In Italy, half the tape market was in the hands of the pirates; they also had the lion's share of the tape market in Greece. In Turkey practically the whole market—records and tapes—was pirated, and in Spain and Portugal, where the IFPI fight has just begun, the soundalike problem was even

would make it easier for dealers to distinguish between counterfeit and genuine product.

He concluded: "We must win. At this critical stage in the evolution of the record industry, we cannot afford any losses at all. When the record industry is doing well, the piracy problem is perhaps not a matter of life and death; but when the industry is not doing well, as is the case currently, it really is a matter of life and death."

Ronald Wetherington, supervisory special agent in the white collar crime department of the FBI in Washington, told delegates that the U.S. record industry was losing more than \$350 million annually as a result of piracy. He quoted many effective examples of FBI undercover action against the pirates carried out with the support and cooperation of the RIAA, but he commented that some FBI agents and some U.S. attorneys were apathetic because first offenders under the copyright law could only be charged with a misdemeanor.

He said that there was a move currently underway to include copyright infringements by first offenders as a felony under Title 18 of the U.S. Code. "The passage of this legislation would enable us to accomplish a great deal," Wetherington said.

The FBI delegate also noted that Interpol had passed a resolution at its Stockholm general assembly in 1977 calling for stricter enforce-



WEA International's Nesuhi Ertegun displays counterfeit LPs and tapes.

tapes, part of the revenue from which could be used to fight piracy.

Lee Boudewijns, head of NVPI, the Dutch record industry association, supported Stephen Stewart's appeal to abandon use of the word "piracy" to describe music theft, arguing that it gave the crime a "romantic" connotation.

Recalling that the German philosopher, Heine, had said that Holland was a country where everything happened 50 years late, Boudewijns commented: "This is not true of record piracy, but I'm afraid it may be true of our defense against it." He said that Holland had not yet ratified the Rome or Geneva conventions, "even though, ironically enough, the preliminary meeting that ultimately led to the Rome Convention was held in the Hague in 1961."

Boudewijns also noted that the penalties against piracy in Holland were, like some parts of the country itself "Below sea level" and were

The apathy and complacency of the international music industry in tagging piracy, bootlegging, counterfeiting and home taping as being solely record company problems was roundly condemned by WEA International president Nesuhi Ertegun when he chaired the IMIC panel discussion, "Piracy—Who's Winning The Fight?"

"All the people who stand to lose as a result of the activities of the music thieves should join the fight—and that includes artists, musicians, publishers, composers, lyricists, recording studio owners, pressing plants and jacket printers," said Ertegun in a hard-hitting speech.

He condemned the music industry for not rising in unity to meet the challenge and emphasized the industry's need of substantial financial resources to beat the pirates.

"So far," he said, "most of the antipiracy funds have come from record companies. I am getting sick and tired of the lack of action from other concerned parties. It is



FBI's Ron Wetherington



Curci Italy's Giuseppe Gramitto Ricci



NVPI Holland's Leo Boudewijns



Festival Australia's Allan Hely



RIAA U.S.' Jules Yarnell

shameful. When are the publishers going to wake up? How much longer do we have to tolerate this distressing situation? It seems to me that the publishers are either asleep or jealously guarding their money."

Ertegun observed that since the war the world music industry had enjoyed a steady and continuous growth in money and profits, but was today seeing signs of crisis on the horizon. Serious financial problems confronted majors and economy measure would have to be taken. "But it would be tragic to economize on our antipiracy campaign. The more we fail to fight piracy, the more our bottom line will suffer," he said.

Ertegun suggested that the music thieves could be costing the industry upwards of \$5 million a day. "And that may be conservative—I can only guess. But unless our industry comes up with the huge sums of money that are needed to fight piracy, then we shall never win."

"If I sound impatient and annoyed, it is because I am an

piracy to 3% to 5% of total sales, we shall be winning."

Stewart outlined the history of copyright in phonograms and noted that since the Rome Convention in 1961, 32 nations had decided on ratification. He recalled that the impetus which led to the Geneva Convention on record piracy in 1971 had begun at the Majorca IMIC of 1969.

He said that progress had been made against the pirates in the U.S., U.K., West Germany, Japan and Australia, "but we are totally unsuccessful in fighting piracy in the developing world. The pirates have retreated to the developing countries and are firing at us from there. You simply load a plane with cassettes and the sky's the limit."

Stewart said that in many countries there was as yet no protection for records and no understanding of the industry's case. "But if we can't persuade the politicians in those countries on moral grounds, we should urge them to think of their pockets and point out that because the pirates don't pay tax, the

greater than straightforward illicit copying.

In Israel there was a copyright law modelled on the U.K. pattern but ineffective enforcement meant that the pirates had half of the market. The remaining countries around the Mediterranean were almost totally pirate. However, Egypt and Tunisia and, to some extent Algeria and Morocco, had actually come to the IFPI for help in tackling the problem.

"When piracy gets bad," Stewart said, "the old pirates tend to seek protection against the new pirates, and in one East Asian country we have been working with the government to legitimize former pirates who wish to protect their interests. This may be the shape of things to come—don't annihilate the enemy, convert him to legitimacy."

Stewart said he had never given up hope that one day the industry would be able to produce a technical device that would make the detection of piracy easier, would prevent pirate product from being

ment of international copyright laws. "But illegal duplication of sound recordings continues to be a major international problem," said Wetherington, "and is a very large part of white collar crime. We have also discovered that the organized crime syndicates which are involved in such offenses as narcotics traffic and loan sharking are also involved in record piracy."

In a survey of the piracy problem in Italy, Giuseppe Gramitto Ricci, head of Edizioni Curci, said that while Italy was one of the first countries to suffer from piracy, it was also the first to tackle it. The record industry in Italy was working with the performing right society, SIAE, to fight the pirates who were now extremely well organized. "They are using duplication systems which can produce 20,000 cassettes a day. And we are also getting pirate tapes imported from Spain, France and Germany."

Ricci pointed out that 25 million blank cassettes were sold in Italy last year and he urged the industry to compare the tax on blank

simply written off by the pirates as part of management costs."

In Holland, the industry association and the mechanical right society, STEMRA, worked constantly together to fight piracy and shared the costs 50-50. A committee of the authors' society had drafted a law which would incorporate the provisions of the Rome Convention into Dutch legislation, "but it is stuck in a drawer at the Ministry of Justice."

"We must work to get this law adopted and we must increase the penalties for pirates. At present when we win a case against a pirate it is only a pyrrhic victory because the penalties are so light. Yet the pirate market in Holland is worth at least 60 million guilders (about \$30 million) a year. This is more than some legitimate companies are turning over."

Jules Yarnell, special antipiracy counsel for the RIAA, took up Boudewijn's call for stiffer penalties by pointing out that many judges in the U.S. were unable to see the real

JULY 21, 1979, BILLBOARD

IMIC '79 Report



Demis Roussos presents Bruce Lundvall, CBS Records Division president, with his Trendsetter for "Havana Jam."



British Decca's Bill Bayloff with his associate Tony Griffiths Trendsetter for developing their own digital recording/editing system.



RIAA antipiracy counsel Jules Yarnell with his Trendsetter for his major work in fighting music thieves.



Pickwick International's president Chuck Smith with his Trendsetter for his firm's pioneering work with computers.



Soundstream's Dr. Thomas Stockham with his Trendsetter for his digital recording system, right.



WKTU-FM New York's Ed Cossman with his Trendsetter for his station's popularizing big city disco programming.



Dancing, not necessarily the disco type, is enjoyed by attendees to the closing Trendsetter awards banquet.

Below: Ariola's Monte Lueftner and Interworld Music's Mike Stewart socialize during one of the receptions.



CBS vice president Bob Alt and his wife Barbara enjoy the music during the event.



Composer David Rose and his wife, right, attend the IMIC panels.



IMIC



Mexico's Tony Carbajal and Carlos Gomez at the opening.

JULY 21, 1979, BILLBOARD

Universal is proud to
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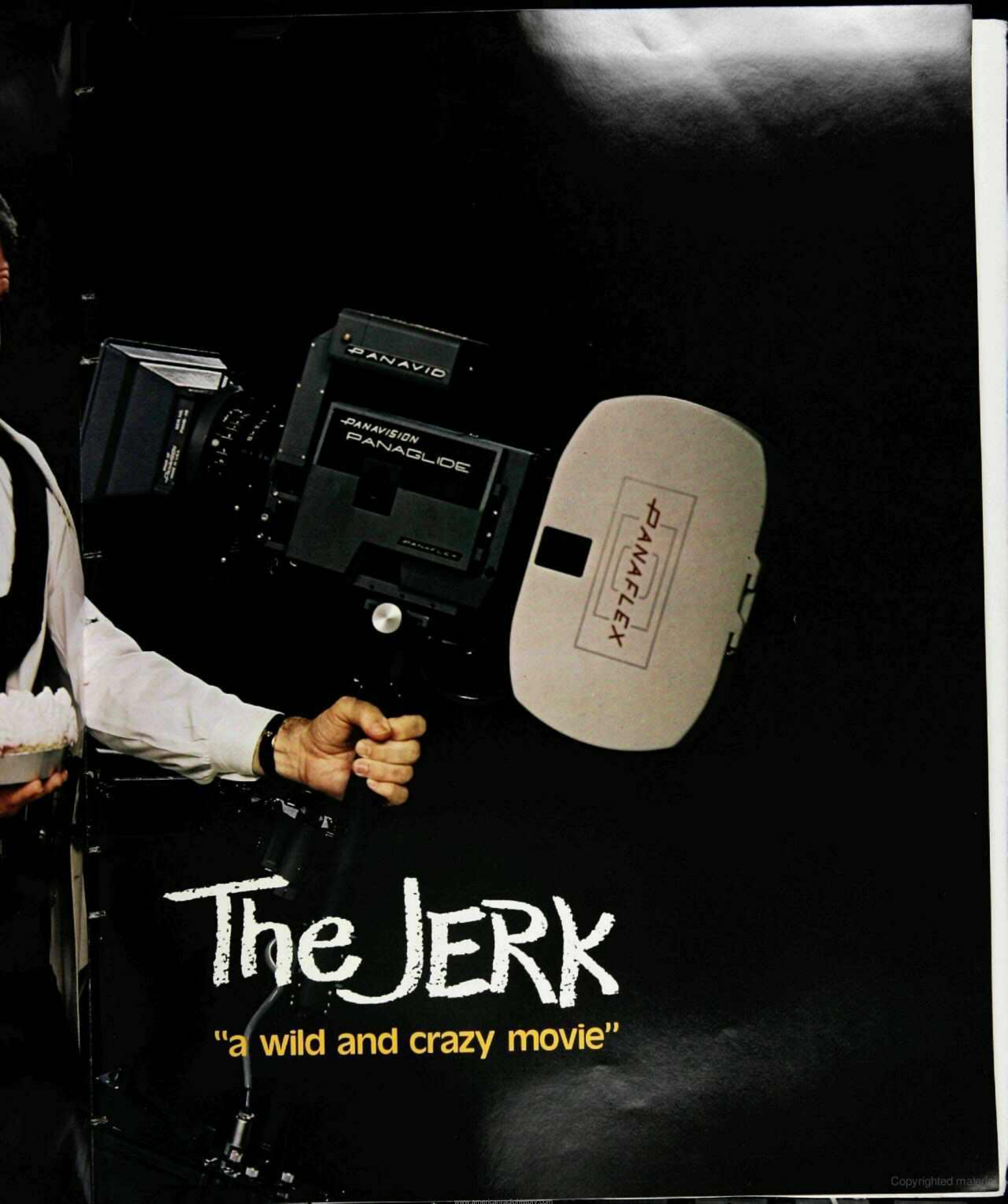
~~The Southpaw~~

~~The Cisco Strangler~~

~~The Surgeon~~

~~The Virgin~~





The JERK

"a wild and crazy movie"

UNIVERSAL PICTURES PRESENTS
AN ASPEN FILM SOCIETY WILLIAM E. MCEUEN - DAVID V. PICKER PRODUCTION
A CARL REINER FILM

STEVE MARTIN

in

The JERK

also starring

BERNADETTE PETERS

CATLIN ADAMS

and **JACKIE MASON** as Harry
Hartounian

Written by

**STEVE MARTIN, MICHAEL ELIAS,
CARL GOTTLIEB and CARL REINER**

Produced by

DAVID V. PICKER and WILLIAM E. MCEUEN

Directed by

CARL REINER

A UNIVERSAL PICTURE

To Be Released Christmas 1979

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Intl Publishing Gets An Airing

Link With Recording Companies Vital: Siegfried Loch



Polar Music Sweden's Stig Anderson

"A publisher must be much more than a publisher today," declared Stig Anderson, president of Polar Music in Sweden. The statement summarized the IMIC Presidents' panel on publishing chaired by Mike Stewart, president of Interworld Music, Los Angeles.

A Stewart-led panel ultimately re-

flects his exuberant, positive personality, and this was no exception. "The record companies have a definite role in breaking talent, exposing it to the public and selling records; but we are still finders in developing and encouraging new talent," pointed out Stewart.

The record company versus publisher theme surfaced frequently, prompting Siegfried Loch of WEA/Germany to rise from the floor and exclaim, "I find it extremely pitiful that any time publishing people get together, they fight about the difference between publishing and record companies. Nobody is debating the need for the publisher. If you create an image that publishing is more important than record manufacturing or vice versa, it's totally nonsense."

The two activities cannot be separated, said Loch. "There's no act of publishing possible today with-

out being directly or indirectly involved in recording."

Stewart agreed. He also gave a "very well done" to Loch's impassioned comment that, "It's not true that hits are only created by publishing. We should remember that this is only one industry and if we don't pull our strengths together and work on the same subject, we may get lost."

Responding to a question from the floor, Stewart remarked, "We should all work hand in hand. The publisher has always been the most creative aspect of our industry—and will continue to be."

Stewart advised the European publishers to take a close look at the successful National Music Publishers Assn.'s Young Publishers Forum in educating young publishers and improving the craft. "What's happening now in New York, Los Angeles and Nashville

through the NMPA has brought back into focus the role of the publisher in America. If we continue along these lines, the record companies again will be able to look at the publisher in his total role within our industry."

International reports came from Anderson, Charles Ritton, general manager of Ariola Publishing, Benelux; Edward Levy, co-managing director of Heath-Levy in London; Josef Bamberger, general manager of Giuseppe Gramitto Ricci, president of Edizioni Curci, Italy; and Gilbert Marouani, managing director of Les Editions Marouani, France.

Ritton noted a trend in Holland: "Within two years, you won't find any writer in Holland without an exclusive contract with one of the publishing houses."

Blank cassettes are the greatest



Interworld Music U.S.' Mike Stewart

problem for publishers in Scandinavia, said Anderson, while Bamberger gave a bullish German picture by declaring, "Receipts from records and tapes went up 23.3% last year."

Levy, from the U.K., cited a paucity of good professional people to

(Continued on page 41)



Les Editions Marouani France's Gilbert Marouani



Curci Italy's Giuseppe Gramitto Ricci



Musik-Edition Discoton Germany's Josef Bamberger



Heath-Levy U.K.'s Eddie Levy



Ariola Holland's Charles Ritton

Pop music from individual territories, such as West Germany, France, Sweden and Italy is fast merging into a blanket "European sound," itself on the brink of the fullest international success. But a vital ingredient in the breakthrough has to be initial U.S. acceptance, say key European recording chiefs.

However, there are signs that U.S. companies are somewhat slow to spot the potential, forcing European companies to ponder setting up their own operations there.

The IMIC panel debating "European Sound: Its World Potential" was advised by one member, Jean-Claude Pellerin, president of France's Aquarius International, to re-think its discussions along the lines of "Foreign Sound: Its American Potential."

He stressed: "We can't exist at world level without breaking the American market, without looking at our sounds in terms of U.S. potential. There was a language barrier, but the rise of disco gave European producers a chance to compete in the States. 'Saturday Night Fever' created a new kind of star style and opened doors for us."

Even a top European producer like Jean Van Loo, of T.E.E., France, he said, indicated a fellow panelist, needs U.S. acceptance before becoming a world figure, despite a sales record of some 40 million units in Europe.

But Pellerin insisted the breakthrough was now definitely on, notably for artists like Patrick Hernandez, singing in English, "because there is an American public ready to accept foreign artists as foreigners are ready to accept American artists."

MERGING SOUNDS U.S. Acceptance Keys Euro Music's Success

By PETER JONES

Jean Van Loo's theory: "In a sense the Euro-sound of today really comes from the U.S. For 20 years we've listened to U.S. artists and producers. Now our people realize we can create our product as well as listen. Much of it started at MIDEM. I don't like the word 'disco,' but at least it is a descriptive title. Disco musical styles go too far, and become hard to listen to, the disco, or dancing approach comes and brings back the reality."

Giuseppe Giannini, international vice president of CGD in Italy, said the Italian concept nowadays is not for a pure Italian sound but for a full European sound. "When we started this, the idea of full European promotion seemed like Utopia. Unification of promotional methods is still not yet fact, but the music does circulate freely. There

are big deals between U.S. and Europe. My company puts out international artists on the lines of Umberto Tozzi."

He praised the ambitious approach he gained U.S. acceptance by Freddy Naggiar, president and owner of Baby Records in Italy, a fellow IMIC panelist.

Naggiar said his company, formed two years ago, took up an international stance from the start. He believed firmly that international exchange of ideas was necessary in the selling of records.

"Our policy has been to introduce good people from various different territories. We found U.S. and U.K. musicians through recording in Munich. After Italian language hits, we recorded in English and so opened up a whole new world. We'll work creatively with anyone good."

He launched Emergency Records

in the U.S. to push Baby product because he had been disappointed with earlier deals with U.S. companies. "Our records weren't promoted, or put in the stores. La Bionda's 'One For You, One For Me' sold three million round the world, but not in the States. People said we were mad, that we'd lose a lot of money, but it was clear to us we had to do it for ourselves."

So he set up a promotion arm, using U.S. personnel who understood the market. "We hope our move will make it easier for other European companies to move into the U.S. and push their own product."

Jacques Petrus, president and owner of Goody Music in Italy, said: "We must speak with an international language. Today in Europe, we're not just a chronicle of an invasion of American sounds. We're injecting musical informa-

tion, professionalism and rhythm, all leading to an international enrichment of taste and style."

Siggi Loch, managing director of WEA Germany, outlined the development of German music, starting with the importation of U.S. jazz after World War II and the efforts of German musicians to emulate those sounds.

Rock was boosted by the Beatles and the Searchers and other U.K. groups playing venues like the Star Club in Hamburg. Local musicians, exposed to the music, tried to break through, but the language barrier was the key problem. The record industry in Germany was partly to blame for the basic failure of local bands.

"Then came what was called kraut-rock, a term both insulting and misleading. In fact it was electronic rock, which came to be called techno-rock. Groups like Amon Duul, Kraftwerk, Tangerine Dream, Can, Faust and Klaus Doldinger's Passport emerged. They scored internationally, certainly in the U.K. It wasn't enough to get through to the mass audience in Germany, but at least the percentage of schlager music was being reduced."

The real development came when producers like Peter Kirsten, Peter Meisel, Ralph Siegel and others wanted something more for the German youth. They encouraged their acts to make records for German consumption as well as for sale all over the world. He named current hit-makers such as Giorgio Moroder, Michael Kunze, Sylvester Levay, Mick Jackson, all established in international pop.

But Loch stressed: "Really, (Continued on page 39)



WEA Germany's Siegfried Loch



Aquarius France's Jean-Claude Pellerin



RCA International's Art Martinez

JULY 21, 1979, BILLBOARD

U.S. Label Business Changes On Horizon

Major business changes are on the horizon for America's record companies, with the results spreading internationally to all elements of the industry.

That bold message came from the revealing IMIC session titled "The Changing U.S. Record Scene And How It Impacts The World Market."

The lion's share of the predictions came from Don Dempsey—senior vice president and general manager of Epic, Portrait, Associated Labels—as he probed for remedies to current troubles. Pricing was the star topic. Predicting that 1979 will be a sobering year for many in the music business, Dempsey forecast a new corporate look at the present pricing methods.

Selectivity will replace the across-the-board increases common in the past several years, said Dempsey.

CBS Exec Sees Selectivity In Pricing

He expects a release-by-release type of pricing to emerge.

"Catalog records cannot end up being sold for more money than hit records," stated Dempsey. "I've seen few used cars being sold at prices higher than new cars."

Prodded by a question from the floor, Dempsey amplified his remark. "The catalog problem is impacted because we keep giving away our hits and we never seem to do anything about it."

His comments also touched on artist/label relationships that have seen major advances signed, but a slowness by some of the artists in delivering product. "When signing an act, the record company is going to have to get a record from that act in the year of the signing and the

time the money is given to the act." If artists don't deliver, they shouldn't be paid, warned the CBS executive.

Dempsey decried the "discounting mentality" in the U.S. He believes the escalating price of gasoline Americans are now paying will change buying attitudes.

"No one has ever complained about the price of a hit," claimed Dempsey. "But if all people see is price instead of hit, that's when we have problems."

Does the industry really know the value of its own product? questioned Dempsey. The biggest complaint received was that a hit was priced too low, he revealed. "My God, what a stupid thing for us to

do. But what did we know when we put out the record?"

Raymond Kives, president of K-tel Europe, Belgium, agreed with Dempsey, claiming, "Many U.S. record companies now realize that selling records at little markup equals no profit."

The U.S. music business is the only industry in the world selling its best product at the lowest prices, charged Kives. By selling at a higher price, labels would enjoy a "tremendous margin" to spend in advertising hit product. "K-tel has learned that in order to get retail, we have to pre-sell the product."

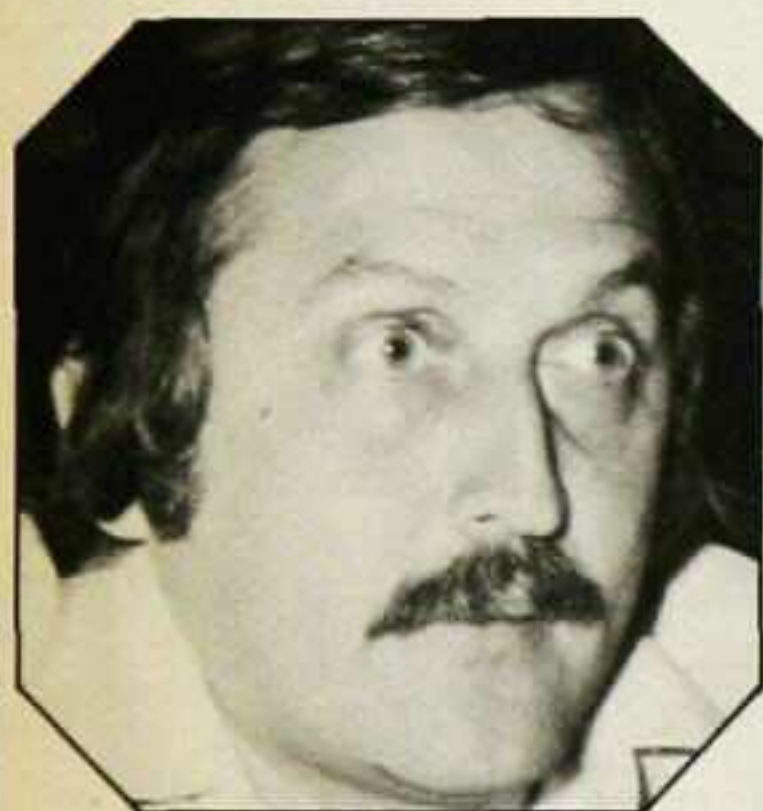
There are three kinds of people in the world, according to the Book of Kives; those who make things happen, those who watch things hap-

pen and those who don't even know anything is happening at all. "We in the record industry should make things happen."

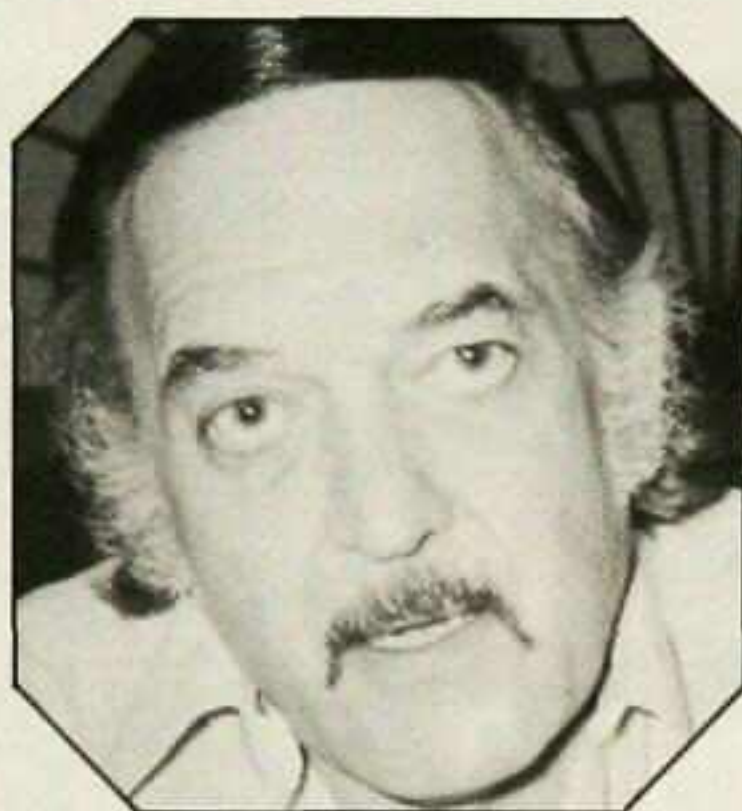
Michael Levy, chairman/managing director of Magnet Records, London, cited another American industry problem—continued pressure from the corporate financial level controlling the purse strings. "If the record division has a downturn in profits, the corporate people start putting the record company under the microscope."

Levy recalled a statement made at IMIC in Amsterdam two years ago that in the next few years, about six major conglomerate companies will be controlling the worldwide music industry. "This comment made two years ago is coming into reality."

Levy sees the industry becoming
(Continued on page 38)



K-tel Europe's Ray Kives



CBS U.S.' Don Dempsey



CBS International France's Jacques Ferrari



Magnet Records U.K.'s Michael Levy

JULY 21, 1979, BILLBOARD

Developing Markets: Long-Term Benefits Are Possible

The challenge and intricacies of doing business with Russia and the East European nations, and the People's Republic of China, Africa and Cuba were highlighted at an IMIC panel devoted to these developing markets. It was chaired by Chris Wright, joint chairman of the Chrysalis Group.

Interest in the session was heightened by the conference mood that all was hardly well with the world's developed record markets. Though none of the attendees expect the emerging territories to offer relief from these immediate problems, there was clearly some hope that the industry can look to long-term benefits.

Offering the most tangible evidence of such benefits, at least as far as the East European nations

are concerned, was Des Brown, international director of Chrysalis.

The Briton, who has recently completed protracted negotiations for the first release of Chrysalis product in the U.S.S.R., pointed out that Russia and its satellite Socialist countries add up to a population of 1.2 billion (1976 figures) and gross national product totaling \$1.5 trillion (compared with \$1.7 trillion for the U.S. that year). "There's a real industrial base there," he explained, "and a real opportunity to sell records."

He went on to outline the structure of the industry in Eastern Europe, with its state record companies, state publishing operations, state concert booking agencies and state trading organizations—these last bodies being responsible for

making contracts with foreign companies.

"They do not normally import large quantities of Western-manufactured records; it's a question of pressing there under license." Once the deal is made and a fee fixed, this will come either in hard currency or local currency (which can be spent only in the country of origin) or a mix of the two. One other option comes in the form of compensation deals.

There's a demand for Western music in the East European countries, Brown added, and the young people are aware of what's happening musically.

Suggesting the best approach for companies interested in doing business with the region, the Chrysalis executive recommended participa-

tion in song festivals, providing valuable exposure for artists and good contacts with local industries; communication and consultation with cultural attaches or embassy trade representatives in the countries seeking business; contacts with East European delegates who attend industry events like MIDEM, who are always willing to discuss opportunities for trade, and visits to Eastern Europe, preferably as part of cultural or trade delegations, to gain first-hand evidence of the markets' potential.

Counseling IMIC delegates that patience is vital in any negotiations with the Socialist nations, Brown also emphasized that such trade should be a two-way street. "We can't just expect to sell our product to them. We should help them

break their artists in our markets." That's the best route to better future business, he concluded.

Like both the Western and Eastern European countries, West Africa has an economic community representing its nations (some 15 in all) and 150 million people—and the potential per capita expenditure on records there seems limited only by availability of product rather than the establishment of markets.

This was the judgment of Larry Ballen, president of America's Valley Exports International, and consultant to several companies financing and constructing disk manufacturing plants in Nigeria.

Ballen was at pains to point out that, like many African nations, those in the continent's Western re-

(Continued on page 39)



Chrysalis U.K.'s Chris Wright



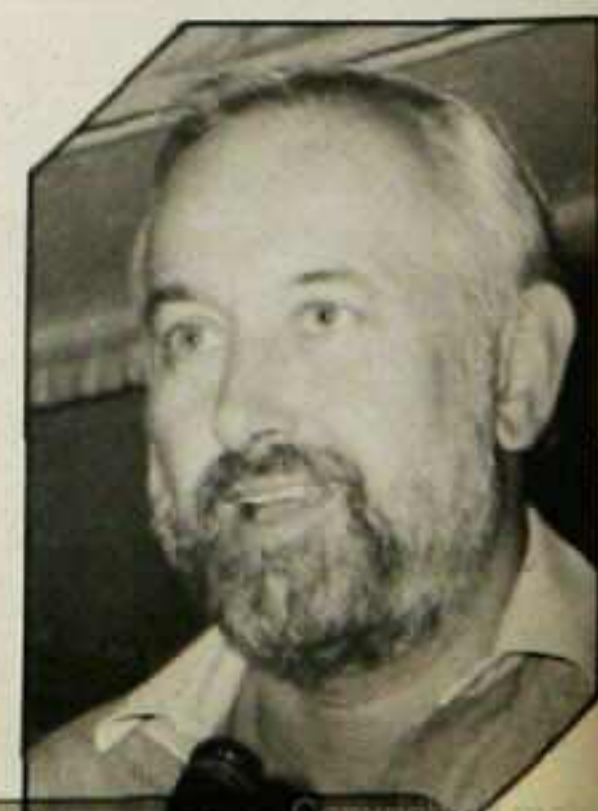
Chrysalis U.K.'s Des Brown



U.S. Prof. Chou Wen-chung



Valley Export U.S.' Larry Ballen



CBS U.S.' Bruce Lundvall

WAVE 79 REPORT

I Have Faith

performed by

JOHN WAYNE




PRODUCED BY BOB REISDORFF
A GARRETT MUSIC  CASABLANCA WEST
PRODUCTION
NB 1002

BACK IN THE USSA

EUROPE '79

5 Feb. Stockholm, Sweden	7 Mar. Nice, France	14 Apr. Bristol, England
6 Feb. Stockholm, Sweden	8 Mar. Nice, France	15 Apr. Bristol, England
7 Feb. Copenhagen, Denmark	10 Mar. Madrid, Spain	17 Apr. Oxford, England
8 Feb. Copenhagen, Denmark	11 Mar. Madrid, Spain	18 Apr. Coventry, England
10 Feb. Hamburg, Germany	17 Mar. Glasgow, Scotland	19 Apr. Derby, England
11 Feb. Le Hague, Holland	18 Mar. Glasgow, Scotland	21 Apr. Birmingham, England
12 Feb. Rotterdam, Holland	19 Mar. Edinburgh, Scotland	22 Apr. Birmingham, England
14 Feb. Amsterdam, Holland	21 Mar. Newcastle, England	24 Apr. Manchester, England
15 Feb. Manheim, Germany	22 Mar. Newcastle, England	25 Apr. Manchester, England
16 Feb. Munich, Germany	23 Mar. Preston, England	26 Apr. Manchester, England
18 Feb. Berlin, Germany	26 Mar. Belfast, Ireland	1 May Jerusalem, Israel
19 Feb. Cologne, Germany	27 Mar. Belfast, Ireland	2 May Jerusalem, Israel
20 Feb. Paris, France	29 Mar. Dublin, Ireland	3 May Jerusalem, Israel
21 Feb. Paris, France	30 Mar. Dublin, Ireland	5 May Tel Aviv, Israel
22 Feb. Paris, France	2 Apr. London, England	6 May Tel Aviv, Israel
23 Feb. Paris, France	3 Apr. London, England	21 May Leningrad, U.S.S.R.
24 Feb. Paris, France	4 Apr. London, England	22 May Leningrad, U.S.S.R.
26 Feb. Antwerp, Belgium	5 Apr. London, England	23 May Leningrad, U.S.S.R.
27 Feb. Antwerp, Belgium	6 Apr. London, England	24 May Leningrad, U.S.S.R.
1 Mar. Dusseldorf, Germany	7 Apr. London, England	27 May Moscow, U.S.S.R.
2 Mar. Weisbaden, Germany	9 Apr. Brighton, England	28 May Moscow, U.S.S.R.
3 Mar. Lausanne, Switzerland	10 Apr. Brighton, England	29 May Moscow, U.S.S.R.
4 Mar. Lausanne, Switzerland	11 Apr. Southampton, England	30 May Moscow, U.S.S.R.
6 Mar. Nice, France	12 Apr. Southampton, England	



ELTON JOHN

IN CONCERT

WITH Ray Cooper

USSA '79

- | | |
|----------------------------------|-----------------------------------|
| 19 Sept. Phoenix, Arizona | 20 Oct. New York, New York |
| 20 Sept. Phoenix, Arizona | 21 Oct. New York, New York |
| 22 Sept. Berkeley, California | 23 Oct. New York, New York |
| 23 Sept. Berkeley, California | 24 Oct. New York, New York |
| 24 Sept. Berkeley, California | 25 Oct. New York, New York |
| 26 Sept. Los Angeles, California | 26 Oct. New York, New York |
| 27 Sept. Los Angeles, California | 27 Oct. West Point, New York |
| 28 Sept. Los Angeles, California | 29 Oct. Ann Arbor, Michigan |
| 29 Sept. Los Angeles, California | 30 Oct. Toronto, Ontario |
| 30 Sept. Los Angeles, California | 31 Oct. Toronto, Ontario |
| 2 Oct. Los Angeles, California | 2 Nov. Philadelphia, Pennsylvania |
| 3 Oct. Los Angeles, California | 3 Nov. Philadelphia, Pennsylvania |
| 11 Oct. Chicago, Illinois | 4 Nov. Washington, D.C. |
| 12 Oct. Chicago, Illinois | 5 Nov. Washington, D.C. |
| 13 Oct. West Lafayette, Indiana | 7 Nov. Nashville, Tennessee |
| 15 Oct. Boston, Massachusetts | 8 Nov. Atlanta, Georgia |
| 16 Oct. Boston, Massachusetts | 10 Nov. Dallas, Texas |
| 18 Oct. New York, New York | 11 Nov. Houston, Texas |
| 19 Oct. New York, New York | |

MCA RECORDS

Copyrighted material

Label Chiefs' Mood Sober, Panel Shows

• Continued from page 25

ments to buy what we should not buy." Supply: "We must not be tempted to offer illogical promotions to satisfy artists' public relations."

Increased awareness of new product trends and a sensitivity toward new technological developments are also needed, according to Smith who sees a better climate ahead: "The industry will probably come out of the dip of early 1979 even stronger than it was during the boom of 1978 because of the lessons we've learned."

The U.S. doesn't have a lock on the business slide. Leslie Hill, joint managing director of EMI Music operations, U.K., reported that despite continued strength in the singles market, total record sales have increased "very little" while marketing and promotion costs have seen a "massive" increase. "So we spend more money in selling the same number of records."

Thus, profit margins have suffered and growth slowed. He criticized the "eternal growth mentality" by noting that many industries would be pleased by a 3% annual growth rate that seems unacceptable in the record industry. "This is foolish of us and we've now got to get used to a different situation."

Hill found irony in Billboard's selection of Monte Carlo for the 1979 IMIC conclave: "Monte Carlo and the record business have much in common. We're both heavily into gambling—and Monte Carlo is perched precariously on sharp rocks overlooking deep water."

The Benelux countries have problems of their own as Ben Bunders, managing director of WEA, Benelux, related depressing market news. Besides Belgium's dichotomy—five million Flemish and four million French—other problems include slow unit sales increases and a reduction in cassette sales, indicating that home taping is on the rise.

One bright spot in Belgium and Holland is the "tremendous" increase in single sales.

In France, it's the same story. Lower sales. Higher retail and wholesale prices. It's a price-sensitive market, according to Francois Grandchamps Des Raux, president of Musidisc-Europe, France.

Tomorrow's successful company needs a favorable environment, the French executive explained. "It will know how to sell a highly fragmented market, release a multiple product mix and also gear to flexible pricing."

Sweden follows the European sales trend, reported Anders Holmstedt, regional director, EMI Music operations, Scandinavia. In 1977 the market stagnated; last year it dropped. And parallel imports pose a "real threat" to the Scandinavian industry by tumbling prices.

Holmstedt chided U.S. companies which reduce their return stock by shipping it to Europe and Scandinavia at low prices and getting profit at their sources. "They'll find the record companies in Europe and Scandinavia will lose money to a much greater extent than the profits received at the other side of the Atlantic."

The inconsistency of product flow has led to only a 3% increase in Germany's sales for the first four months of the year, after a 21% increase the year before. Siegfried Loch, managing director, WEA, Germany, provided the figures and the projection that the German market is forging into third place in sales internationally and is becoming the most important market for English and international repertoire out of the U.S. "The singles business has increased by 17%—a significant development," he related.

Allan Hely, managing director of Festival Records in Australia, termed the parallel import problem as "corporate piracy." He pointed to a recent Billboard article that reported 200 million units were clogging the U.S. returns system. "This is causing as many problems in the U.S. as it's causing in the other territories. The flood of schlock material in the States is causing great problems to everyone."

Questions from the audience of music leaders reflected the stark appraisal of current day conditions and the parallel import situation.

Chuck Smith was asked about discount pricing and why shelf prices remained stable even though list prices had increased. He termed the present pricing of records as "illogical," adding, "The degree of discounting is not good for the industry. People are cutting prices too much."

Credits

IMIC coverage provided by Mike Hennessey, Peter Jones, Gerry Wood and Eliot Tiegel. Section edited by Eliot Tiegel. Photos by Gerard-Claude Gautier. Photo designs by Fran Fresquez.



Australian personal manager Glenn Wheatley



EMA Telstar Sweden's Thomas Johansson



CBS U.S.' Don Dempsey

Problems On International Tours

• Continued from page 26

osity of Capitol Records, we wouldn't have been able to do that. It's a sensitive time, the early days of an artist's career, and record companies must realize this."

The Australian, reminding listeners how dependent the industry is upon new talent, said that those young performers often feel disheartened on the road and wonder if all the effort is worthwhile. "We lose most of our acts during those embryonic stages." That's why, Wheatley emphasized, subsidies are so important.

Another manager, Eric Gardner from Panacea, which handles Todd Rundgren, pointed out that the problems of touring are not limited to artists just starting out in the business. "I've never been involved with a moneymaking tour of an American act outside the U.S.," he exclaimed, recalling his experience with foreign excursions for Kiss, Blue Oyster Cult and Hot Tuna. "The costs of touring overseas are phenomenal."

Recouping these costs, continued Gardner, is possible in a number of ways, and he stressed the importance of spreading the load among all those involved with the act and the tour—though acknowledging that each company (and each deal) is structured in different ways. "There are no set guidelines."

Gardner's preference? "In general terms, I walk into the U.S. label with an itinerary, the tour costs and what I expect to make for the act. The deficit is what I expect from the record company, whether it's in part an outright gift, an interest-free loan, an advance against publishing royalties or whatever. Artist management should try and get the money from as many sources as possible."

As an executive with one of those companies which managers like Gardner have to approach, Don

Dempsey, senior vice president and general manager of the Epic, Portrait, Associated Labels at CBS, urged artist management to encourage a label's domestic and international divisions to work closely together on foreign tours. Communication is the key, as he sees it.

He went on to cite the example of Epic's Cheap Trick, an American band which cut a live album in Japan on its first tour there. This later proved to be the breakthrough product for the U.S. market, and has now sold more than 1½ million copies there.

Meat Loaf was another case history Dempsey presented, pointing to the use of a special half-hour film which the company produced for promotion. It was well received in foreign markets—in Canada, the video aired on prime-time television—and the Epic vice president suggested that similar films be employed by labels as reconnaissance, testing the waters abroad in less expensive fashion than sending out an act plus entourage.

The panel's question period seized upon the same topic of tour finance responsibility, with Chris Wright, joint chairman of the Chrysalis Group, asking Monty Lueftner "from the point of view of a licensee in the third largest market in the world and who is largely dependent on licensors for product" at whose door the tab should be placed.

The Ariola chief's response was that it was a joint responsibility, of licensor and licensee, but that it depended on the individual merits of each case. What happens, he asked back, when the licensor's royalty rate was already squeezing the licensee to the limits of cost absorption?

An animated debate ensued, with Bronze's Lilian Bron picking up the point that licensors may indeed be pricing themselves out of getting any support from licensees. And who's to blame? Not just the li-

censors, said Bron, but artists, managers and everyone involved in increasing the costs of doing business in the record industry today.

Changing Scene

• Continued from page 34

divorced into two segments—the logistics area and creative area, with the conglomerates gaining the edge—through manufacturing and distributing networks—of the logistical sector. However, he expects the independent creative companies with the "wherewithal and time to concentrate on breaking talent" to come more and more into their own."

Allan Hely, managing director of Australia's Festival Records and chairman of this IMIC panel, agreed that the independent can co-exist in a field populated by behemoths. "The independent will have more peaks and troughs and ulcers in his lifetime, but the independent system must survive because the creativity will want to surface one way or another."

For the beleaguered Americans, Jacques Ferrari, vice president of CBS International, France, offered a ray of hope. He quoted a survey showing 44% of European sales are from local repertoire (German records made in Germany, French records made in France, etc.), 29% are from another country's repertoire (but not the U.S.) and 27% come from the U.S.

"The U.S. musical influence remains strong," concluded Ferrari. "And the Europeans have learned to sell and also to buy more and more records, including those from abroad."

Because of the skyrocketing recording costs in Europe, Ferrari advised that "it's almost impossible to think only of the local market."



A packed room of global executives attend an IMIC session



Monte Carlo musicians play their local music during an IMIC social event.

JULY 21, 1979, BILLBOARD



WEA Germany's Killy Kumberger

TEE France's Jean Van Loo

CGD Italy's Giuseppe Giannini

Baby Records Italy's Freddy Naggiar

Goody Music Italy's Jacques Petrus

Global Music Germany's Peter Kirsten

U.S. Acceptance Vital To Success Of European Sound

Continued from page 33

though, there's no such thing as pure German-produced pop. Munich is essentially a melting pot of international talent. Boney M., for instance, is a mix of nationalities both in the act and on the production side."

He cited acts like the Scorpions, first big in Japan, then big sellers in Germany. He spoke of Englishman David Parker producing Spanish singer Luisa Fernandez in German studios.

"Things are no longer in one direction, from the U.S. to Europe. It's not a one-way street, but an ave-

nuue, with plenty of room for cars to move either way."

Peter Kirsten, president of Global Music group in Germany, said artists like Bert Kaempfert, Horst Jankowski and James Last, has been internationally successful for years, so German success was not entirely recent. But Silver Convention, Donna Summer and the others in the disco field had given it impetus.

He said: "It's true that people, say in the States, were not open to take risks with our music at first. But if I had to give Trendsetter Awards right now, they'd go to Bob Reno and Neil Bogart in the U.S.

They not only broke the German scene for us in the U.S., but also helped the whole of Europe, in music terms."

Kirsten was another panelist to dislike the term "disco" as an adequate reflection of the music itself. "It doesn't sum up the whole area of that product, which is dance music. Disco won't fade fast, but it will show changes and improvement. We have musicians, arrangers and teams working together, cooking."

Analyzing reasons for German international success, he listed: "excellent studios, drawing into Germany such artists as Elton John,

ELO and the Rolling Stones—and not just for tax reasons;" outstanding sound engineers, many from the U.K. in search of higher financial reward; an international lineup of musicians; and arrangers like Sylvester Levay, geared not only to disco, but to country rock and hard rock.

Killy Kumberger, a&r director, WEA Germany, said German language product was also on the rise, with Udo Lindenberg leading the "German forces." He also specified Peter Maffay, plus Nina Hagen, who sings in German with a rock band and yet has sold 40,000 al-

bums in France.

The "European Sound" session was chaired by Art Martinez, president of RCA International, U.S., who said: "This whole subject of how to broaden the influences of European sound is near and dear to the heart of every international executive in the room. So far, it is substantially unrealized, but recent acts have given us hope that the situation is improving fast."

"Certainly the bulk of opportunity is ahead of us. The development of product generally is on a much more international level now."

Long-Term Benefits Possible In Developing Markets

Continued from page 34

gion were at various stages of development, many not economically viable, others developing gradually.

But, taking Nigeria as an example, he pointed to its more than 85 million people, its annual record sales of some five to seven million albums, plus around seven million tapes and its considerable economic potential.

The market there is limited only by manufacturing capacity, Ballen went on. "It could double or triple if that capacity was available." And he stressed that the key to companies wanting to penetrate the market "is having one's own manufacturing facilities." The American added: "It's not an exercise for the faint-hearted."

Imports have effectively been erased by the imposition last year of legislation which puts them under license—and no such licenses have been granted.

"The colonial heritage of Africa exerts, to this day, important influence in terms of where these countries look for economic, political and cultural support," Ballen observed.

And the negotiation and implementation of record deals is a long process which requires perseverance, he concluded. Personal relationships in business are all important, and trust is critical.

The necessity for patience and trust in trading connections with the People's Republic of China was similarly spoken of by Prof. Chou Wen-chung, from New York's Columbia Univ. Discussing the nation that now represents one-quarter of the world's population, and could (by the time of full normalization) grow to one-third of that number, he explained that for a Chinese to buy a gramophone record, it costs

the equivalent of half his weekly take home pay.

But, setting this in perspective, Prof. Chou emphasized that a family's outlay on necessities in China is small as a proportion of income, and that they have a greater purchasing power than their counterparts in many other nations. "The situation must not only be viewed in terms of per capita income."

Yet before these ambitions will extend to records on a large scale, Prof. Chou said that both China and the nations seeking to trade must concentrate upon mutual understanding and education.

He zeroed in on copyright, for example, of which the Chinese have little or no experience—even though there is an improving climate for the consumption of such agreements. As chairman of the Center for U.S./People's Republic Of China Arts Exchange at Columbia, Prof. Chou has been involved in bringing the attention of Chinese officials to these and related issues.

He is especially keen, he said, to see exchange of cultural and business delegations, so that people on both sides can talk to their counterparts.

Moving closer to home for the many American attendees at IMIC was Bruce Lundvall, president of the CBS Records Division, in his presentation about Cuba, just 90 miles off the U.S. Southern shores.

Detailing the company's excursion to the island in March with a major concert package, and outlining the long and complex negotiations that preceded it and other CBS initiatives there, Lundvall said: "We did not venture to Cuba as a market expansion opportunity, but rather as a musical exploration opportunity." It was, he said, "one of the most exciting adventures I've personally had."

Lundvall first went to Cuba with a number of CBS colleagues last year "to listen to music," and he reported that "the musical spirit of the people is keen."

Musicians, composers and artists are paid a weekly salary by the government to do nothing more than practice their art. There is a state record company, but with limited resources, among them, two eight-track recording studios.

Yet despite the fact that the level of income is low for the Cuban people, Lundvall continued, "Apparently everyone has a cassette player or at least a radio and is listening to music."

And for a country of only nine million people, the state diskery has a roster of more than 100 artists—"which gives you an idea of the vitality of music there," the CBS chief added.

He also explained the background to the CBS signing of Irakere, the jazz-fusion group which he and his party heard at the end of its first stay in Cuba in April 1978. "We agreed that we should try and sign the band, and had long discussions as to how it might be done."

The payment of royalties by a U.S. company to artists in Cuba is not permissible as a result of the former nation's foreign policy, so CBS subsequently set about seeking an alternative solution, involving negotiations with the State Dept. and the Treasury Dept. Said Lundvall: "They were reluctant to provide any exception whatsoever" to existing policy.

Another trip to Cuba last June eventually yielded a solution, when it was agreed that CBS would provide a blocked royalty account for Irakere in the U.S., which could be used by other Cuban artists touring there, for tour support, accommodation and other expenses. Lund-

vall's team went back to the U.S. Treasury to sell this idea, and eventually saw "the first contract between an American company and the Cuban government" come to fruition.

Irakere was later brought to the U.S., where it performed concerts and recorded—pioneers from a country in which, as Lundvall pointed out, there is much talent; classical musicians, young student bands playing intricate ensemble jazz, Chick Corea-influenced groups, rock'n'roll combos and more.

Turning to the "Havana Jam"

concert last March, Lundvall described that "as our intention to go beyond the Irakere experience."

He detailed the groundwork laid, the acts involved, the concert itself, its filming and the prospect that an edited version might be shown on American television before too long.

To conclude his presentation, the CBS Records chief had the full-length footage of the excursion screened for IMIC delegates, including the concert itself. And Lundvall noted that irony—if the film is broadcast—of a program going to U.S. television viewers "Live from the Karl Marx Theatre" in Havana.



Piracy fighter Nesuhi Ertegun emphasizes the need for more money and more aggression in fighting global music thievery.

IMIC '79 Report



EMI's Ken East chats with EMI's Ramon Lopez during an IMIC reception.



Left: U.S. attorney Owen Sloane with EMI's Bhaskar Menon.



Capitol's Dan Davis with Wilfred Jung, EMI's European chief.



Thomas Scotton and Robert Watson of Symmetry Records, U.S.



Atlantic's Bob Greenberg with U.S. personal manager George Greif.



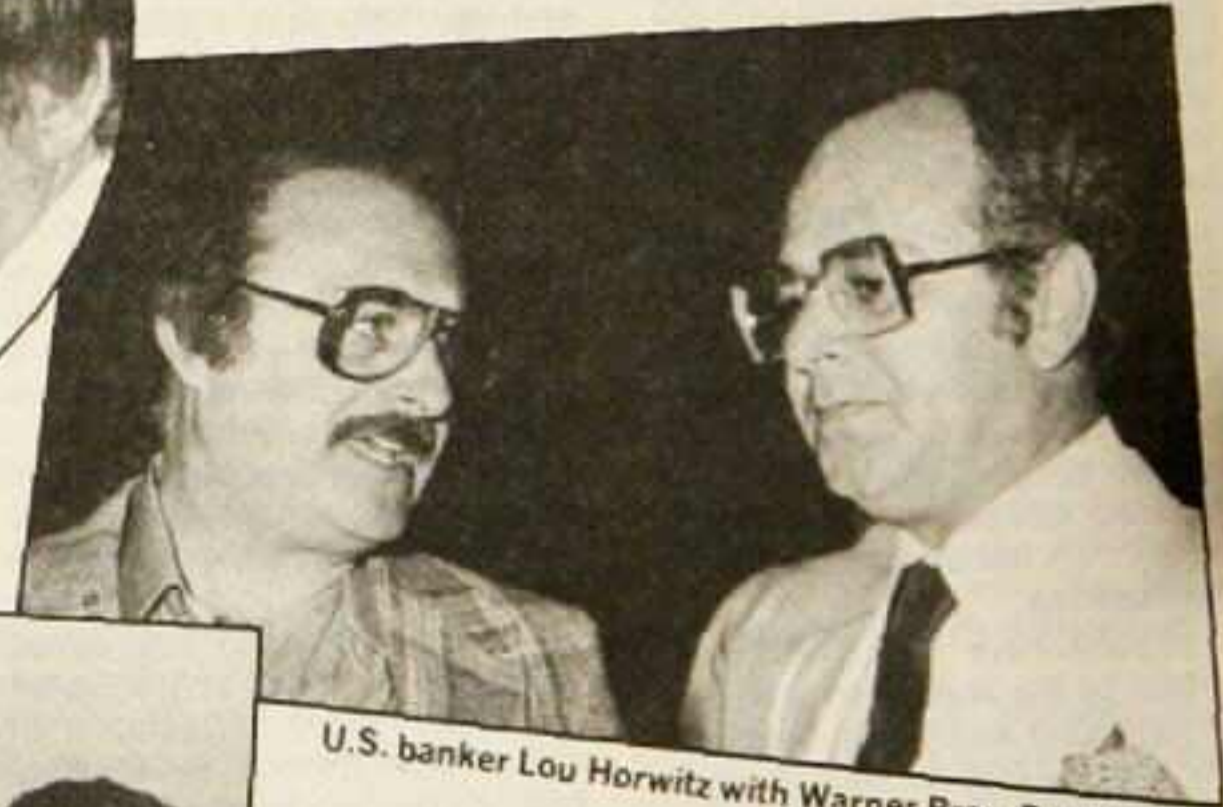
U.S. attorney Al Schlessinger with WEA Germany's Sigi Loch.



Alan Hawkshaw, U.K. songwriter with Stig Anderson.



Mr. and Mrs. Martin Gesar of Music Box, Greece.



U.S. banker Lou Horwitz with Warner Bros. Bob Krasnow.



Left: BMI U.K.'s Bob Musel with Neil Anderson of BMI U.S.



K. Kunimatsu with Masao Matsuda, both of CBS/Sony.



RIAA's Jules Yarnell with SAGA's Al Ciancimino.

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Ask Standardization

Continued from page 26

one an RCA demo video version of Tomita's album "The Planets," and the other a video version of Rundgren's own new album, to go through DiscaVision (MCA) in November. "We hope this will prove to the industry at large it is possible for a major recording artist, signed to a label, to release video product on yet another label without being tied up in legal hassles for months or even years.

Artists will in the future have two distinct recording budgets, one for audio and the other video. Recording companies must quickly get over "fears and trepidations" about video musical syntheses, he said, so artists can take advantage of the new technology.

Bill Bayliff, general manager of Decca Records Studios, also talked of the "bewildering variety of technologies in disk and tape. That they are not compatible is new to our business. Tracing back the development of the recording industry, we see a degree of compatibility in each forward step, through the LP to stereo and so on. We've got to achieve some kind of worldwide and industrywide rationalization by talking and coming up with some main system.

"I say, firmly, that there ought to be audio and video compatibility.

Harold Haytin, chairman Telecor, U.S., and consultant to Panasonic, lined up the advantages of the video "revolution," in terms of drama and films on whim, personal tapes of broadcasts, taping family events. Videotapes and disks can, and will, co-exist, he said.

"Video disks at \$10-\$16 for an album containing a full-length motion picture is an attractive prospect and could make obsolete the phonograph audio-only album. But we still have that challenge to standardize systems.

"That challenge has to be met. The problems inherent in marketing several individual systems must be solved before chaos makes the

videodisk industry a stepbrother to the 4-channel audio era."

However, each company looks for the advantage. Matsushita Electric has developed a low-cost player using disks pressed by conventional methods with conventional materials, offering two full hours of high quality audio and video playback. Through the newly developed Fixed Relative Speed, the full two-hour playback potential is compressed entirely on a compact 9-inch disk. The company also has a "true breakthrough" in videodisk protection, eliminating in its Visco-O-Pac invention the risk of fingerprints and scratches.

Tony Griffiths, chief engineer of the Record Research Laboratory in the U.K., is today mainly involved with digital recordings and he, too, talks of standardization problems, this time in terms of studio equipment. In the end, Decca devised its own digital editing system which "hasn't helped the standards situation but has helped us get records into the library.

"Now the future problem is getting digital equipment into the home. Our theory is that we ought to use the digital audiodisk to level the digital videodisk into the homes. It needed some kind of audio/video adaptor. We probably won't be able to make digital audio-cassettes that play in videocassette recorders in any kind of mass production system.

"We hope good things will come out of the standardization committees due to report at the end of the year. The Japanese are working hard at it. We have to have a unified approach in the introduction of digital recordings. And we still have problems on how long to go on with the LP."

Hans Tenderloo, manager, Technical Staff Bureau, Polygram, Netherlands, has long been involved in both standardization and anti-piracy methods. Centering on the digital audiodisk, he warned, as a technician, of the dangers of allowing technicians too much scope "or they will create a nice . . . monster."



Veteran American personal manager George Greif says managers and artists shouldn't lose money on road tours.

Singer Keynotes

Continued from page 25

In discussing the composition of the BBC with its 11 staff orchestras, four symphony orchestras and seven pop music orchestras—comprising 550 staff musicians on the payroll—Singer said that music accounts for 56.2% of the BBC's total airtime.

Of the more than 14,000 hours of music aired each year, the BBC relies heavily on disks on its Radio 1 and Radio 2 services. On Radio 1, the pop service for example, disks account for 90% of the 4,363 hours devoted to music.

Singer pointed to a new program which will bow shortly titled "Keeping Track" which will explore new recordings. This program will be in addition to already existing "needle time" shows which review the current output of records ranging from rock to the classics.



Paul Rich of Carlin Music, London, offers his opinion on a delicate point during an IMIC panel.



Elektra/Asylum vice president Jack Reinstein responds to comments during a panel discussion.

Music Thievery Topic

Continued from page 27

harm caused by record pirates and tended to hand out light sentences.

"We congratulate ourselves on the wonderful results we have achieved and it is true that we have struck a severe blow against piracy in the U.S. But it is still there in large volume and it is important for the whole music industry to cooperate to eliminate this terrible cancer. With the industry's current economic problems it has become all the more important to stop the drain on finances accounted for by piracy in all its forms."

Yarnell said that the RIAA had an anti-piracy budget of \$1.4 million. It's manpower resources included three legal assistants and eight investigators and there was also a provision for the hire of part-time investigators. There were now anti-piracy laws in 49 U.S. states, anti-bootlegging laws in 11 states (Vermont is the holdout); and it was a crime in 26 states to release a recording without indicating the name and address of the manufacturer. This was part of consumer protection law and could be invoked to deal with cases involving post-1972 recordings, piracy of which was now a matter for federal jurisdiction.

"The pirates can also be prosecuted for tax evasion. The RIAA works closely with the Internal Revenue Service and with Customs and postal inspectors; but with all these elements, the problem has still not been reduced to a tolerable level," Yarnell said.

Yarnell criticized poor security in pressing plants which were called in to handle extra pressing for big hits and also blamed dealers for turning a blind eye to inordinately discounted product.

"If I sold you a new name brand color television in its original wrapping for \$100, you'd know it was stolen. So I refuse to believe that retailers don't know when product is counterfeit."

Yarnell said that the counterfeiting problem had grown, ironically enough, because of the success of the FBI's fight against piracy. "The pirates have switched to less easily identifiable counterfeit productions. Dealers are now frightened to handle easily detectable piracy product, they feel safer with good counterfeits—also the profit margin is higher because they can be sold at the same price as legitimate product," he said.

Yarnell noted that one man in the U.S. had even been counterfeiting

cutouts on the grounds that the unsold product would not be shipped back to the company owning the legitimately produced albums and he would therefore run less risk of detection.

Nesuhi Ertegun, taking up the question of dealer involvement in counterfeit repertoire, said: "The industry must take a firm stand and refuse to supply retailers who sell counterfeit product. Any retailer who buys product at one quarter of its normal price must know that it is phoney and thus becomes a party to the crime."

The most cheering note of this key IMIC session was struck by Allan Hely, managing director of Festival Records in Australia, who reported that, despite its vulnerability to the pirates of Malaysia, Singapore, Hong Kong and the Philippines, Australia had reduced its pirate tape market from 50% in 1974 to 6.9% of the total market in 1977.

This was accomplished by the industry working together, locating pirate product, making trap purchases and then bringing injunctions and civil actions against dealers. The dealers were persuaded to reveal the names of their suppliers and these were tracked down. Between 1976 and 1978 nine criminal prosecutions had been brought and all had been given good exposure in the media.

However, Hely admitted that home taping was now a major menace and costing the Australian industry an estimated \$50 million a year. "This would make the worldwide cost to the industry in the region of \$6 million a day," he said.

In the general discussion which followed Yarnell foresaw more prosecutions of blank tape companies for supplying pirates with software and in response to a comment by WEA Hamburg managing director Siegfried Loch, Nesuhi Ertegun agreed that there should be a dialog between the record industry and the hardware manufacturers to induce the latter not to encourage home taping from records or radio in their publicity material.



Roger Azcarraga of Orfeon Mexico makes his point on the floor during a discussion on music publishing.

Decca Staff March For \$

LONDON—Staff grievances over an alleged postponement of salary increases led to a mass protest march by 1,500 Decca employees on the company's New Malden, Surrey, pressing plant.

Members of four different trade unions were involved in the industrial action, claiming that management had decided to put off annual salary increases from August to April, 1980.

A company statement said Decca could not afford to negotiate any wage increases next month, the traditional date, and pay packets could not be increased this year. The unions also say Decca chiefs have refused requests for improved pension deals for employees.

Bill Townsley, Decca director, says talks with the unions will continue in the hope of getting work schedules back to normal.

Symphony At IMIC

Monte Carlo's National Opera Orchestra gave a special performance for IMIC attendees under the baton of guest conductor Pierre Michel Le Conte.

The Italian conductor led the orchestra in a program presenting Rossini's "William Tell Overture," Gershwin's "Rhapsody In Blue" with piano soloist Lucien Kemblinsky and a Bizet symphony.

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Publishing Gets Airing

Continued from page 33

work songs. "Nobody seems to want to run with songs anymore," he complained. "Our biggest problem is to find young publishers."

Ricci believes the publishers' function will become more important. "The growing importance of the publisher will proceed at the same rate as the hunger for music from the new generation."

From France came this statement by Marouani: "The effort to make songs known in other countries is absolutely insufficient. English and American publishers, you should start to go out and find songs again. We should not be slaves to the record companies which are only interested in big hits and totally ignore the tastes of certain minorities."

A lively question-and-answer period was inaugurated by Terry Connolly of the Chrysalis Group, London, who agreed with Levy and Marouani that publishers are poorly regarded by record companies. "It's their own fault," he proclaimed. "Publishers have gone away from the tradition of publishing into an area of banking. They've got to go back to the song—the key of publishing."

agreed. Billy Meshel of the Arista Music Publishing Group, Los Angeles, maintained that the reason for the disappearance of song-pluggers is because "certain business managers, accountants, lawyers and artist managers are masquerading as music publishers without staffs of professional men, giving music publishing a terrible image.

Terry Connolly also had a suggestion on parallel imports, especially those from Canada that have been causing a major European problem. He feels that labels should late-release their hit product in Canada. "We at Chrysalis are considering delayed release of our hit product in Canada by something like one month, which will prevent the bulk of this parallel exporting."

Stewart felt that "no American publisher is for exporting records to Europe," and he also took the occasion to answer a previous panel's comment by Jules Yarnell, special counsel to the RIAA, that publishers weren't contributing enough to the anti-piracy fight. The first successful U.S. piracy lawsuit was waged in 1952 by a publisher, pointed out Stewart. Additionally, he noted that the NMPA donates to the anti-piracy battle and vigorously pursues piracy.

Another audience member

Gas Shortage Doesn't Short Newport Jazz Fest

• Continued from page 3

usual the Schlitz Brewing Co. was the major sponsor.

A team of Billboard writers covered the concerts. These are their reviews:

Al Haig, Carnegie Recital Hall.

He may not be your top headline jazz act, but pianist Haig served well in the capacity of opening this year's Newport Jazz Festival.

The old bebopper was as fleet as ever has he effortlessly bounded through 11 tunes—some ballads, some bop swingers in the hour-long opening concert of the 10-day festival.

Haig was all serious business as his rapport with the audience consisted of an occasional stern glance between numbers. He often cut off the applause by quickly moving into the next selection.

His ballads included the seldom-heard "I Waited For You" by Tadd Dameron and a beautiful "Polka Dots And Moonbeams," which in-

cluded some tasteful Ellington phrases.

His "Round Midnight" was complete with Monkish runs and his



McRae Sings: Carmen McRae, shows the weight of the responsibility she carries as the singer selected to do the vocal honors on the tribute to Billie Holiday, one of the highlights of this year's Newport Jazz Festival.

program also included several compositions of his apparent idol, Bud Powell.

In fact, he saved the best for last: a

dazzling dizzy-paced "Un Poco Loco," one of the late bop pianist's best-known compositions.

DOUG HALL

Dizzy Gillespie, Carnegie Hall.

Veteran trumpeter Gillespie, with his "Unity With Diversity" concert on the opening night of the festival, deserves credit for putting together the most unusual concert of the series.

Except for a brief performance with his current working trio, Gillespie was featured with, and virtually surrounded by drums and drummers.

Highlights of the show were the interplay with Gillespie, Tito Puente and Potato Valdez. Puente worked standing up at a group of tenor drums while Valdez worked over a couple of congas.

There was a host of drummers playing at full conventional drum setups. Among them were Art Blakey, Roy Haynes, J.C. Heard, Jo Jones, Bernard Purdie and Grady Tate.

But the man who stole the show was an unannounced late starter, Max Roach, who dazzled the gathering with some swift work on just a high hat cymbal setup. Roach also performed an outstanding exhibition on a full drum setup.

Dizzy weaved in some laid back solos among the drum work. He also got cooking with his regular group, Ed Cherry on guitar and Mingus Ed Howell on bass for a swinging "St. Louis Blues." There were no set numbers as such through most of the concert. Drummers came and went as Gillespie filled with transition solos in the 90-minute concert.

DOUG HALL

Sun Ra and his Orkestra, Cecil Taylor, Symphony Space.

This show was fascinating musically, but less than professionally or-

ganized. Promoter Rignor Newman, in charge of the Newport activities at this community controlled West Side theatre, opened the doors six minutes after the scheduled 8 p.m. starting time. Opener Cecil Taylor appeared on the stage at 8:40.

Later Sun Ra and his 20 plus piece 'arkestra' began its two hour performance at 11:30 p.m., just 30 minutes before a late show crowd began to arrive many were let in, resulting in crowded exits and walkways.

These cramped conditions didn't hamper Sun Ra's expansive musical vision however. Supported by his imposing big band, loaded with talented and idiosyncratic soloists, Ra mizes strains of African and Eastern music with Duke Ellington standards, and the latest in electronic keyboards.

Cecil Taylor doesn't play with his elbow, but to make his point he doesn't need too. That Taylor is one of the world's most gifted pianists was quite apparent during a 133 minute performance supported by four instruments. Taylor and company performed one extended piece in their set with Taylor working on stage the entire time.

NELSON GEORGE

Pat Metheny Group, Jaco Pastorius, Avery Fisher Hall.

This double bill marked the first of several offerings from New Audiences, a leading New York jazz promoter, at Newport this year. The outcome was both unusual and auspicious.

Jaco Pastorius, virtuoso fusion bassist, better known for his work with Weather Report, opened, performing five unidentified improvisations, four solo, one with a tape of dissonant string music. Dancing and weaving like a pantomimist, and using a battery of special effects, he elicited a remarkable variety of sounds from his battered Fender, simultaneously regaling and enchanting the crowd.

Few bassists would even attempt 40 minutes alone onstage, but Pastorius made it a memorable event. For an encore, he jammed with percussionists Don Alias and Carlos "Potato" Valdez, creating a unique trio which finished the set.

Guitarist Metheny, along with keyboardist-composer Lyle Mays, bassist Mark Egan and drummer Dan Gottlieb, began a seven-song, 90-minute contribution with his biggest hit to date, "Phase Dance," electrifying the near capacity audience.

Of particular note was the delicate interplay between Mays and Metheny, strangely reminiscent of that between Dave Brubeck and the late Paul Desmond in the '50s and '60s. Yet, this group is definitely of today.

WARD MILTON

Betty Carter & Friends, Carnegie Hall.

Dorothy Donegan, that comic but unquestionably talented pianist, almost upstaged Betty Carter at the latter's concert.

With an artistry that revealed distinct classical overtones, Donegan, with a swagger, a toss of the head and many an impish expression, delighted her audience with "Memories Of You," "What Are You Doing The Rest Of Your Life," and a number of light-hearted piano impressions of Eubie Blake and the late Duke Ellington.

The rest of Carter's friends were more serious, almost studious in their approach to their music. They included Charles Sullivan, trumpet; Lyle Atkinson, bass; George Adams, tenor sax, and Michael Carson drums.

Although it was obvious that the group had had little time to rehearse as a unit, the players nonetheless turned in a fine performance on many original numbers that allowed them to come center stage and shine before an audience which Carter reminded would be hearing a lot more from them in the years to come.

Carter herself is a most original artist. Her style finds its niche somewhere between Dinah Washington and Ella Fitzgerald. Yet she does not copy either of these greats.

RADCLIFFE JOE

Benny Goodman, Marion McPartland, Carnegie Hall.

It's a long time ago that Benny Goodman was the "King Of Swing." Just how long was driven home by the seemingly very tired man who stood before a pack hall on the third night of the festival.

But he can still spout out of his clarinet sparkling, dazzling, swinging solos. The trouble with this concert was that his work seemed isolated with a group that grew in size as the concert. It was not a cohesive group and Goodman didn't seem to have the stamina to pull it together.

In all, it was a perfunctory performance by most involved, which included Roland Hanna on piano, Bucky Pizzarelli on guitar, Warren Vache on trumpet, Sam Stewart on bass, Buddy Tate on tenor sax and Wayne Andre on Trombone.

(Continued on page 44)

Rock Still Reigning On Jersey's Coast

By MAURIE ORODENKER

ASBURY PARK, N.J.—Although disco has come into its own for the first time here this season, it's not at the expense of rock music. The rock sound is still very much the major part of life after dark at the clubs in Monmouth and Ocean counties in this central New Jersey area.

So popular is rock in these parts that some musicians have opened their own club, Ron Rosenweig and Rod Faccione Jr., members of Fresh, one of the Shore's most successful club hands, took over the Gangplank at Long Branch last August and now operates it as Club Spanky.

Club Spanky is different from other rock clubs here. It has instituted a dress code. Dirty T-shirts and ripped-up blue jeans are out.

Another change is the reopening of the Hotel California here, purchased by Phil DeAngelo. He changed the name to Fast Lane and instituted something no other area rock club has attempted. DeAngelo features nationally known artists on a regular basis.

To handle the name bookings, DeAngelo brought in Jim Gianantonio, who worked in New Jersey as a rock concert promoter. Gianantonio is the club's production coordinator and has already brought in such names as Steve Forbert, George Thorogood the Destroyers, Robert Gordon and Ian Hunter.

Joining the rock scene are the Dolly Dimples in Howell Township, and John Barleycorn's in Red Bank. When the new owners took over the

Sportsman's Inn last year and changed the name to Dolly Dimples, they continued to use the inn's front room to feature go-go girls, but brought rock music to the backroom.

At John Barleycorn's, owner Frank Pingitore added a rock room in the back several months ago along with the front room. Both clubs, as do many others, operate all year, although major activity is pronounced more during the summer season.

In Point Pleasant, Silver Dollar is the only major club that is open 12 months a year. While many still consider the area as a three-month operation, general manager Gregory Grieco says he is amazed by the size of the crowds that are attracted during winter in the past few years. The popularity not only of the particular club but also of the rock bands playing this area account for the wide following enjoyed by the 18 to 30 year old crowd. Other area clubs pulling crowds in with the rock beat are Ludwig von der Fecht's Osprey at Manasquan, and Jack Roig's Stone Pony here.

Cover charge at most clubs, when a local area band is featured, is around \$2. However, when a recording artist is featured, the price goes up much higher. When Ian Hunter came to the Fast Lane last month, there was an \$8 charge at the door. Only two of the rock clubs—Club Spanky and Osprey—have become involved with disco in setting aside special nights that feature the disco best.

III. Club Aims For River Traffic

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

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

"Quincy faces the problem of

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

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

More N.Y. Clubs Returning To Blues

NEW YORK—The blues is returning to this city after a long hiatus and it's popping up at two of the town's unlikely venues.

Tramps, a fashionable cabaret that has helped launch several artists in that genre, and the Squat Theatre, an off-off-Broadway location that has featured predominately avant-garde plays, have almost simultaneously scheduled a series of appearances by blues artists who haven't breathed the air here in years.

Koko Taylor inaugurated the Tramps series June 22 and she's already booked to return in August. Blind John Davis entered the room July 4 and played through Saturday (14). Otis Rush comes in Wednesday (18) through Sunday (21), to be followed by Eddie Kirkland and others whose dates are still tentative.

The Squat Theatre, at 23rd St. and Eighth Ave. in the Chelsea district, is the home of an avant-garde Hungarian Theatre group headed by Janos G'at, a man who happens to like the blues. It was his idea to turn the theatre over to music while the acting company was touring.

Rasa Artists is helping G'at with the booking after the two met while several Rasa artists were performing at the N.Y. Public Theatre's jazz festival.

Sunnyland Slim opened the Squat series Friday (13) with a bill that included Big Time Sarah and Johnny Copeland.

The Squat policy is to bring jazz and rock acts into the theatre as well as blues artists.

The Oliver Lake Quartet comes into the Squat Theatre Wednesday (18) and Thursday (19), followed by

J.B. Hutto and His New Hawks sharing the bill with Big Walter Horton and Sugar Ray & the Blue Tones and Left Hand Frank's Blues Band Friday (20) through Sunday (22). Abdullah Ibrahim (Dollar Brand) and the Orchestra Ujamaah enter the club Wednesday (25) through Sunday (29).

Blues artists have been playing the Lone Star Cafe with regularity since that club moved away from a strictly country format. In fact, it has been one of the few clubs in the city where blues could be heard, until now.

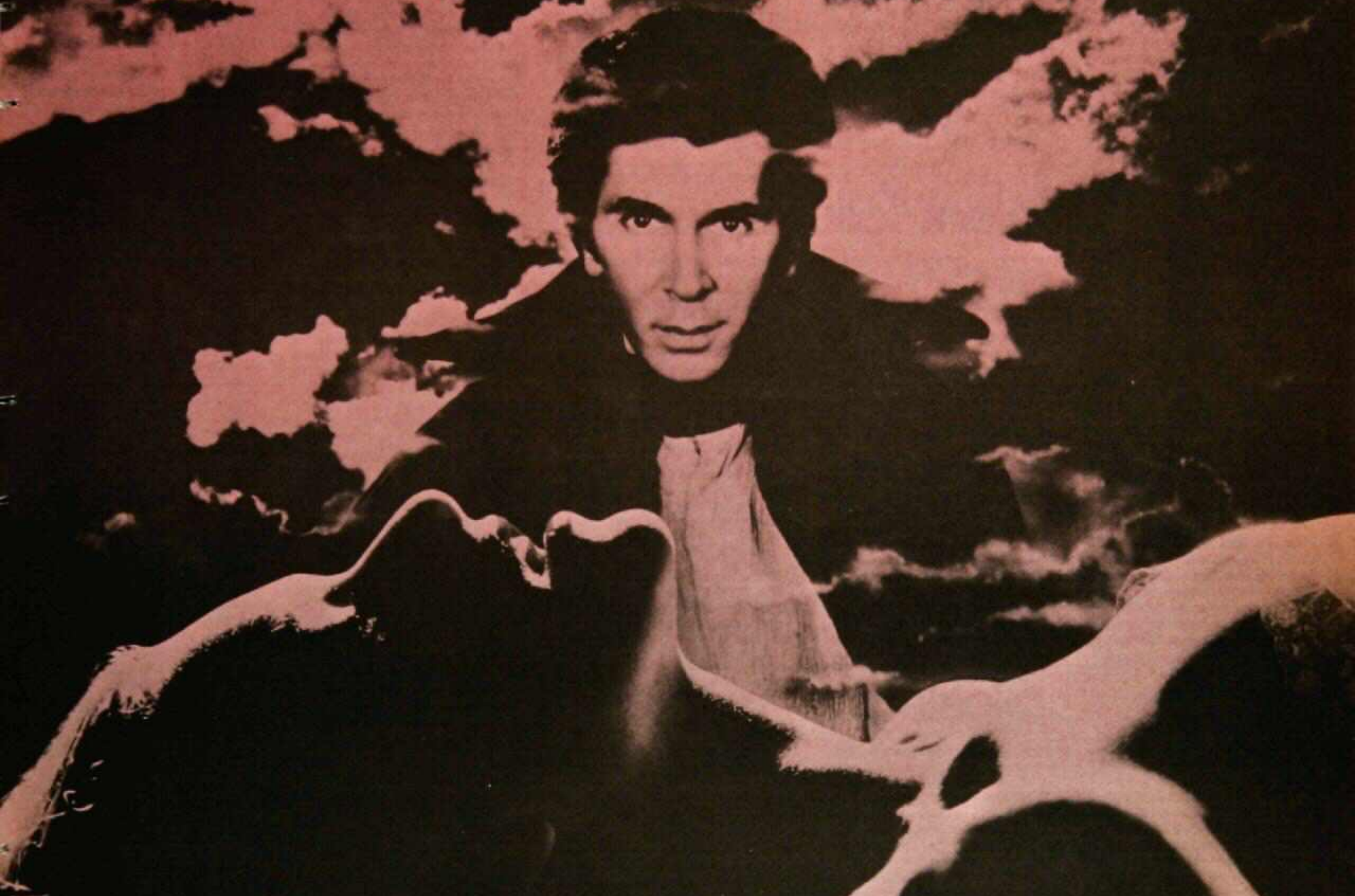
Johnny Winter and Louisiana Red played there over the Fourth and Lightning Hopkins and Ken McCorry played Monday (9) and Tuesday (10). John Lee Hooker returns to the club Wednesday (18) for a two night stint. DICK NESSER

ORIGINAL MOTION PICTURE SOUNDTRACK

DRACULA

COMPOSED AND CONDUCTED BY JOHN WILLIAMS
MUSIC PERFORMED BY THE LONDON SYMPHONY ORCHESTRA

MCA-3116



THE MIRISCH CORPORATION PRESENTS

FRANK LANGELLA^{WITH} LAURENCE OLIVIER

IN DRACULA

ALSO STARRING **DONALD PLEASANCE AND KATE NELLIGAN**

A WALTER MIRISCH-JOHN BADHAM PRODUCTION

SCREENPLAY BY **W.D. RICHTER** BASED ON THE STAGE PLAY BY **HAMILTON DEANE AND JOHN L. BALDERSTON**

FROM THE NOVEL BY **BRAM STOKER** MUSIC BY **JOHN WILLIAMS** SPECIAL VISUAL EFFECTS BY **ALBERT WHITLOCK**

EXECUTIVE PRODUCER **MARVIN MIRISCH** PRODUCED BY **WALTER MIRISCH** DIRECTED BY **JOHN BADHAM**

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THIS IS IT!

**SUPERCHARTS INSIDE TO
PULL OUT AND PUT UP!**

Supertramp is a family on the road. This successful U.K. group has had a No. 1 LP to inspire fans to attend its cross country concerts. Billboard's Roman Kozak went on the road with the group to see how life is for a top money act. This is his report:

PITTSBURGH—It is almost 3 p.m. when the five members of Supertramp and their entourage arrive at the Pittsburgh Hyatt House Hotel, which is located across the street from the 13,000 seat Civic Arena where the band will be playing later that evening.

The road crew is already there, preparing the stage within the cavernous hall (where there was a Jesus '79 festival the night before) into a venue hosting a state-of-the-art rock show.

As the band arrives in town its LP, "Breakfast In America," is entering its fourth week at No. 1 on the LP chart, but this industrial city of about 600,000 people is offering no hero's welcome. Nor is any expected.

The Pittsburgh date is the beginning of the last leg of a 60-city tour, which will end with three nights at Alpine Valley near Milwaukee. After that the band will begin work on a Canadian trek, and then go to Europe. It is not just in the U.S. where Supertramp's brand of melodic and sophisticated English art rock has captivated audiences. The band has also broken through in Britain, Germany, Holland, Scandinavia, Australia, and New Zealand.

On the day it is playing Pittsburgh, the band's management estimates that it is selling more than 100,000 LPs daily in just the U.S. alone. But at the door of the Hyatt House this is difficult to believe. Except for their denim and hair the members of the Supertramp party are as prosaic and business-like as the Pennsylvania Petroleum Institute members staying at the same hotel. Nobody recognizes them.

Supertramp played in Indianapolis the night before, and all the members had flown to Pittsburgh that morning which is a slight departure from routine, since whenever possible the individual members of the band travel from gig to gig by rented car. Unlike virtually every rock band that can afford it (and many who can't) Supertramp never travels by limo. The trip from airport to hotel is by taxi.

Also unlike in most rock bands, the two principal members travel with their wives. Sue Davies, the American wife of composer/vocalist/keyboardist Rick Davies, is in charge of the merchandising on the tour, while Roger Hodgson, the other songwriter and vocalist/guitarist/keyboardist of the group, usually travels by house trailer along with his wife, Karuna, and their infant, Heidi, who was born in the trailer just before the band played in San Diego April 7.

With his wispy beard, Indian shirts and sandals, Hodgson is the warmest and most approachable of the group, while at the same time looking the most fragile and ethereal. He says assisting with the birth, and then facing an audience almost immediately afterwards was among the greatest of all experiences in his lifetime.

"The band acts as it does, low key, no big deals, no stars, no limousines, because it has been on the road long enough, and has seen enough of the craziness, that this is its way of keeping its sanity and sense of normality through these long trips," explains Charly Prevost, the blond and unruffled representative of Mismanagement Inc., Supertramp's management company, who takes care of the band's needs on the road.

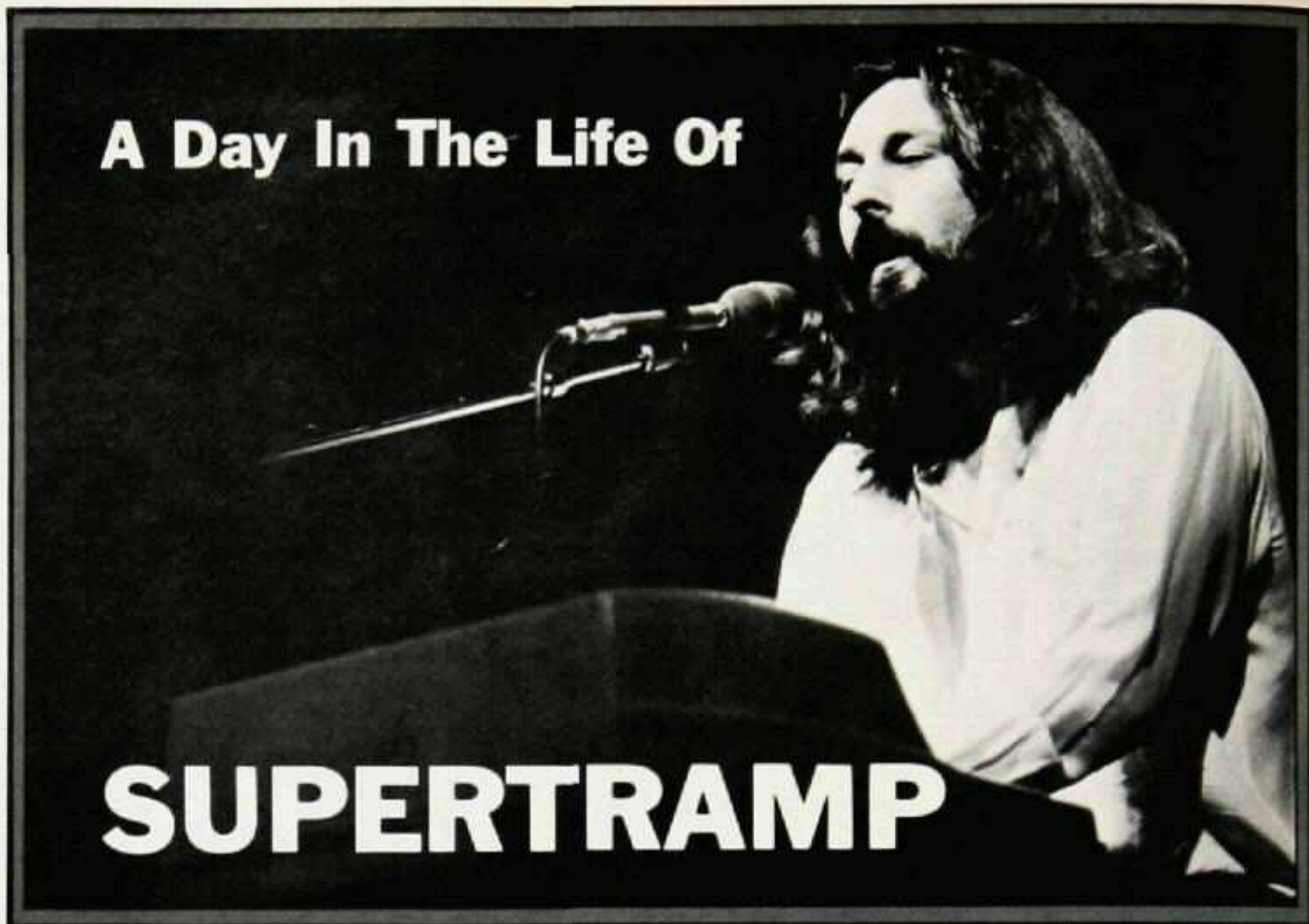
Altogether five tractor trailers full of equipment and 33 people ("11 double rooms and 11 singles," counts Prevost) make the trip when Supertramp travels from city to city. Mark Roper is the tour manager; Russell Pope, who is credited on the albums, takes care of the sound; and "Spy" Matthews is the production manager.

Mark Felton, who counts out \$100 in expense money in the hotel lobby for Hodgson—and gets a signed receipt—takes care of the band's finances. The manager of the band, Dave Margerson, stays in Los Angeles, where the English band is now based. Most of the people on the tour have worked together for at least the last three years, and know each other well.

A major rock tour, with its long hours, endless miles, hurry up and wait schedules, lack of sleep, and various ego problems between a group of people who must stay in constant close physical proximity to each other, breeds its own tensions and conflicts. But with Supertramp, at least in Pittsburgh, there is none of that. The good humor and patience that the musicians and crew show not just to an outside journalist, but also to each other during the day and the next morning make for an almost boring environment.

A Day In The Life Of

SUPERTRAMP



Rick Davies plays electric keyboards during Supertramp's Pittsburgh stopover.

Billboard photos by Chuck Pulin

British Rock Band Plays For U.S. Crowds With Businesslike Precision

But there is little time for conflict or anything else once the band arrives in town. Two of its members, Hodgson and bass player Dougie Thomson are obliged to leave for a local radio station to tape an interview almost immediately after arriving at the hotel. The others can relax, watch television or explore the neighborhood before the 6 p.m. sound check.

"Dougie and I usually do the radio interview, while the others do the store things. It may be because the others are not smart enough to do radio," jokes Hodgson on the way to the car belonging to Chuck Gullo, A&M's local marketing man, who will drive the group to WDVE-FM where the interview is to be held. Though there is no time for it this trip, Supertramp has built a base of goodwill through the years among the retailing community by visiting local stores and distributors and personally passing out concert tickets to staffers.

With Ted Nugent on the radio not exactly pleasing all of the Oldsmobile's six occupants, Gullo, a Cleveland resident, gets lost on the way to the station in nearby downtown Pittsburgh. His wandering takes the crew by the Stanley Theatre, a 3,500 seater owned by DiCesare-Engler, who are also promoting the Supertramp concert at the Civic Arena.

Located at the edge of downtown Pittsburgh's rather unprepossessing porno district, the art-deco theatre has been named by Billboard as the nation's top venue of its size, according to a sign on the door. Two nights before Supertramp arrived, Journey played there, with Eddie Rabbitt due a week later.

While Pittsburgh is hardly a major music center, music is there for those who want it. It is visited by virtually every attraction that tours the country, so that a major act is playing in town almost every week, either at the Civic Arena, the Stanley, or for r&b and disco groups, the Holiday House in suburban Monroeville.

The top live club in town is the Decade, located near the Univ. of Pittsburgh campus. In suburban Pittsburgh, the 2001 clubs chain has two clubs, while fashionable downtown discos include the Bank Library, which is in an old bank building, and Happy Landing whose "no denim" sign on the door means it is little interested in the designer jeans crowd.

WDVE-FM, where the two musicians finally arrive at 4 p.m., a half hour late, is the top FM rock station in town with a 6.7 rating in a recent Arbitron rating for all listeners, 12 years and older. However, the Abrams/Burkhart SuperStars station runs third in the market overall, trailing KDKA-AM, an MOR and talk station that scores a whopping 21.8 share of the market and WSHH-FM, a Schulke beautiful music station, that has a 6.8 share. Tied with WDVE-FM is WTAE-AM, a contemporary station with an identical 6.7 share.

Upon arrival at the station, Hodgson and Thomson are ushered into a small room where they will be interviewed by Dennis Benson, producer of "Backstage Special," a syndicated program mixing artist interviews with some of their music. No music is actually played during the interview. That will be added later when the tape is edited and Benson's voice is taken out and replaced with that of a disk jockey with a more mellifluous voice.

The interview begins with the usual questions about the band's origins and name, with Hodgson more at ease in answering and the wiry and muscular Thomson at first seeming more tense, though he too soon relaxes.

The name of the band, says Hodgson, comes from the 1910 book, "Autobiography of A Supertramp" by R.H. Davis.

"But if we had known what trouble we would have with the name in the U.S., we may never have picked it," adds Hodgson. "Here they thought we were some sort of English version of the New York Dolls, because tramp means something different in Britain and the U.S. In Britain it just means a hobo, while here it seems to imply all sorts of things about fallen women or prostitutes."

As the two musicians tell it during the radio interview, the band was formed in London in 1970 by Rick Davies and Hodgson, along with Richard Palmer and Bob Millar. Sup-



John Anthony Helliwell jams on reeds.



Fun time as a banana dances with a gorilla onstage during the performance.

ported by their manager, whom they describe as an "accentric Dutch millionaire," the band released two LPs, "Supertramp," and "Indelibly Stamped," before returning broke, managerless, and almost totally dispirited to London after a tour of Norway in the winter of 1972.

The band almost broke up then, but instead Thomson, described as the "sparkplug" of the band, joined with Davies and Hodgson, and convinced the two to continue.

Transplanted Californian Bob C. Benberg was added to the lineup on drums and the tall, studious looking John Anthony Helliwell joined as vocalist and keyboardist, creating the Supertramp that has existed without change to the present.

In late 1974, "Crime Of The Century" was released, peaking at 38 on the U.S. album chart. In December 1975 "Crisis? What Crisis?" was released and it went up to 44 on the LP chart. This was followed by "Even In The Quietest Moments," in April 1977, which peaked at 16. "Breakfast In America," the last LP, entered the Billboard charts in late March of this year, climbing all the way to No. 1 where it remained for four weeks, before slipping down to 2. However, it was displaced by Donna Summer's "Bad Girls" for only one week before popping right back to the top.

The musicians have told the story of Supertramp's origins many times before and the answers come easy, but when the two are asked about the source of their creative powers, they have to pause and think for a while.

"I think there is a creative force that runs through everything," ventures Hodgson. "I try to be receptive to it. The force does not come from me, but rather it comes through me, and the more I am receptive to it, the more my life flows, and the more my music flows."

The more laconic Thompson adds that the more "childlike" in his perceptions he can become, the better music he can make.

After the interview, Benson explains that since the station manager wants to avoid the appearance of the station providing free advertising for the band, the interview will not be on the air until after the concert that evening. Since this is the band's first visit to Pittsburgh and advance ticket sales have been only about 7,000, this is not good news, but the group takes it in stride.

"It looks just like a giant breast," remarks Prevost, back in the car as they circle the Civic Arena looking for an entrance to the backstage. It is 5:30 p.m. when the musicians enter the hall for their sound check. The 40-foot stage and the sound system is already in place, and all that is needed are a few last minute corrections before the show can go on.

Unlike many major rock acts which find it more convenient and economical to lease the elaborate sound systems needed

Though as sophisticated as any, the Supertramp sound and light system is not as overwhelmingly powerful as some, and the band does not need an extra generator to travel with it. It uses local power sources.

While the sound and light crews are making their last minute adjustments and the security force and ushers are being briefed on their duties, a local caterer supplied by the promoter, prepares food for the hungry. Meanwhile, the five principals of the band are onstage making their own preparations to insure that once they get before an audience there will be no hangups.

It is a singularly relaxed atmosphere with Helliwell reading out loud from an advice column parody in Punch magazine before he is attacked and playfully wrestled to the ground by Hodgson and Thomson. Davies, at stage left, fusses with his keyboards, informing one of the roadies that the instrument needs cleaning because the keys are beginning to stick. Another roadie is sanding down the sharp rims of the heavy ends of Benberg's drum sticks.

By 6:30, an hour before the show is to begin, the stage is ready and the musicians retire to their sparse but not unclean dressing rooms, affording an opportunity to chat with them. Why, they are asked, when such acts as Yes, Genesis and Emerson, Lake & Palmer, which all play a similar form of English art rock, are finding themselves on the cutout racks, is Supertramp right there on top?

"Well, there is a distinct lack of anything else around now," offers Hodgson. There is more fun and warmth on this LP, and at the same time the humor is offset by the seriousness of some of the lyrics. We sometimes joke that if we really wanted to be commercial, we could clean up."

"I really don't know why this LP has been so popular, but I can tell you it has given encouragement to a lot of people," says Benberg, reflecting the uncertainty that is beginning to nag some of the established bands who may be wondering if they haven't grown out of date.

"Musically it ("Breakfast In America") is pretty commercial," says the laconic and thoughtful Rick Davies, who looks and sounds a little like a bearded John Lennon onstage (he probably hates the comparison). "There are short compact songs . . . quite melodic . . . that's combined with the timing of the tour . . . a lot of success with the single ("The Logical Song") . . . It has done better than one would expect it to."

Davies seems uncomfortable with even this brief interview and wanders off to play darts with the other band members. There is a dart board set up in the hallway just outside the dressing rooms. Darts has become a preshow ritual.

"Just before a show even I don't try to talk to him," says Davies' wife Sue. Where the husband is almost shy, the wife, a



Dogie Thomson's bass provides a solid foundation.

For a traveling band to attempt to get a court injunction to block the bootleggers over copyright infringement is almost impossible to do because of the time involved in instituting civil court proceedings, and the proof needed.

In addition to worrying about bootleggers, who are worst in the Northeast, she says, there is always the problem of keeping up supplies while on the road, which in this age of truck strikes and gas shortages, is not the easiest to do.

Though Prevost remarks on the comeliness of some of the fans (Pittsburgh is known on the road for its good-looking women), what he is really looking for is the presence of any tape recorders. He says there is a clause in the Supertramp contract with promoters that holds the promoters liable for up to \$500,000 should a bootleg album appear which was recorded within their venues.

The five Supertramp musicians take their places behind a black screen and the show begins at 7:50 p.m. The band plays a clean and precise set, which is melodic and slightly jazzy, with a hint of the Beatles, but the music is never too self-indulgent, and the musicians look much more relaxed and like they are having fun than during the band's visit to Madison Square Garden a week earlier.

As the music continues so do the stage effects, some quite good, as a speeded up film of a train trip projected on a screen from the back of the stage, and some just silly, as when a roadie dressed as a gorilla in a waitress's uniform dances with another roadie made up to look as a giant banana. Prevost, explains that the band has been using these effects for quite a while now, and it has become a tradition with the band that the member of the crew with the least seniority gets the dubious distinction of being the gorilla.

Through it all, the larger-than-expected audience is well behaved and appreciative of the music. The kids cheer the songs they know, and stay respectful and in their seats during some of the quieter sequences. The band earns a well deserved encore, and by 9:55 p.m. the show is over. The music, the staging, and the crystal clear sound have all contributed to a successful gig.

Right after the concert the musicians retire to their dressing rooms to change, relax and catch their breaths, before emerging, about 45 minutes later, in the backstage area, while the stage is already being torn down.

From the hall it's back to the nearby hotel via a mode of transportation rarely employed by rock stars—by foot. On the way Thomson says he doesn't mind life on the road at all. In fact the bass player says that after the tour he is thinking of getting a house trailer and traveling around the U.S. on his own. But what he really wants, he says, is a house boat he can live and travel on.

Back at the hotel there are a few fans around, but nothing like the scene the Saturday night before when groupies roamed the halls of the Hyatt House looking for members of Journey. Supertramp appears to attract a bit more serious, or at least more reserved, devotees.

The musicians go to their rooms, but soon reconvene at the hotel bar for a nightcap.

At the bar, Rick and Sue Davies huddle with promoter Richard Engler, while Roger Hodgson makes a surprise brief appearance to get some mineral water for his wife Karuna, who arrived with their baby during the evening from Indianapolis. The Hodgsons usually travel together by trailer but for this leg they decided to take a vacation from driving.

By noon, the band and its entourage is on the way out of the hotel and, unlike on their arrival, some of the musicians are recognized and asked for their autographs. And then it's out the door, and into cabs, for another city and another show.

Graphic layout: Jim Hollander



Clockwise: Fans at Pittsburgh's Civic Arena hoist a welcome, Rick Davies shoots darts before the show as drummer Bob Benberg observes, Davies practices while the piano gets polished and bandmen get their dressing rooms from tour manager Bob Roper.

for an arena tour, Supertramp, via its Delicate Acoustics sound company, owns its own.

The system, which weighs about 26 tons and is insured for more than \$5 million, is rented out to other acts when Supertramp is not on the road. It was used by Kansas last year.

Sitting in a small backstage room, surrounded by Helliwell's woodwinds, Ian Lloyd Bisley, the electrician on the tour who also handles the monitors, gives some of the specs:

Unlike many rock acts which pile a load of guitar and bass amps and speakers onstage with them, which do little more than to interfere with the sound coming through the monitors, Supertramp channels all of its sound into the 9 monitors onstage for the various musicians to hear themselves, and into the P.A. system, which is what the audience hears.

The sound system uses 125 amps per phase of power, with the P.A. sound going through a custom built Midas 36-channel board. The bass comes through Midas amps using 11,000 watts per side where there are 24 JBL K1405 speakers. For mids and high H&H amps are used; 4,000 watts for the mids, and 2,000 for the highs on each side, going into 16 ATC speakers for the mids and 22 MLR Drivers for the highs.

former publicity and artist development executive with A&M Records, has no hesitation talking about her business.

Selling Supertramp T-shirts, tour books, and baseball jerseys is hard work and a constant battle that can explode into real violence with bootleggers, says Sue Davies who has been known to personally confront the wrongdoers out in the parking lots.

On nights such as this, when there is no bootleg problem, the merchandising business can be quite profitable with the band grossing about \$1.25 per head from concert going fans. The halls get a 30% to 40% commission on this, and in some places, like Madison Square Garden, the hall takes half, says Sue Davies.

There are many ways to try to control merchandising bootleggers, she adds, none of them wholly satisfactory. Some bands take the law into their own hands, with the security forces attempting to confiscate the merchandise. That is not really legal, and can lead to serious problems.

What she tries to do, she says, is to work with the hall in hiring police to arrest the bootleggers for trespassing or for peddling without a license or not paying the local sales taxes.

New Companies

4 G Communications, started by Paul G. Gardner, Sr., F. Gardner, Paul C. Gardner II, and Carol A. Gardner as a promotion and pub-

licity firm. An affiliate company is Disco-Trek, a mobile disco. Address: 7260 Sunset Blvd., Suite 206, Hollywood, Calif., (213) 395-2817.

Grapes Of Rath Music, a BMI-affiliated company and Paine & Pleasure Productions, a record production firm, formed by John Paine.

Address: P.O. Box 472, Jeffersonville, Ind. 47130, (812) 282-2249.

Contemporary Music Marketing,

an independent marketing research company specializing in retail, formed by Donald England. Sharon Mache is chief executive officer. Address: 10848 1/2 Ventura Blvd., Studio City, Calif. 91608, (213) 761-8470.

Berger Artist Management formed by Bettye Berger and Jeannie Ryan. Firm will also handle Ivory Joe Hunter Music, Belardo Music and Robeda Music catalogs. Address: 49 Music Square West, Nashville 37203, (615) 329-9264.

Sofia Songs Music, a publishing company, launched by James Sofia. Address: The Plaza, 18th & Benjamin Franklin Parkway, Philadelphia 19103

Mimsa Music Publishing Co., established by Michael and Betsy Bacon. Address: RD2, Phoenixville, Pa. 19460.

MH Enterprises launched by Marshall Heaney. Firm is doing business as Echo Park Records, Marshall Songs publishing and the groups Welcome and Arcadia. Address: 2229 1/2 Sunset Blvd., Los Angeles 90026, (213) 413-2188.

Bad Bird Music formed by David R. Norris, president. Address: P.O. Box 5488, Santa Monica, Calif. 90405, (213) 871-0538.

Newbury Records opened by Raymond Peck. First signings are disco act Curley and rock group Paul. Address: 4926 W. Gunnison, Chicago 60630, (312) 545-0861.

R.D. Productions formed by management associates Ron Moss and David Bretz. Services include package plans tailored to the needs of an act completing an album or tour project. Moss was manager of Chic Corea and Gayle Moran via the New-Art Management Co. before forming Ron Moss Management recently. Address of both firms: 291 S. La Cienega Blvd., Suite 412, Beverly Hills 90211, (213) 659-6340.

Jacksonville Gramophone Co., a new label, formed by musician and producer Michael R. Fitzgerald. First release is a single, "I Want Your Body," by the rock group the Idols. Also on the label is Bionic Funk, a soul group. Address: 4550 Attleboro St., Jacksonville, Fla. 32205, (904) 384-3878.

Southside Johnny In Live Broadcasts

CHICAGO—A concert by Southside Johnny and the Asbury Jukes will be broadcast live Aug. 8 in a nationwide radio hookup timed to release of the group's first Phonogram/Mercury album.

The broadcast, to originate from the Asbury Park (N.J.) Convention Center, is part of a promotion and marketing campaign being mapped by the label. The album, "The Jukes," is expected ship late this month.

Lineup of radio in key markets is being handled by Jim Jeffries, Phonogram's vice president of promotion, with assistance from Jay McDaniels and Jim Sotet, who respectively handle national singles and album promotion.

A tape of the performance will go out to stations not involved in the live hookup, according to Jeffries.

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SUMMER DISKS DUE

Panorama Follows Debut Release With 3 New Acts

By IRV LICHMAN

NEW YORK—Panorama Records, recently established by MCA Music (via RCA distribution) for the disco acts as a followup to the marketing, several weeks ago, of its first release, "Rock Me" by Frank Hooker & Positive People.

According to Cory Robbins, associate director of creative services at MCA Music, who also runs label activities, due soon is "Love Insurance" and "You Got My Love" by Front Page, produced by Robbins, Rick Tell and Burt Szerlip.

In August, Panorama will offer "Coast To Coast" by Twilight Affair, produced by Ian Levine, the British producer who had success here with "My Claim To Fame" by James Wells on the AVI label.

Robbins says he's also signed a group whose name will be announced in the next several weeks.

Robbins claims he's running the label "as if we're responsible for everything, although RCA is doing a lot for us on the Hooker record." Eight independent promotion men have been hired by Panorama to support RCA's activities.

There is no LP product planned as yet, though it's likely that a Hooker album will be the first to materialize.

Robbins notes that while no international deals have been set for Panorama product, RCA has first refusal on global distribution, for

which Panorama retains rights around the world.

Naturally, MCA Music is the publisher or co-publisher of material recorded by Panorama. Robbins, in fact, notes that Front Page's "Love Insurance" was the result of an unsolicited song sent to him by mail.

"I was so excited by the song demo that I decided to make a record right away," he says. The writers are Steve Plotnicki and Elihu Rubin. The flipside of the Front Page disk was penned by Steve Epstein and Tony Donato, two writers being developed by Robbins.

U.K. Firm Puts Wares On Tour

LONDON—To introduce its new showroom in Glasgow, the Roger Squire Organization has taken a touring exhibition, including a 45-minute disco, cinema and laser show featuring more than 100 lighting effects, to demonstrate its wares to disco disk jockeys and operators.

The main lighting rig has 32 solar projectors, and displayed fog, theatrical flash, colored flares, spinner spots, scanner spots and the newest U.K. disco attraction, "helicopters." The tour included Edinburgh, Glasgow, Dundee, Aberdeen and Inverness, trekking with a team of nine.

Disco Citizens Restrict Venue

WALL TOWNSHIP, N.J.—In an unusual ruling, which the club owner says he will fight to the Supreme Court, the Township Committee in this resort community ordered Arthur S. Stock to convert his Royal Manor, a popular shore disco for the past six years, to a restaurant and also ordered a ban on the playing of music. The committee had suspended Stock's liquor license Aug. 22, 1978, five weeks after a 19-year-old was beaten to death in a backroom at the club.

The restrictions were placed on the liquor license before renewing it. Other restrictions require drinks be served only to persons seated at tables, that overcrowding be stopped, that uniform security guards police the outside grounds and parking lot to discourage violence on the premises, and not operate as a public nuisance.

Stock says he'll take the committee to court, charging that if he does not no club owner here could be safe.

Nonetheless, Stock, who has been operating discos and rock clubs in Southern New Jersey for a number of years, cannot reopen his Royal Manor until Oct. 27, 1979 when a suspension imposed by the state's Alcoholic Beverage Control runs out.

Industry Shocked By Death Of Van McCoy

Continued from page 6

Rockin' Records imprint. Scepter picked it up for distribution and hired him as an a&r man, a job he stayed with for about a year before going freelance.

Among McCoy's early clients were the Drifters ("Rat Race") and the Shirelles, for whom he produced and arranged several disks.

What set his career apart from other youngsters breaking into the business was that McCoy was among the first to develop the idea of a production company. It was in his capacity as producer and arranger that McCoy left an indelible mark on American popular music.

A series of successful working partnerships with, among others, Gladys Knight & the Pips ("Giving Up"), Barbara Lewis ("Baby I'm Yours"), Ruby & the Romantics ("When You're Young And In Love"), Chad & Jeremy ("Before And After") and a string of hits for Peaches & Herb established him in the forefront of the 1960s pop scene.

During this period (1963-67) McCoy also found time to write songs for his production clients and continue to work on his own career as a performer. He recorded for both Columbia and Epic and became a frequent guest on the "Tonight Show."

In 1967 McCoy formed his own Van McCoy Productions and a hit for Records, which clicked with a variety of artists including "The Sweetest Thing This Side Of Heaven."

His songwriting kept him busier. He wrote for Aretha Franklin, Vikki Carr, Roberta Flack, Tom Jones, Nancy Wilson, Nina Simone and Brenda & The Tabulations during this period.

After Vanda folded, McCoy kept busy masterminding hits for Jackie Wilson, the Tabulations and others until settling down with Charles Kipps' group the Presidents, and the Stylistics, which brought him into contact with Hugo Peretti and Luigi Creatore, owners of H&L Records, a

(Continued on page 50)

THE DISCO SOURCE DOWNSTAIRS HOT & NEW Domestic LP's—Get Funkin' Now, Harvey Mason; Keep Those Loves Dancing, Saturday Night Band; Machine; Disco Circus; Disco Wedding, Paul Jabara; Yellow Magic Orchestra; Get in Touch, Revelation; Happy Radio, Edwin Starr; Montreal. Domestic 12"—Cathy Baker; Hot City; Black Ivory; Nancy Wilson; Sun; Charanga 76; Ashford & Simpson; Freddie James. Singles 1929-1979, over 100,000 titles in stock, send \$1.25 for catalog. Master Charge & Visa DOWNSTAIRS RECORDS 55 West 42nd St., N.Y., N.Y. 10036 212/354-4684 or 221-8969 Telex: 238597 DOWNS WE SHIP UPS WITHIN 24 hrs

Studio 54 Owners Plead Not Guilty

NEW YORK—Studio 54 co-owners Steve Rubell and Ian Schrager pleaded not guilty to charges of skimming \$2.5 million from the cash proceeds of their discotheque at their arraignment in federal court here Monday (9).

Richard DeCourcy, their former manager, entered the same plea to the charges against him.

U.S. District Judge Mary Johnson Lowe continued Rubell and Schrager in \$50,000 personal recognizance bond and ordered them to notify the government in the event they plan any extensive travel.

Assistant U.S. Attorney Peter Sudler, chief of the Joint Strike Force on Organized Crime, demanded the same terms for DeCourcy. But after his attorney, Tom Fortun, told the Court that DeCourcy "sells vegetables in Mystic, Conn., and makes about \$200 a week," his bond was lowered to \$25,000.

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JULY 21, 1979, BILLBOARD

Billboard's Disco Action

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Disco Caracas Opening N.Y. Club

NEW YORK—The New York-based troupe of Le Clique disco theatrical players, has been invited to perform at the opening of Club New York, New York, scheduled to open in Caracas, Venezuela, in the early fall of this year.

According to Carlos Almenar, one of the principals of the new disco, an agreement has been reached in principle for Le Clique, under the direction of Stewart Feinstein and Marlene Backer, to perform before a group of international celebrities who will be flown to Caracas for the opening of the room.

Club New York, New York, will, according to Almenar, be constructed at a reported cost of about \$2 million dollars, and will incorporate "the best elements" of such rooms as the Limelight in Miami; Le Palace, Paris; Studio 54, New York; and Oz, Montreal.

The firm of Litelab in New York has been contracted to design and install the light show, while a firm of Japanese engineers will design the sound system.

The club will be a private room with facilities for 700 members and their guests. The membership fee is placed at a staggering \$2,000, and even those who can come up with the cash will first have to be scrutinized by a screening board before being accepted.

Lighting Firm Moves

NEW YORK—Rocronics Entertainment Lighting has moved out of its old Cambridge, Mass., headquarters into a new eight building 55 acre estate in rural Pembroke, Mass., 25 miles outside of Boston.

ATLANTA

- This Week**
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 3 CRANK IT UP—Peter Brown—TK (12 inch)
 - 4 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 5 RING MY BELL—Anita Ward—TK (12 inch)
 - 6 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 7 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12 inch)
 - 8 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 9 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 10 BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—ARC (12 inch)
 - 11 THE RUNNER—Three Degrees—Ariola (12 inch)
 - 12 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 13 GOOD TIMES—Chic—Atlantic (12 inch)
 - 14 DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP)
 - 15 STARS—all cuts—Sylvester—Fantasy (LP/12 inch)

BALT./WASHINGTON

- This Week**
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 3 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (LP/12 inch)
 - 4 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 5 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 6 DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP)
 - 7 YOU CAN GET OVER/PUT YOUR BODY IN IT—Stephanie Mills—20th Century (LP/12 inch)
 - 8 NIGHT RIDER—Venus Dodson—Warner/RFC (12 inch)
 - 9 CRANK IT UP—Peter Brown—TK (12 inch)
 - 10 THE BOSS/NO ONE GETS THE PRIZE/AIN'T BEEN LICKED—Diana Ross—Motown (LP/12 inch)
 - 11 GOOD TIMES—Chic—Atlantic (12 inch)
 - 12 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 13 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 14 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 15 SAVAGE LOVER—The Ring—Vanguard (12 inch)

BOSTON

- This Week**
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 3 WHEN YOU WAKE UP TOMORROW/CHANCE—Candi Staton—Warner (LP/12 inch)
 - 4 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 5 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 6 GOOD TIMES—Chic—Atlantic (12 inch)
 - 7 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 8 THE BOSS—Diana Ross—Motown (LP/12 inch)
 - 9 CRANK IT UP—Peter Brown—TK (12 inch)
 - 10 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12 inch)
 - 11 NIGHT DANCIN'/RED HOT—Taka Boom—Ariola (12 inch)
 - 12 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 13 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 14 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
 - 15 GROOVIN' YOU—Harvey Mason—Arista (12 inch)

CHICAGO

- This Week**
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 3 CRANK IT UP—Peter Brown—TK (12 inch)
 - 4 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (LP/12 inch)
 - 5 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 6 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 7 RING MY BELL—Anita Ward—TK (12 inch)
 - 8 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 9 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch)
 - 10 GOOD TIMES—Chic—Atlantic (12 inch)
 - 11 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 12 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 13 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 14 THE LOOK OF LOVE—Elaire & Ellen—Mercury (LP)
 - 15 IT'S A DISCO—Isley Brothers—Teaneck (LP)

DALLAS/HOUSTON

- This Week**
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 2 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 3 CRANK IT UP—Peter Brown—TK (12 inch)
 - 4 THE BOSS—Diana Ross—Motown (LP/12 inch)
 - 5 WANT ADS—Ullanda—Ocean (12 inch)
 - 6 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
 - 7 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 8 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (LP/12 inch)
 - 9 NIGHT RIDER—Venus Dodson—Warner/RFC (12 inch)
 - 10 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 11 SAVAGE LOVER—The Ring—Vanguard (12 inch)
 - 12 LOVE IS ON THE WAY—Sweet Inspiration—RSD (12 inch)
 - 13 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 14 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 15 GOOD TIMES—Chic—Atlantic (12 inch)

DETROIT

- This Week**
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 2 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (LP/12 inch)
 - 3 THE BOSS/ I AIN'T BEEN LICKED/ONCE IN THE MORNING—Diana Ross—Motown (LP/12 inch)
 - 4 CRANK IT UP—Peter Brown—TK (12 inch)
 - 5 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 6 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 7 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 8 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 - 9 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
 - 10 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 11 GIVE ME YOUR BODY WHILE WE'RE DANCING—Jesse Towers—Kick (12 inch)
 - 12 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 13 NIGHT DANCIN'/RED HOT—Taka Boom—Ariola (LP/12 inch)
 - 14 OVER AND OVER—Disco Circus—Columbia (12 inch)
 - 15 THE MAIN EVENT—Barbra Streisand—Columbia (12 inch)

LOS ANGELES

- This Week**
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 2 THE BOSS/NO ONE GETS THE PRIZE/ I AIN'T BEEN LICKED/ONCE IN THE MORNING—Diana Ross—Motown (LP/12 inch)
 - 3 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 4 CRANK IT UP—Peter Brown—TK (12 inch)
 - 5 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 6 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (LP/12 inch)
 - 7 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 8 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 9 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 10 GOOD TIMES—Chic—Atlantic (12 inch)
 - 11 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 12 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
 - 13 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 14 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 15 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12 inch)

MIAMI

- This Week**
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 3 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 4 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 5 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 6 SAVAGE LOVER—The Ring—Vanguard (12 inch)
 - 7 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 8 RING MY BELL—Anita Ward—TK (12 inch)
 - 9 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 10 DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP)
 - 11 SPEND THE NIGHT/WHY DOES IT RAIN/STOP—Bob A. Rella—Channel (LP)
 - 12 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 13 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 - 14 THE BOSS—Diana Ross—Motown (LP/12 inch)
 - 15 JINGO/1,000 FINGER MAN/DANCIN' AND FRANCHIN—Candido—Sahouli (LP/12 inch)

NEW ORLEANS

- This Week**
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 2 CRANK IT UP—Peter Brown—TK (12 inch)
 - 3 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 4 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 5 HAVE A CIGAR—Rosebud—Warner (12 inch)
 - 6 WANT ADS—Ullanda—Ocean (12 inch)
 - 7 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12 inch)
 - 8 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch)
 - 9 DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP)
 - 10 NIGHT RIDER—Venus Dodson—Warner/RFC (12 inch)
 - 11 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 12 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 13 GOOD TIMES—Chic—Atlantic (12 inch)
 - 14 OVER AND OVER—Disco Circus—Columbia (12 inch)
 - 15 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)

NEW YORK

- This Week**
- 1 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 2 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 3 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 4 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 5 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 6 WHEN YOU WAKE UP TOMORROW/CHANCE/ROCK—Candi Staton—Warner (LP/12 inch)
 - 7 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
 - 8 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 9 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12 inch)
 - 10 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 11 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 12 GOOD TIMES—Chic—Atlantic (12 inch)
 - 13 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 14 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12 inch)
 - 15 BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—ARC (12 inch)

PHILADELPHIA

- This Week**
- 1 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (LP/12 inch)
 - 2 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 3 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 4 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 5 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch)
 - 6 THE BEST BEAT IN TOWN—Switch—Motown (12 inch)
 - 7 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 8 IT'S TOO FUNNY IN HERE—James Brown—Mercury (12 inch)
 - 9 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 10 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 11 GOOD TIMES—Chic—Atlantic (12 inch)
 - 12 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 13 MOTOWN REVIEW—Philly Cream—Fantasy/WDOT (12 inch)
 - 14 CRANK IT UP—Peter Brown—TK (12 inch)
 - 15 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)

PHOENIX

- This Week**
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 2 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 3 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 4 CRANK IT UP—Peter Brown—TK (12 inch)
 - 5 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 6 DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP)
 - 7 GONE, GONE, GONE/BEGIN THE BEGUNE—Johnny Mathis—Columbia (12 inch)
 - 8 WANT ADS—Ullanda—Ocean (12 inch)
 - 9 GOOD TIMES—Chic—Atlantic (12 inch)
 - 10 LOVE EXCITER/DANCE MAN—El Coco—AVI (12 inch)
 - 11 SAVAGE LOVER—The Ring—Vanguard (12 inch)
 - 12 GIVE ME YOUR BODY WHILE WE'RE DANCING—Jesse Towers—Kick (12 inch)
 - 13 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 14 GET UP BOOGIE—Leroy Gomez—Casablanca (LP)
 - 15 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)

PITTSBURGH

- This Week**
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 2 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (LP/12 inch)
 - 3 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 4 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 5 WANT ADS—Ullanda—Ocean (12 inch)
 - 6 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 7 GOOD TIMES—Chic—Atlantic (12 inch)
 - 8 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 9 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 10 NIGHT RIDER—all cuts—Venus Dodson—Warner/RFC (12 inch)
 - 11 CRANK IT UP—Peter Brown—TK (12 inch)
 - 12 MARRIED MEN—Betty Midler—Atlantic (12 inch)
 - 13 NEW YORK—Nuggets—Mercury (12 inch)
 - 14 GET UP AND BOOGIE—Freddie James—Warner (12 inch)
 - 15 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)

SAN FRANCISCO

- This Week**
- 1 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 2 YOU CAN DO IT—Al Hudson & The Partners—MCA (12 inch)
 - 3 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 4 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 5 WHEN YOU WAKE UP TOMORROW/ROCK—Candi Staton—Warner (LP/12 inch)
 - 6 LOVE MAGIC/HOLLER—John Davis & The Monster Orchestra—SAM/Columbia (12 inch)
 - 7 BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—ARC (12 inch)
 - 8 CRANK IT UP—Peter Brown—TK (12 inch)
 - 9 THIS TIME BABY—Jackie Moore—Columbia (12 inch)
 - 10 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 11 NIGHT RIDER—Venus Dodson—Warner (12 inch)
 - 12 OVER AND OVER—Disco Circus—Columbia (12 inch)
 - 13 SEXY CREAM—Slick—Fantasy (12 inch)
 - 14 THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch)
 - 15 DON'T STOP—Isi—TK (12 inch)

SEATTLE/PORTLAND

- This Week**
- 1 BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch)
 - 2 H.A.P.P.Y. RADIO—Edwin Starr—20th Century (12 inch)
 - 3 UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch)
 - 4 CRANK IT UP—Peter Brown—TK (12 inch)
 - 5 I'VE GOT THE NEXT DANCE—Deniece Williams—ARC (12 inch)
 - 6 NIGHT DANCIN'/RED HOT—Taka Boom—Ariola (LP/12 inch)
 - 7 BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch)
 - 8 WANT ADS—Ullanda—Ocean (12 inch)
 - 9 GOOD TIMES—Chic—Atlantic (12 inch)
 - 10 HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch)
 - 11 NIGHT RIDER—Venus Dodson—Warner (12 inch)
 - 12 GIVE ME YOUR BODY WHILE WE'RE DANCING—Jesse Towers—Kick (12 inch)
 - 13 BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—ARC (12 inch)
 - 14 WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner (12 inch)
 - 15 SAVAGE LOVER—The Ring—Vanguard (12 inch)

MONTREAL

- This Week**
- 1 BAD GIRLS—all cuts—Donna Summer—Polydor (LP/12 inch)
 - 2 BORN TO BE ALIVE—Patrick Hernandez—CBS (12 inch)
 - 3 RING MY BELL—Anita Ward—CBS (12 inch)
 - 4 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch)
 - 5 BEAT THE CLOCK—Sparks—WEA (12 inch)
 - 6 HAVE A CIGAR—Rosebud—WEA (12 inch)
 - 7 WE ALL NEED LOVE—Domenec Troiano—Capitol (12 inch)
 - 8 H.A.P.P.Y. RADIO—Edwin Starr—RCA (12 inch)
 - 9 JUST KEEP THINKIN' ABOUT YOU BABY—Tata Vega—Motown (12 inch)
 - 10 UNDER COVER LOVER—Debbie Jacobs—MCA (12 inch)
 - 11 EVERYBODY GET UP AND BOOGIE—Freddie James—Unidisc (12 inch)
 - 12 LIFE IN TOKYO—Japan—Quality (12 inch)
 - 13 THE BOSS—Diana Ross—Motown (LP)
 - 14 PUT YOUR FEET TO THE BEAT—Ritchie Family—London (LP)
 - 15 DANCE, FREAK, and BOOGIE/DISCO CHOO CHOO—Nightlife Unlimited—Unidisc (12 inch)

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TW	LW	TITLE(S), ARTIST, LABEL	TW	LW	TITLE(S), ARTIST, LABEL
★	1	BORN TO BE ALIVE—Patrick Hernandez—Columbia (12 inch) 23-10987	★	59	THE MAIN EVENT—Barbra Streisand—Columbia (LP/12 inch) JS 36115
2	2	BAD GIRLS—all cuts—Donna Summer—Casablanca (LP/12 inch) NBLP 2-7150/NBD 20167	★	68	I WAS MADE FOR LOVING YOU—Kiss—Casablanca (LP/12 inch) NBLP 7152
★	5	I'VE GOT THE NEXT DANCE—Demiece Williams—ARC/Columbia (12 inch) 23-10991	★	74	FOUND A CURE—Ashford & Simpson—Warner (12 inch) DWBS 8874
4	4	CRANK IT UP—Peter Brown—TK (12 inch) TDK 151	★	44	AIN'T NOTHING GONNA KEEP ME FROM YOU—Terri DeSario—Casablanca (LP/12 inch) NBLP 20157
5	3	WHEN YOU WAKE UP TOMORROW—Candi Staton—LP/12 inch BSK 3333/WBSD 8820	★	55	WHY LEAVE US ALONE—Five Special—Elektra (12 inch) AS 11408
6	6	UNDER COVER LOVER—all cuts—Debbie Jacobs—MCA (LP/12 inch) 13920/3156	★	58	GIVE ME YOUR BODY, WHILE WE'RE DANCIN'—Jesse Towers—Kick (12 inch) KR0 71279
7	7	H.A.P.P.Y. RADIO—Edwin Starr—20th C. (12 inch) TCD 76	★	47	NEW YORK—Naggets—Mercury (LP/12 inch) SRM 3779/MK 93
★	11	THIS TIME BABY—Jackie Moore—Columbia (12 inch) 23-10994	★	48	50 SEXY CREAM—Slick—Fantasy (12 inch) D-122
★	12	THE BOSS—all cuts—Diana Ross—Motown (LP/12 inch) M-8 923R 1/M000260-1	★	49	43 DANCIN' AT THE DISCO—LAX—Prelude (12 inch) PRO 71116
★	13	GOOD TIMES—Chic—Atlantic (12 inch) DSKO 192	★	50	39 TO FREAK OR NOT TO FREAK—Stewart Thomas Group—Arista (12 inch) CT 702
★	20	HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner (12 inch) WBSD 8827	★	51	53 I GOT THE ANSWER/LOVE SICK—Carol Douglas—Midsong (LP) MSI 007
★	12	8 HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown (12 inch) M00020	★	52	51 LOVE EXCITER/DANCE MAN—El Coco—AVI (12 inch) 12-270
★	13	9 LOVE MAGIC/HOLLER—John Davis & the Monster Orchestra—SAM/Columbia (12 inch) 23-10976	★	53	37 BOOGIE WOOGIE DANCIN' SHOES—Claudia Barry—Chrysalis (12 inch) CDS 2316
★	14	14 BOOGIE WONDERLAND—Earth, Wind & Fire/Emotions—ARC (12 inch)	★	54	36 ANYBODY WANNA PARTY—Gloria Gaynor—Polydor (12 inch) TDD 507
★	15	10 RING MY BELL—Anita Ward—TK (12 inch) TRD 124	★	55	60 COME AND GET IT ON—Soccer—Salsoul (12 inch) SG 217
★	16	19 YOU CAN DO IT—Al Hudson & the Soul Partners—MCA (LP/12 inch) AA 1136	★	67	67 LOVE IS ON THE WAY—Sweet Inspirations—RSD (12 inch) RSS 304
★	21	21 WANT ADS—Ullanda—Ocean (12 inch) OR 7500	★	71	71 24 HOURS A DAY—L. J. Johnson—AVI (LP) 6064
★	24	24 NIGHT RIDER—Venus Dodson—Warner/RFC (12 inch) RCSD 8824	★	72	72 FIRST TIME AROUND—Sky—Salsoul (12 inch) Rema SG 215
★	15	18 DISCO CHOO CHOO/DANCE, FREAK AND BOOGIE/LOVE'S IN YOU—Nightlife Unlimited—Casablanca (LP) NBLP 7139	★	75	75 TELL EVERYBODY—Herbie Hancock—Columbia (12 inch) 43 11019
★	30	30 THE RING—Savage Lovers—Vanguard (12 inch) SPV 23	★	79	79 DON'T STOP—Ish—TK (12 inch) TRD 156
★	34	34 GET UP AND BOOGIE—Freddie James—Warner (12 inch) DWBS 8857	★	61	42 SHAKE IT BABY LOVE/LOVE ATTACK—Ferrara—Midsong (LP/12 inch) MSI 008/MD 509
★	22	22 LET ME TAKE YOU DANCING—Bryan Adams—A&M (12 inch) SP 12014	★	62	— GIVE YOUR BODY UP TO THE MUSIC—Billy Nichols—West End (12 inch) WES 22118
★	23	23 PUT YOUR BODY IN IT/YOU CAN GET OVER—Stephanie Mills—20th Century (LP) T 583	★	63	48 CAFE—D.D. Sound—Emergency EM LP 7501
★	24	16 YOU GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls—PIR (12 inch) Z28-3682	★	64	64 THE RUNNER—Three Degrees—Ariola (12 inch) AR 7746
★	25	15 HAVE A CIGAR—Rosebud—Warner Bros. (12 inch) WBSD 8784	★	65	65 THE BEST BEAT IN TOWN—Switch—Motown (12 inch) M00025 D-1
★	26	17 AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12 inch) Z58-3675	★	66	— NEVER GONNA BE THE SAME—Ruth Waters—Millennium (12 inch) YD 11777
★	27	23 JUST KEEP THINKIN' ABOUT YOU BABY/GET IT UP FOR LOVE—Tata Vega—Motown (LP/12 inch) T7 360/M00021	★	67	— THE REAL THING—Daddy Dewdrop—TK (12 inch) TDK 153
★	28	28 NIGHT DANCIN'/RED HOT—Taka Boom—Ariola (LP/12 inch) SW 50041/AR 9010	★	68	56 SUPER SWEET—Wardell Piper—Midsong (12 inch) MD 508
★	40	40 JINGO/1,000 FINGER MAN—Candido—Salsoul (LP/12 inch) SA 8520	★	69	77 IT'S TOO FUNKY IN HERE—James Brown—Mercury (12 inch) PDD 510
★	26	26 HIGH ON MAD MOUNTAIN—all cuts—Mike Theodore—Westbound (LP/12 inch) WT 6109/DSO 161	★	70	— GET UP BOOGIE—Leroy Gomez—Casablanca (LP) NBLP 7154
★	44	44 OVER AND OVER—Disco Circus—Columbia (LP/12 inch) JC 36049	★	71	— STAND UP, SIT DOWN—AKB—RSD (12 inch) RSS 302 AS
★	32	32 SPEND THE NIGHT/WHY DOES IT RAIN/STOP—Bob A. Rela—Channel (LP) CLP 1002	★	72	— THE GROOVE MACHINE—Bohannon—Mercury (LP) SRM 1.3778
★	33	33 GROOVIN' YOU—Harvey Mason—Arista (12 inch) CT 53	★	73	63 DANCE WITH YOU—Carrie Lucas—Solar (12 inch) YD 11483
★	45	45 MOTOWN REVIEW—Philly Cream—Fantasy/WMOT (12 inch) D-132	★	74	57 SHOULD A GONE DANCING—Hi Nergy—Motown (LP/12 inch) G 7987/M00019
★	25	25 CUBA—Gibson Bros.—Mango/Island (12 inch) MLPS 7775-A	★	75	69 FLY BY NIGHT—Pat Hodges—Parachute (LP/12 inch) RRLP9016
★	27	27 BAD, BAD BOY—all cuts—Theo Vaness—Prelude (LP) PRL 12165	★	76	49 MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP) JE 35772
★	31	31 I (WHO HAVE NOTHING)/STARS/BODY STRONG—Sylvester—Fantasy (LP/12 inch) F 9579/D 129	★	77	52 WORK THAT BODY—Taana Gardner—West End (12 inch) WES 22116
★	38	38 MARRIED MEN—Bette Midler—Atlantic (12 inch) DSKO 187	★	78	54 HAPPINESS—Pointer Sisters—Planet (12 inch) AS 11407
★	35	35 POUSSIEZ—all cuts—Poussez—Vanguard (LP) VSD 79412	★	79	61 GET ANOTHER LOVE—Chantal Curtis—Key (12 inch) K 5100A
★	46	46 PARTY LIGHT/LET YOUR BODY SHINE—Munich Machine—Casablanca (LP) NBLP 7137	★	80	62 MARTIN CIRCUS—all cuts—Martin Circus—Prelude (LP) PRL 12167

*non-commercial 12 inch

Compiled from Top Audience Response Records on the 15 U.S. regional lists.

Disco

Disco Mix

By BARRY LEDERER

NEW YORK—With the volume of disco material released for the summer, and also timed for Billboard's Disco Forum, an occasional good record slips by unnoticed. One such record that has cropped up among deejays across the country, and now seeing some chart action is "Gone, Gone, Gone" by Johnny Mathis, on Columbia. Ever since Mathis first recorded "Life Is A Song Worth Singing" deejays realized this artist's potential in the disco field. "Gone, Gone, Gone" has the talent of arranger/conductor Gene Page, backed by producer Jack Gold, and remix artist John Luongo combining efforts for a first-rate production. Lush orchestration, uplifting chord changes and high energy, flow from beginning to end on this 12-inch 33½ r.p.m. The flip side is "Begin The Beguine" which did not turn on most deejays and caused them to ignore "Gone, Gone, Gone" which certainly warrants a second listening, and could become the sleeper of the summer.

Michael Parenteau, disco coordinator at Salsoul is known in the industry for his extreme interest in Barbra Streisand as a recording artist and personality. He has turned Columbia Records and several deejays onto a previous recording of hers from the "Superman" album titled "Don't Believe Only 3:36 Minutes, Its feeling is sassy and funk flavored similar to Donna Summer's "Hot Stuff." The possibility of a remix and disco version of this material will hopefully be brought to the right individuals at the label as Parenteau's intuition seems to be correct.

Judy Weinstein's For The Record Pool, here celebrated its anniversary party at Paradise Garage July 9. Attendance by more than 1,000 guests included WBLS-FM deejay Frankie Crocker, Ashford and Simpson, Candi Staton, Venus Dobson, and Keith Barrow, among others. Performing artists were Atlantic's Kleer ("Keep Your Body Working"), West End's Ednah Holt and Starluv ("People Come Dance"), Philadelphia International's Jones Girls ("You're Gonna Make Me Love Someone Else"), 20th

Century's Stephanie Mills ("Put Your Body In It"), Columbia's Al Hudson and the Partners ("You Can Do It") and TK's Betty Wright ("Clean Up Woman '79").

Participating deejays included Larry Levan, Alan Dodd, Wayne Scott, Sharon White and Howard Merritt. Weinstein's pool incorporates over 100 members and includes many of New York's top deejays. She is totally responsible for the success of the pool which has been in operation for only a short time.

West End Records has reissued "People Come Dance" by Ednah Holt and Starluv. The

result is a hotter sound and better quality. Following on the heels of this disk is another new product and a debut group for the label titled Sugar 'N' Spice. Appropriately this 12-inch 33½ r.p.m. is entitled "You're My Sugar, You're My Spice" and is produced by Herschel Dwell-ingham and mixed by 12 West deejay, Alan Dodd.

This product is low-keyed, but has a mellowness that should guarantee early or late evening play. A simple percussion break adds more "spice" to this 7:30 minute disk. This debut recording shows definite promise for the group.



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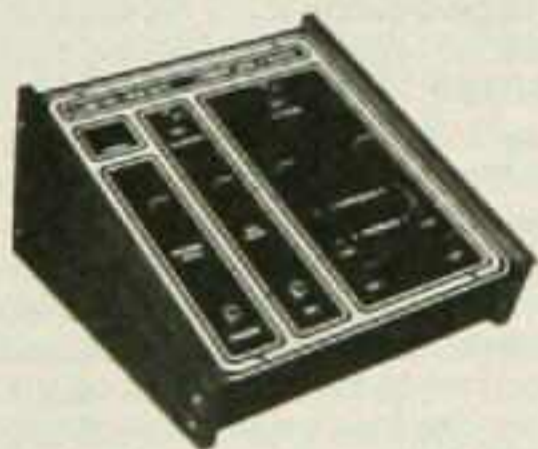


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Industry Shocked By Death

Continued from page 47

relationship that was to last until his death.

One of the projects McCoy with Hugo and Luigi carried out was an album of symphonic versions of soul hits, released on their Avco label. The latter imprint was also the home of his smash "Do The Hustle," which brought him out from behind the scenes in 1975.

The single was a worldwide best seller and one of the first gold disks to carry the distinctive disco beat. It was taken from an album called "Disco Baby."

His alliance with Kipps yielded White House Productions, which

changed its name in 1976 to McCoy-Kipps Productions, which has produced Gladys Knight, Melba Moore, Aretha Franklin, David Ruffin, Faith, Hope & Charity and McCoy himself.

"The Hustle" won McCoy a Grammy as best pop instrumental of the year.

Since then, McCoy's career has been split between his own performance tours of the Far East and Europe and his work as a composer of soundtracks and movie themes.

Among these were Mae West's "Sextette" for Paramount and the soundtrack and album for NBC-TV's "A Woman Called Moses" in 1978.

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Studio Track

LOS ANGELES—Roy Thomas Baker is producing Foreigner at Cherokee for Atlantic, Geoff Workman manning the console.

Former Supreme Mary Wilson is working on her first solo LP at Paramount Recording Studios with producer Hal Davis for Motown, Dennis Moody and Romie Lovrich at the board.

Tom Thacker producing Glen Campbell for Capitol at Larrabee.

CBS artist Graham Nash finishing up his upcoming LP at Rudy Records studio, producing himself while Stan Johnston engineers, Gordon Rowley assisting.

Filmways/Heider, San Francisco, opens its newly redesigned Studio D. Part of the new equipment lineup is a Neve 8058 console.

Producer Larry Butler at Jack Clement Recording Studios, Nashville, mixing Kenny Rogers' latest U.A. album, Billy Sherrill engineering.

Chip Young and Stan Dacus at the board at Young-un Sound, Nashville, on overdubs for Jerry Reed's new RCA LP, a live album recorded at the Exit/In, Young and Reed producing; Young also working on final mixdowns for Larry Gatlin's new CBS release, produced by the Gatlin brothers.

Dr. Hook cutting a new Capitol LP at Nashville's Sound Lab with Ron Haffkin producing and Jimmy Cotton engineering, with assistance from Joe Scalfie and Pat Holt.

Also in Nashville a busy Quadrafonic Sound Studio sees the finishing mix by engineer Gene Eichelberger on the forthcoming MCA Jimmy Buffett LP, Norbert Putnam producing. Gene Colton also laying down tracks for his Aniola release produced by Steve Gibson, with Rich Schirmer at the board. Steve Forbert's upcoming album on CBS being tracked at Quadrafonic, with John Simon producing and Gene Eichelberger engineering.

Woodland Sound Studios, Nashville, sees MCA artist John Conlee working on his newest album with producer Bud Logan and Skip Shimmmin at the board. Also there, Billy "Crash" Craddock working at Woodland on a new LP for Capitol with engineer Danny Hilley and producer Dale Morris. Gene Eichelberger, along with Danny Hilley, Skip Shimmmin and Russ Martin engineering Donna Fargo's new LP for Warner Bros. with producer Stan Silver.

Final tracking at LSI Studios, Nashville, for Mighty High on MCA with Steve Messer and Jeff West on the board, co-produced by Mighty High and Messer.

Recent mastering projects at Allen Zentz include new LPs from Chuck Mangione, Dionne Warwick, Cerrone, St. Lopez, Ray Charles, Cher, Tony Orlando and Alec Constandinos, Brian Gardner and Chris Bellman the disk cutters.

Pardo Jones producing Daddy Dewdrops for TK at Doctor Music, Peter Howard Hirsh engineering, Randy Sills the disco mixer.

Group IV finishing up work on the soundtrack to "Rocky II," Bill Conti composing and Dennis Sands engineering.

Eldorado Recording adds a new MCI J1528 console and begins a major remodeling of the entire facility.

Joey Carbone producing Al J. McNally at Brian Elliot Recording for ARC Records.

John Stronach producing Tears for MCA/Backstreet Records at Kendun along with co-producer Steve Soles, Stronach also engineering with help from Randy Pipes. Also there, Roy Ayers tracking a new LP for Polydor, Steve Williams engineering, and Frank Zappa in mixing his new Mercury LP, Mick Glossop engineering with Tom Cummings.

Cissy Houston and the Spinners being produced by Michael Zager for Love-Zager Productions at New York's Secret Sound.

Shakin' Street completing work on a CBS International LP at Filmways/Heider, San Francisco, Sandy Pearlman producing, Glen Kolotkin engineering, Jeffrey Norman assisting.

Bobby Caldwell finishing tracks and doing overdubs at Criteria, Miami, for his second TK/Clouds LP, producing himself with Steve Kimball engineering and Joe Foglia assisting.

Mike Oldfield working at Blue Rock Studios, N.Y., on a new Virgin Records LP, Kurt Munkacsy at the board.

Brian Eno producing Talking Heads at New York's RPM, Neel Toeman at the board helped by Adam Nonas. Also there, Jan Ackerman recording for WEA international, Teeman and Nonas engineering.



SESSION MEN—Warner Bros. artist T.G. Sheppard, third from left, runs over the lyrics to his new single, "You Feel Good All Over," while his manager Jack Johnson, left, and producer Buddy Killen look on. Seated at far right is Nashville superpicker Reggie Young on guitar.

Sound Waves

By IRWIN DIEHL

NEW YORK—Sony's commitment to the development of digital audio is evidenced by what have been regular announcements of new products introduced to the company's digital audio line. In fact, a separate digital audio division with East Coast and West Coast offices and a customer service, 24-hour hot line leave little doubt as to market intentions.

The PCM-1600, a 16 bit linear PCM recording system, was announced in the fall of '78. At the recent May AES convention a new editing system was previewed, the DEC-1000 Digital Editing Controller. The controller will not be market ready until early 1980 but when available promises further refinement of the electronic editing process.

The PCM-1600 uses a 1/4-inch videotape medium for recording digitally encoded audio. Currently, a complete Sony digital audio system would consist of two BVU-200A U-Matic cassette decks, a PCM-1600 digital encoder/decoder and a BVE-500A editor.

The BVE-500A has become a standard for electronic editing of videocassettes in the broadcast industry. According to Roger Pryor,

general manager of Sony's digital audio division, the adoption by broadcasters of the BVE-500A editor was due to its shuttling capability, an important aid to locating an edit point on tape.

The DEC-1000, for which Sony plans to accept orders about the time of the November AES in New York, has all the features of the BVE-500A, plus memory to store six seconds of program signal in the vicinity of an edit point.

The new unit also features a single search-dial which allows shuttling of tape to locate the exact edit point to within 90 microseconds.

Presently five systems have been sold in the U.S. with three additional systems to be delivered by mid-July. Record companies which have purchased the Sony system include Polygram Record Operations in Hamburg and CBS Records International, while Stevie Wonder has acquired a second complete system. The first studio to buy the PCM-1600 in the Los Angeles market is Spectrum Sound Studios. Digital Recording Systems in Philadelphia recently purchased a system and already is offering a recording service.

(Continued on page 54)

L.A.'s Total Experience In Oct. Will Be Offering 3M's Digital Equipment

LOS ANGELES—The Total Experience recording studios here expects to receive delivery of 3M digital recording and mastering equipment in October, according to Lonnine Simmons, owner.

The equipment will come at a time to coincide with the addition of a second studio at the Hollywood complex.

Todate, 3M digital equipment is in only four U.S. studios, Record Plant, A&M and Warner Bros. in Los Angeles and Sound 80 in Los Angeles.

To be added also, adds Simmons, is a Neve console with NECAM computer capability.

The 4 1/2-year-old facility has earned 30 gold albums since Simmons took it over. It previously had been Sound Recorders.

Equipment in the current studio is

an API console, 3M 24-track recorders and Altec 604E monitors with Mastering Lab crossovers.

Among artists who have worked at the facility are the Sylvers, Tavares, the Jacksons, Ronnine Laws, Diana Ross, Phylis Hyman, the Temptations, Patti LaBelle, Harvey Mason, Edwin Starr, Atlantic Starr, LTD, Minnie Riperton, Brainstorm, the Crusaders, the Manhattans and Yvonne Elliman.

Producers who have used the facility include Freddie Perren, Bobby Martin, Johnny Pate, Wayne Henderson and Jerry Peters.

Simmons, who also runs a nightclub in Los Angeles with the same name, has turned producer himself and is experiencing chart success with the Gap Band for Mercury. He's also slated to produce the group's next LP.

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Best Selling
Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	19	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
2	9	6	PUCCINI: Tosca Freni, Pavarotti, Milnes, National Philharmonic (Rescigno), London OSAD 121130
3	7	10	NEW YEAR'S IN VIENNA Boskovsky, Vienna Philharmonic, London Digital 10001-2
4	3	27	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediger, Columbia M 35128
5	8	14	VIRTUOSO VIOLINIST: Itzhak Perlman Pittsburgh Symphony, Royal Philharmonic (Previn/Foster) Angel S-37456
6	26	10	PACHELBEL: Canon Stuttgart Chamber Orchestra (Munchinger) London CS 7102
7	6	45	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
8	2	27	UP IN CENTRAL PARK: Silis, Milnes Angel S-37323
9	4	19	MASCAGNI: CAVALLERIA RUSTICANA LEONCAVALLO: PAGLIACCI Pavarotti, Freni, Varady, Cappuccilli, Wixell, National Philharmonic Orchestra (Gavazzeni/Patane), London OSAD 13125
10	NEW ENTRY		BEETHOVEN: Eroica Symphony L.A. Philharmonic (Gulini), DG 2531 123
11	11	10	PETER GRIMES Britten, Davis, Philips 6769-014
12	5	40	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
13	NEW ENTRY		YOURI EGOROV: At Carnegie Hall Peters International, PLE 121
14	10	19	GERSHWIN SONGS: Morris, Bolcom Nonesuch H 71358
15	14	23	DONIZETTI: Don Pasquale Silis, Kraus, Gramm, Caldwell, Angel SBLX-3871
16	12	126	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
17	NEW ENTRY		BRAHMS: German Requiem Chicago Symphony (Solti), London OSA 12114
18	27	6	MASSENET: Cendrillon Von Stade, Columbia M3 35194
19	17	180	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
20	15	32	VERDI: OTELLO Domingo, Scotto, Milnes, Levine, RCA CRL 3-2951
21	16	10	JULIAN BREAM & JOHN WILLIAMS: Live RCA ARL 2-3090
22	18	10	PROKOFIEV: LT. KIJE Chicago Symphony Orchestra (Abbado) DG 2530-967
23	NEW ENTRY		CHOPIN: Concerto No. 1 Zimmerman, L.A. Philharmonic (Gulini), DG 2531 125
24	13	10	TCHAIKOVSKY: Violin Concerto Stern, National Symphony Orchestra (Rostropovich), Columbia XM-35126
25	19	10	MOZART: Two Flute Concertos Rampal, Stern, Jerusalem Chamber Orchestra, RCA ARL 1-3084
26	23	54	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
27	NEW ENTRY		TEA FOR TWO Menuhin, Grappelli, Angel S-37533
28	22	71	RACHMANINOFF: Concerto #3 Horowitz, N.Y. Philharmonic (Ormandy) RCA CRL1-2633
29	NEW ENTRY		EINSTEIN ON THE BEACH Phillip Glass Ensemble, Tomato 4-2901
30	30	54	LEHAR: The Merry Widow N.Y. City Opera (Rudel), Angel S-37500
31	NEW ENTRY		BEETHOVEN: Concerto No. 5, "Emperor" De Larrocha, L.A. Philharmonic (Mehta), London CS 7121
32	24	14	FREDERICK FENNEL CONDUCTS CLEVELAND SYMPHONIC WINDS Telarc Digital 5038
33	29	14	SOUVENIRS: Ely Ameling Baldwin, Columbia M 35119
34	NEW ENTRY		BRAHMS: Violin Concerto Stern (Mehta), Columbia M 35126
35	38	27	DEBUSSY: Preludes Volume I—Michelangeli, DG 2531-200
36	35	6	VIVALDI: The Four Seasons Concentus Musicus Wien (Harcourt), Das Alte Werk 6.42500
37	NEW ENTRY		STRAVINSKY: Firebird Suite Atlanta Symphony (Shaw), Telarc Digital DG 10039
38	31	10	THE BERMUDA TRIANGLE Tomita, RCA ARL 1-2885
39	33	14	GIRL ON THE MAGAZINE COVER: Songs Of Irving Berlin, Morris, Bolcom RCA ARL 1-3089
40	NEW ENTRY		MAHLER: Symphony No. 4 Israel Philharmonic (Mehta), London Digital 10004

Classical
Labels Rushing Fiedler Releases
New Material, Memorial Repackagings Due In Weeks

Continued from page 3

ler's recordings were made for Red Seal.

Fiedler also found time for involvement in the new audiophile recording scene, waxing diophile-disk for Crystal Clear Records on Oct. 31 and Nov. 1, 1977.

These Pops sessions also were captured in Soundstream digital recordings, extending Fiedler's long career across the threshold of the newest era in sound technology.

Fiedler's Pops career spanned 50 years—a record symphonic tenure—and he conducted throughout America where he was a beloved symbol of classical music to millions. Another huge accomplishment was his superstar draw as a recording artist—the rival of many of today's pop attractions.

Fiedler made his first recordings in 1935 for RCA Victor, a series of 10 singles including the tango "Jalousie." The record became Red Seal's first million selling disk and the first million seller by a symphonic group.

By the time Fiedler's exclusive RCA relationship lapsed in 1971, the company had racked up more than 40 million in album and single sales. Since then the conductor's RCA sales have grown by an estimated 10 million, and an RCA spokesman confirmed last week that Fiedler leads all other Red Seal artists in sales. Ranking second is pianist Artur Schnabel.

Nor did his recording career stop there. In 1971 Fiedler linked with Polygram International and went on to make a series of approximately 25 disks for them.

Jim Frey, Polygram classics U.S. head, said last week that the company planned to make several additional albums this year, had the conductor's health permitted.

London Records, Midson Records and Crystal Clear Records also contracted for the maestro's services.

The huge commercial success of Fiedler's recordings is all the more remarkable since he was—despite pop trappings—a classical musician. He is, arguably, the best selling classical artist in the industry's history.

Not all of Fiedler's recordings were made with the Boston Pops, though the Pops figures in perhaps 98% of the discography. There were also tapings with the Fiedler Sinfonietta, a pickup ensemble of Boston Symphony players with which baroque scores were cut for RCA.

Fiedler's early '70s recording of the Dvorak "New World Symphony" which used the complete Boston Symphony Orchestra, is one of his few forays into weighty symphonic repertoire. Many critical listeners consider the rendition outstanding, and it's known Fiedler desired greater recognition for his talents

as a master of the "serious" repertoire.

Among the conductor's best known recordings were those featuring arrangements of Broadway show tunes, several volumes appearing over the years. There were also film theme packages, pop tune arrangements, and Christmas albums, including one reissued by DG last season.

Fiedler enjoyed the mixing of high brow and pop culture and many jazz and pop artists appeared with the Pops and made recordings. There were disks with Peter Nero, Henry Mancini, Al Hirt, Chet Atkins and others.

Ballet music received special attention, and Fiedler's RCA disk of Tchaikovsky "Nutcracker" excerpts remains one of the best readings of the beloved score. Offenbach's bubbly "Gaité Parisienne" music, a Pops' trademark, had more than one Victor recording.

Fiedler, who studied in Vienna, was a specialist in the waltzes and polkas of Strauss, frequently recording his idiomatic interpretations,

and including little-known gems on several disks.

The conductor's recordings had the benefit of the peerless Boston Symphony playing standards and of the fabled acoustics of Boston's Symphony Hall.

Many of the disks are true "sonic spectacles," in particular some of the Polygram albums of later years, such as the "Fiedler Overtures," just brought out on DG, and DG's two "Encores" releases.

Fiedler's best selling album for RCA is the 1963 stereo remake of "Jalousie," one of the first of the label's Dynagroove series, according to the label.

RCA recently issued a two-record set celebrating the conductor's 50th anniversary with the Pops.

Fiedler had been in ill health for the past two years and his heart-related problems and past hospitalizations clearly showed on his recent television appearances over the Public Broadcasting Service.

Fiedler had undergone brain surgery last December. Death, however, was attributed to cardiac arrest.

VARESE-SARABANDE RECORDS
U.K. Recordings In Label's Digital Plan
By ALAN PENCHANSKY

CHICAGO—Varese-Sarabande Records and affiliate label Chalfont Records are pushing ahead with emphasis on digital recording and penetration of the audiophile market, targeting a leading position among producers of digital classics.

The thrust carries the affiliate labels to England this month for a series of tapings including what is believed to be the first digital recording of Rimsky-Korsakov's familiar "Scheherazade."

One of the Soundstream 2-channel mastering machines crosses the Atlantic for three weeks to cover the group of sessions.

On the marketing side, a new pact with Discwasher Inc. has been concluded. The deal gives Discwasher exclusive U.S. distribution rights to Varese-Sarabande and Chalfont digital product, covering both record and tape outlets and hi fi stores.

The first product to be released are digital recordings acquired by Varese and Chalfont from the Bose Corp., including a group of albums with Morton Gould leading the London Symphony Orchestra.

The Japanese import pressings are being marketed by Discwasher at \$15 list per disk. Varese and Chalfont conventional process disks will continue to be marketed through existing independent distribution channels, according to Tom Null, production and a&r head of L.A.-based Varese-Sarabande.

At the helm of Chalfont Records is Tom Britton. Six months ago Britton began channeling his product through Varese-Sarabande as part of the new marketing affiliation.

The Affiliate companies will inaugurate digital production work this month. For release on Chalfont, "Scheherazade" will be recorded by the London Symphony Orchestra under conductor Lorin Maazel.

Chalfont also is producing a pipe organ recording at the Liverpool Ca-

thedral, and what is termed "the first digital recording of a complete motion picture score."

Organist Noel Rawsthorne will perform works of Franck and Bach for the digital taping. Conductor Charles Gerhardt, renown film score specialist, is set to lead the National Philharmonic in Erich Wolfgang Korngold's music to the film "King's Row," a recording to be produced by George Korngold, son of the composer.

Varese-Sarabande will record a highly unusual selection, "Boy With Goldfish," a cantata premiered in Honolulu in 1972.

The work, based on Hawaiian legends, is scored for chorus, pipe organ, vocal soloists, acoustic guitar and exotic percussion instruments being flown in from the islands.

Composers of the work are Hawaiian pop entertainers Leon Siu and Malia Elliot, and arranger Jerre Tanner. Lee Holdridge will conduct the London Symphony Orchestra.

"Leon and Malia are a well-known performing group in the Hawaiian Islands," explains Null.

A collection of acclaimed paintings of Hawaiian mythological scenes was the inspiration for the cantata, which began with a series of songs by the pop duo.

The digital recording will be made July 9 and 10 at London's Watford Town Hall. Says Null, Brian Culverhouse will produce the record, which has backing from a group of Hawaiian investors.

"It's sort of a good versus evil legend, a maturity of spirit told through the story of a little boy," Null explains.

Album being taped this month could be in stores by October. Null claims. The two labels plan to return to England in late fall or early winter for several more digital sessions.

Several other classical recordings will be made with Soundstream equipment this summer, including projects of Telarc Records and Sine

JULY 21, 1979, BILLBOARD

Classical Notes

Reports have EMI-Angel's first digital taping of classical repertoire already in the can—an orchestral recording with Andre Previn.

RCA Records and Dallas Symphony music director Eduardo Mata have upgraded their partnership into a new long-term exclusive recording agreement. Three digital Dallas Symphony recordings, slated for fall release, will add to Mata's fast-growing Red Seal catalog. Also at Red Seal, producer-renown John Cutshaw reportedly will step into a newly created high level

Soul Sauce

KUTE May Forgo Disco As Format

By JEAN WILLIAMS

LOS ANGELES—KUTE-FM here, which took a giant leap in ratings after its change to disco, may be changing again, according to sources close to the station.

Although its slogan is now "disco and more," insiders say the station is apparently using the same tactic it used when it went disco—gradually sliding softer cuts, even jazz-oriented tunes, into its format.

At the same time, these industry observers believe the station is about to slightly carbon KACE-FM's format, where it plays two to three cuts back-to-back from one LP.

Almost unheard in the L.A. market are four female vocalists being aired consecutively. This reportedly was recently heard on KUTE. Frankie Crocker, Inner City Broadcasting's programming consultant, has been called in to program the station. He reportedly is also slated to go on the air this week.

Crocker's being called in does not seem to make all KUTE staffers happy; some reportedly believe he will toss out much of the disco format—along with some employees.

★ ★ ★

Chuck Berry has agreed to perform benefit concerts and other charitable acts as a part of the 1,000-hours of community service ordered by Judge Harry Pregerson.

This was part of the sentence handed down by Pregerson at L.A.'s Federal Court for Berry's conviction of income tax evasion.

Berry also will spend four months at the Lompoc Prison Farm, to be followed by a three-year probation period. The "father of rock 'n' roll was given one month to get his affairs in order before reporting to Lompoc.

★ ★ ★

Kerry Gordy, the son of Berry Gordy Jr. is the first child of the Motown chief to strike out in pursuit of a recording career. Kerry is a member of the Motown group Apollo.

Recently, Apollo, which is managed by Kerry's mother, Ray Gordy Singleton, through her Major Artists Management firm, made the rounds of Las Vegas discos, performing at each.

Two weekends ago, the group made its Vegas debut by taking on a couple of discos each night and performing up a storm.

★ ★ ★

Due reportedly to the lack of ticket sales, "The Wiz," which was set to open at L.A.'s Pantages Theatre Wednesday (11) has been cancelled. The L.A. engagement was to be the final one on the musical's three-year road tour, however, the show closed following its San Diego run. . . . A&M's LTD (Love, Togetherness & Devotion) were recently honored by the Beverly Hills-Hollywood branch of the NAACP for its many years of support to the organization. The group picked up its plaque at the branch's membership drive.

★ ★ ★

RCA's merchandising plans to support Solar Records' Whispers and its newest LP "Whisper In Your Ear" and Carrie Lucas' "Carrie Lucas In Danceland" include scheduling in-store appearances and radio station visits.

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 7/21/79

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	
★	2	8	BAD GIRLS —Donna Summer (D. Summer, B. Sudano, E. Hekerman, J. Esposito), Casablanca 988 (Starline/Emburey/Sweet Summer Night, BMI)	★	34	8	SORRY —Natalie Cole (Jackson, Yancy Dixon), Capitol 4722 (Jays/Cappell, ASCAP)	★	79	3	THAT'S MY FAVORITE SONG —Dramatics (C. Womack, S. Womack, D. Davis), (Groovesville, BMI/Gangustador, ASCAP) MCA 41056	
★	7	5	GOOD TIMES —Chic (R. Edwards, N. Rodgers), Atlantic 3584 (Chic, BMI)	★	42	8	I'VE GOT THE NEXT DANCE —Deniece Williams (J. D. Williams, C. Fowler, K. Johnson), ARC/Columbia 3-10971 (See Brick, BMI) (Chryenne/Motor, ASCAP)	★	85	2	DO IT GOOD —A Taste Of Honey (J. Johnson, P. Kibble), Capitol 4744 (Conductive/On Time, BMI)	
★	6	7	TURN OFF THE LIGHTS —Teddy Pendergrass (K. Gamble, L. Huff), P.R. 3596 (CBS) (Mighty Three, BMI)	★	36	7	LIGHT MY FIRE —Amii Stewart (Goro, B. Long, S. May), Arista 7753 (ATU, BMI)	★	71	5	I THOUGHT OF YOU TODAY —Randy Brown (H. Banks, C. Brooks), Parachute 526 (Casablanca) (Irving, BMI)	
★	4	12	CHASE ME —Con Funk Shun (M. Cooper, F. Filate), Mercury 74059 (Val-a-Joe, BMI)	★	46	5	FIRECRACKER —Mass Production (R. Williams), Cadillan 44254 (Atlantic) (Two Pepper, ASCAP)	★	82	2	TIMIN' —Maze (F. Beverly), Capitol 4742 (Amazement, BMI)	
★	5	11	YOU GONNA MAKE ME LOVE SOMEBODY ELSE —The Jones Girls (K. Gamble, L. Huff), P.R. 3680 (CBS) (Mighty Three, BMI)	★	50	4	I JUST WANT TO BE —Cameo (G. Johnson, L. Blackman), Chocolate City 019 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★	73	7	GROOVIN' YOU —Harvey Mason (K. Mason, S. Mason), Arista 0402 (Mason, ASCAP)	
★	6	11	RING MY BELL —Anita Ward (F. Knight), Juana 3422 (TK) (Two Knight, BMI)	★	39	12	JAM FAN —Bootsy's Rubber Band (W. Collins, G. Clinton, P. Collins), Warner Bros. 8818 (Rubber Band, BMI)	★	84	2	MY LOVE IS —Betty Wright (B. Wright), Arista 3747 (TK) (Sheryl's, BMI)	
★	7	10	BOOGIE WONDERLAND —Earth, Wind & Fire, With The Emotions (J. Lind, A. Willis), Ac 3-10956 (CBS) (Charleville/Irving/Deertrack/Ninth, BMI)	★	47	6	SUPER SWEET —Wardell Piquet (M. Brown, J. Fitch Jr., P. Cross), Midway International 1005 (April Summer/Diagonal, BMI)	★	90	2	DANCIN' MAN —Brick (R. Jackson, J. Brown), Bang 4804 (CBS) (WB/Good High, ASCAP)	
★	8	16	AIN'T NO STOPPIN' US NOW —McFadden & Whitehead (J. Cohen, J. Whitehead, G. McFadden, J. Cohen), P.R. 3681 (CBS) (Mighty Three, BMI)	★	41	7	CRYING —Instant Funk (B. Sigler), Salsoul 2088 (RCA), (Lucky Three/Henry Sweeney, BMI)	★	86	2	TELL ME ABOUT IT NOW —Grover Washington Jr. (G. Washington Jr.), Elektra 46060 (G.W. Jr./Locksmith, ASCAP)	
★	9	17	DO YOU WANNA' GO PARTY —KC & The Sunshine Band (H. W. Casey, R. Finch), TK 1033 (Sheryl/Harrick, BMI)	★	48	5	WHERE DO WE GO FROM HERE —Enchantment (E. Johnson), Roadshow 11609 (RCA) (Desert Rain/Sky Tower, ASCAP)	★	87	2	WANT ADS —Ultara (G. Johnson, B. Perkins, G. Perry), Ocean/Arista 7580 (Gold Fever, BMI)	
★	14	10	I'M A SUCKER FOR YOUR LOVE —Teena Marie (R. James), Gordy 7169 (Motown) (Jobete, ASCAP)	★	49	6	DR. ROCK —Captain Sky (D. Cameron), AVI 273 (Mr. T/Upper Level, BMI)	★	NEW ENTRY		WINNER TAKES ALL —Isley Brothers (E. Isley, M. Isley, C. Isley, R. Isley, O. Isley, K. Isley), T-Neck 2284 (CBS) (Bowne, ASCAP)	
★	11	14	LET ME BE GOOD TO YOU —Lou Rawls (K. Gamble, L. Huff), P.R. 3684 (Mighty Three, BMI)	★	44	19	WE ARE FAMILY —Sister Sledge (N. Rodgers, B. Edwards), Cadillan 44251 (Atlantic) (Chic, BMI)	★	89	3	CHUCK E'S IN LOVE —Rickie Lee Jones (R.L. Jones), (Easy Money, ASCAP) Warner Bros. 8825	
★	12	13	WHAT CHA GONNA DO WITH MY LOVE —Stephanie Mills (J. Milne, W. Lucas), 20th Century 2403 (RCA) (Scarab, BMI)	★	45	8	CAN'T SAY GOODBYE —Bobby Caldwell (B. Caldwell, G. Perry), Clouds 15 (TK) (Sheryl/Lindsey Ann, BMI)	★	90	NEW ENTRY	A MOMENT'S PLEASURE —Millie Jackson (G. Jackson), Spring 197 (Polydor) (Muscle Shoals, BMI)	
★	13	15	I WANNA BE WITH YOU —Isley Brothers (Isley Brothers), T-Neck 82279 (CBS) (Bowne, ASCAP)	★	56	7	SOMEONE OUGHT TO WRITE YOU A LOVE SONG —Delegation (Gold, Denne), Shadybrook 1057 (GRT) (Screen Gems/EMI, BMI)	★	NEW ENTRY		BETTER NOT LOOK DOWN —B.B. King (U. Sample, W. Jennings), MCA 41062 (Irving/Four Knight, BMI)	
★	14	9	MUSIC BOX —Evelyn "Champagne" King (T. Life, S. Peake, J. Fitch), RCA 11586 (Mito/Six Continents, BMI)	★	57	4	MOTOWN REVIEW —Philly Cream (B. Ingram), Fantasy/WGOT 862 (Parker/WGOT, BMI)	★	NEW ENTRY		AIN'T NOTHING I CAN DO —Tyrone Davis (L. Graham, P. Richmond), Columbia 3-11025 (Context/Tyrone, BMI)	
★	15	9	IT'S TOO FUNKY IN HERE —James Brown (B. Shapiro, G. Jackson, W. Miller, W. Shaw), Polydor 14557 (Muscle Shoals, BMI)	★	58	4	TONIGHT'S THE NIGHT —Kleeer (N. Durbin, W. Cunningham), Atlantic 3586 (Darak/Good Groove, BMI/ALX/Soul, ASCAP)	★	91	NEW ENTRY	THE WAY WE WERE/MEMORIES —Mahalia Natta (M. Hamisch, A.M. Bergman), Columbia 3-11024 (Colgems, E.M.I./Jobete, ASCAP/Stone Diamond, BMI)	
★	16	13	MEMORY LANE —Minnie Riperton (M. Riperton, R. St. Lewis, G. Dupar, D. Rudolph), Capitol 4705 (Minnie's/Bull Pen, BMI)	★	59	4	LOVE WILL BRING US BACK TOGETHER —Roy Ayers (Polydor 14573) (Roy Ayers Ubiquity, ASCAP)	★	NEW ENTRY		MAMA CAN'T BUY YOU LOVE —Ethos John (L. Bell, C. James), MCA 41042 (Mighty Three, BMI)	
★	21	8	WHEN YOU WAKE UP TOMORROW —Candi Staton (P. Adams, K. Morris, C. Staton, W. Garfield), Warner Bros. 8821 (Pap/Leeds/Stacey Lynne/Stacey, ASCAP)	★	60	4	DON'T DO THAT —Jimmy Castor Bunch (J. Castor, D. Lewitts), Cotillion 44253 (Atlantic) (Shel, BMI)	★	NEW ENTRY		DANCING IN THE STREET —Hodges, James & Smith (W. Stevenson, M. Gaye, I. Hunter), London 274 (Jobete, ASCAP)	
★	22	11	WHY LEAVE US ALONE —Five Special (R. Banks, T. Green, R. Johnson), Elektra 46032 (At Home/Baby Dump, ASCAP)	★	51	9	LEAD ME ON —Maxine Nightingale (A. Willis, D. Lasley), Windong 11530 (RCA) (Alme, ASCAP)	★	94	NEW ENTRY	LIFE, LOVE & HARMONY —Randy Wilson (C. Johns, L. Farrow), Capitol 4741 (Funky Caroline/Career, BMI)	
★	23	9	BEST BEAT IN TOWN —Switch (B. Debarge), Gordy 7168 (Motown) (Jobete, ASCAP)	★	52	8	HOW COULD YOU BREAK MY HEART —Bobby Womack (B. Womack, F. Moten), Arista 0421 (Astray, ASCAP)	★	87	88	2	THE NEED TO BE —Sandrita Fera (J. Weatherly), Venture 109 (Koca/ASCAP)
★	20	10	FIRST TIME AROUND —Skyy (R. Muller), Salsoul 72087 (RCA) (One Too One, ASCAP)	★	53	43	CAN'T DO WITHOUT LOVE —Whispers (K. Burke, C. Mayfield), Solar 11590 (RCA) (Mayfield/Andrask, BMI)	★	88	55	9	BOOGIE WOOGIE DANCIN' SHOES —Claudia Barry (M. Bjorklund, J. Evers, K. Farley, J. Kordylebski, C. Barry), Chrysalis 1232 (Addion Lambda/Lollipop Musik, BMI)
★	25	6	DANCE "N" SING "N" —L.T.D. (J. Osborne, J. Riley), A&M 2142 (Alme/McRouscind, ASCAP/Irving/McDonavoy, BMI)	★	55	11	HEAVEN MUST HAVE SENT YOU —Bonnie Pointer (E. Holland Jr., L. Dover, B. Holland), Motown 1459 (Stone Gate, BMI)	★	89	45	12	DON'T GIVE IT UP —Linda Clifford (G. Askey, L. Clifford), RSO 527 (Mayfield/Andrask, BMI)
★	27	7	THE BOSS —Diana Ross (N. Ashford, V. Simpson), Motown 1462 (Nick O'Val, ASCAP)	★	66	4	FULL TILT BOOGIE —Uncle Louis (W. Murphy, G. Posibly), Marlin 3335 (T.K.) (Finerby, BMI/Hilafut, ASCAP)	★	90	NEW ENTRY	DON'T FALL IN LOVE —Alma Faye (D. Scatena, M. Dagle, A.F. Brooks), Casablanca 989 (Carrousel Industries, ASCAP/Lady Capella, BMI)	
★	28	7	GEORGIE PORGY —Toto (D. Paich), Columbia 310944 (Nedmar, ASCAP)	★	57	13	NIGHT DANCIN' —Taka Boom (P. Summerson, L. Macaluso), Arista 7748 (Home Wood/Philly West, ASCAP)	★	91	NEW ENTRY	TONIGHT I FEEL LIKE DANCING —Mavis Staples (P. Alves, B. Beckett, M.C. Acomell, G. Jackson), Warner Bros. 8838 (Muscle Shoals, BMI)	
★	29	6	CRANK IT UP —Peter Brown (P. Brown, R. Rans), Dove 6278 (T.K.) (Sheryl/Deobel, BMI)	★	58	8	RIDIN' HIGH —Parlet (D. Dunbar, O. Sterling), Casablanca 975 (Rick's/Malibu, BMI)	★	92	92	2	GET READY —Smokey Robinson (W. Robinson), Tamla 54301 (Motown) (Jobete, ASCAP)
★	25	13	IF YOU WANT IT —Niteflyte (S. Toronto, H. Johnson), Arista 7747 (Face, BMI)	★	59	3	FOUND A CURE —Ashford & Simpson (N. Ashford, V. Simpson), (Nick O'Val, ASCAP) Warner Bros. 8870	★	93	NEW ENTRY	SUPER LOVER —Rene Scott (J. Milne, R. Lucas), Buddah 607 (Arista) (Scarab, BMI)	
★	30	8	I'LL NEVER LOVE THIS WAY AGAIN —Donnie Warwick (R. Kerr, W. Jennings), Arista 0419 (Irving, BMI)	★	60	3	MAKE MY DREAMS A REALITY —C.C. (E. R. LeBlanc, H. Lane, K. Crier, P. Service), Arista, ASCAP/Careers, BMI) Arista 0426	★	94	54	14	SAY WON'T CHA —Chocolate Milk (J. Smith III, A. Castellan, D. Richards, F. Richard, K. Williams, M. Tin, R. Dabon), RCA 11547 (Merzant, BMI)
★	27	17	SHAKE —Gap Band (C. Wilson), Mercury 74053 (Total Experience, BMI)	★	71	2	WE'VE GOT LOVE —Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 14577 (Perren/Vibes, ASCAP)	★	95	83	3	WHAT THE HELL IS THIS? —Johnny "Guitar" Watson (J. Watson), (Ve John, BMI) DIM 1106 (Mercury)
★	28	9	RADIATION LEVEL —Sun (R. Byrd), Capitol 4713 (Glenwood/Delente, ASCAP)	★	62	6	DANCE SING ALONG —Freedom (Armstrong, Smith, Thupree), Malaco 1057 (TK) Malaco/Thompson Weakley, BMI)	★	96	73	8	GIVEN IN TO LOVE —Lakeside (S. Shockey), Solar 11589 (RCA) (Spectrum VII, ASCAP)
★	35	8	H.A.P.P.Y. RADIO —Edwin Starr (E. Starr), 20th Century 2408 (RCA) (ARV/Zonal, BMI)	★	63	5	I LEAVE YOU STRONGER —Sweet Thunder (C. Rose, L. James), Fantasy/WGOT 860 (Parker/WGOT, BMI)	★	97	80	4	GIVE YOUR LOVE A CHANCE —Narada Michael Walden (N.M. Walden), Atlantic 3580 (Gratitudo/Sky/Cadillon, BMI)
★	44	3	AFTER THE LOVE HAS GONE —Earth, Wind & Fire (D. Foster, J. Graydon, R. Champlin), (Ninth/Garden Raker/Irving/Foster Fries, BMI/Bobette, ASCAP) Ac 3-11033 (CBS)	★	64	6	CUBA —Gibson Brothers (J. Kluger, D. Vangarde), Island 8832 (Warner Bros.) (Ackee, ASCAP)	★	98	81	3	MUSIC IS MY WAY OF LIFE —Patti LaBelle (M. Shannon, G. Lee), (Spinning Gold/Traveler Man, ASCAP) Epic 8-50659
★	31	12	ANYBODY WANNA' PARTY —Gloria Gaynor (D. Fekaris, F. Perren), Polydor 14558 (Perren/Vibes, ASCAP)	★	75	3	UNCHAINED MELODY —George Benson (A. North, H. Zaraf), (Frank, ASCAP) Warner Bros. 8843	★	99	91	6	ARE YOU BEING REAL —Bar-Kays (J. Alexander, L. Deason, H. Henderson, G. Allen, F. Thompson, M. Beard, L. Smith, W. Stewart, A. Jones), Mercury 74048 (Bar-Kays/Warner-Tamerlane, BMI)
★	32	13	HOT STUFF —Donna Summer (P. Bellotte, H. Faltermier, R. Forsey), Casablanca 978 (Rick's/Stoo, BMI)	★	76	3	IT AIN'T LOVE, BABE —Barry White (B. White, P. Politi), Seven Songs/Ba Daks, BMI) Unlimited Gold 8-1404 (CBS)	★	100	100	5	FEELIN' THE LOVE —Gwin Christopher (G. Christopher, C. Moon, RSO-Curtin 933) (Ackee/Microp, ASCAP)
★	39	6	DOING THE LOOP DE LOOP —Lenny Williams (L. Williams, D. Stallings), MCA 41034 (Len Lon, BMI)	★	78	3	THIS TIME BABY —Jackie Moore (C. James, L. Bell), (Mighty Three, BMI) Columbia 3-10993					

General News Newport Fest a Hit

• Continued from page 44

band swung into the old theme, "One o'Clock Jump."

As is usual with Basie's Newport appearances, it was an occasion for the old veterans of the band to visit. Harry Edison was up first for some quiet muted trumpet work on "All Of Me" and "I'm Confessin'."

Then Eddie "Lockjaw" Davis was out with his tenor sax for a fiery "From This Moment On" and a sexy, breathy "I Don't Stand A Ghost Of A Chance."

Joe Newman was on hand with trumpet to play a quiet subdued "Ode To Billie Jo" and a swinging "Sunny Side Of The Street" complete with a Louis Armstrong-style vocal.

But the alumni who broke up the house was Joe Williams, who came out belting "Every Day," "Goin' To Chicago," "Alright, OK, You Win" and "Cherry Red."

The current Basie band had time to shine too as solos were featured by Eric Dixon on tenor sax, John Clayton on bass, Pete Minger on flugelhorn, Paul Cohen on trumpet, Booty Wood on plunger trombone and Kenny Hing on tenor sax. Through it all Butch Miles was cooking solidly on drums.

DOUG HALL

Barry Harris, Carnegie Recital Hall.

Harris might just as well be called a jazz magician, because everything he pulled out of his piano at the Carnegie Recital Hall concert was an enjoyable wonder.

The pianist reeled off 10 songs and an encore with the greatest ease before an SRO crowd. Concert formality was shelved and the atmosphere was loose and casual.

It was also obvious Harris had more than a few friends in the lively audience.

Choice of material was excellent and well-paced, never losing interest during the 70-minute set. Ballads alternated with pop flavored outings or sparkling mid-tempo treats.

Part of Harris' appeal is due to the generous sprinkling of dry wit in much of his material. Even ballads were not immune from his impish touch. Harris tickled a few notes out of "Someone To Watch Over Me" in the most unexpected places.

BOB RIEDINGER JR.

Maynard Ferguson, Ronnie Laws, Avery Fisher Hall.

This show was opened by Laws and his listenable, albeit, uninspired brand of crossover jazz. Laws has become a most consistent record seller by pandering to the tastes of the casual jazz listener with music that is toe-tapping and easy to take. Unfortunately his work lacks depth, and in concert it is difficult for Laws to hold his audiences' attention for a full hour.

This performance was particularly weak as Laws is currently backed by a band that does not equal his past units, and all of the evening's interesting music had to come from the saxophonist.

The performance did catch fire at the end but by the time Laws grabbed the audience it was time for him to leave, and an audience requested encore did not come.

Ferguson's portion of the program was quite tasty, as the veteran trumpeter showed he has not lost his ear for elaborate arrangements.

This edition of the Ferguson big band features some of the most impressive young players around, with reed man Mike Migliori particularly strong.

Stiekout moments included a brilliant big band treatment of Joe Zawinul's "Birdland" and a reprise

of Ferguson's arrangement of the standard, "Stella By Starlight."

ROBERT FORD JR.

The Stardust Road: A Hoagy Carmichael Jubilee, Carnegie Hall.

Strictly speaking, this was hardly a jazz concert, per se. There were many jazz elements in it such as the marvelous interpretations of Louis Armstrong interpreting Hoagy Carmichael as performed by trumpeter Jimmy Maxwell, but there were so many things Carmichael has written that just don't cut it, that to make a jazz concert out of them just made it worse.

The hits were all present, but there were too few of them to make the show the full length it was. Jackie Cain opened with "Stardust" effectively unannounced as a single spotlight found her onstage. Host Bob Crosby spoke a bit about Carmichael the ragtime type pianist who often performed with Paul Whiteman's Orchestra. Crosby's band, the Bob Cats, were partially reunited on this bandstand: Billy Butterfield and Yank Lawson, trumpets, Eddie Miller, tenor sax and Bob Haggart, bass. In fact, the World's Greatest Jazz Band found its beginnings in this edition of the Bob Cats.

"Stardust" was reprised in its original ragtime arrangement with pianist Dave McKenna taking the Carmichael solo spot, but it was the vocalists who turned the trick. Guitarist Marty Grosz sang a trio of Carmichael's "non-hits" while Cain returned to sing some better known opuses such as "I Get Along Without You Very Well" and "Skylark."

Carmichael himself played some four-handed piano with Mike Runzi premiering his "Piano Pedal Rag." The piece was not outstanding from a musical standpoint but it did show that the 80-year-old composer still has his hand in there.

**ARAN WALD
Freddie Hubbard Sextet, Hanibal and the Sunrise Orchestra, Woody Shaw Quintet, Avery Fisher Hall.**

The oddly titled "Young Trumpets" (not a one under 30) was a less than spectacular draw for a midnight show.

Headliner Freddie Hubbard and his sextet began a five-tune, one hour set just before 2 a.m. to a half-full house that was thinning fast. Hubbard, capable of great heights or depths at any given performance, took the middle road. In his defense, one must say he spent nearly as much time "in conference" with a stage hand as he did "in concert" with his band. Only the closing tune, a 12-bar bebop riff, managed some real excitement.

Hanibal and the Sunrise Orchestra, comprising trumpet, piano, cello, bass, traps, a female vocalist and a cabal of three percussionists off to one side, was different to say the least. The cellist seemed to intentionally bow between the half tones, and the percussionists were indistinguishable. At the end of 35 minutes, the promoter was ready to make the change for Hubbard, but Hanibal had other ideas and proceeded to blow a 10 minute encore with the house lights up.

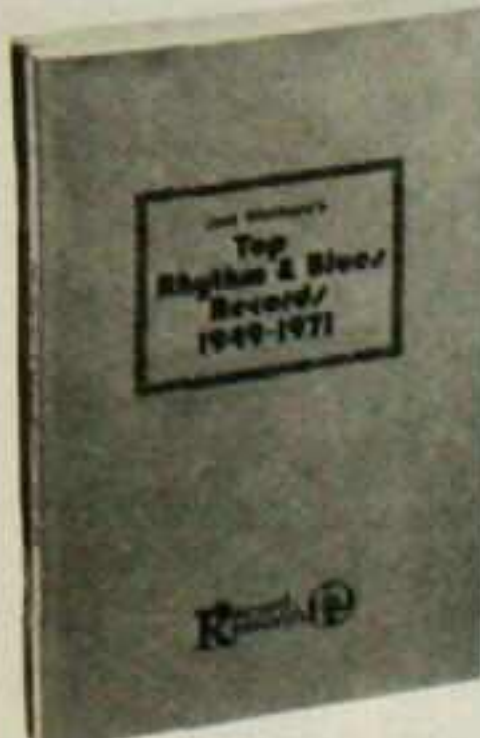
Opening act Woody Shaw delivered the best show of all. It was a short 35 minutes, ably assisted by Carter Jefferson on reeds, and Onaje Allan Gumbs on piano. Would that they had more time. In fact, would that concerts destined to go three hours maximum not be saddled with three acts.

WARD MILTON
New Music, Alice Tully Hall.

Rarely does a program of "new music" go smoothly, nor is it expected to. More important is the challenge to the artist to replicate

(Continued on page 62)

Top R&B RECORDS 1949-1977



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| Pop | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| LPs | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
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Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer-LP's registering greatest proportionate upward progress this week		This Week	Last Week	Weeks on Chart	TITLE	Artist, Label & Number (Dist. Label)
			TITLE	Artist, Label & Number (Dist. Label)					
★ 4		4			★	NEW ENTRY	WHEN LOVE COMES CALLING	Denace Williams, Arc/Columbia JC 35568	
	2	1	5		40	40	3	INVITATION	Norman Connors, Arista AB 4216
	3	3	6		41	41	17	IN THE MOOD WITH TYRONE DAVIS	Tyrone Davis, Columbia JC 35723
	4	5	10		42	42	15	I LOVE YOU SO	Nakie Cole, Capitol SO 11928
	5	2	10		43	33	15	MUSIC BOX	Evelyn "Champagne" King, RCA AFL 1-3033
★ 7		10			44	39	18	LIVIN' INSIDE YOUR LOVE	George Benson, Warner Bros. 285A-3277
★ 10		7			45	44	14	EVERYBODY UP	Ohio Players, Arista AB 4226
	8	8	9		46	49	14	SKYY	Skyy, Sabou! #517 (RCA)
★ 11		10			47	47	5	WHERE THERE'S SMOKE	Smokey Robinson, Tamla TT 366 (Motown)
★ 15		2			★	NEW ENTRY	SECRET OMEN	Camron, Chocolate City CCLP 2008 (Casablanca)	
★ 13		9			49	38	14	HOT NUMBERS	Foxy, Dash 30010 (TK)
	12	6	22		50	50	4	STAR WALK	Larry Graham, with Graham Central Station, Warner Bros. BSK 3322
	13	9	17		51	32	10	HEART STRINGS	Earl Kitch, United Artists UALA-942 (Capitol)
	14	14	7		52	52	31	CROSSWINDS	Peabo Bryson, Capitol ST 11875
★ 17		5			53	53	2	I LOVE TO DANCE	Klee, Atlantic SD 15237
★ 30		3			★	NEW ENTRY	THE ORIGINAL DISCO MAN	James Brown, Polydor PD 1-6212	
★ 21		11			55	57	2	ROADS OF LIFE	Bobby Womack, Arista AB 4222
	18	18	12		56	56	16	LOVE TALK	Manhattan, Columbia JC 35693
	19	12	15		57	55	10	STONEHEART	Brick, Bang 12-35969 (CBS)
	20	20	4		58	51	25	LOVE TRACKS	Gloria Gaynor, Polydor PD 1-6184
	21	19	14		59	59	4	NITEFLYTE	Niteflyte, Arista SW 50060
	22	16	10		★	NEW ENTRY	I WANNA PLAY FOR YOU	Stanley Clarke, Nemperor #2 7 35480 (CBS)	
	23	23	24		61	54	34	C'EST CHIC	Chic, Atlantic SD 15209
	24	24	35		62	60	8	BETTY TRAVELIN' IN THE WRIGHT CIRCUIT	Betty Wright, Arista 4410 (TK)
★ 37		5			★	73	3	RAW SILK	Randy Crawford, Warner Bros. BSK 3253
	26	25	33		64	63	7	THE ADVENTURES OF CAPTAIN SKY	Captain Sky, AVI 6042
★ 46		2			65	64	17	IT'S ALRIGHT WITH ME	Patti LaBelle, Epic JE 35772 (CBS)
	28	22	13		66	66	15	WHISPER IN YOUR EAR	Whisper, Solar BSL 1-3105 (RCA)
★ 36		2			67	65	15	MORNING DANCE	Spyro Gyra, Infinity INF 9004
	30	27	9		68	61	20	KNOCK ON WOOD	Amu Stewart, Arista SW 50054
★ 45		2			69	69	23	ANGIE	Angela Bofill, GAP/Arista GRP 5000
	32	26	10		70	62	14	THE MESSAGE IS LOVE	Barry White, Unlimited Gold 12-35763 (CBS)
	33	35	15		71	NEW ENTRY	THE THOM BELL SESSIONS	Ellon John, MCA MCA-13921	
	34	31	13		72	71	12	STARS	Sylvester, Fantasy F 9579
★ 43		4			73	70	22	SPIRITS HAVING FLOWN	Bee Gees, WSO RS 13041
	36	28	11		74	74	5	BOOGIE WOOGIE DANCIN' NIGHT	Claude Barry, Chrysalis CHR 1232
	37	29	15		75	58	10	IN DANGLAND	Carrie Lucas, Copyrighted material
	38	34	19						

JULY 21, 1979, BILLBOARD



Billboard photo by Stephen Traiman

REVERBERATING FLOOR—GLI used an innovative dance floor to demonstrate some of its new speakers at the recent Summer CES in Chicago. It is made up of DB-5 sub-woofers, with continuous disco dancing drawing steady traffic for the full company line.

Sony Backs Digital Audio Promises

• Continued from page 50

similar to that available from Soundstream.

Cost of the PCM-1600 is \$40,000; the BVU-200A videocassette deck suggested list price are \$9,500 each; and the BVE-500A editor, \$5,500. This brings the total two-channel system cost to just under \$65,000.

The price of the DEC-1000 has not yet been announced, though Sony has agreed to allow full purchase price credit for trade-in of the BVE-500 against the new editing controller. At present, PCM-1600 systems are available for immediate delivery from stock.

Those studios and customers who have purchased the digital audio systems are being accommodated by Sony in terms of tape supplies. Sony is supplying small quantity customers with cassettes at \$28 per unit, less than the single unit average retail price of \$35 but higher than a volume user would pay when buying tape through Sony dealers.

Other equipment in the Japanese firm's digital audio line is the DRX-2000 Digital Reverberator, a high performance reverb unit featuring a 95 dB dynamic range, 0.1 to 9.9 seconds reverberation time and variable initial delay, secondary delay and variable frequency characteristics.

In addition to the two channels of analog input/output, the unit is capable of adding reverberation to 16-bit quantized digital signals without affecting the quality of the original signals.

Also available in the product line is the DSX-87, Digital Sampling Rate Converter. This device is a positive step in the direction of inter-system compatibility. This Sony unit is capable of real-time sampling rate conversion between 44,056 and 50,35 kHz, two most common sampling rates.

There have been no announcements regarding further development of the digital multitrack recorder PCM-3224. The prototype, exhibited first at the fall 1978 AES and again at the recent Los Angeles meeting, features 16-bit linear operation and may operate at a 44,056 kHz sample rate as does the two-channel PCM-1600, or at an optional switch-selectable 50,35 kHz rate.

Sony's leadership role in the digital audio field was underscored by chairman Akio Morita in a recent talk to the New York Society of Security Analysts. However, he predicted it would take a 5 to 10-year time span before enough software is available to make digital audio a meaningful consumer item.

IHF Seminar Will Precede Rogers' Hi Fi Expo In N.Y.

By STEPHEN TRAIMAN

NEW YORK—The challenges facing branded audio will highlight the annual Institute of High Fidelity Audio Conference, getting an assist on company registration fees from the New York High Fidelity Music Show in October.

After talks between IHF president Jerry Kalov of Jensen Sound Labs and treasurer Walter Stanton, who heads Stanton Magnetics, with co-promoters Bob and Terry Rogers, the IHF event was slated Oct. 2-4 at the New York Statler, just prior to the hi fi expo, running Oct. 4-7 at the same site.

The move is seen as an obvious way for the IHF to maintain a separate identity when negotiations to bring the group within the Electronic Industries Assn./Consumer Electronics Group are consummated.

A reliable source close to both parties emphasizes there is no intention to interfere with the ongoing talks that began prior to the Winter CES in January. The prime objective is to keep the identity of a hi fi industry, both the IHF and the Rogers organization agree, with the IHF educational seminar seen as a natural adjunct to the consumer audio show.

It was the abortive efforts of the IHF to produce its own exposition with hardware exhibits, tied to a series of seminars for dealers and manufacturers, that eventually led to the present situation.

The Rogers organization is subsidizing the \$100 IHF seminar registration fee with \$80 for one person from each exhibiting company at the show. With some 75 firms already signed up, the outside commitment is about \$6,000, an investment which is seen as just a small return on the

(Continued on page 56)

DISK/TAPE UPDATE

ITA's Home Video Meet: Future Now

NEW YORK—A presentation and demonstration of Sony's updated videodisk system, and a keynote talk by Ross Perot, head of Electronic Data Systems, are among highlights at the ITA Home Video Seminar, Oct. 22-24 at the New York Sheraton.

Approximately two dozen panel discussions and presentations on the present and future state of the industry are set for the meeting, limited to 250 attendees, according to Larry Finley, ITA executive director.

For the recording industry, Jo Bergman, head of Warner Bros. Records new video/television division, will talk on "Transferring The Audio LP To Video Tape & Disk—Developing The Format," while Stephen Traiman, Billboard tape/ audio/video editor, will capsule "The Music Industry—Creative Input & Marketing Muscle." Ken Greengrass, who heads his own Greengrass Enterprises, will cover "The Relationship Between Hit Audio Records & Video Programming," and Pickwick's Jim Lara is part of a program marketing panel.

Other individual presentations include "What We Learned About Consumer Response The Past Two Years," Andrew Kohut, Gallup Organization; "Marketing Dynamics Of Home Video For The 80s," Fred Richards, Time Magazine; "Videotape Vs. Videodisk: Competition Or Coexistence?," Bob McCarthy,

Magnavox; "The Home Entertainment & Information Center Of The 80s," Ken Winslow, video analyst.

Also: "Consumer Demand—A Research Perspective," Konrad Kalba, Kalba Bowen Associates; "A Futuristic Look At Hardware," Steve Poe, Consolidated Film Industries; "The Programmer & Equipment Manufacturer—How They Relate," Arnold Valencia, RCA Sales Corp.; "The Consumer In The Mideast," Peter Funk, IVS Enterprises, London.

Also: "Home Video—Retrospective & Outlook," Bob Gerson, TV Digest; "The Importance Of Children's Programming," Martin Keltz, Scholastic Productions; "A Market Overview—Legal & Illegal," Jim Bouras, Motion Picture Assn. of America; "Today's Video Programmer—Who's Producing What & Why," Rosita Sarnoff, Esselte Video; "The Importance Of Creative Packaging," Rollin Benzer, Steam Inc.

Special presentations in addition to the Sony videodisk by Dave MacDonald include an update by Bob Pfannkuch, president of Bell & Howell Video, of videotaped consumer and dealer interviews on home video presented at the ninth ITA Seminar earlier this year; a demonstration using the videodisk player on "The First Interactive Videodisk Programming For The

(Continued on page 56)

Harrogate Fest Seen As Biggest U.K. Hi Fi Event

LONDON—The ninth Harrogate International Festival of Sound, set for Aug. 18-21, will be the biggest yet, with 115 companies showing almost 250 product names. Stand space amounting to 377,000 square feet now completely sold out.

As in 1978, the show is spread over half a dozen venues in the center of

the Yorkshire town: four hotels, the Exhibition Hall and the Royal Hall theater. Once again there will be two trade and two public days, and organizer Stan Smith is optimistic that last year's attendance total—25,000 public, 1,800 trade—will be bettered.

Despite its provincial site, the Harrogate event now has some reason to describe itself as the premier U.K. hifi exhibition. The comparative abundance of exhibiting space has attracted a number of major manufacturers, notably Japanese, who stay out of London shows like Don Quillen's Spring High Fidelity '79 where conditions restrict the scale of their participation.

Among those exhibiting are Aiwa, Akai, Eagle International, Grundig, Harman Audio, Hitachi, ITC, JVC, KFF, Marantz, Panasonic, Philips, Pioneer, Rank, Sansui, Sanyo, Tandberg and Toshiba.

Smith points out a greater variety of new product will be on view than ever before. "Metal tape hardware and digital developments will obviously be the main talking points, but there is really a terrific amount of new lines and models.

"Some manufacturers who were here last year are showing nothing but new pieces. Partly that reflects the enormous sums that are going into research and development, partly I suppose it's because hi fi is an extremely competitive field and just as with cars you keep your consumer edge by revamping existing models."

One innovation designed to contribute to what Smith hopes will be an atmosphere of festival is the short concert planned for the opening day, showcasing the Syd Laurence Orchestra. **NICK ROBERTSHAW**

2,740 IN ATTENDANCE

London APRS Expo Lean On New Digital Equipment

By NICK ROBERTSHAW

LONDON—"Digital recording: what a wonderful adventure awaits us," was the chairman's introduction to the 12th Assn. of Professional Recording Studios (APRS) exhibition, which ran June 20-22 in London's Connaught Rooms. In fact, digital equipment—with the exception of the EMI/MCI prototype and certain ancillary equipment—was conspicuously absent from an otherwise comprehensive display of current recording technology (Billboard, June 30, 1979).

With attendance marginally up at 2,740, the organizers expressed themselves pleased with results, though a drop in the number of overseas visitors to 302 must have been disappointing in view of the efforts made beforehand by the APRS to promote foreign interest. Among those who did attend were representatives of 226 companies from 32 countries.

Around 100 firms bought space to showcase product, 17 of them exhibiting for the first time at the event. Among these were Music Laboratories, a U.K. firm now bringing the American Quatre amplifiers to Europe for the first time via an agency deal, and Chicago-based tape duplication outfit Pentagon, which boasts a 60% market share in the U.K.

Other newcomers were Malcolm Hill Associates, showing DX amplifiers and K-series mixing consoles intended for budget-conscious studios, EMS with the new low cost Vocoder 1000, and Atlantex, UK distributor for MXR Innovations and SESCO interface components.

U.S. company Sound Workshop had the Series 1600 console on view; Crown its Straight Line One preamp and Power Line One amplifier, exported under the brand name Ameron,

From Switzerland came the Stellavox Sp8 battery-operated professional tape recorder; from France the Audiomatic range of Infonics in-cassette duplication equipment, and from Lyrec of Denmark the new ATC (Audio and Tape Controller), microcomputer-based and showing for the first time in Britain.

Leading British names included Neve, Midas, Trident and Raindirk among console manufacturers; Trident with a new Series 80 range designed as a low priced alternative to the TSM consoles; Raindirk with another new low-cost console, the S2000. Financial considerations seem to have been influential in recent product planning.

Soundcraft had the first one-inch 8-track recorder from its new magnetics division, with a 16-track to follow. Harman showed several new TEAC machines: A3440 replacing

(Continued on page 56)

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Until now, a customer who wanted to record a three-hour program had to use a four-hour video cassette — and pay for an hour of tape he didn't need.

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and three-hour recording; and VA-T120, for two and four-hour recording. For your Beta customers, our L-250 and L-500 cassettes offer one and two-hour recording capability.

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DOVETAIL IN N.Y.

Hi Fi Expo To Boost IHF

Continued from page 54
organization's quarter-century plus in the hi fi show business.

Kalov notes that the timing of the dual events is perfect as far as getting the industry together in an important market at a good time—just prior to the vital holiday season buying period.

"The audio business is undergoing enormous changes having great impact on every manufacturer, dealer and sales rep," the IHF president observes. "It is imperative that on the eve of the 1980s, issues such as newly developing markets, the importance of advanced technology, shifting merchandising patterns, reordering of financial priorities and the impact of growing federal legislation be examined by industry leaders."

Although not mentioned by Kalov, the generally soft audio market over the first six months of the year, and the financial problems of a number of key retail chains and manufacturers is of concern to the entire industry.

Linked to the financial side of the hi fi business, the IHF formally announced the creation of an industry-

wide data figure exchange based on confidential quarterly reports to participating companies.

Some 200 hi fi component and accessory manufacturing firms have been invited to provide figures on unit and dollar dealer cost amounts to the national accounting firm of Price Waterhouse. Participants will receive the overall quarterly reports, with all data by company held by the accounting firm. IHF members will pay an annual administrative fee of \$100, and non-member firms will pay \$250.

The program, initially suggested at the May 1978 IHF expo in Atlanta, was developed over the last year by the audio product sales data committee, chaired by Robert Morrill of Phase Linear, in conjunction with the Price Waterhouse professional staff.

New officers elected by the IHF, joining Kalov and Stanton, are Bernie Mitchell, president of U.S. Pioneer Electronics, as vice president, succeeding Jon Kelly of Audio-Technica, and Edgar Hopper, vice president, Ziff-Davis Publishing, as secretary, replacing Ken Busch of Empire Scientific who resigned from the IHF.

Named to two-year terms as directors, announced by Robert Gur-Arie, IHF executive vice president, are Harold Beveridge, Harold Beveridge Inc.; Solomon Boucai, H.H. Scott Inc.; John Koss, Koss Corp., and E.M. "Sparky" Wren, U.S. JVC Corp., with Vic Amador, BSR (USA) Ltd., reelected as a director.

New Ownership For TEAM Central Web

MINNEAPOLIS—The Dayton Hudson Corp. has reached an agreement to sell TEAM Central, the major Midwest hi fi chain, to a group of private investors, composed primarily of TEAM's top management.

Current TEAM Central president, Paul Hagstrum, also an investor, will become chairman of the board, and plans to continue in an active role through August. Bob Westernberg will become president and chief executive officer.

Clarion Buys Altus

LOS ANGELES—Clarion, a major autostereo manufacturer here, has purchased the custom division of Altus Corp., in an effort to expand its custom division.

N.J. Radio Shack Franchisee Buys Company Store

BRICK TOWNSHIP, N.J.—Arthur V. Sullivan became the first Radio Shack franchisee in New Jersey to purchase a company-owned store in the state from the Tandy Corp., Fort Worth.

The purchase stems from the class action lawsuit against Tandy. The suit, which was settled last year after five years in litigation, reaped benefits for Radio Shack franchisees in the form of long-term benefits.

Previously, franchisees had to renew their contracts annually and Tandy had the right to cancel a contract with 30 days notice. As a result of the suit, the contracts extend five years and adequate reason for cancellation must be given.

Sullivan, who is owner of a Radio Shack franchise in the Riviera Plaza here, purchased the company-owned store in the Ocean County Mall here. Seventy-five franchisees participated in the suit when it began in 1973, but only 49 remained when settlement was made, according to Sullivan.

In order to agree to the settlement, Sullivan says he wanted the right to purchase the Radio Shack store. He showed Tandy figures to prove his contention that the mall store was hurting his own business.

Sullivan says he could have opened the mall store in July of last year, but that Tandy's lawyers asked him to wait because the company felt it was giving away too much without a settlement. He opened his first Radio Shack at another location here with 800 square feet of space. His business expanded to a 3,000 square foot location at the present Riviera Plaza location. The mall store has only 1,700 square feet but is considered a choice location.

MAURIE ORODENKER



SHACK GOLD—Bernard Appel, left, Radio Shack senior vice president, accepts a special gold record from Renny Martini of Capitol for million-dollar sales of the "Put The Hammer Down" country album produced by Capitol for the retail chain's Realistic label. It was released in 1975 at the height of CB popularity.

ITA Focus Is Home Video

Continued from page 54
Home, by Paul Caravatt, Caravatt Communications; and a presentation highlighting videotapes from ITA member duplicators as part of "What To Expect From Your Video Duplicator," by Bill Follett, S/T Videocassette Duplicating.

Panel workshops include "Motion Picture Studios—What A Difference A Year Makes," with the quartet of studio representatives who gave mainly negative views a year ago: Steve Roberts, 20th Century-Fox; Alan Fields, Paramount; Gerald Phillips, United Artists, and Jim Jimirro, Walt Disney.

A session on "Marketing Pre-recorded Programming" includes Paul Eisele, Time-Life Multimedia, mail-order; Dick Kelly, Video Corp. of

America, video clubs; Steve Wilson, Fotomat, rental; Andre Blay, Magnetic Video, two-step distribution, and Jim Lara, Pickwick International, retailing.

Seth Willenson, RCA SelectaVision, will moderate a panel on "Legalities Of Production And Distribution—Problems & Solutions," featuring arts and entertainment attorneys including Eliot Meisel, Brill & Meisel.

Also set for presentations are Irwin "Skip" Tarr, Matsushita Electric Corp. of America, and K.T. Tsunoda, Sony Corp., with other speakers and topics to be announced.

Registration information is available from ITA, 10 W. 66th St., New York 10023.

RCA Videodisk By Mail-Order Seen In Future

NEW YORK—Down the road, mail-order and/or club marketing of RCA's SelectaVision's impending videodisk is a viable source of meeting consumer demand.

This is a preliminary assessment of the videodisk scene by David Heneberry, just named staff marketing vice president for SelectaVision's software entry into videodisks.

Heneberry, formerly vice president in charge of RCA's club, custom and special product sales, will assume his new post in several weeks.

"Frankly, I need more background in technology details and internal timetables," he admits.

"But, I do know that we're going to make a major entry into the marketplace. Eventually, there will be a potential for club-type selling, but it won't mature for awhile until there's a mass penetration of players."

Heneberry says that "absolute coverage by dealers will not be perfect" at the start, a factor that will render services in the mail-order area that more valuable.

He adds that RCA's expertise in mail-order and/or club marketing could "naturally" extend to RCA's videodisk product.

Heneberry reports directly to Herbert Schlosser, who oversees RCA's SelectaVision videodisk operations. Heneberry joined RCA in 1967 as marketing manager of the RCA Record Club.

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APRS Review

Continued from page 54

the well-established A3340S 4-channel recorder, and A108 SYNC as the first cassette deck offering synchronized overdubbing. ITA had Otari recorders, including the new ITAM 1610 said to be the world's most compact 16-track; Hayden the latest M15A 32-track Telefunken recorder, and Ampex a 46-track setup demonstrating two 24-track MM-1200s with an MQS-100 synchronizer.

Tannoy, which launched its Professional Products Division at the recent Brussels AES, showed a new range of monitors for the first time in Britain: the Buckingham, the Classic Dual and the Super Red.

Solid State Logic introduced a new SL 4000E console and studio computer available in versions up to 48 inputs. Calrec once again drew crowds with the unique Soundfield microphone and control unit, though APRS rules prevented demonstration of the full Ambisonic Surround Sound replay system. AKG focused on the new C535EB condenser mike, designed for high-volume environments where dynamic microphones would normally be necessary.

First-time showings were given to Audio Kinetics QLOCK 210 SMPTE synchronizer, BASF's latest SPR50 LHL professional tape, a new generation of W/H MOS Fet amps, and Eventide Clockworks' Harmonizers shown by Feldon Audio with three operating simulta-

Rep Rap

Gene Schillinger, formerly with Sankyo Seiki America, Hitachi and Sony, has a new rep firm, Samsco Sales, Inc., for consumer electronics and housewares lines in the metro New York area. Headquarters is 146 Rim Lane, Hicksville, N.Y.

The Gail Carter Memorial Fund has been set up by friends of the late dean of the electronic distribution industries, who died April 10 at age 80. Retired as executive vice president of NEDA in 1973 due to illness, he continued as a special full-time consultant to ERA, capping a half century in electronic distribution. Ray Hall, executive vice president of ERA, is custodian of the fund, with donations sent to ERA, 233 E. Erie St., Chicago 60611.

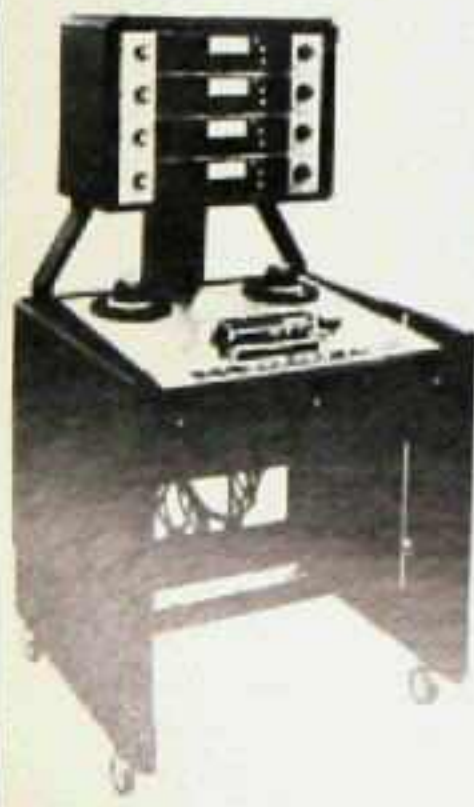
Newest rep for GLL/Integrated Sound Systems, subsidiary of VSC Corp., is Phillip G. Flora Assoc., Novi, Mich., which will represent the disco and consumer electronics sound line in Michigan.

Steve Kappel & Associates, formerly Cohn & Kappel, is the new name for the rep firm now headed by Kappel, with the retirement of former partners Sam and Ellie Cohn to Florida. Roadstar autostereo is the newest line for the firm, with headquarters at Lake Road, Box 504, Valley Cottage, N.Y. 10989, and branches in Brooklyn, Fort Lee, N.J., and Providence, R.I.

neously from a polyphonic keyboard.

All in all a varied and comprehensive display of state-of-the-art recording technology was on view at this important European showcase.

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DO I MOVE YOU—Merl Saunders, Crystal Clear CCS5006, distributed by CC Marketing, \$15 list.

One of the few funky rock and soul efforts in the audiophile field comes across quite well as Saunders reverts to his solid roots that predate his work with Jerry Garcia of the Grateful Dead. The effective left right separation on all cuts, with mike placement clearly delineating the percussion elements and other instruments, is testament to the careful direct disk production handled by Saunders and Ed Wodenzak. Album ranges freely in style from two of Saunders' own bluesy compositions, highlighted by super synthesizer effects on "Melons In Season," to a quartet of guest written songs. Best track is a funky rendition with bright tweeter-pleasing highs of the Doobie Brothers' "Long Train Runnin,'" with full sounding arrangements also of the Nina Simone title track, Stevie Wonder's "Another Star" and Earth, Wind & Fire's "Shining Star."

THE MANNE WE LOVE—Shelly Manne & His Men, East World/Toshiba-EMI EWLF-98009, distributed by Audio-Technica, \$15.95 list.

Super stereo separation on the dual drum efforts of Manne and Chuck Flores on "Manteca" is a solid opening for another fine album in the direct disk Soundphile Series of East World/Toshiba. Overall production is a real treat for jazz buffs, with solo instruments coming through crisp and clean, emphasizing Conte Condoli's trumpet, pianist Mike Wofford, bassist John Heard and sax artist Ted Nash Jr. Included are well-tailored arrangements of the Dizzy Gillespie Frank Paparelli "Night in Tunisia," which evokes the smoky jazz club image, and Duke Ellington's "Cotton Tail," again providing a lively drum duet with a flashy blend of all the instruments underscoring the good audiophile effort.

GERSHWIN FANTASIA—Phillips and Renzulli, Crystal Clear Records CC86002, distributed by

CC Marketing, \$15 list.

Gershwin is clinically dissected in this direct disk recital without any of his jazzy high spirits being uncovered. Duo-pianists Robert Phillips and Franco Renzulli perform a 15-minute "Porgy

and Bess Fantasy" arranged by Percy Granger plus their own "Gershwin Song Fantasy." Unfortunately, the playing is joyless and four-square, perhaps because an element of caution was injected by the direct disk process. What's more,

there's very little tonal substance to please the ear, with ambience and overtone richness lacking. The reproduction is commendably clean and accurate in a tight analytical sense, but everything tends to sound dry and boxy.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Trisman/Is Horowitz, New York. Earlier reviews appear in issues of Feb. 3, 17; March 3, 17, 31; April 14, 28; May 12, 26; June 9, 23; July 7.



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Digital Studio

NEW YORK—Otic Entertainment, a consultancy firm here, has set sights on the opening of a digital audio/visual studio by September of 1980.

Occupying two townhouses on the upper West Side, the studio complex is presently budgeted at \$4.5 million, which, according to Otic president Richard Goldstein, is primarily being funded by a group of private investors.

However, Goldstein adds that he hopes to take the company public soon after opening the studio.

Plans call for three separate studios. Studio A will offer digital 32-track, most likely using Sony equipment; Studio B will offer 24-track analog recording; and Studio C will offer 8-track facilities.

The latter studio will be utilized, Goldstein explains, for developing acts for a contemplated label creation, which Goldstein admits is "a pipe dream at the moment."

Halsey Cancels '79 Fest, Eyes '80 Tulsa Date

By GERRY WOOD

TULSA—Jim Halsey's International Country Music Festival, previously an annual event, will not be held this year, but will be reconstructed for 1980 on an even larger scale.

The fete will be tied-in next May with Tulsa's yearly May Fest—an arts and crafts event—and possibly with Kool cigarettes and George Wein, producer of various music festivals.

Halsey, head of the Tulsa-based Jim Halsey Agency, hopes to lure network television coverage for the event that went the Home Box Office route last year. Besides showcasing Halsey's premier country acts, the festival will showcase a strong contingent of international performers and such diverse forms of music as ballet scores and classical orchestration.

Referring to the promoters of the local May Festival celebration, Hal-

sey notes, "Both of us needed something—so we're joining forces."

What May Fest needed was a thrust to propel its local arts/crafts/music event beyond the Tulsa borders. What Halsey needed was a local mainline infusion to his international event that can bolster attendance and revenues.

Though Halsey's international festivals—which have evolved from laidback ranch parties staged for his talent buyers—have been successful in terms of media coverage, publicity, exposure of acts and resultant talent buys, they have managed to lose an increasing amount of money each year. Tulsa deep throats put the red-ink figure of last year's fest at more than \$112,000, despite healthy tickets sales and the Home Box Office deal. Home Box Office's severe editing of the show left the Halsey troops less than ecstatic.

The newly restructured event will

run the gamut of country and classical music to pottery, paintings and macrame. It will feature such entries from the Halsey stable as Roy Clark, Mel Tillis, the Oak Ridge Boys, Tammy Wynette, Johnny Rodriguez and Ray Price.

Halsey hopes to lure the Los Angeles Philharmonic and a New York opera company for the broad-spectrum event that will be held primarily at the Tulsa Assembly Center.

Talent buyers from across the country will be invited, along with an international media contingent expected to total 150.

The downtown Tulsa area will be utilized as international acts per-

form in free concerts at a bandshell on the Williams Plaza Green. Judges are being selected for a competition among the international performers.

Besides the Assembly Center and Green, the Performing Arts Center, seating 2,300, will be used for a show highlighting contemporary acts.

"This will become one of the biggest events in the country, not just Oklahoma," predicts Halsey. "It has outgrown us and become a community event."

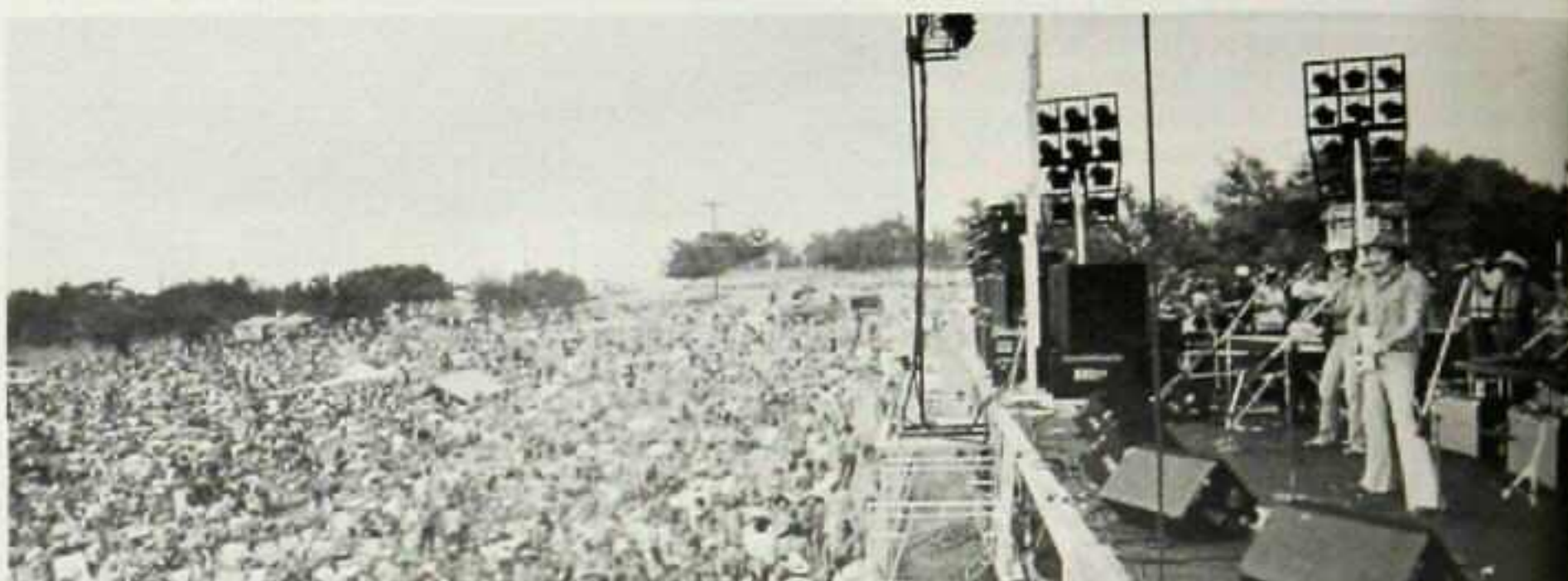
Plans call for three nights of opera, three of ballet and one of the symphonic orchestra.

Some 20 international acts will be

lined up for performances running five days, reports Halsey, who started recruiting the entertainers July 7-8 in Montreux, Switzerland, where the Montreux Festival featured some of Halsey's country acts for the first time.

Halsey will also sign talent in London, Brussels, and in a forthcoming trip to Russia. He has slated a series of meetings with Gosconcert officials who have promised a Soviet act for the Tulsa show. Performers are also expected from France, Sweden, Australia and other countries.

To be called the Tulsa International Festival, the affair will run May 7-17, 1980.



Picnic Pals: Surrounded by some 17,000 fans, Columbia artist Bobby Bare performs at the Willie Nelson July 4 Picnic.

AT ANNUAL TEXAS PICNIC

Nelson Serves Up Wild July 4th

AUSTIN—Hotter than the scorching Texas sun, louder than a July 4 firecracker and longer than a tall Texas tale, Willie Nelson's July 4 Picnic will go down as his best.

Nelson has had seven years to perfect his outdoor concert concept and, judging from the sins of past events, has needed all seven to work out the bugs.

Beneath frequently sunny skies, Nelson's seventh annual Picnic showcased the talents of the Columbia Records act along with Leon Russell, Ernest Tubb, Bobby Bare, Cooder Browne, Steve Fromholz, Don Bowman, Ray Wylie Hubbard, Johnny Paycheck and the Geezinslaw Brothers.

With tickets seated at \$10 advance and \$12.50 the day-of-show, the event drew a crowd estimated at 17,000.

Effective organization—a missing element in several of the past Picnics—was more in evidence at this year's function that has fast become a Texas tradition on Independence Day.

Nelson insured increased independence this year by purchasing his own Picnic site—the Pedernales Country Club property near Austin. The usual court battles—initiated by those fearful of the effects of mass crowds—came again this year as an injunction suit was filed by a nearby resident in an effort to stop the concert.

Other residents were in Nelson's corner, and received free passes, T-shirts and a victory party at the club when a state district judge refused to grant the injunction. Their homes, and the Picnic site, were protected by a temporary eight-foot chain link fence that cost the Nelson troops some \$75,000.

The legal foray, similar to those surrounding past Picnics and with the same results, instilled extra irony

into the T-shirts which read, "Willie Nelson's Seventh Annual Injunction Hearing." As far as Picnic day T-shirts, it was runnerup only to that sported by an opinionated woman: "The More Men I Meet, The More I Love My Dog."

Both backstage and frontstage areas benefitted from the improved organizing skills of those directing the country music extravaganza. Tighter control on concessions resulted in a better quality of food and service. Restrooms were plentiful, and the rolling hills provided a beautiful, natural amphitheater with the stage atop a hill and fans spread out into the valley and onto an adjoining hill.

Backstage, the clubhouse was converted into a hospitality area for musicians, media and v.i.p.s, providing welcome respite from the sun and sound.

Onstage, Nelson personally prevented the criticism of past concerts that there was too little Willie. He kicked off the event with a rousing 65-minute set that he started acoustically—Willie with guitar. Then he was joined onstage by his band, and, finally, by Leon Russell, another crowd favorite.

Nelson returned later for a set with Ernest Tubb, and completed the show with a two-hour set.

Remarkably, the show started on time and ended only 75 minutes behind schedule—from noon to 1:15 a.m.

Unfortunately, Nelson's best Picnic was viewed by one of the smallest Picnic turnouts. Perhaps the excesses of past Picnics and the gas and travel situation reduced the attendance. But when word of mouth on the 1979 version filters through Texas and other states, the 1980 Picnic should experience larger crowds.

Among the film crews shooting footage at the event was one from

Warner Films gaining initial footage for a production to star Nelson.

In terms of organization, performances and audience response, the 1979 Willie Nelson July 4 Picnic will go down as the year that Willie finally got it right. "I plan to hold next year's Picnic at this same site," commented Nelson, already looking forward to July 4, 1980.

To make the contrast complete, Nelson left the sun and dust of Texas for the glitter and glamor of Las Vegas, performing the following night at Caesars Palace. Willie Nelson and Family's one-week engagement was his Caesars Palace stage debut. Nelson recently went to the Las Vegas venue for location shooting on the upcoming Columbia film, "The Electric Horseman," also starring Robert Redford and Jane Fonda.

GERRY WOOD

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Billboard

Hot Country Singles

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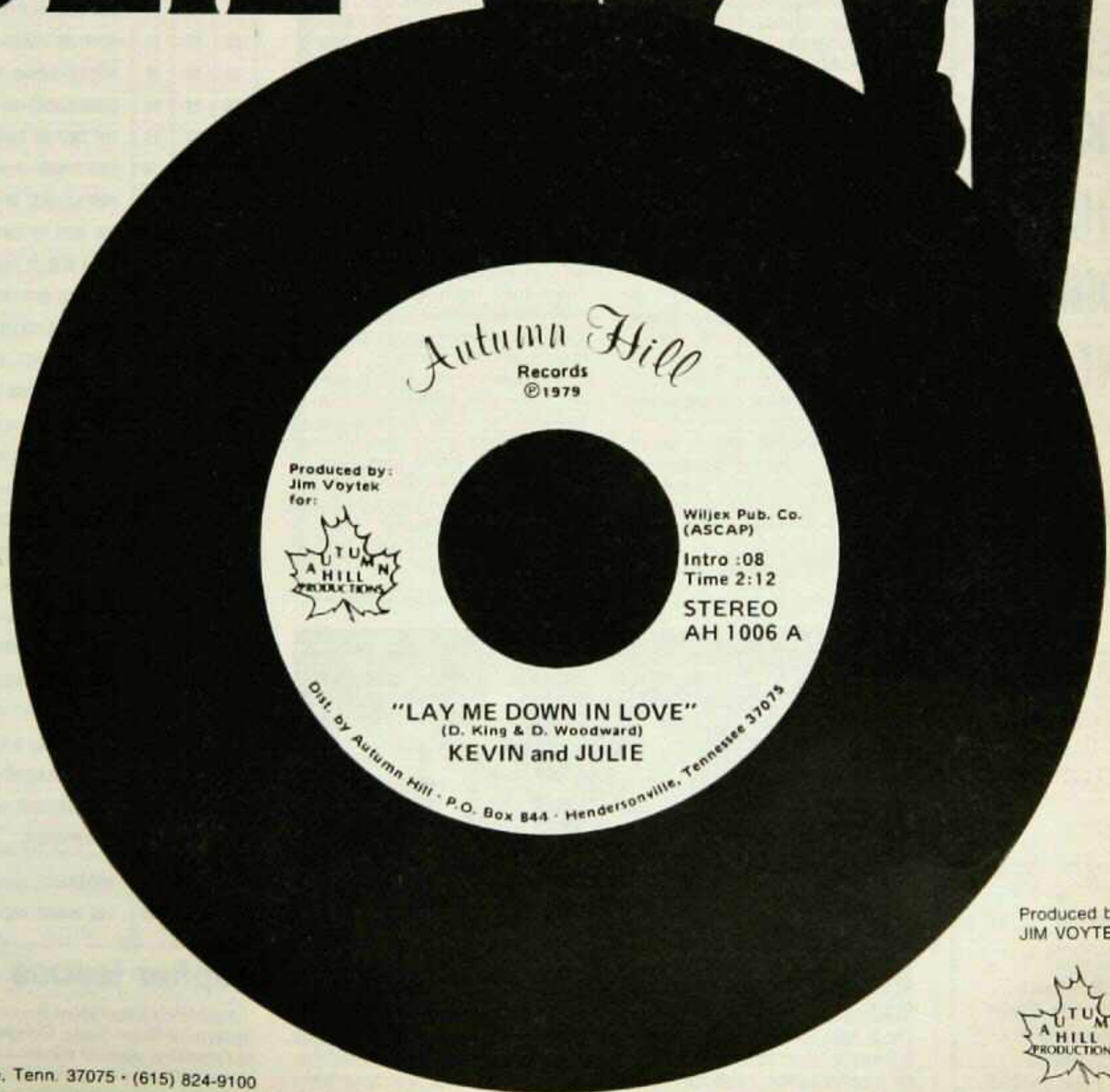
* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

Table with columns: This Week, Last Week, Weeks on Chart, TITLE-Artist, and then a second set of the same columns for the right side of the chart. It lists various country singles with their chart positions and week numbers.

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Mystery Girl: Singer Deborah Allen joins Willie Nelson, left, Johnny Gimble, center, and Johnny Paycheck, right, during the recent July 4 festivities at Nelson's annual picnic. The concert is shown being filmed for feature-length movie to star Nelson and Allen.

Spliced Duet Recording Puts Reeves On Charts

By KIP KIRBY

NASHVILLE — Nearly 15 years after his death in 1964, country legend Jim Reeves is still on the charts.

But there's a twist this time: his current single, "Don't Let Me Cross Over," currently positioned at number 19 with a star on the Hot Country Singles chart, happens to be an electronically-engineered duet spliced together recently with the voice of a female singer who was only nine years old when Reeves died.

The unusual pairing came about through the creative inspiration and technical efforts of producer Bud Logan. Logan, who also produces John Conlee, was a former bass player and front man for Reeves backup group, the Blue Boys, and a long-time friend.

Logan developed the concept for the duet recording while sorting through a collection of old Reeves tapes originally cut in the late '50s and early '60s by Chet Atkins and Anita Kerr.

Logan felt that much of the earlier material sounded current enough for re-release and decided to try updating "Don't Let Me Cross Over" with new musical tracks and the addition of a female voice.

Since the late singer's records were cut in 3-track stereo, Logan pulled out the lead vocal and brought in Nashville studio players for completely fresh session tracks and overdubs.

The big question mark in Lo-

gan's mind during the project, however, was who to use for the female counterpart vocal on the song. Originally he intended to hire Janie Fricke, but her own expanding career demands made it necessary to revise the plan.

Then Logan heard some demo tapes on a relatively unknown young singer-songwriter named Deborah Allen and found her vocal quality exactly what he was looking for.

With the success of "Don't Let Me Cross Over," Logan is now hard at work finishing up a full RCA album to contain five solo sides on Reeves and five cuts with both Allen and Reeves together.

Also as a direct result of the excitement stirred up by the debut duet single, the mystery of Allen's identity is about to be cleared up. All future duet releases will feature Allen's name on the label along with Reeves, since, says an RCA spokesperson, the label has received "numerous inquiries regarding the unidentified girl singer, with many erroneously second-guessing her as Dolly Parton."

A footnote to this story is that Allen has just been inked to a featured role in the forthcoming Willie Nelson movie slated for fall shooting. Initial scenes for the film were shot during Nelson's recent annual July 4 picnic and concert in Austin, Tex., which spotlighted Allen as a surprise guest performer.



TREE WEST—Jack Stapp, chairman of Tree International, left, and Joe D'Imperio, West Coast president, second from left, greet two of the 300 music industry guests celebrating the opening of the Nashville publishing firm's West Coast office. That's Ron Stigwood, RSO assistant to the president, and Barbara Garabedian, attending the function at Chasen's Restaurant in Holly-

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 7/21/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	12	1	GREATEST HITS—Waylon Jennings, RCA AHL 13378
2	32	2	THE GAMBLER—Kenny Rogers, United Artists UA LA 934-H
3	11	3	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK 3318
★ 4	5	4	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 20360A
5	8	5	LOVELINE—Eddie Rabbitt, Elektra GE 181
★ 6	5	6	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
★ 8	5	8	IMAGES—Ronnie Milsap, RCA AHL 13346
★ 16	9	16	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JC 35751
9	11	9	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
10	15	10	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
★ 15	7	15	CROSS WINDS—Conway Twitty, MCA 3085
12	14	12	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 949H
★ 18	63	18	STARDUST—Willie Nelson, Columbia KC 35305
14	11	14	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 23564Z
15	14	15	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
★ 20	78	20	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA LA 835-H
17	17	17	SERVING 190 PROOF—Merle Haggard, MCA 3089
18	12	18	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
★ 30	3	30	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb GE 194
★ 30	NEW ENTRY	30	WE SHOULD BE TOGETHER—Crystal Gayle, United Artists UA LA 969-H
21	23	21	ROSE COLORED GLASSES—John Conlee, MCA AY 1105
22	19	22	THE ORIGINALS—The Statler Brothers, Mercury SRM 15016
23	13	23	HEART TO HEART—Susie Allanson, Elektra/Curb GE 177
24	25	24	MOODS—Barbara Mandrell, MCA AY 1088
25	21	25	EXPRESSIONS—Don Williams, MCA AY 1069
26	26	26	THE BEST OF BARBARA MANDRELL, MCA AY 1119
27	28	27	JUST TAMMY—Tammy Wynette, Epic KE 35013
28	27	28	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
29	33	29	THE BEST OF THE STATLER BROTHERS, Mercury SRM 11037 (Phonogram)
30	22	30	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
★ 40	2	40	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK 3347
32	35	32	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12586
33	37	33	ROOM SERVICE—The Oak Ridge Boys, MCA 1065
34	39	34	IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC 35779
35	29	35	LEGEND—Poco, MCA AA 1099
36	41	36	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
★ 46	11	46	REFLECTIONS—Gene Watson, Capitol SW 11805
★ 46	NEW ENTRY	46	WE'VE COME A LONG WAY, BABY—Loretta Lynn, MCA 3073
39	32	39	JUST LIKE REAL PEOPLE, The Kendalls, Ovalton OV 1735
40	34	40	TOTALLY HOT—Olivia Newton-John, MCA 3067
41	24	41	TNT—Tanya Tucker, MCA 3066
42	48	42	REDHEADED STRANGER—Willie Nelson, Columbia KC 3348Z
43	50	43	JERRY LEE LEWIS, Elektra GE 184
44	47	44	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628
45	43	45	IF LOVE HAD A FACE—Razzy Bailey, RCA AHL 13391
46	31	46	SWEET MEMORIES—Willie Nelson, RCA AHL 13243
47	36	47	GREATEST HITS—Linda Ronstadt, Asylum GE 106
48	42	48	ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM 15007 (Phonogram)
49	49	49	RODRIGUEZ—Johnny Rodriguez, Epic KE 36014
50	38	50	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 12975

Jupiter Issues Double LeDoux LP

NASHVILLE—Jupiter Records, a division of Siegel Music Companies in Germany, plans to release a two-record album package on Chris LeDoux as a followup to his current German single, "Lean, Mean, And

Jupiter is scheduling an extensive publicity campaign to coincide with the LP's release, including a tie-in with "Hillbilly," a German country music publication. The album jacket will feature a reprint of an article the

Jazz

Newport Jazz Festival Serves Up a Winner

Continued from page 53

the listener with a fresh musical perspective. During this program, three advocates of "the new music" had their say before a 75% capacity crowd, with a fair share of hits and misses.

The Oliver Lake Trio, the Leroy Jenkins Trio, and the Anthony Braxton Quartet launched turbulent and exotic musical experiences especially intriguing because of the unique voicings that shaped their concepts.

50-minute set that was highlighted by some of the pianist's best known tunes.

Lewis is apparently returning to the basics, as this time around he was backed by only three pieces, the fewest since the days of the old Ramsey Trio. Lewis also played only two keyboard instruments, a small synthesizer which he used only once, and an acoustic piano.

This more basic setting gives him a chance to show off his always delightful fingerwork.

Lionel Hampton All Star Band, Avery Fisher Hall.

This genuine all-star orchestra did its woodshedding before the downbeat: the result was two solid hour-long sets.

Richard Pratt and Sam Turner on drums and congas combined with Chubby Jackson on bass to propel the band with a swinging beat. Wild Bill Davis exhibited a fine set of piano and organ chops. Reedmen Cecil Payne, Ernie Wilkins, Paul Moen and Arnett Cobb honked to a fare-

after a long stage wait that had brought the crowd down a few notches from its earlier euphoric state. But the old blues master took little time to get things back to a fever pitch as he zipped through six of his classics such as "Hoochie Coochie Man."

The main business of the evening commenced at 2:20 a.m. as Waters and his six-piece band was joined by guitarist Johnny Winter, and Cotton, who played harmonica for Waters for much of the 50s and early 60s. After one song, this group was joined by King and the group rumbled through some stirring renditions of such blues standards as "Mannish Boy," "Stormy Monday," and "I Got My Mojo Working."

Waters was in fine form as he delivered sprightly vocals and stage antics that belied his advanced years. King and Cotton proved excellent foils as they chipped in with solid solo work.

ROBERT FORD JR.

Jazz Latino, Avery Fisher Hall.

"Jazz Latino" didn't totally live up to its title, but few among the large crowd were complaining as salsa greats Eddie Palmieri and Tito Puente had a meeting of musical minds with Dizzy Gillespie, percussionist Willie Bobo, and vibist Cal Jader.

Palmieri opened the evening with two compositions that featured his fine band, the highlight of which was a trumpet solo by the colorful Chocolate Armando. Armando's very Latin sounding solo and engaging stage presence set the tone for the evening. The music that followed was good and the musicians loose and happy.

Tito Puente and his orchestra played on the other half of the Fisher stage and performed two selections, including a salsa version of Earth, Wind, and Fire's "September." The veteran percussionist performed a duet with South American (Continued on page 70)



Billboard Photo by Aran Wald

Torme's Song: Mel Torme, third from right, teams with George Shearing, left, Roy Krol, Jackie Cain, Joya Sherrill, Gerry Mulligan and Harry "Sweets" Edison, for a "Celebration Of The American Song," at the Newport Jazz Festival.

Opening with a 45-minute set, Lake's trio offered the most consistent performance of the night. The sax-flute/drums/guitar format under the direction of Lake maximized its rhythmic and harmonic force and put the listener in the eye of a musical hurricane.

Headliner Braxton walked onto a stage that looked more like a Sam Ash instrument store than a quartet's forum. In addition to the bass and drum kit, there was an assortment of more than 16 brass and reed instruments, including a six-foot saxophone that emitted the evening's most pretentious tones.

Braxton's set ran one hour, but artistic license should have been suspended where long tedious stretches of bleedings and gurgles cried out for mercy. Still, the set was paced with the good humor of this spirited investigator. BOB RIEDINGER, JR.

Patti Bown, Carnegie Recital Hall.

Patti Bown has been around. She has been seen with the New York Jazz Repertory Company and in various groups for some time. Her Greenwich Village neighbors turned out for her solo performance. They were vociferous and generous in their applause, but the performances were not quite worthy of such cheering.

Nervous, Bown played a mixture of pop, originals, blues and a Swahili love song. She showed a bit of Erroll Garner's percussiveness, a fine brash blues sense and some half-tone soloing that was exciting. But all things considered her performance was not up to the level of her predecessors in this series: Roland Hanna, Muhal Richard Abrams and Barry Harris.

Bown's best effort, "My Mother's Blues," on which she sang as well, was humorous and fraught with those down-home nuances which make these things work.

ARAN WALD

Grover Washington, Ramsey Lewis, Avery Fisher Hall.

This pairing brought together two of the leaders in crossover jazz. Lewis got things rolling with a strong

The set came to a torrid close with a new song, "Wearing It Out," and an old song, "Sun Goddess." Lewis was called back for a well deserved encore, during which he treated the audience to a new working of the tune that first brought him to the fore, "The In Crowd."

Grover Washington followed Lewis with a fair set of his familiar brand of crossover. Washington has seemed to stagnate in recent years, his sound revealing little musical development. He was backed by a new six piece band that added little to the show.

Highlight of the 80-minute set was Washington's encore number, "Mr. Magic," during which he was joined by one of the tune's composers, Ralph MacDonald.

ROBERT FORD JR.

We Remember Billie, Carnegie Hall.

A filmed highlight of the late Billie Holiday singing "Fine & Mellow" from CBS-TV's 1957 "Story Of Jazz," was the high point of this evening's tribute.

The rest, although good, with solid performers like Zoot Sims, Jimmy Rowles, Ruby Braff, Buddy Tate, Lionel Hampton, Teddy Wilson, Milt Hinton, Jo Jones and others, never really caught fire.

The footage from "Story Of Jazz," featured Holiday in performance with such jazz greats as Lester Young, Gerry Mulligan, Coleman Hawkins, Ben Webster, Vic Dickenson and Roy Eldridge. More than 20 years later the experience of watching all that artistry in action was an inspiring experience.

The two hour performance with a brief intermission featured Buddy Tate on tenor sax teaming with Lionel Hampton on vibes on an up-tempo number called "Pulling Through."

Rounding out the tribute was Carmen McRae, who, in her own inimitable style, paid tribute to Holiday through a number of her lesser-known songs including, "Travelling Light," "Miss Brown To You," "Strange Fruit," and "Yesterdays." RADCLIFFE JOE

three-well. The brass section, Doc Chatham, Danny Stiles, Cat Anderson and Wallace Davenport on trumpets, along with trombonists Curtis Fuller, John Gordon and Benny Powell laid down tight, chunky, sometimes screaming, riffs. If more could be asked from a big band, it is hard to imagine.

Hampton himself sang and skatted, played vibes and traps, paid homage to the greats in the band and brought the audience to its feet many times. Ranging from a soft, subtle duet with Davis, to driving arrangements of "Hamps Blues," "Skyliner" and many more big band classics, Hampton simply knocked them dead in the aisles.

WARD MILTON

World Saxophone Quartet, Symphony Space.

The appearance of the World Saxophone Quartet was probably one of the more significant events in the festival's generally ho-hum schedule. Minus the support of a traditional rhythm section, the band has put together the most refreshing music to emerge from the jazz scene in recent years.

Horn carrying members Julius Hemphill, Oliver Lake, David Murray, and Hamlet Bluiett are virtuosos in their own right, as indicated by the individual solos that opened their 55-minute set.

Each gave a display of technical ability and tonal control that held the room's collective ear spellbound. Murray flexed his tenor sax's muscle to the point of producing a chorus of saxophone voices on one instrument, thereby furthering Coltrane's achievements in this area. And Bluiett's tongue-in-cheek disposition in no way hindered his expansion of the baritone sax range or his show-stopping circular breathing.

BOB RIEDINGER JR.

Tribute To Muddy Waters, Radio City Music Hall.

The show got rolling around midnight with short but strong sets from James Cotton and his band, and B.B. King and his group.

Muddy Waters, the guest of honor, hit the stage about 1:45 a.m.

Billboard SPECIAL SURVEY For Week Ending 7/21/79

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	7	STREET LIFE Crusaders, MCA MCA 3094	26	26	28	ANGIE Angela Bofill, GRP/Arista GRP-5000
2	4	16	MORNING DANCE Syrno Gwa, Infinity INF 9004 (MCA)	27	27	5	WOODY THREE Woody Shaw, Columbia JC 35977
3	3	13	PARADISE Grover Washington Jr., Elektra 5E 152	28	36	3	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003
4	2	11	HEART STRING Earl Klugh, United Artists UJLA 942 (Capitol)	29	32	2	COUNTERPOINT Ralph MacDonald, Martin 2229 (T.K.)
5	9	4	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP 6701	30	29	16	THE JOY OF FLYING Tony Williams, Columbia JC 35705
6	5	18	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2BSK 3277	31	30	19	TIGER IN THE RAIN Michael Franks, Warner Bros. BSK 2394
7	7	11	NEW CHAUTAUQUA Pat Metheny, ECM ECM 1-1131 (Warner Bros.)	32	34	2	DREAMER Caldera, Capitol ST-11952
8	8	10	TOGETHER McCoy Tyner, Milestone M 9087 (Fantasy)	33	28	7	AFFINITY Bill Evans, Warner Bros. BSK 3293
9	6	9	FEVER Roy Ayers, Polydor PD-1 6204	34	22	19	FOLLOW THE RAINBOW George Duke, Epic JE 3570 (CBS)
10	10	19	FEELS DON'T FAIL ME NOW Herbie Hancock, Columbia JC 35764	35	25	18	LIGHT THE LIGHT Seawind, Horizon SP 734 (A&M)
11	11	24	CARMEL Joe Sample, MCA AA 1126	36	31	3	THE MIND OF GIL SCOTT-HERON Gil Scott-Heron, Arista AB-8301
12	12	7	FEEL THE NIGHT Lee Ritenour, Elektra GE 192	37	37	18	HOT DAWG David Grosse, Horizon SP 731 (A&M)
13	14	3	PARADE Ron Carter, Milestone M 9088 (Fantasy)	38	33	14	CHAMPAGNE Wilbert Longmire, Tappan Zee/Columbia JC 35754
14	17	3	PART OF YOU Eric Gale, Columbia JC 35715	39	39	92	FEELS SO GOOD Chuck Mangione, A&M SP 4654
15	13	32	TOUCHDOWN Bob James, Tappan Zee/Columbia JC 35594	40	NEW ENTRY		THE LOVE CONNECTION Ferdie Hubbard, Columbia JC 35015
16	16	10	LIVE Jean-Luc Ponty, Atlantic SD 19229	41	NEW ENTRY		DELPHI I Chick Corea, Polydor PD-1 6208
17	20	3	EYES OF THE HEART Keith Jarrett, ECM ECM 1150 (Warner Bros.)	42	42	40	FLAME Rennie Lewis, United Artists UJLA 881
18	23	6	IN MOTION Heath Brothers, Columbia JC 35816	43	43	2	PHOTO WITH Jan Garbarek Group, ECM ECM 11135 (Warner Bros.)
19	19	14	BRAZILIA John Klemmer, MCA AA 1116	44	44	43	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 6700
20	40	2	MINGUS Jan Mitchell, Asylum SE 505	45	41	9	LIVE AT THE BOTTOM LINE Patti Austin, CTI CTI-7086
21	NEW ENTRY		I WANNA PLAY FOR YOU Stanley Clarke, Nonesuch NZ 2- 35680 (CBS)	46	46	2	BIG BLUES Art Farmer & Jim Hall, CTI CTI-7083
22	15	14	LAND OF PASSION Hubert Laws, Columbia JC 35708	47	NEW ENTRY		TOUCHING YOU, TOUCHING ME Arista, Warner Bros. BSK 3279
23	21	51	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)	48	35	8	ONE GOOD TURN Mark Colby, Tappan Zee/Columbia JC 35725
24	24	14	GROOVIN' YOU Harvey Mason, Arista AB-4227	49	49	18	AN EVENING WITH HERBIE HANCOCK & CHICK COREA Herbie Hancock & Chick Corea, Columbia PC 235663
25	18	19	AWAKENING Narada Michael Walden, Atlantic SD 19202	50	38	10	GARDEN OF EDEN Passport, Atlantic SD 19233

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General News

AFTRA Earnings Up

• Continued from page 1

Other dramatic increases were reflected by a whopping 71% rise in income AFTRA members garnered for effort in non-broadcast audio/visual (training film, educational slide presentation, industrial movies) in the past three years—up from \$1,405,000 in 1976 to \$2,405,000.

Excluding commercials, television revenues for union members escalated nearly 50%, with an increase from \$110 million three years ago to a current high of \$164,226,000. Meanwhile, during the same period, radio programming income saw an increase of 30%, moving from 1976's total of \$39,240,000 to 1978's figure of \$51,127,000.

Overall, total earnings generated by AFTRA's 41,000 members has soared from \$195,103,366 in 1976 to \$282,893,574 at the end of the union's fiscal year 1978, representing an impressive across-the-board increase of 43%.

Additionally, AFTRA's members ranks have nearly doubled in size during the past 10 years and are presently growing at the rate of approximately 10% each year. Part of this increase reflects the massive volume and impact of the recording field and accounts for the burgeoning numbers of singers, backup-harmony groups and jingle performers now enrolled in the union.

More than 300 delegates from AFTRA's 40 locals and 4 chapters throughout the U.S. attended the union's largest annual convention in 42 years, held Monday (9) through Sunday (15) at Nashville's Opryland Hotel.

Key issues during the week-long event centered on the formulation of the union's collective bargaining proposal preparation for the forthcoming radio and television contract management negotiations to be held in November and the recording contract negotiations slated for March 1980.

Also considered a critical focal point at the convention was the sub-

ject of growing payment inequities spawned by the proliferation of cable systems and the rise of satellite-relayed tv "superstations."

The convention consisted of executive board meetings and various high-level policy studies and committee meetings.

The convention also featured nu-

Assistance in preparing this story provided by Gerry Wood.

merous individual caucuses held by the separate membership category to determine future proposals, rates and benefits, and additional bargaining issues for management talks.

Highlights of the convention include a welcoming speech by union president Joe Slattery, a visit by Minnie Pearl, and a special address by Tenn. Gov. Lamar Alexander.

Thursday evening (12) the national local of AFTRA hosted a banquet and performance headlined by Grandpa Jones, Ray Stevens, Mary Gatlin, Billy Grammer, Del Wood, the Nashville Jazz Machine, Jean Shepard and Ralph Sloane and the Tennessee Travelers.

Other highlights of the convention include the national election of AFTRA officers on Saturday night (14). Bill Hillman, who has served as first vice president for the past three years, was unanimously selected as the union's new president.

AFTRA's national satellite study committee recommended, with unanimous convention approval, a new payment formula for performers in the field of cable tv. The committee, resolved that collective bargaining and legislative processes be pursued to establish a method of payment for service of commercials and programs utilized by CATV.

The union urged that the remuneration should reflect the method of compensation presently utilized by copyright holders based on the number of home receivers or subscribers on the cable systems.

Newport Folk Fest Ends 9-Year Hiatus

By DICK NUSSER

NEW YORK—The Newport Folk Festival is being revived and brought back to the city that gave it birth by Rhode Island promoter Frank Russo's Gemini Concerts Inc.

The last officially sanctioned Newport Folk fest was in 1970. Russo says. An attempt to mount one a year later fizzled. Russo is staging this year's version at Fort Adams State Park overlooking Newport harbor over the Labor Day weekend, Aug. 31-Sept. 2.

In addition to a lineup of mostly traditional folk and blues acts, there will be arts and crafts exhibits and music workshops from noon to 4 p.m. daily. Concerts start at 4 p.m.

City and state officials huddled with Russo on the deal and it was agreed that 3,000 seats would be reserved, with the remaining 5,500 seats offered as general admission tickets. The stage will be set up inside the fort's quadrangle. Tickets are scaled from \$9.50 to \$12.50.

Friday's show features Taj Mahal, Bi Conte, Elizabeth Cotton, David Bromberg, Sweet Honey In The Rock, Green Grass Cloggers and Tony Bird, a South African folk singer who has been trying to get established in this country.

Saturday features appearances by Leon Redbone, Tom Rush, Buffy Ste. Marie, Roosevelt Sykes, Wilma Lee Cooper and Dewey Balfa.

Sunday's lineup includes appearances by Muddy Waters, John Prine, Don McClean, John Hammond, Green Grass Cloggers, Mike Seeger and Alice Gerrard, and the Red

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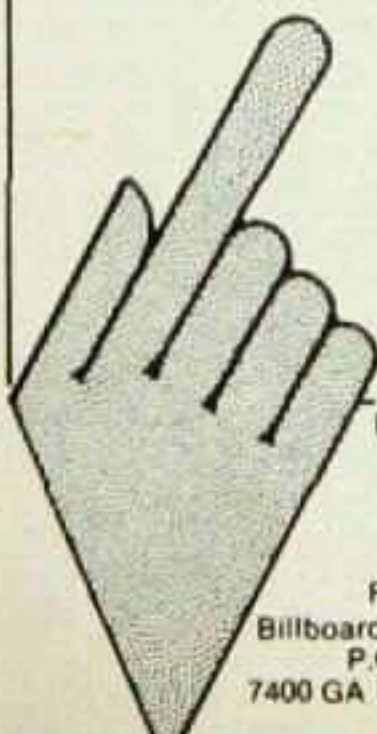
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MCA Set To Expand

LONDON—Newly independent in Britain, MCA Records now plans expansion of its operation here to the status of a "mini WEA," and a move toward independence in at least two of its European territories by year's end.

President of newly created MCA International Record Operations, with responsibilities worldwide excluding North America, is Roy Featherstone, who remains managing director of the U.K. company, now renamed MCA International Distribution Co.

Coming at a time when the rest of the industry is drawing in its horns to cope with soft sales and unprecedentedly tough trading conditions, MCA's plans for the U.K. lack nothing in audacity.

The switch from EMI licensed label to independent status, with a CBS pressing and distribution deal, will be followed by a doubling of the 17-strong workforce, establishment of an in-house sales team, and structuring by labels, one label manager handling MCA and ABC catalog, another contemporary product and a third Ron Alexenburg's Infinity.

"I see ourselves as a mini WEA," says Featherstone. "The labels will be given a degree of autonomy within the holding company, and they will draw on the central services of sales, administration and international."

Two and a half years ago, when it was set up under the EMI umbrella, MCA U.K. sales were worth less than \$4 million at retail prices. Featherstone is hoping for \$11 million in the first year of independence, with the long-term aim of doubling market share to five percent.

To help achieve it, MCA will be looking for a&R acquisitions: a singer/songwriter in the Billy Joel mould, a contemporary female singer and a British rock band are specified. Repertoire will remain broad-based. Says Featherstone: "I believe our strength comes from an ability to handle a range of artists through country, rock, pop, soundtrack and more."

(Continued on page 68)

New York Row Dominates IJF Yugoslav Assembly

By MIKE HENNESSEY

LJUBLJANA, YUGOSLAVIA—Lance Tschannen, a founder member of the International Jazz Federation and of its precursor, the European Jazz Federation, was deposed as president at the general assembly meeting held here June 16.

The meeting was dominated by a discussion of the conflict which has developed between the IJF's New York office, run by former secretary general Jan Byrcek, and the European hierarchy, headed by Tschannen (Billboard, March 24, June 2, 1979). But the discussion produced no real resolution of the problem and no clarification of Byrcek's status since his suspension as secretary general last May.

In fact, the removal of his chief antagonist from the office of president could be seen as a pyrrhic vic-

RONSTADT, HARRISON & OTHERS SOUGHT Top Acts For Hong Kong Charity Show?

By HANS EBERT

HONG KONG—Plans are under way for Hong Kong to play host to a massive charity concert this September, with participation sought from such top international stars as Linda Ronstadt, George Harrison and Jackson Browne.

The man behind this proposed project is American record producer, Stephen Israel, presently working for WEA in Southeast Asia.

Israel has already approached the United Nations to back the project, which he hopes will raise millions of dollars for the thousands of Vietnamese refugees presently in Hong Kong.

Israel outlined his plan recently to Angelo Rasanayagam, the U.N. High Commissioner for Refugees' local representative, who says that he is waiting to hear if officials in Geneva are willing to give U.N. backing in finding sponsors for the concert.

"I see no reason why it shouldn't work out. The United Nations would be keen to accept any money raised to help refugees," says Rasanayagam. "But I have to check with Geneva to see just how much we can be involved in the project. However, there's nothing to stop the organizers going ahead with their plans."

According to Rasanayagam, the huge flood of refugees has disrupted the U.N. budget to Hong Kong which was settled on March 1.

"We were allocated \$4 million then. That was when we were looking after only 5,000 refugees. Now we have more than 15,000 refugees in three camps and our

funds are due to run out in August. The cost of feeding each refugee is about \$3 a day and on top of this there is the general running and staff costs for the camps."

The UNHCR spent more than \$5 million on refugees over the 14-month period ending in February, and has been unable to take over several camps now run by the Government because of reported lack of funds.

Presently being sought is the biggest venue available in Hong Kong for the charity show.

The Chairman of the Royal Hong Kong Jockey Club, P.G. Williams, says that if it was practical, the club would "be delighted to make its facilities available." Although the race course in Happy Valley would be undergoing maintenance work in September, Williams comments that the new facilities in Shatin (capable of accommodating 35,000 people) would be free.

Israel, meanwhile, hopes—through his association with WEA—to approach artistes such as George Harrison, Linda Ronstadt, the Eagles, Joan Baez and possibly even Paul McCartney and John Lennon to participate in the project, together with Southeast Asian talents.

With such a cast, Israel predicts the concert would raise "several million US dollars" from ticket sales, film and television rights, and recordings of the event.

"As well as raising money, the concert would draw international attention to the plight of the refugees," says Israel, stressing that the organizers were "not adopting any political stance."

EMI Music's Paramount Deal Reveals Company's \$ Woes As Worse Than Thought?

• Continued from page 1

\$33 million on sales of \$528 million.

The proposals are subject to final approval by the EMI, Gulf & Western and Paramount boards, by government bodies and by EMI stockholders and creditors. The sale price, figured at 50% of EMI's total investment in the music business, is subject to examination and evaluation by Paramount, expected by the end of next month.

For EMI the cash injection includes the contribution, at a value to be agreed, of Paramount's Famous Music Publishing Corp., whose pretax profits are currently in the region of \$2.2 million annually.

Bhaskar Menon, chairman and chief executive of EMI's worldwide music operations, has been invited to take the same post with the new operation, which will almost certainly involve the establishment of a holding company. No decision has

been made as to its base, but the name EMI Music will be retained.

The company's music interests include Capitol Records, EMI Records, EMI America and, its own most recent acquisition, United Artists Records. It has operations in some 33 countries worldwide, with record manufacturing and tape duplication plants, recording studios,

Assistance in this story provided by Nick Robertshaw in London and Stephen Traiman in New York.

music publishing firms, retail outlets and distribution networks. Sales for the last complete financial year, ended June 30, 1978, were almost \$966 million.

Detailing the deal's background in London last week, Lord Delfont, recently appointed chief executive of EMI Ltd., said that the two companies had been in contact for some years over other affairs, but that the idea of a joint venture stemmed from talks with Gulf & Western chairman, Charles Bluhdorn, held only a few weeks ago.

EMI was not disposed to a total takeover, but wanted a strong U.S. partner on a 50-50 basis. The venture is long-term, said Delfont, and EMI had not been concerned to have an option to buy back Paramount's share.

Commenting generally, Delfont said, "Paramount has been ambitious for a number of years to get into the music business. They are a tremendous entertainment company in the States, as EMI is in the U.K., and it made sense from many points of view too amalgamate."

"They are in television in a big way; they have made many films—'Saturday Night Fever' and 'Grease,' most obviously—from which they haven't had the full benefit because of not being in records, and I'm confident they have a lot to offer our company as indeed we have to offer theirs."

(Delfont might have termed Paramount's ambition as being to get

back into the record business, for the company was operative in this sphere from 1960, when it bought Dot Records from Randy Wood until 1976, when parent Gulf & Western sold off the Famous group of labels—which, by that time, included Dot, Paramount, Blue Thumb and Neighborhood. The purchaser was ABC, the sale price an estimated \$5.5 million.)

Asked to specify exactly what benefits would accrue to EMI from the deal, Delfont commented, "We've gone into this venture with a view to expanding our music business, with the additional benefit of the cash injection."

"Music is an unpredictable thing; at the moment, we may need a new sound for the kids, but by making this joint venture, we shall be in a stronger position when the upsurge does come along."

"Also, we have to recognize that the U.S. will always dominate repertoire, and though we won't get any overnight, Paramount's expertise and personal contacts should enable us to obtain appreciable U.S. repertoire in the future."

"It's difficult to foresee how things will develop, but we have an understanding with Paramount that we look forward to the audio/visual age. EMI has held its options open on video, stayed in software and not lost millions, like some companies on hardware development."

"But with our film library and Paramount's enormous film resources, we are well placed to take advantage of the video age when it arrives. I should stress that we shall always remain independent in films. On the other hand, everything that either of us has to do with music will go into the joint company, and that will include, for example, our 'Jazz Singer' project with Neil Diamond."

Specifically, on the video front, EMI Videograms was just set up in Los Angeles to develop video software for the disk and tape markets, with EMI Audio/Visual Services (Continued on page 68)

PRS \$ Signals Upturn

• Continued from page 9

But Toeman warned at the general meeting: "Such increases in revenue do not happen of their own accord. Public performance royalties do not automatically increase just because our members' music becomes more successful."

"All our tariff increases have to be negotiated at length, and sometimes fought before the Performing Right Tribunal. Even then, before the fees can be collected, any increased use of music by existing licensees must be located and new licensees usually need to be worked out. It's all too rare. I'm afraid, for a PRS license to be voluntarily applied for."

On foreign license affiliations, Toeman referred to the weakness of the U.S. dollar last year, having "a considerable effect on our American income."

But he added: "The good news is there via the Supreme Court decision in the case between ASCAP and BMI against CBS. If that had gone the other way, the effect on U.S. royalty collections would have been serious indeed."

Toeman added that PRS income was affected by decisions of U.K. writers to emigrate to other countries and join the local copyright society there. "From our calculations it seems we are losing some \$700,000 of foreign income a year as a result of high-earning writer members emigrating to the U.S. and joining either ASCAP or BMI."

Some 10% of PRS overseas income is from territories where there is, as yet, no local society, such as Jamaica and Trinidad, or Cyprus or Malta, or places such as Hong Kong and India where there is a young society relying very much on PRS help for technical and other assistance.

Said Toeman: "It gets harder to fly the copyright flag in these territories. Much of our effort is still unproductive in terms of currently distributable income. But we say it is vital, in the long term, that the concept of copyright in the developing countries should be fostered and protected and that wherever possible the society should encourage formation of local societies."

Result is that the society has set up a small company Music Copyright (Overseas) Services Ltd. to administer members' rights and encourage growth of new societies.

"In Hong Kong, the new society CASH, which we helped set up 18 months ago, works well and grows fast. But our efforts with the Mechanical Copyright Protection Society, to set up a regional licensing organization in the Caribbean area has produced no tangible results. In India, the society set up 10 years ago has met complex and intractable problems."

Even so, net PRS income from these territories was up by just 6% in 1978, foreign income as a whole being up by just under 8%.

However, Toeman pointed out that inflation hit the PRS as other organizations. "We distributed in 1978 just over \$49 million, 14% more than in 1977. But the increase of the ratio of administration expenses to total income rose from 13.6% to 14.5%." (Continued on page 67)

International

U.K. TRADE IS PRICE CONSCIOUS

Polydor Discount Move Seen As New Burden For Retailers

By PETER JONES

LONDON—Britain's disk retailers are finding causes for grievance and dissatisfaction over record company policies on almost a weekly basis these days, the latest bombshell being Polydor's decision to cut trade discount from the old 33 1/2% to 30%, as from Sept. 1.

But Tony Morris, Polydor managing director, claims he is mixing good news for the trade with the bad. Polydor is not, after all, following EMI in eliminating the prompt settlement discount (Billboard, July 7, 1979), as was feared, but is to offer a 5% "bonus" on certain selected catalog items.

Morris, explaining his motives, assures dealers that the 30% margin will be applied across the board to all sections of the retail trade. "There will positively and absolutely be no special deals for the multiples," he says, referring to another long-standing trade gripe.

He adds: "Record companies today are fighting for their lives. Unless Polydor makes a profit, it will not survive. We've thought out our new moves over a long period and we say they will be beneficial to the trade in the long run."

Though there are criticisms that Polydor's policy gives with the one hand and takes away with the other, it's aimed at maintaining new release prices at "a realistic level," as well as giving dealers a chance of improved profit ratios from catalog sales.

Morris admits Polydor was considering abandoning the settlement discount system "because of cost pressures which have built up over the years."

Appreciating that some dealers may now turn to cheaper imports rather than buy from Polydor under its new terms, Morris says: "We certainly will not just stand back and let this happen. Many of the imports currently flooding our market are illegal and we have taken, and will go on taking, legal steps to protect our rights."

"This is, however, only a partial solution to our problem. Our new terms are flexed to discount the best of our back catalog by focusing price attention on these items. In the case of new product, our policy of own-

ing world rights will enable us to regulate release dates."

On the catalog side, Polydor will maintain a regular list of albums and tapes, with a 5% bonus on retail orders for these titles. Morris says: "This will result in these items generating a minimum of 50% on cost, assuming the retail price to be at recommended level. There will also be special sales incentives from time on catalog material."

An instant reaction from the Gramophone Record Retailers Committee came through secretary Harry Tittle, who said: "We're shocked by the margin change. But the catalog bonus does seem to be at least a move in the right direction."

Inevitably, the Polydor move has triggered trade fears that other majors will follow suit, though none admits to such plans.

Meanwhile, the GRRRC says that U.K. record companies should admit, as a matter of urgency, that they were wrong to push the price of sin-

gles up above the "psychological barrier" of £1 (roughly \$2.20) following the recent increase of Value Added Tax from 8% to 15%.

The committee says this was "a serious error of judgment" and urges companies to revise the price listing to "a more sensible 99 pence, because any measure that discourages the buyer encourages the home taper."

And the GRRRC demands that manufacturers take careful note of WEA's U.K. price policy on albums, particularly its £5 (around \$10.50) maximum. It further condemns EMI's cutting of the prompt settlement discount and "the arbitrary way in which this was enforced."

In fact, Charisma here has decided to peg retail prices in the U.K., keeping singles below the £1 mark and albums below the £5 mark. Says Charisma: "This follows the policy set early this year of establishing prices slightly below those of Phonogram, out distributors."

CIVIL ACTION WEIGHED

Piracy Victim In Denmark: Abba LP

By KNUD ORSTED

COPENHAGEN—An important piracy discovery involving tapes of Abba's album "Voulez-Vous" has been unearthed here, following investigations by the Nordisk Copyright Bureau.

The mechanical collection society found the cassettes on sale in several Danish stores, having emanated from the local rack-jobber Montax who, it is stressed, did not know the tapes were pirated productions. They bore the trade name Vogue, which normally provides tapes for the French market.

Montax is said to have bought 8,000 such cassettes from the German wholesale company, Falcon Schalplatten. Says a Montax spokesman: "We had no idea it was a pirated tape. The price was very close to the price we normally pay for full-price cassettes. We are shocked about the whole matter."

Danish police were immediately involved but no charges were preferred because it seemed the importer was guilty of no known offense. However, the case has now been handed over to the German police authorities to see what can be found out about "international pirates" trying to break into the Danish market.

Says a NCB lawyer, Anne Langberg: "We had to send the tapes to France in order to ascertain that they really were pirate product. Vogue there immediately identified them as illegal."

"Now it is clear that piracy exists. The cassette has a special sound in the song 'I Had A Dream' which could well be from damage to the original album from which it was copied. The inlay card is greyish, whereas the original is colored beige. The original has the mark 'Made In

France' but the pirates erred by printing 'Made La France.'"

However, EMI Records here is not completely satisfied with no charges being preferred in Denmark and is considering starting a civil action against Montax. Kurt Hviid Mikkelsen, EMI managing director, says: "Montax bought the cassettes in Germany for 8.80 Deutsch Marks, or around \$4.40. It sell the cassettes to the shops for \$3.27, so the retail price, including tax, is \$5.45."

"Now our legal department is involved and in touch with Abba manager, Stig Anderson, in Stockholm to see what the next step is. Basically we are more interested in a police action, because civil proceedings don't have the same effect on importers of pirated tapes."

"But we certainly have to inform all dealers about the law and about the risks they are running in buying pirated tapes. They have to appreciate they must be very careful."

Another Danish piracy case, involving a live concert by U.K. group Queen, is running in court here this summer. The Queen "bootleg" was allegedly made in a Danish concert hall in 1977 and is out on the Stoned label. Some of the master tapes are said to have been recorded by the accused, but others are said to have been purchased by him from the Swedish State Radio, one involving a Roxy Music concert in Stockholm, January 1976.

NCB is prosecuting, with the police, in this case, staged in the town of Norrköping. Stoned Records is said to have produced six albums, of which three are double LPs. The engraving, pressing and cover print are all said to have been carried out professionally by Swedish firms.

JULY 21, 1979, BILLBOARD



DEADLY GIFT—Demis Roussos is presented with an authentic killer boombox by Stan Roach, member of the Bunjahlong aboriginal tribe of Northern New South Wales, during the European singer's recent visit down under. Polygram managing director, Ross Barlow, center, arranged the special presentation during Roussos' press conference in Sydney.

EMI Greece Unveils 'Supermarket' Scheme

ATHENS—To administer at least a small kick to an unusually sluggish disk and cassette market here, EMI Greece has set up the country's first supermarket-style product racks, from which retailers have made direct orders.

At the company's new distribution facility at the Rizopolis disk pressing plant, north of Athens, EMI domestic and international repertoire is arranged in racks from which visiting retailers can fill trolley baskets.

The dealers then wheeled their selections to order clerks who noted orders and refilled the racks. Also available were posters, publicity photographs, company leaflets and various merchandising aids. An extensive buffet was on hand and piped music completed the supermarket effect. The innovation ran for a full week in both Athens and Thessaloniki.

According to Marco Bignotti,

EMI Greece general manager, it will be some time before the results in the Greek marketplace can be accurately assessed. "But my personal belief is that we're already getting an adequate return on our investment."

But the first two days proved almost catastrophic. Athens temperatures approached 40 degrees Centigrade and only a few of the invited retailers bothered to turn up. "Those who did made straight for the drinks table and ignored the records. Attendances improved as the temperature cooled."

It was partly the intense heat that drove Greek record sales to a worrisome low through late June and early July. Retailers say few people stayed indoors to play records and trade turnovers fell to "frighteningly low levels."

Other reasons cited for the slump were the annual examinations of Greek high school students and, inevitably, financial insecurity in the face of the overall energy crisis.

Italy's Ciao Bows With Foreign, Local Releases

MILAN—First product from Ciao Records, new entry into the Italian market helmed by Giorgio Pertici, offers international and local repertoire.

From the U.S. come a couple of albums out of Shadybrook Records (via Ciao's GRT deal) by O.C. Smith and Kellee Patterson, while a pair of singles, from Holland and Spain respectively, feature Adolf Stern and Magic Carpet.

On the local level, there are 45s from Dallaglio and Roy Pisanelli, and a solo debut LP by Bernardo Lanzetti, lead singer with PFM. Sales for this last-named item reportedly hit 15,000 in just three weeks.

New product due in September includes a disco album by American singer Norma Jordan, by veteran Italian pop singer Fausto Leali, and by Cast, a new local rock outfit.

Ciao's general manager and co-owner Pertici (his partner is Caterina Caselli, a member of the Sugar family, which owns CGD-MM and the Sugar publishing group) has a 17-year background in marketing. His first music business experience was as marketing manager with

The 36-year-old deals personally with foreign producers and independent producers. "We plan to work hard on international deals. Our artists have a strong potential for foreign markets, most having English as a mother tongue or having lived abroad for years."

The Ciao staff of nine, with a Rome branch office and headquarters in Milan, includes Irma Farentina handling sales, distribution and merchandising; Mario Turri, tackling administration; Flora Brocchetti as a&r assistant; Giusy Barbera and Osvaldo Bernasconi overseeing press and promotion, and Luciana Mazzoleni looking after press in Rome.

Notes Pertici: "In Italy today, the record business is going through changes. The outcome is that there's room for new enterprises, and it's easier for small independents to personalize its product and establish close personal links with foreign partners."

GRT is one of the first such foreign links that Ciao has firmed, though the longterm nature of the deal is now uncertain as a result of financial pressures (Billboard, July 14, 1979). The American company is

PRS Income

• Continued from page 66

14.5%. This is a matter of concern, but it is still far below the expense ratio of almost all other performing right societies."

He said it was a labor-intensive operation. "Five years ago, members notified new works at the rate of some 60,000 a year. Last year we had to handle 75,000 new titles. The frequency of catalog changes, complex anyway, has grown, so that the number of updates handled by the repertoire index has almost doubled in five years, from some 15,000 to nearly 30,000 a year. Our intake of new members runs at 1,200 a year, whereas five years ago it was 750."

Of each one pound collected in 1978, 66 2/3% was distributed to writer and publisher members of PRS. Of that, 69% of writer members received less than \$500; 16% between \$500 and \$2,000; 10% between \$2,000 and \$10,000; and just 5% re-

Canada

Wood's 'Flow' Ploy Evolving At CHUM

By DAVID FARRELL

TORONTO—Canada's top AOR-FM station is pioneering a striking new music format and if it works, insiders report, programmer J. Robert Wood is expected to take the "flow" concept into the U.S. as an independent radio consultant.

The concept (Billboard, May 26, 1979) involves playing four tracks by an act without interruption and by-passing conventional criteria used by AOR formats, in selecting music ads, to adopt a sound that has much in common with '70s easy listening formats.

Wood's policy turned the industry upside down when the change occurred in early May, and he recently met with label reps at a downtown hotel to explain his motive, music criteria and "hopeful" expectations for the flow format.

First, new album product submitted to the station must be accompanied with record company track suggestions, written out in 10 to 50 words with the reasons why.

That 50% of every music programming hour will be devoted to "new music" product, a percentage that breaks down as a high of eight tracks taken from two new outings.

Album adds can expect a minimum broadcast life on the station of 17 weeks to a maximum of six months.

The concept for this AOR format is to provide a mass audience with

an easy-listening background sound typified by limiting melodic pop sounds of, say, Fleetwood Mac. "Chainsaw rock," a la Aerosmith and Ted Nugent, has no place on a format of this kind, Wood intimated, stating that hard rock music was now in opposing AOR FM station, Q-107's ball park.

Research done by CHUM-FM found a trend of resistance to hard rock among the 18-24 samplings. Wood reported that this demographic grouping also represented a large percentage of album purchasers and that the listener needs to hear more than one track off an LP in order to make a qualitative decision about buying it.

Since debuting the concept on the air, it has become obvious that the music mix has been evolving. The most recent additions that could not have worked previously include "Loveline" by country singer Eddie Rabbitt and "Two Hot" by Peaches and Herb, a disco act.

In the last rating book, CHUM-FM peaked with a cumulative audience of 600,000 and Wood told record company reps that to make any further upward progress it was imperative to counter the drift of MOR stations toward pop formats. It should be noted that Wood is a staff consultant for the 11 stations in the CHUM Group. He has been with the company just over 10 years.

After BTO, Allen Charts Sales Strategy For Prism

TORONTO—The man who kept Bachman-Turner Overdrive on the road has discovered another megaselling outfit, but Bruce Allen is puzzled because the pattern of success is quite the reverse this time round.

The West coast music mogul's current success story centers on five-member Prism, which has just wound up an Eastern Canada tour to resounding retail success, leading GRT, the group's Canadian record company, to predict double platinum on all three albums recorded by the quintet to date.

"What beats me on Prism's success is that with BTO we had to work hard in the U.S. before they became really big attractions here," comments Allen.

"This time I'm dealing with an act that has grabbed some chart success in the U.S., yet never had an across-the-board smash in this country and yet they have become monsters."

The degree of success the Vancouver act has grabbed in this market is something of an irony in that radio east of Winnipeg has been shy on the group and the print media hardly acknowledging their existence.

With initial orders reportedly well over the 100,000 unit mark necessary for platinum certification on the latest "Armageddon" album, Prism attracted 15,000 fans to a concert in this city several weeks back, despite the fact they were competing with an AC/DC billing with UFO at Massey Hall and a Cheap Trick/Graham Parker billing at Maple Leaf Gardens.

While in the city, Prism did an autograph session at the Zounds superstore, which helped sell an extra 200 copies of the new album, "Armageddon."

In an 11-date British Columbia tour, staggered through the months of April and May, the group drew 182,000 people for a combined gross of \$500,000.

Indies Group Maps Changes

TORONTO—The recent annual meeting of this nation's independent record producers association saw John Watt elected to the post of president, a name change for the lobby and reorganization of voting membership classes.

The new board of the Canadian Independent Record Production (formerly Producers) Assn. is as follows: John Watt of the Smile Music Group, president; Harvey Glatt of TCD Records and Tapes, vice president; Brian Ferriman of Springfield Sound studio, secretary-treasurer. Directors elected were: Doug Hill of Phase One studio, Bob Morten of Paje Productions, Craig Nicholson of Pizazz Productions and Vic Wilson of Anthem Records.

Under new guidelines established for members, the categories have been split into "record producers," "record labels," "managers of recording acts," and owners of "recording studios."

Other matters presented at the meet included approval of a presentation brief to the federal government to establish a tax incentive for record production, and a unified voice of protest against a recent provincial ruling in Ontario which imposes a 10% entertainment tax on Canadian performers playing within the province. The provincial ruling previously waived the sur-

International



STUDIO SALUTE—British rocker Steve Hackett, right, listens thoughtfully to veteran producer George Martin during a recent reception in London to celebrate the opening of the new AIR studios in Montserrat, West Indies. Martin, who has already handled production tasks at the \$1.75 million state-of-the-art recording location, is chairman of AIR Studios. Hackett is signed to Chrysalis Records for the U.S.

VETERANS TOUR U.K.

Nostalgia Bandwagon Revives Rock Bands

By NICK ROBERTSHAW

LONDON—Top Liverpool bands from the "Swinging Sixties" are on the road again this month, as another wave of nostalgia hits Britain—which, at the moment, seems bent on reliving every phase of pop history simultaneously.

The 14-date tour of major concert halls ran July 9-22 under the banner "The Liverpool Explosion," after an SRO premiere earlier this year at London's Rainbow Theatre.

Headliners included Gerry & the Pacemakers, the Fourmost, the Merseybeats, the Swinging Blue Jeans and Wayne Fontana & the Mindbenders, playing their classic '60s hits: "How Do You Do It," "I Think Of You," "Hippy Hippy Shake," "Groovy Kind Of Love" and many others.

A live double-album recorded during the tour will be released later this year, and Granada Television

plans to screen a recording of one concert at Christmas.

Meanwhile, nostalgia rolls on. BBC-TV's "Juke Box Jury" is back on the air in its original format, and likewise Jack Good's pioneering rock show, "Oh Boy," complete with Joe Brown, Shane Fenton—latterly Alvin Stardust—and other stars of yesteryear (Billboard, July 14, 1979).

Unfortunately, both shows suffer from the creative and temporal limitations of their concepts—and have been the object of much critical derision. In the case of "Oh Boy," one view is that there's more musical validity in contemporary punk bands' revivals of vintage rock 'n' roll tunes than there is in aging rockers' tired recreations of their former glory.

In other areas, the musical "Elvis" has just been replaced after a two year run in London's West End by that other fondly retrospective rock show, "Grease."

And now Eddie Moran of Star-track Entertainments plans a pilot show for a possible Buddy Holly musical (this as the Gary Busey-starring biopic plays throughout Britain) with Don Parry playing the late rock 'n' roller, plus songs from Holly, Fats Domino, Chuck Berry, Little Richard and other Fifties legends on the agenda.

Also, "mods"—characterized in

EMI Gets Clout

• Continued from page 66

about to launch a 24-title videocassette movie library in Britain.

Paramount is involved with several dozen of its top films in a videocassette rental/sale test at 300 Foto-mat outlets in California, with preliminary reports indicating expansion to the full 3,500 locations by year end.

Asked what will be done with the money available to EMI in the deal, chairman Sir John Read said part would go to support an investment in ongoing businesses, though the company did not expect to put any substantial amount into its medical side.

MCA Expands

• Continued from page 66

Worldwide, MCA expansion has been fuelled by the addition of ABC and the new Infinity. All overseas licensing deals except Japan and Australia come up for renewal Dec. 31, 1979, and Featherstone promises: "We will be looking to set up something other than licensing deals in at least two European territories before the end of the year."

Players Seek Union Action In Hong Kong

HONG KONG—Sacked members of the Hong Kong Philharmonic Orchestra are working to have Hong Kong blacklisted by American and British musicians' unions.

They claim that the Philharmonic Society's recent dismissal of close to 30 members (and the demotion of a further eight) was arbitrary and unfair, and that not even sufficient notice was provided.

Says the orchestra's principal clarinetist, John Koljonen, "We are unhappy and bewildered how something like this can happen, which reflects so badly on us and the Hong Kong community."

The decision not to renew the contracts—as the orchestra's general manager, John Duffus, puts it—of the musicians was reportedly the result of unanimous agreement among the Society's committee.

Urban councillor Dr. Denny Huang says that the new musical director, Ling Tung, has assured the committee that the introduction of new musicians would result in higher standards for the orchestra. The new musicians, says Dr. Huang, are all vouched for by Tung, and have undertaken to teach. "We all would like to see local artists brought up to higher standards."

At a protest meeting, angry ex-Orchestra members demanded their jobs back, as well as the strengthening of the Hong Kong Philharmonic by the addition of a dozen key players.

Many of the dismissed Asian musicians apparently now face serious financial problems. The sackings have affected every section of the orchestra, say the musicians, with the exception of the strings. Individual cases have been cited, such as a husband and wife team being dismissed, then offered one job to share between the two of them.

The musicians have already taken legal advice on the matter, and plan to send a report of the affair to the American Federation of Musicians. It could lead to the union imposing a ban on Hong Kong.

Koljonen also intends to send a report to the International Confederation of Symphony Orchestra Managers.

the Sixties by parka jackets, short hair and Vespa motor scooters—are appearing in the streets again. As for the "teds" and "rockers," the faithful few in drapes and drainpipe pants have never been away.

Wayne Preps Post-'War' Plans

LONDON—As Jeff Wayne's "War Of The Worlds" double album celebrates the end of its first year in the U.K. charts, the producer is working on new projects which include a solo album with Justin Hayward, the music for the new Who-backed movie "McVicar," and a 90-minute animated movie music based on "The Hobbit," which will open first in the U.S.

Wayne sees "War Of The Worlds," which has reportedly sold 2.5 million units worldwide and 500,000 copies in the U.K., as a career highlight and says he is planning "some kind of development" of the same theme.

"This will use another medium,

preliminary work has already started on a possible theater presentation. What has surprised me about 'War Of The Worlds' is that it has taken off in so many territories where English is not the main language. It all seems down to a musical or general interest level."

In Spain there were two versions of the "War" in the Top 5, the narrative being re-recorded in Spanish, though retaining the original music. Wayne has completed another version using Anthony Quinn as narrator, the role originally played by Richard Burton, for release in 11 Latin American territories. Italian and French versions have also sold well alongside the original English

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 7/14/79
SINGLES

This Week	Last Week	Artist	Title
1	1	ARE FRIENDS ELECTRIC, Tubeway Army, Beggars Banquet	
2	3	SILLY GAMES, Janet Kay, Scope	
3	9	C'MON EVERYBODY, Sex Pistols, Virgin	
4	2	UP THE JUNCTION, Squeeze, A&M	
5	6	LIGHT MY FIRE/137 DISCO HEAVEN, Amii Stewart, Atlantic/Hansa	
6	5	NIGHT OWL, Gerry Rafferty, United Artists	
7	21	BABYLON BURNING, Ruts, Virgin	
8	28	LADY LYNDY, Beach Boys, Caribou	
9	7	THE LONE RANGER, Quantum Jump, Electric	
10	4	RING MY BELL, Anita Ward, TK	
11	12	LIVING ON THE FRONT LINE, Eddy Grant, Ice/Ensign	
12	22	GOOD TIMES, Chic, Atlantic	
13	27	WANTED, Dooleys, GTO	
14	26	DO ANYTHING YOU WANT TO, Thin Lizzy, Vertigo	
15	18	GO WEST, Village People, Mercury	
16	31	SPACE BASS, Slick, Fantasy	
17	20	MAYBE, Thom Pace, RSP	
18	15	H.A.P.P.Y. RADIO, Edwin Starr, 20th Century	
19	16	CAVATINA, John Williams, Cube	
20	14	WHO WERE YOU WITH IN THE MOONLIGHT, Dollar, Carrere	
21	29	GIRLS TALK, Dave Edmunds, Swan Song	
22	39	BAD GIRLS, Donna Summer, Casablanca	
23	8	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS	
24	NEW	MY SHARONA, Knack, Capitol	
25	30	BORN TO BE ALIVE, Patrick Hernandez, Gem/Aquarius	
26	32	BREAKFAST IN AMERICA, Supertramp, A&M	
27	23	SAY WHEN, Lene Lovich, Stiff	
28	24	GERTCHA, Chas & Dave, EMI	
29	10	DANCE AWAY, Roxy Music, Polydor	
30	36	CHUCK E'S IN LOVE, Rickie Lee Jones, Warner Bros.	
31	11	SUNDAY GIRL, Blondie, Chrysalis	
32	34	DEATH DISCO, Public Image Ltd., Virgin	
33	NEW	PLAYGROUND TWIST, Siouxsie & The Banshees, Polydor	
34	NEW	IF I HAD YOU, Korgis, Rialto	
35	17	WE ARE FAMILY, Sister Sledge, Atlantic	
36	35	MARRIED MEN, Bonnie Tyler, RCA	
37	19	THEME FROM THE DEER HUNTER, Shadows, EMI	
38	NEW	CAN'T STAND LOSING YOU, Police, A&M	
39	13	AIN'T NO STOPPING US NOW, McFadden & Whitehead, PIR	
40	25	MASQUERADE, Skids, Virgin	
LPs			
1	1	DISCOVERY, ELO, Jet	
2	4	REPLICAS, Tubeway Army, Beggar's Banquet	
3	22	LIVE KILLERS, Queen, EMI	
4	2	PARALLEL LINES, Blondie, Chrysalis	
5	8	BRIDGES, John Williams, Lotus	
6	5	I AM, Earth, Wind & Fire, CBS	
7	11	BREAKFAST IN AMERICA, Supertramp, A&M	
8	6	VOULEZ VOUS, Abba, CBS	
9	3	LAST THE WHOLE NIGHT LONG, James Last, Polydor	
10	7	BACK TO THE EGG, Wings, Parlophone	
11	9	COMMUNIQUE, Dire Straits, Vertigo	
12	14	SKY, Ariola	
13	10	NIGHT OWL, Gerry Rafferty, United Artists	
14	18	THE BEST OF THE DOOLEYS, GTO	
15	12	DO IT YOURSELF, Ian Dury & The Blockheads, Stiff	
16	13	LODGER, David Bowie, RCA	
17	15	MANILOW MAGIC, Barry Manilow, Arista	
18	20	RICKIE LEE JONES, Warner Bros.	
19	19	THE VERY BEST OF LEO SAYER, Chrysalis	
20	17	MANIFESTO, Roxy Music, Polydor	
21	23	DIRE STRAITS, Vertigo	
22	NEW	RUST NEVER SLEEPS, Neil Young, Reprise	
23	26	OUTLANDOS D'AMOUR, Police, A&M	
24	25	AT BUDOKAN, Bob Dylan, CBS	
25	27	BAD GIRLS, Donna Summer, Casablanca	
26	29	GO WEST, Village People, Mercury	
27	16	THIS IS IT, Various Artists, CBS	
28	32	THE WORLD IS FULL OF MARRIED MEN, Soundtrack, Ronco	
29	24	BLACK ROSE-A ROCK LEGEND, Thin Lizzy, Vertigo	
30	31	CANDY-O, Cars, Elektra	
31	NEW	MINGUS, Joni Mitchell, Asylum	
32	21	FATE FOR BREAKFAST, Art Garfunkel, CBS	
33	40	THE KIDS ARE ALRIGHT, The Who, Polydor	
34	35	THE BILLIE JO SPEARS SINGLES ALBUM, United Artists	
35	38	GREATEST HITS, Creedence Clearwater Revival, Fantasy	
36	34	OUT OF THE BLUE, ELO, Jet	
37	36	BAT OUT OF HELL, Meat Loaf,	

38	28	A MONUMENT TO BRITISH ROCK, Various, EMI	
39	33	IT'S ALIVE, Ramones, Sire	
40	NEW	SPIRITS HAVING FLOWN, Bee Gees, RSO	

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 7/11/79
SINGLES

This Week	Last Week	Artist	Title
1	4	YOU TAKE MY BREATH AWAY, Rex Smith, CBS	
2	6	JUST WHEN I NEEDED YOU MOST, Randy Vanwarmer, Bearsville	
3	NEW	RING MY BELL, Anita Ward, CBS	
4	5	WE ARE FAMILY, Sister Sledge, Atlantic	
5	2	LOGICAL SONG, Supertramp, A&M	
6	8	I WANT YOU TO WANT ME, Cheap Trick, CBS	
7	NEW	BAD GIRLS, Donna Summer, Casablanca	
8	12	SHE BELIEVES IN ME, Kenny Rogers, United Artists	
9	1	HOT STUFF, Donna Summer, Casablanca	
10	3	REUNITED, Peaches & Herb, Polydor	
11	10	CHUCK E'S IN LOVE, Rickie Lee Jones, Warner Bros.	
12	NEW	MAMA CAN'T BUY YOU LOVE, Elton John, MCA	
13	9	HONESTY, Billy Joel, CBS	
14	15	SHINE A LITTLE LOVE, ELO, Jet	
15	14	SHAKE YOUR BODY, Jacksons, CBS	
16	NEW	GOODNITE TONIGHT, Wings, CBS	
17	13	AIN'T LOVE A BITCH, Rod Stewart, Warner Bros.	
18	17	MINUTE BY MINUTE, Doobie Bros., Warner Bros.	
19	11	KNOCK ON WOOD, Amii Stewart, Ariola	
20	7	HEART OF GLASS, Blondie, Chrysalis	
LPs			
1	1	BREAKFAST IN AMERICA, Supertramp, A&M	
2	2	AT BUDOKAN, Cheap Trick, Epic	
3	6	CANDY-O, Cars, Elektra	
4	5	DISCOVERY, ELO, Jet	
5	3	COMMUNIQUE, Dire Straits, Mercury	
6	11	VOULEZ VOUS, Abba, Atlantic	
7	14	RICKIE LEE JONES, Warner Bros.	
8	13	THE CARs, Elektra	
9	7	BACK TO THE EGG, Wings, CBS	
10	4	BAD GIRLS, Donna Summer, Casablanca	
11	9	PARALLEL LINES, Blondie, Chrysalis	
12	15	NIGHTFLIGHT TO VENUS, Boney M., Atlantic	
13	17	SOONER OR LATER, Rex Smith, CBS	
14	8	ARMAGEDDON, Prison, CRI	
15	12	VAN HALEN II, Van Halen, Warner Bros.	
16	10	I AM, Earth, Wind & Fire, Columbia	
17	20	THE GAMBLER, Kenny Rogers, United Artists	
18	18	WE ARE FAMILY, Sister Sledge, WEA	
19	NEW	HOT SHOT, Trooper, MCA	
20	NEW	A MILLION VACATIONS, Max Webster, Anthem.	

WEST GERMANY

(Courtesy Of Der Musikmarkt)
As of 7/9/79
SINGLES

This Week	Last Week	Artist	Title
1	1	POP MUZIK, M, MCA	
2	3	SO BIST DU, Peter Maffay, Telefunken	
3	2	BORN TO BE ALIVE, Patrick Hernandez, Aquarius	
4	4	BRIGHT EYES, Art Garfunkel, CBS	
5	7	HOT STUFF, Donna Summer, Casablanca	
6	5	MOSKAU, Genghis Khan, Jupiter	
7	8	SUNDAY GIRL, Blondie, Chrysalis	
8	6	SOME GIRLS, Racey, RAK	
9	14	RASTA MAN, Saragossa Band, Ariola	
10	10	UND MANCHMAL WEINST DU SICHER EIN PAAR TRAENEN, Peter Alexander, Ariola	
11	9	ONE WAY TICKET, Eruption, Hansa Int'l.	
12	13	HEAD OVER HEELS IN LOVE, Kevin Keegan, EMI	
13	12	GENGHIS KHAN, Genghis Khan, Jupiter	
14	11	SAVE ME, Clout, Carrere	
15	16	DOES YOUR MOTHER KNOW, Abba, Polydor	
16	15	THE LOGICAL SONG, Supertramp, A&M	
17	18	HOW COULD THIS GO WRONG, Exile, RAK	
18	19	LET'S GET BACK TOGETHER, Promises, EMI	
19	17	HOORAY, HOORAY, IT'S A HOLIDAY, Boney M., Hansa	
20	20	CASANOVA, Luv, Philips	
LPs			
1	2	STEPPENWOLF, Peter Maffay, Telefunken	
2	1	COMMUNIQUE, Dire Straits, Vertigo	
3	3	BREAKFAST IN AMERICA, Supertramp, A&M	
4	4	VOULEZ VOUS, Abba, Polydot	
5	5	DIRE STRAITS, Vertigo	
6	6	ANGEL STATION, Manfred Mann's	

7	9	SPIRITSHAVING FLOWN, Bee Gees, RSO	
8	8	DISCOVERY, ELO, Jet	
9	7	HENRY JOHN DEUTSCHENDORF GENNANT JOHN DENVER-SEINE GROSSEN ERFOLGE, John Denver, RCA	
10	10	BAD GIRLS, Donna Summer, Casablanca	

JAPAN

(Courtesy Of Music Labo)
As of 7/9/79
SINGLES

This Week	Last Week	Artist	Title
1	1	KIMI-NO-ASA, Satoshi Kishida, CBS/Sony (Nichion)	
2	2	ITOSHI-NO-ELLY, Southern All Stars, Victor (P.M.P.)	
3	3	HOP, STEP, JUMP, Hideki Saijou, RVC (P.M.P.)	
4	4	OHI GAL, Kenji Sawada, Polydor (Watanabe)	
5	5	MISERARETE, Judy Ongu, CBS/Sony (Nichion)	
6	8	OMOIDEZAKE, Sachiko Kobayashi, Warner Pioneer (Daichi)	
7	6	AI-NO-ARASHI, Momoe Yamaguchi, CBS/Sony (Top)	
8	9	CALIFORNIA CONNECTION, Yutaka Mizutani, For Life (NTV.M)	
9	7	PINK TYPHOON, Pink Lady, Victor (P.M.P.)	
10	18	AMERICAN FEELING, Circus, Alfa (Alfa M.)	
11	12	MICHIZURE, Mieko Makimura, Polidro (Nichion)	
12	10	YUMEIZAKE, Jiro Atsumi, CBS/Sony (J.C.M.)	
13	11	BEAUTIFUL NAME, Godiego, Nippon Columbia (NTV.M)	
14	13	I WAS MADE FOR DANCING, Leif Garrett, Warner Pioneer (Intersong)	
15	NEW	ITSUMO KOKORO NI TAIYOU-O, Hiromi Gou, CBS/Sony (Burning P.)	
16	NEW	HOT STUFF, Donna Summer, Casablanca (Intersong)	
17	14	IN THE NAVY, Village People, Casablanca (P.M.P.)	
18	16	KOI-NO-SURVIVAL, Akira Fuse, King (Watanabe)	
19	NEW	HI-WA-MATA-NOBORU, Shinji Tanimura, Express (Noel M.)	
20	15	NOERO IIONNA, Twist, Canyon (Yamaha)	

HOLLAND

(Courtesy TROS Radio Hilversum 3)
As of 7/10/79
SINGLES

This Week	Last Week	Artist	Title
1	3	THEME FROM THE DEER HUNTER, Shadows, EMI	
2	1	REUNITED, Peaches & Herb, Polydor	
3	6	LAVENDER BLUE, Mac Kissoon, CNR	
4	5	WEEKEND LOVE, Golden Earring, Polydor	
5	9	I WAS MADE FOR LOVIN' YOU, Kiss, VIP	
6	8	RING MY BELL, Anita Ward, CBS	
7	10	BOYS, Dolly Dots, WEA	
8	7	DANCE AWAY, Roxy Music, Polydor	
9	2	BRIGHT EYES, Art Garfunkel, CBS	
10	4	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS	
11	13	JUST WHEN I NEEDED YOU MOST, Randy Vanwarmer, Ariola	
12	14	HACKA TACKA MUSIC, Babva & Roody, Ariola	
13	18	SURRENDER, Cheap Trick, CBS	
14	NEW	ROXANNE, Police, A&M	
15	12	COME TO MY ISLAND, K.C. & The Sunshine Band, CBS	
16	NEW	CHEEK TO CHEEK, Lowell George, WEA	
17	11	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, EMI	
18	NEW	BREAKFAST IN AMERICA, Supertramp, A&M	
19	NEW	GOOD TIMES, Chic, WEA	
20	16	POP MUZIK, M, EMI	

ITALY

(Courtesy Of Germano Ruscitto)
As of 7/10/79
LP

This Week	Last Week	Artist	Title
1	1	ZERO ZERO, Renato Zero, RCA	
2	2	LUCIA DALLA, RCA	
3	9	GLORIA, Umberto Tozzi, CGD/CGD-MM	
4	4	BLASTEROID, Rockets, Rockland/CGD-MM	
5	8	LA AND NY, Alan Sorrenti, EMI	
6	3	SPIRITS HAVING FLOWN, Bee Gees, RSO/Phonogram	
7	5	BAD GIRLS, Donna Summer, Durium	
8	19	IN CONCERTO, Fabrizio De Andre, Ricordi	
9	6	OUTLINE, Gino Soccio, WEA	
10	7	DA MANUELA A PENSAMI, Julio Iglesias, CBS/CGD-MM	
11	10	BLONDES HAVE MORE FUN, Rod Stewart, WEA	
12	11	KNOCK ON WOOD, Amii Stewart, RCA	
13	16	PARALLEL LINES, Blondie,	

14	14	BANDIDO, La Bionda, Baby/CGD-MM	
15	15	GO WEST, Village People, Durium	
16	NEW	A SINGLE MAN, Elton John, Rocket/Phonogram	
17	18	STARS, Sylvester, Fonit Cetra/Cetra	
18	13	SONO UN PIRATA SONO UN SIGNORE, Julio Iglesias, CBS/CGD-MM	
19	17	ALDEBARAN, New Trolls, WEA	
20	12	AGNESE DOLCE AGNESE, Ivan Graziani, Numero 1/RCA	

AUSTRALIA

(Courtesy Of Kent Music Report)
As of 7/9/79
SINGLES

This Week	Last Week	Artist	Title
1	3	POP MUZIK, M, MCA	
2	1	HOT STUFF, Donna Summer, Casablanca	
3	2	LAY YOUR LOVE ON ME, Racey, RAK	
4	4	LUCKY NUMBER, Lene Lovich, Stiff	
5	5	KNOCK ON WOOD, Amii Stewart, RCA	
6	6	GET USED TO IT, Roger Voudouris, Warner Bros.	
7	9	BRIGHT EYES, Art Garfunkel, CBS	
8	12	HOORAY HOORAY IT'S A HOLIDAY, Boney M., Atlantic	
9	13	DOES YOUR MOTHER KNOW, Abba, RCA	
10	7	GOODNIGHT TONIGHT, Wings, Parlophone	
11	10	SOMETHING'S MISSING (In My Life), Marcia Hines, RCA	
12	8	ON THE INSIDE, Lynne Hamilton, RCA	
13	18	LOST IN LOVE, Air Supply, RCA	
14	14	LOVE DON'T LIVE HERE ANYMORE, Rose Royce, Whitfield	
15	NEW	SOME GIRLS, Racey, RAK	
16	17	DO IT TO ME, Smoke, RAK	
17	NEW	BOOGIE WONDERLAND, Earth, Wind & Fire/Emotions, CBS	
18	15	CHUCK E'S IN LOVE, Rickie Lee Jones, Warner Bros.	
19	11	I WILL SURVIVE, Gloria Gaynor, Polydor	
20	NEW	SHINE A LITTLE LOVE, ELO, Jet	

LPs

1	1	RICKIE LEE JONES, Warner Bros.	
2	2	BREAKFAST IN AMERICA, Supertramp, A&M	
3	8	DISCOVERY, ELO, Jet	
4	4	THE VERY BEST OF LEO SAYER, Chrysalis	
5	3	THE BOB SEGER COLLECTION, Capitol	
6	5	COMMUNIQUE, Dire Straits, Vertigo	
7	7	VOULEZ VOUS, Abba, RCA	
8	6	AT BUDOKAN, Bob Dylan, CBS	
9	10	BACK TO THE EGG, Wings, Parlophone	
10	9	BAD GIRLS, Donna Summer, Casablanca	

BELGIUM

(Courtesy Of Billboard Benelux)
As of 7/7/79
SINGLES

This Week	Last Week	Artist	Title
1	2	POP MUZIK, M, EMI	
2	1	BRIGHT EYES, Art Garfunkel, CBS	
3	3	DOES YOUR MOTHER KNOW, Abba, Vogue	
4	5	REUNITED Peaches and Herb, Polydor	
5	4	BOOGIE WONDERLAND, Earth, Wind and Fire, CBS	
6	10	THEME FROM THE DEERHUNTER, Shadows, EMI	
7	8	HOT STUFF, Donna Summer, Phonogram	
8	7	LOVE IS WHAT I WANT, Cashmere, Ariola	
9	NEW	ONE WAY TICKET, Eruption, Ariola	
10	6	I WANT YOU TO WANT ME, Cheap Trick, CBS	

LPs

1	1	VOULEZ VOUS, Abba, Vogue	
2	2	FATE FOR BREAKFAST, Art Garfunkel, CBS	
3	3	BREAKFAST IN AMERICA, Supertramp, CBS	
4	6	BAD GIRLS, Donna Summer, Philips	
5	4	AT BUDOKAN, Cheap Trick, CBS	
6	7	DISCOVERY, ELO, CBS	
7	5	A VOUS LES FEMMES, Julio Iglesias, CBS	
8	10	COMMUNIQUE, Dire Straits, Phonogram	
9	NEW	EMOCIONES, Julio Iglesias, CBS	
10	NEW	AUX ARMES ET CAETERA, Serge Gainsbourg, Phonogram	

SPAIN

(Courtesy Of El Gran Musical)
As of 6/30/79
SINGLES

This Week	Last Week	Artist	Title
1	1	BORN	

N.Y. Judge OKs Piracy Evidence

By ROBERT ROTH

NEW YORK—A federal judge has dismissed a challenge to some evidence seized by FBI agents in last year's five-state raid on pirate operations.

George Tucker, president of the Hasbrouck Heights, N.J., firm of Supper Dupers, Inc. had moved to suppress evidence found in his home. According to the decision denying the motion by U.S. District Judge Thomas C. Platt, this evidence consisted of "over 1,000 record albums, over 2,000 8-track tapes, over 30,000 record labels, various business records and documents and numerous machines and related recording equipment."

Tucker and his company have been charged in a 21-count indictment filed in Brooklyn Federal Court with racketeering, wire fraud, and willful infringement of copyright. RCA and several other labels have also brought civil suits against the defendants.

The motion, in part, was based on an attack on the warrant issued for the search of Tucker's home and business, with the defendants contending that probable cause was never established.

With the motion dismissed by the judge, the prosecution is now cleared to present the evidence at the trial scheduled to begin Sept. 4.

An additional challenge was also made to the indictment itself on the grounds that the government had contrived federal jurisdiction by having FBI agents place telephone calls to the defendants from out of state. The court disagreed and held that the calls were "part of a deliberate and sustained course of conduct on the part of the defendants."

Windsong Aiming At Mainstream

Continued from page 4

in when the music "took off in a dramatic fashion. There was an over reaction to it which generated tremendous amounts of product" but not necessarily profits.

Teller believes the right producer must be married to the right artist. So he has freelancer Jeff Glixman cutting Blind Date. Glixman previously worked with Kansas. And he's talking to producers anent cutting vocalist Danny Spanos. Staffman Dante, because he's best matched to Nightingale, cut her single and new LP. He'll also be recording new thrush Mancini.

Teller signs all the acts. But he and Dante have to be in agreement on all acts proposed for the label.

Teller notes he's been working with Helen Schneider and her manager, George Nassar, for the past two months on her forthcoming LP which should see a new musical direction (a harder sound away from MOR) and a new producer.

The Starland Vocal Band, which hasn't recorded in more than one year is going into the studio with freelancer Barry Beckett, who recently coproduced the new Dire Straits LP. He will be recording them in Muscle Shoals. Why there? "It's where he wants to do it," parries Teller. (The Starland Vocal Band's first single for the new label was "Afternoon Delight" which won a Grammy in 1976.)

Although owned by the principals in Management III, Teller says he and Weintraub have an agreement

that "Windsong will function as a separate entity and will not be a house label for the management company." But there could be instances where the performer is handled totally internally.

Under its pact with RCA, Windsong has total creative freedom to sign acts and producers, deliver finished LPs, supervise the cover graphics and help create the advertising and promotional images.

The switch from big label to small independent has been made easily by Teller and he suggests, promoting the cause of the small label because that's where his fortune is right now. Of Maxine Nightingale's ballad hit, he says he doesn't think it could have broken on a big label. "It would have been lost in the shuffle," he asserts.

Chi. Jazz Venue Marks Anniversary

CHICAGO—Trumpeter Roy Eldridge was the featured attraction at Rick's Cafe Americain for one week (7-14) as the successful jazz club marked its third anniversary celebration.

Bill Snyder, the entertainment director of Rick's since 1976, welcomed Eldridge for his third appearance there in three years.

"The critics said we were doomed from the start," explains Snyder, who instituted the jazz policy on his arrival.

"They didn't put much stock behind our efforts to open a jazz estab-

lishment on Lake Shore Drive, far away from the home of jazz regulars on Rush Street," he adds.

"But I didn't hesitate to try it. I knew a market did exist in town for the mainstream jazz performer of 30 years ago."

A noted pop pianist turned entertainment director, Snyder proudly boasts of the jazz void filled by the Lake Shore Holiday Inn jazz room.

"We've replaced the London House and Mr. Kelly's for jazz," Snyder says. "Many of our attractions played there and enjoy playing Rick's now. We also like to showcase local artists as well. Exposure for our jazz artists is a main concern at Rick's."

Snyder replaced rock music with jazz in a bold booking policy change that raised eyebrows. But the move has never been regretted.

"We opened with Ruby Braff for two weeks in April of 1976, in our redecorated 200-seat plus showroom. Braff put Rick's in the black. We've yet to see a speck of red," Snyder boasts.

New Venture For Former UA Exec

LOS ANGELES—Larry Cohen, ex-vice president of merchandising for United Artists Records for seven years has formed his own independent marketing firm here.

Called Larry Cohen Marketing, Inc., located in Hollywood, the firm, according to Cohen, will provide a multiplicity of services to such prospective clients as recording companies, artists, managers, and publishers.

Services will cover the panorama of conceptual design to retail follow through, indicates Cohen.

Present clients include Bobby Vinton's independent Tapestry label and production firm, an operation Cohen helped set up.

Double Exposure In Outdoor Image Sell

NEW YORK—Salsoul group Double Exposure is attempting to cash in on the macho image fostered by Casablanca's Village People, but Double Exposure is going strictly for a sports motif.

The thrust, according to the label, will be to "demonstrate a strong, masculine, athletic image based on good health, clean living and participation in sporting activities." Football, tennis, baseball and basketball uniforms will be worn.

The group's new album, "Locker Room," is keyed to the sports image, and a series of promotional activities will follow suit.

Newport Fest a Hit

Continued from page 63

pianist Eddie Martinez. Puente played vibes on this one.

Then the Palmieri and Puente aggregations combined to form a 35-piece band for a composition titled "Two Peas In A Pod." Gillespie was then brought out as the featured soloist.

NELSON GEORGE
Celebration Of The American Song, Carnegie Hall.

What a fine idea this turned out to be. The American Song has been honored in this type of program for many years at Newport. Last year's segment with Mel Torme and Gerry Mulligan gave producer George Wein the idea of having them produce and host the '79 version.

The band, which was onstage for almost the entire concert, consisted of Mulligan, baritone sax, Harry "Sweets" Edison and Doc Cheatham, trumpets; Vic Dickenson, trombone; Jimmie Rowles, piano; George Duvivier, bass, and Oliver Jackson, drums. Guests were Jackie Cain and Roy Kral, Joya Sherrill and George Shearing. Torme, always the genial host, outdid himself by leaving back when it was time for

him to do so, and stepping up to seat and sometimes add his vocal tones to an instrumental piece.

The players were, more or less, with composers as follows: Torme/Jerome Kern; Mulligan/Kurt Weill; Sherrill/Duke Ellington & Billy Strayhorn; Jackie & Roy/Stephen Sondheim. Shearing played a Rodgers & Hart "It Might As Well Be Spring" and his own "Lullaby Of Birdland." He sang the latter in ballad fashion making the lyrics appear dated by today's standards.

Mulligan sang "Mack The Knife" and "Here I'll Stay" causing some bel canto devotees in the audiences to squirm noticeably. Another interesting aspect of this year's song fest was the inclusion of songs by musicians. They were handled in something of entre act fashion in that they were programmed between other segments. The best of these were Don Redmond's "I Want A Little Girl," with all of the choruses sung lugubriously by Dickenson and Cheatham, and Charlie Shavers' "Undecided" with the band thoroughly enjoying the ride.

Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	LEAD ME ON Maxine Nightingale, Windsong 11530 (RCA) (Almo, ASCAP)
2	2	10	SHADOWS IN THE MOONLIGHT Anne Murray, Capitol 4716 (Chappell, ASCAP/Tri-Chappell, SESAC)
3	4	13	MORNING DANCE Spyro Gyra, Infinity 50 011 (MCA) (Harlem Music/Crosseyed Bear, BMI)
4	6	6	MAMA CAN'T BUY YOU LOVE Elton John, (Mighty Three, BMI) MCA 41042
5	3	13	SHE BELIEVES IN ME Kenny Rogers, United Artists 1273 (Angel Wing, ASCAP)
6	9	9	HEART OF THE NIGHT Poco, MCA 41023 (Tarantula, ASCAP)
7	10	5	MAIN EVENT Barbra Streisand, Columbia 3-11008 (Primus Artists/Diana/Rick's, BMI)
8	8	13	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN Dr. Hook, Capitol 4705 (Deb Dave, BMI)
9	5	8	SINCE I DON'T HAVE YOU Art Garfunkel, Columbia 3-10999 (Bonnyview, ASCAP)
10	11	9	I'LL NEVER LOVE THIS WAY AGAIN Dionne Warwick, Arista 419 (Irving, BMI)
11	14	4	DIFFERENT WORLDS Maureen McGovern, Warner/Curb 8835 (Brain, BMI)
12	7	9	UP ON THE ROOF James Taylor, Columbia 3-11005 (Screen Gems-EMI, BMI)
13	13	7	DO IT OR DIE Atlanta Rhythm Section, (LOW Sal, BMI), Polydor/BGO 14568
14	15	7	YOU'RE THE ONLY ONE Dolly Parton, (Unichappell/Begonia/Fedora, BMI), RCA 11577
15	16	6	SUSPICIONS Eddie Rabbitt, (DebDave/Briarpatch, BMI), Elektra 46053
16	12	10	SAY MAYBE Neil Diamond, Columbia 3-10945 (Stonebridge, ASCAP)
17	18	6	DAYS GONE DOWN Gerry Rafferty, (Gerry Rafferty, PRS), United Artists 1298
18	20	6	I KNOW A HEARTACHE WHEN I SEE ONE Jennifer Warnes, (Chappell, ASCAP/Unichappell, BMI/Tri-Chappell, SESAC), Arista 0430
19	21	10	SAD EYES Robert John, EMI-America 8015 (Careers, BMI)
20	17	21	JUST WHEN I NEED YOU MOST Randy VanWarmer, BearsVillage 0334 (Fourth Floor, ASCAP)
21	24	4	RISE Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
22	19	10	MINUTE BY MINUTE Doobie Brothers, Warner Bros. 8828 (Snug, BMI/Loresta, ASCAP)
23	35	5	GIVE A LITTLE Nicolette Larson, Warner Bros. 8851 (Street Light, ASCAP/Ayn Animus, BMI)
24	31	7	PIECES OF APRIL David Loggins, (Leeds/Bibo, ASCAP), Epic 8-50711
25	25	5	YOU CAN'T CHANGE THAT Raydio, Arista 0399 (Raydiola, ASCAP)
26	30	4	IF YOU REMEMBER ME Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bull, ASCAP/Unichappell/Begonia Melodies, BMI)
27	37	2	AFTER THE LOVE HAS GONE Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)
28	22	11	YOU TAKE MY BREATH AWAY Rex Smith, Columbia 3-10908 (Laughing Willow, ASCAP)
29	23	10	CHUCK E'S IN LOVE Rickie Lee Jones, Warner Bros. 8825 (Easy Money, ASCAP)
30	26	13	HONESTY Billy Joel, Columbia 3-10959 (Impulsive/April, ASCAP)
31	34	2	WE ARE FAMILY Sister Sledge, Cotillion 44251 (Atlantic) (Chic, BMI)
32	29	19	LOVE IS THE ANSWER England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI)
33	33	13	LOVE YOU INSIDE OUT Bee Gees, RSO 925 (Stigwood/Unichappell, BMI)
34	28	17	REUNITED Peaches & Herb, Polydor/MVP 14547 (Perren Vibes, ASCAP)
35	27	13	DEEPER THAN THE NIGHT Olivia Newton-John, MCA 41009 (BrainTree/Snow, BMI)
36	40	4	ALL THINGS ARE POSSIBLE Dan Peek, Lamb & Lion 814 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
37	42	3	SWEETS FOR MY SWEET Tony Orlando, Casablanca 991 (Rightsong/Trio, BMI)
38	44	5	LOVE COMES TO EVERYONE George Harrison, Dark Horse 8844 (Ganga, BMI)
39	43	3	A MUCH, MUCH GREATER LOVE Engelbert Humperdinck, Epic 850732 (Silver Blue, ASCAP)
40	47	3	GARDEN SONG John Denver, RCA 11637 (High Road/Cherry Lane, ASCAP)
41	NEW ENTRY		BEGIN THE BEGUINE Johnny Mathis, Columbia 3-11001 (Harms & Company, ASCAP)
42	NEW ENTRY		UNCHAINED MELODY George Benson, Warner Bros. 8843 (Frank, ASCAP)
43	41	4	DOES YOUR MOTHER KNOW Abba, Atlantic 3574 (Countless, BMI)
44	48	3	GOLD John Stewart, RSO 931 (Bugle/Stigwood/Unichappell, BMI)
45	50	4	SHINE A LITTLE LOVE Electric Light Orchestra, Jet 5057 (CBS) (Jet, BMI)
46	NEW ENTRY		WHERE WERE YOU WHEN I WAS FALLING IN LOVE Lobo, MCA 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)
47	NEW ENTRY		HERE I GO (Fallin' In Love Again) Fannie Goldie, Portrait (Not Listed)
48	NEW ENTRY		SIMPLY JESSIE Rex Smith, Columbia 3-11032 (Laughing Willow, ASCAP)
49	49	3	MAKIN' IT David Naughton, RSO 916 (Trajor, ASCAP)
50	NEW ENTRY		GOOD TIMES Chic, Atlantic 3584 (Chic, BMI)

JULY 21, 1979, BILLBOARD

ARTHUR FIEDLER

December 17, 1894—July 10, 1979

RCA



Copyrighted material

Lifelines

Births

A daughter, Linsey, to Jon and Carol Peisinger June 15 in New York, where father is vice president of marketing development for Polygram.

Daughter, Rachel Diane Diggs, to David and Diane Diggs July 6 in Los

Angeles. Diggs is an arranger for Debby Boone, Richie Furay, Racing Cars, Pat Boone.

Marriages

James Vose, tour manager for Styx, to Diane Zenisek June 17 in Oaklawn, Ill.

Deaths

Arthur Fiedler, 84, the conductor of the Boston Pops Orchestra, of cardiac arrest at his home in Brookline, a Boston suburb. He had headed the Boston Pops for 50 years. He is survived by his widow, Ellen, and three children. (See separate story on page 3.)

Samuel Jesse Buzzell, who was one of the organizers of Mills Music Publishing, Monday (9) at Long Beach Memorial Hospital in Long Island. He was 87. A copyright and music patent lawyer he represented such clients as Duke Ellington, Cab Calloway, Mitchell Parish and Leroy Anderson.

3 Labels To MCA

• Continued from page 3

plans to sign five acts in its first year of operation.

According to Songbird's Corbin, the company will initially use independent promotion persons to handle the gospel product. However, Siner notes that in house MCA staffers will be trained to promote gospel.

Siner points out that MCA has the rights to all audio tapes on the three new labels, and when warranted, he will tie label projects to MCA DiscoVision. Bramson will serve in a continuing advisory capacity to MCA DiscoVision.

It is hinted that Bramson has the freedom to release soundtrack LPs from other labels on Backstreet. In addition, he also may add film production to his activities.

While MCA's three-label deal is expected to firmly establish the company in several musical areas, Siner chooses to skirt investment figures in the three operations.

Backstreet and Songbird are housed in the MCA Universal City offices while LAX is based at Far Out Productions' Sunset Blvd. facility.

Copyright Essayists Get ASCAP Award

NEW YORK—ASCAP has named five winners of \$4,250 in prizes in the 1978 Nathan Burkan Memorial Competition for outstanding law school essays on copyright law.

The first prize of \$1,500 goes to Malcolm L. Mimms of Nashville and Vanderbilt Univ. School of Law.

Joseph E. Young of the New York law firm of Schulte & McGoldrick wins the second prize of \$1,000; tied for third prizes of \$625 are Elizabeth Greenspan of New York and Michael D. Britton of Great Falls, Va.; the fifth winner of \$500 is Jeffrey Scott Glover, Whittier College School of Law.

Greene, Stone Unite For New Venture

NEW YORK—The Greene/Stone Music Group has been established here to encompass the music publishing activities of Charles Greene and Brian Stone.

The veteran producing team has just signed with Campbell, Connelly & Co. Ltd., in London for exclusive representation in the UK.

Greene and Stone recently reunited after a 10-year split to form Emerald City Records, due this fall through distribution by Atlantic Records. In the 60s, Greene and Stone produced such acts as Sonny & Cher, Buffalo Springfield, the Troggs, Iron Butterfly, among others.

Minnie Riperton Active To End

LOS ANGELES—Despite a three-year fight with cancer, the late singer Minnie Riperton, 31—whose five octave vocal range made her distinctive in the world of pop music—continued to record and make television appearances.

She guested on talk shows throughout the U.S. and Canada, relating openly her ordeal in hopes of informing others in the general public. She had entered Cedars-Sinai Hospital Tuesday (10) and died two days later.

Along with manager Ken Fritz, she was instrumental in shaping a

Closeup

MACHINE.—RCA AFL13410. Produced by August Darnell.

Machine is a group.

This may not be front page news but for a disco act it is unusual to release an album not by some nameless studio musicians or a lead singer and his/her backup band. It is this five-piece group-sound that should put Machine on the rock and soul playlists as well as on the traditional disco turntables.

As with the Isley Brothers, Al Green and Parliament, Machine

Bathe's vocals have the romantic quality of the critically acclaimed but now defunct Dr. Buzzard's Original Savannah Band. This shouldn't be surprising since producer Darnell played bass for the Savannah Band.

"Give It A Go," a delicious slice of reggae, follows. As with the previous cut, it ends with some strong guitar. Against the static rhythms of reggae and Bathe's backing Jamaican cadence, this is a unique blend of styles.

"Marisa," which kicks off side



Machine

melds various styles of black music forms and the result is striking. Unlike most disco, there is an emphasis on guitars and lyrics that say something beyond urging the listener to mindlessly boogie. This is dance music with brains.

Nowhere is this more apparent than on "There But For The Grace of God Go I," a steamy disco number that tells the story of a parents who leave the Bronx because they feel the environment is bad for their child. "Carlos and Carmen Vidal just had a child/A lovely girl with a crooked smile/Now they got to split because the Bronx ain't fit/For a kid to grow up in/Let's find a place they say/Somewhere far away/No blacks, no Jews, no gays."

From its nearly classical opening on grand piano provided by pianist Kevin Nance to its rousing ending of synthesizers and guitar, "Grace" is propelled by the strong vocals of Clare Janice, Jackson Bathe and Jay Stovall.

"You've Come A Long Way, Baby" at first sounds more like a traditional song but Stovall ends the number with some guitar that resembles that of Jimi Hendrix. Overlaid over a disco format, this near heavy metal guitar works well. Plus,

two, is the highlight of the album. On this number, Stovall overlays a picking guitar style reminiscent of Redbone's underrated Lolly Vegas and Dire Straits' Mark Knopfler on a throbbing bass and drum line provided by Melvin Lee and Lonnie Ferguson respectively. This is a driving piece of funk which equals anything the Isley Brothers have done recently.

"Destiny," a full-bodied soul ballad, features an excellent vocal performance by Bathe. Again, near the end, Stovall adds some gutsy guitar rhythms. "Get Your Body Ready" espouses a standard lyric though the pumped-up rhythm and vocals bring to mind the best of Rufus, Graham Central Station and Sly Stone.

"It's The Last Time Again" has a Latin rhythm and Stovall's guitar takes on a fusion quality of the kind usually associated with Carlos Santana. This cut would not be out of place in an AOR format.

Though the opener "Grace" is the most complex lyrically, Machine has to be given credit on all its songs for providing lyrics in a disco format that run longer than one stanza.

However, without an eye catching name and saddled with only perfunctory cover graphics, "Machine" will probably be lumped in with all the other disco product. This would be a shame. CARY DARLING

Flip Side Adding 2 Chicago Stores

CHICAGO—The Flip Side, one of Chicago's largest record retailers, will add two new locations this month. The new stores are located in suburban Waukegan and Wheaton.

Another new location, in suburban Palatine, will open sometime in August or September. Also slated for completion in August-September is a move to larger facilities for the Lake Zurich outlet.

Billboard SPECIAL SURVEY For Week Ending 7/21/79

Billboard Special Survey Hot Latin LPs

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CHICAGO (Salsa)

NO. CALIFORNIA (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	W. COLON/R. BLADES Siembra, Fania 537	1	VICENTE FERNANDEZ Caytronics 1550
2	W. COLON Solo, Fania 535	2	CAMILO SESTO Sentimientos, Pronto 1042
3	ORQUESTA IRAQUERE Columbia 35655	3	JULIO IGLESIAS Emociones, Alhambra 3122
4	CELIA CRUZ Lo Mejor de La Brillante, Vaya 77	4	JOSE DOMINGO Con Motivos, Melody 5628
5	ADALBERTO SANTIAGO Popeye el Marino, Fania 536	5	LOS TIGRES DEL NORTE El Tahir, Fania 577
6	TIPICA 73 En Cuba, Fania 535	6	JOSE JOSE Lo Pasado Pasado, Pronto 1046
7	B. VALENTIN La Boda de Ella, Bronco 107	7	IRENE RIVAS Cara 11
8	HECTOR LAVOE La Comedia, Fania 522	8	LUPITA DALLESSIO Dejame, Orfeon 16030
9	ISMAEL MIRANDA Sabor, Sentimiento y Pueblo, Fania 530	9	YOLANDA DEL RIO El Perdon de La Hija de Nadie, Arcano 3448
10	TIPICA 73 En Cuba, Fania 542	10	JUAN GABRIEL Arcano 3444
11	C. CRUZ/J. PACHECO Eternos, Vaya 180	11	GRUPO LA MIGRA Cielos de Ti, Mar 108
12	R. ROENA El Progreso, International, 934	12	MERCEDES CASTRO Muzart 10744
13	TITO ALLEN Untouchable, Alegre 6020	13	ESTELA NUNEZ Por Amores Como Tu, Pronto 1054
14	TITO PUENTE Y La Lupe, Tico 1430	14	LOS BABYS Sabotaje, Peerles 2084
15	ISMAEL RIVERA Este Si Es Lo Mio, Tico 1428	15	REGULO ALCOCER Yorico 5008
16	PUPI LEGARRETA El Fugitivo, Vaya 79	16	LOS JOAO Disco Samba, Muzart 1759
17	LOU PEREZ De Todo Un Poco, Tico 1418	17	ROCIO DURCAL Vol. 2, Pronto 1045
18	SALSA MAYOR Nuestra Orquesta, Velvet 8023	18	JULIO IGLESIAS Todos los Dias Un Dia, Alhambra 3151
19	ORQUESTA ARAGON Barbaco 209	19	FELIPE ARRIAGA Caytronics 1544
20	GRAN COMBO En Las Vegas, GC 015	20	ESTRELLAS DE ORO America 1005
21	JOSE MANGUAL JR. Velvet 8019	21	LOS HUMILDES En Mexico, Fania 578
22	LOUIS RAMIREZ AND FRIENDS Cofique 1096	22	ROLANDO OJEDA Aquellos Boleros, AH 150
23	C. CRUZ/W. COLON Only They Could Have Made This Album, Vaya 66	23	SUSY LEMAN Pronto 1051
24	OSCAR DLEON TH 2036	24	PEDRITO FERNANDEZ La D. La Mochila Azul, Caliente 7299
25	TITO PUENTE Homenaje a Benny, Tico 1425	25	RAUL VALE Tanto Tanto, Melody 5625

The group on the stoop
is The Laughing Dogs.



People used to hear The Laughing Dogs and say, hey, are you guys from England? And the Dogs would say, yeah, we're from England.

Because nobody used to want to hear a group from Brooklyn.



But now everyone wants to hear a group from Brooklyn. Specifically, The Laughing Dogs.

An invasion from within.
Brooklyn's "The Laughing Dogs."
On Columbia Records and Tapes.

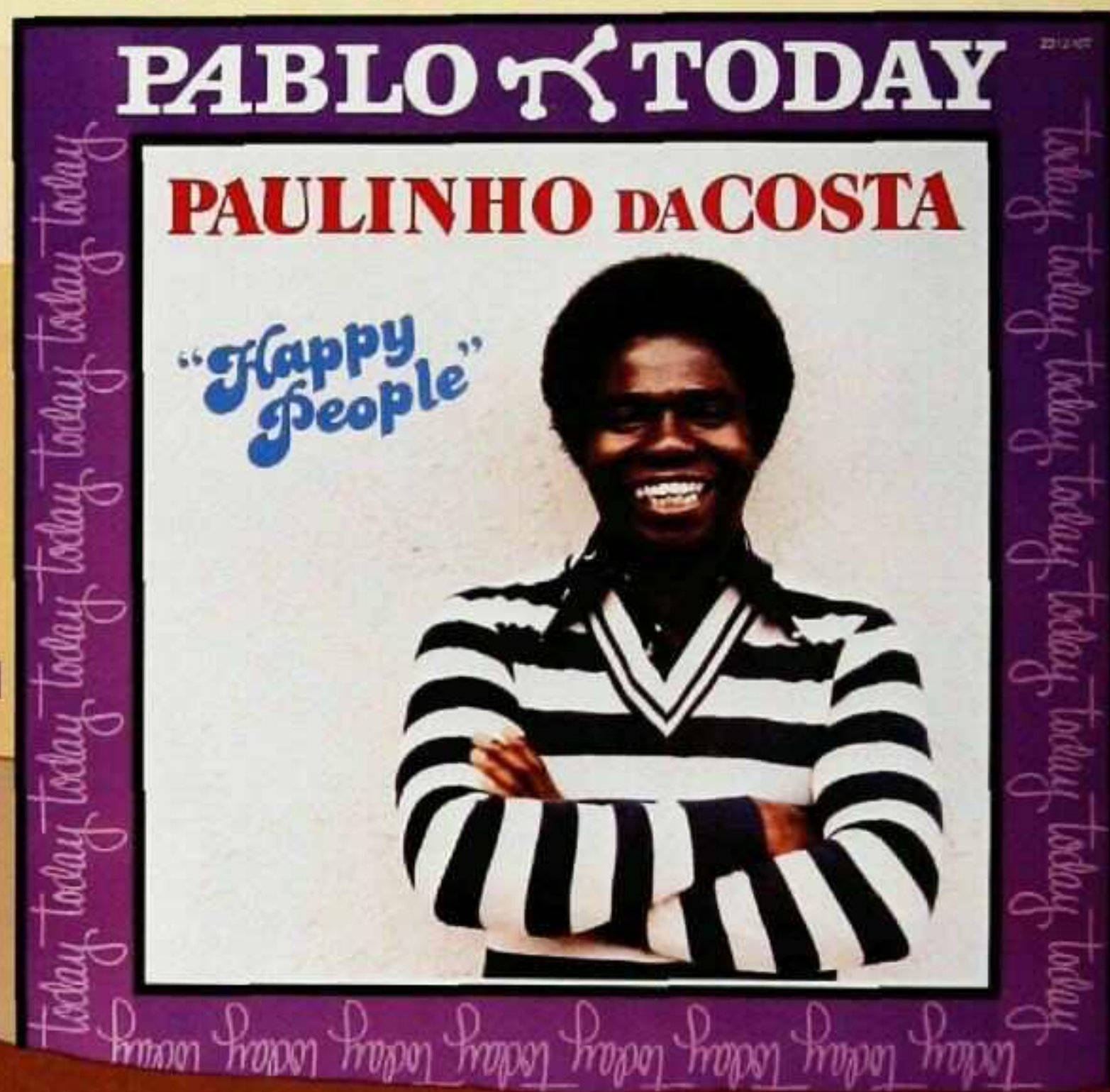


RONNIE FOSTER'S CAPTURED A FEELING. IT'S CALLED "DELIGHT."

Formerly the keyboard man behind George Benson, Ronnie Foster is now doing his stuff up front. His new solo album "Delight" features Leon "Ndugu" Chancler and Earth, Wind & Fire's Freddie White on percussion. Plus some other very famous people our lawyers won't let us mention. "Delight" promises to bring a lot of people a lot of pleasure.

R O N N I E F O S T E R ' S
" D E L I G H T "
O N C O L U M B I A R E C O R D S A N D T A P E S .

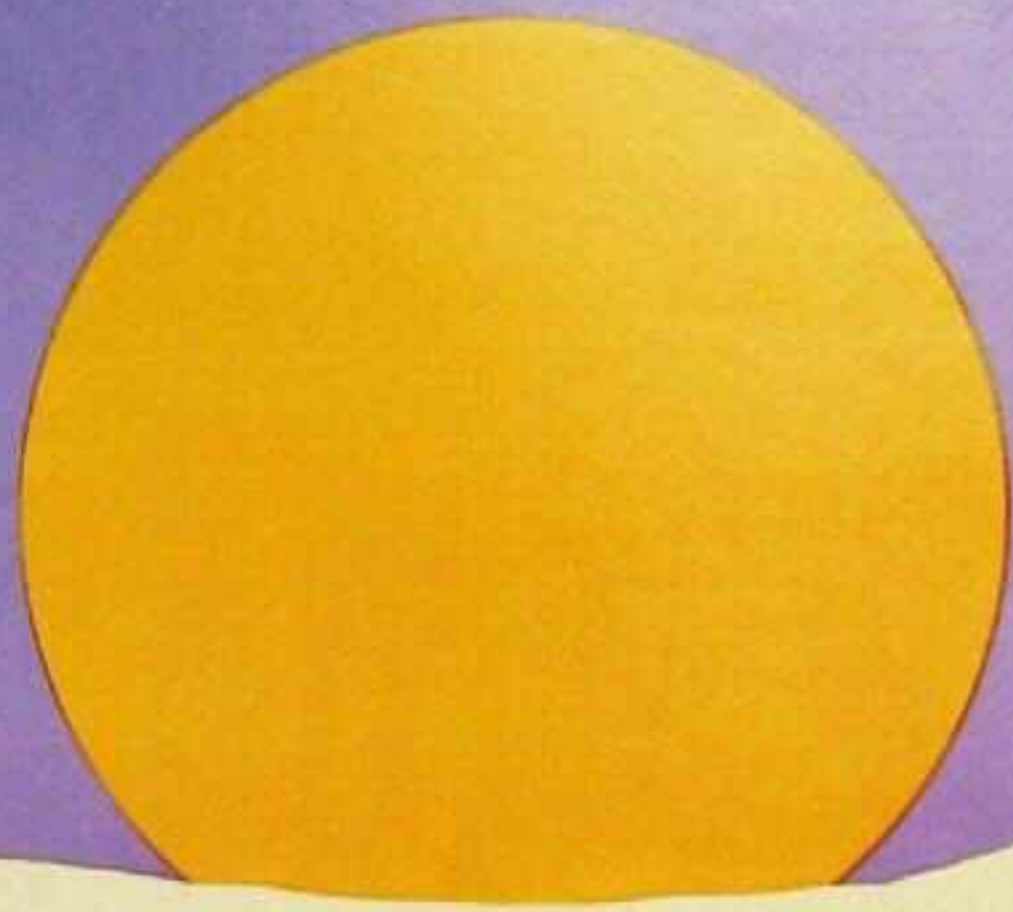
THE DAWN OF A NEW LABEL.



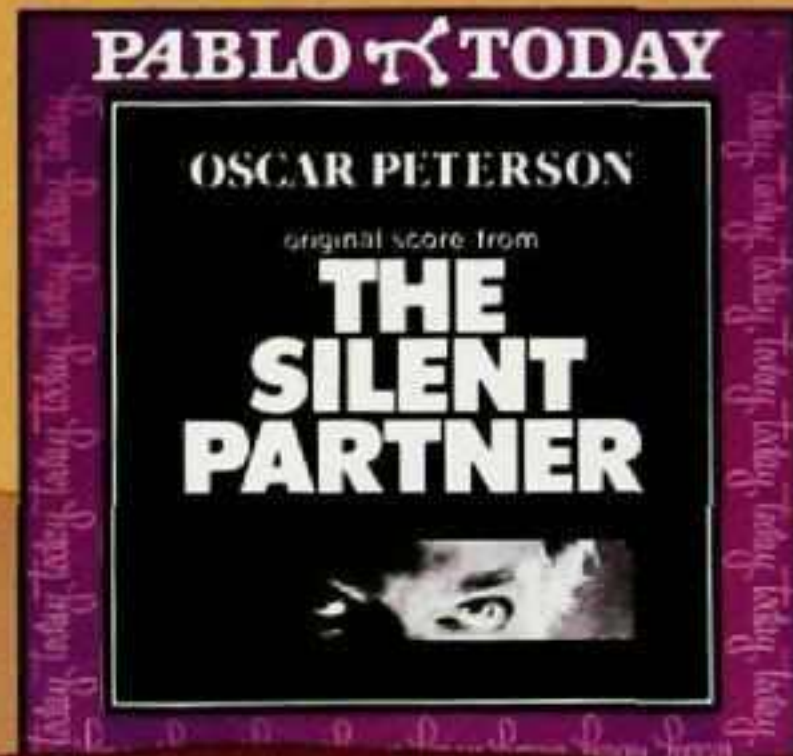
Includes the new hit single "DEJA VU" 68005

2312-102

PABLO



2312-101



2312-103



2312-104

TODAY

M U S I C S C A P E



MEL TILLIS
MR. ENTERTAINER
MCA-3167



ROY CLARK, GATEMOUTH BROWN
MAKIN' MUSIC
MCA-3168

The Very Best of LORETTA and CONWAY



THE VERY BEST OF
LORETTA AND CONWAY
MCA-3169



ORIGINAL MOTION PICTURE SOUNDTRACK
MORE AMERICAN GRAFFITI
MCA-3170



ORIGINAL MOTION PICTURE SOUNDTRACK
NOCTURNA
MCA-3171



ORIGINAL MOTION PICTURE SOUNDTRACK
DRACULA
MCA-3166

C O M E R I N N E W R E L E A S E S

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 7/21/79

Number of singles reviewed this week **84** Last week **93**

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Pop

ROBERT PALMER—Bad Case Of Loving You (Doctor, Doctor) (3:12); producer: Robert Palmer; writer: John Moon Martin; publisher: Rockslam BMI. Island IS49016. This is Palmer's most commercial effort to date as he interprets a John Moon Martin tune. The sound is rhythmic and catchy with Palmer's vocal a standout.

CLIMAX BLUES BAND—Children Of The Nighttime (3:25); producer: Climax Blues Band; writer: Climax Blues Band; publisher: not listed. Sire WBS49012 (Warner). This funky but easygoing tune has all the earmarks of a summertime hit. Solid vocals and a synthesizer run that recurs throughout are the highlights.

recommended

MICHAEL JOHNSON—This Night Won't Last Forever (3:37); producers: Brent Maher, Steve Gibson; writers: B. La Bounty, R. Freeland; publisher: Captain Crystal BMI. EMI America P8019 (Capitol).

AMERICA—Only Game In Town (4:11); producer: George Martin; writers: Kelly, Didier, Anderson; publishers: Colgems EMI/Bayou Blanc/Big Heart/Satsuma ASCAP/BMI. Capitol P4752.

NEW ENGLAND—Hello, Hello, Hello (3:20); producer: Paul Stanley; writer: John Fannon; publisher: Rock Steady ASCAP. Infinity INF50021.

THE EUCLID BEACH BAND—There's A Moon Out Tonight (3:42); producer: Eric Carmen; writers: R. Reising, J. Girard; publisher: Camex BMI. Epic 8-50741 (CBS).

RANDY VANWARMER—Gotta Get Out Of Here (2:52); producer: Del Newman; writer: Randy Vanwarmer; publisher: Fourth Floor ASCAP. Bearsville BSS49004.

CLINER—Strange Fascination (3:29); producer: Arl Mardin; writers: T. Farmer, D. Farmer, E. Golga; publisher: Desert Songs PRS. Atco 7200 (Atlantic).

ITMG—Heart Of Stone (3:38); producer: Richard Lush; writer: Les Hall; publisher: Edward B. Marks BMI. Atco 7201 (Atlantic).

SAMANTHA SANG—In The Midnight Hour (7:17); producers: Meco Monardo, Harold Wheeler, Tony Bongiovi; writers: S. Cropper, W. Pickett; publishers: East Memphis/Cotillion BMI. United Artists UAX1313Y.

GAMBLER—Walkin' The Streets (3:37); producer: Jeff Glixman; writers: M. Shaffer, D. & B. Breckenfeld; publisher: Top Rock ASCAP. EMI America P8017 (Capitol).

LONG JOHN BALDRY—You've Lost That Lovin' Feelin' (3:49); producer: Jimmy Horowitz; writers: Spector, Weil, Mann; publisher: Screen Gems EMI BMI. EMI America P8018 (Capitol).

MICHAEL MURPHY—Backslider's Wine (3:25); producer: John Boylan; writer: M. Murphy; publisher: Mystery BMI. Epic 8-50739 (CBS).

DOBBIE GRAY—Spending Time, Making Love And Going Crazy (3:51); producer: Rick Hall; writers: Troy Seals, Eddie Setser, Mary Gray; publishers: Irving/Down 'n Dixie BMI. Infinity INF 50920.

ROY ORBISON—Easy Way Out (2:59); producers: Clayton Lively, Terry Woodford; writers: Jim Valentini, Frank Saulino, Richard Brannan; publishers: Colgems ASCAP/Music EMI. Asylum E-46048-A (Elektra).

PRISCILLA COOLIDGE-JONES—If You Don't Want My Love (3:51); producer: Booker T. Jones; writers: John Prine, Phil Spector; publishers: Big Ears/Bruised Orange ASCAP. Capricorn CPS0329 (Phonodisc).

STEVE KIPNER—Knock The Walls Down (3:38); producer: Jay Graydon; writer: S. Kipner; publisher: Stephen A. Kipner ASCAP. Elektra E-46504.

ALVIN LEE TEN YEARS LATER—Ride On Cowboy (2:57); producer: Bill Halverson; writer: A. Lee; publishers: Spacesongs/WB ASCAP. RSO RS936.

THE JEREMY SPENCER BAND—Cool Breeze (3:28); producers: Jeremy Spencer, Michael Fogarty; writers: Spencer, Fogarty; publishers: Prisce/R & M ASCAP. Atlantic 3601.

Soul

BOOTSYS'S RUBBER BAND—Bootsy Get Live (4:11); producers: Starr Monn, Dr. Funkenstein; writers: W. Collins, G. Clinton, M. Parker; publisher: Rubber Band BMI. Warner WBS49013. The irrepressible Bootsy continues to find new dimensions to the word funk. Here the group fuses a tempestuous patchwork quilt of r&b and soul for yet another first rate effort.

LINDA CLIFFORD—Sweet Melodies (3:37); producer: Gil Askey; writer: J. Mendell; publishers: Apoa/Bring It Back Home ASCAP. RSO RS937. Clifford has one of the top notch voices in soul and here she is extraordinarily expressive. And the uptempo r&b musical bed is hook laden.

HAMILTON BOHANNON—The Groove Machine (3:33); producer: Hamilton Bohannon; writer: Hamilton Bohannon; publishers: Bohannon Phase II/Intersong U.S.A. ASCAP. Mercury 74085 (Phonogram). Bohannon has a knack for clever soul/r&b arrangements that are full of highly listenable music and vocals. Here he really swings.

FIRST CHOICE—Love Thang (2:52); producers: McKinley Jackson, Melvin Steals; writers: Melvin Steals, Mervin Steals, McKinley Jackson; publisher: Better Than Best ASCAP. Gold Mind G74022 (Salsoul). The group puts together a great groove here that percolates thanks to a great rhythm section. It's irresistible.

recommended

CRUSADERS—Street Life (3:58); producers: Wilton Felder, "Stix" Hooper, Joe Sample; writers: Joe Sample, Will Jennings; publishers: Four Knights/Irving BMI. MCA 41054.

SWEET INSPIRATIONS—Love Is On The Way (3:30); producers: Bob Monaco, Al Ciner; writers: R. Rome, P. Hurtt; publishers: April ASCAP/Blackwood BMI/Richie Rome ASCAP/PH Factor BMI. RSO RS932.

LATIMORE—Goodbye Heartache (3:34); producers: Ish Ledesma, Joe Galdo; writer: Ish Ledesma; publishers: Sherlyn BMI/Lindeseyanne BMI/Buckaroo BMI. Glades 1755 (TK).

THE FLOATERS—Levitation (4:00); producer: Eugene McDaniels; writers: Jimi Macon, Eugene McDaniels; publisher: Skyforest BMI. MCA 41063.

DEE EDWARDS—Loving You Is All I Want To Do (3:45); producer: Floyd Jones; writer: Doris J. Jones; publisher: Irving R. Kelley BMI. Cotillion 45000 (Atlantic).

Country

STELLA PARTON—The Room At The Top Of The Stairs (3:23); producers: Jim Malloy & Even Stevens; writers: Even Stevens/Dan Tyler; producers: DebDawe/Briarpatch, BMI. Elektra 46502. Soft ballad highlights appealing frailty and wispy timbre of Parton's voice. Arrangement builds instrumentally through the song's progression with strings and guitar handling support well. Flip side: "Honey Come Home," is a lively uptempo tune with interesting modulation and harmonies which also merits airplay consideration.

JIM ED BROWN/HELEN CORNELIUS—Fools (2:29); producer: Tom Collins; writer: Johnny Duncan; publisher: Pi-Gem, BMI. RCA JH11672. Well-matched harmonies and vocal blendings of this popular duet team give strong appeal to this song. Drums and punchy percussion underscore the solid rhythmic feel and a slight vocal echo in the mix gives a distinctive sound to the arrangement. Acoustic and electric guitars add plaintive touches.

REX ALLEN, JR.—If I Fell In Love With You (2:53); producer: Buddy Killen; writer: Rafe VanHoy; publisher: Tree, BMI. Warner Bros. WBS49020. A hearty vocal effort by Allen is bracketed by some original instrumentation and background voices. The song builds beautifully, utilizing a catchy rhythm and dramatic strings.

EDDY ARNOLD—Goodbye (2:12); producer: Bob Montgomery; writers: Larry Butler-Buddy Killen; publisher: Tree, BMI. RCA JH11668. A soft-spun ballad receives a professional ring from Arnold. Swirling strings and guitar effectively enhance Arnold's rendition of the song about the powers of the word "goodbye."

recommended

DICKEY LEE—I'm Just A Heartache Away (3:14); producers: Jim Vienneau, Dickey Lee; writers: Dickey Lee, Wayland Holyfield; publisher: Hall-Clement/Maplehill/Vogue, BMI. Mercury 55068.

JEANNE PRUETT—Please Sing Satin Sheets For Me (3:31); producer: Walter Haynes; writers: Jeanne Pruett, John Volinkaty; publisher: Jeanne Pruett/Champion, BMI. IBC 0002.

PAUL SCHMUCKER—Rainy Days And Rainbows (2:59); producer: Troy Shondell; writer: T. Shondell; publisher: Troy Shondell, SESAC. Star Fox 779.

BILLY PARKER—Thanks A Lot (1:59); producer: The General; writers: Eddie Miller, Dan Sessions; publisher: Reico, BMI. Sunshine Country 177.

SCHEREE—I'm In Another World (3:22); producers: Chuck Deal, Don Sanders; writers: Chuck Deal, Don Sanders; publisher: Play, BMI. Compass 0027.

Disco

CERRONE—Rock Me (4:18); producer: Cerrone; writers: Cerrone, Wisniak; publisher: Cerrone R & M ASCAP. Atlantic 3602. The disco charts are no stranger to Cerrone and this disk should do well. As in "Hot Stuff," guitars are in the forefront and they contribute to the song's appeal. Cerrone's vocals have a rough-hewn quality that works.

JAPAN—Life In Tokyo (3:30); producer: Giorgio Moroder; writers: David Sylvan, Giorgio Moroder; publisher: Chadwick Nomis BMI. Ariola 7756. The trademarked Moroder sound is apparent with its haunting use of synthesizers. David Sylvan's vocals add to this disk's throbbing appeal.

recommended

POCKETS—Catch Me (3:15); producer: none listed; writers: R. Wright, C. Fearing; publishers: Patmos/Charleville BMI/Chaz/Modern American ASCAP. Columbia 3-10954 (CBS).

CAROL DOUGLAS—I Got The Answer (3:53); producer: Greg Carmichael; writers: Greg Carmichael, Esther Williams; publisher: Delyes BMI. Midsong M11008.

FIRE ISLAND—Dante's Inferno (3:45); producers: Ron Dante, Harold Wheeler; writers: Ron Dante, Gene Allan; publisher: Don Kirschner BMI. Infinity INF50018.

MAGIC CITY FEATURING FIRE—Let's Rock (Part 1) (3:59); producers: Casey/Finch; writers: H. W. Casey, R. Finch, The Sunshine Gang; publishers: Sherlyn & Harrick BMI/Boogie Man ASCAP. Sunshine Sound SSE1012 (TK).

JOHN TROPEA—Livin' In The Jungle (6:40); producers: John Tropea, Jimmy Maelen, Stephan Gallas, Charlie Conrad; writers: J. Tropea, J. Maelen; publisher: San Tropea BMI. TK TKD158.

MARY WELCH—I Could Have Danced All Night (5:42); producer: Turley Richards; writers: Lerner Loewe; publisher: Chappell ASCAP. 20th Century Fox TCD82.

DAZZLE—Walk Before You Run (4:04); producers: Stan Lucas, Leroy Burgess; writers: Stan Lucas, Donna Mosely; publishers: Ribowin/Three Tee's ASCAP. De Lite DE916 (Phonogram).

GENE CHANDLER—When You're #1 (4:09); producer: Carl Davis; writers: James Thompson, Eugene Dixon; publishers: Cachand/Gaetana BMI. Chi Sound 2411 (20th Century Fox).

UNCLE LOUIS—Full Tilt Boogie (Pt. 1) (3:37); producer: Walter Murphy; writers: W. Murphy, G. Postilli; publishers: Finurphy BMI/Hi Falutin ASCAP. Marlin 3335 (TK).

Adult Contemporary

SHIRLEY BASSEY—Moonraker—Main Title (3:07); producer: John Barry; writers: J. Barry, H. David; publishers: United Artists ASCAP/Unart BMI. United Artists UAX1308Y.

First Time Around

LOUISE GOFFIN—Jimmy And The Tough Kids (3:46); producer: Danny Kortchmar; writer: Louise Goffin; publisher: Lika ASCAP. Asylum E46505 (Elektra). Newcomer Goffin turns in an energetic performance that is captivating. Though it starts out softly, this song quickly becomes a rocker with post new wave undertones.

GARY BROOKER—Savannah (3:32); producer: George Martin; writers: M. Moore, T. Kosta; publisher: Skyhill BMI. Chrysalis CHS2326. Former leader of the now defunct Procol Harum turns in a strong debut with an incredible hook. This rocking, midtempo song also utilizes female backup well.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

Continued from page 74

There is on fast paced songs; two ballads ("Shine On" and "Changed My Mind") are included and work well. "Mean To Your Queenie," the smoking opening number, has a disco feel thanks to Buzzy Gruen's percussion. **Best cuts:** "Mean To Your Queenie," "Penthouse Pauper," "Shine On," "Danger Zone."

PAUL ANKA—Headlines, RCA AFL13382. Produced by Michael DeLugg, Paul Anka. Anka injects some social comment with the title tune as the lyrics cover a wide range of current events. Overall, this is vintage Anka: the characteristic romantic voice and a sense of style. Lovely string and horn arrangements augment guitars, keyboards, percussion, synthesizer and drums. As usual there are some stirring ballads. **Best cuts:** "As Long As WE Keep Believing," "Never Get To Know You," "Learning To Love Again," "Together Again."

MICKI LAWRENCE—Newborn Woman, Windmill WMRL26. Produced by Al Capps, Ted Glasser. The Lawrence pipes are superbly intact and here she ranges from pop to MOR tunes injecting a little blues and soul along the way. The music background consists of drums, bass, keyboards, trumpet, sax,

singer is aided by background vocalists. **Best cuts:** "Don't Stop The Music," "It's Always Been You," "Midnight Robbery," "Star Love," "Your Lies."

soul

WALTER JACKSON—Send In The Clowns, 20th Century Fox T586. Produced by Carl Davis. A big orchestra paces Jackson through nine soul and disco-flavored tunes. Much in the Barry White vein, his deep, baritone voice sings tenderly of love and romance. However, none of the arrangements is particularly distinguishable and the title number is slowed to a pace that drowns its bluesy vibrancy. **Best cuts:** "Magic Man," "Give It Up."

disco

MECO—Moondancer, Casablanca NBLP7155. Produced by Meco Monardo. The backliner notes tell us that Meco Monardo had a dream one night that he was on a disco on the moon and this set is his interpretation. The disco orchestra is full and rhythmic but accented with spacey other

fectious rhythms are enhanced also by sultry male and female vocalists. **Best cuts:** "Moondancer," "Love Me, Dracula," "Spooky," "Devil Delight."

HOTT CITY—Ain't Love Grand, Butterfly FLY3101. Produced by Jeffrey Parsons, Jeffrey Steinberg. This is a very smooth and slick disco package that relies on the erotic and sexy appeal of female singers combined with semi-classical musical elements. Interwoven are the typical disco trademarks—synthesizer, bass, percussion, keyboards and guitar. Definitely an interesting and appealing approach. **Best cuts:** "Feeling Love," "If All We're Gonna Do Is Dance," "Ain't Love Grand."

jazz

BOBBY HUTCHERSON—Conception: The Gift Of Love, Columbia JC35814 (CBS). Produced by Cedar Walton. Vibist Hutcherson demonstrates a very classy touch on these seven cuts written by him, pianist George Cables and bassist James Leary and played by a sextet augmented with horns and Hubert Laws' flute. The music is neo-bop, light and airy for the most part, with the horn sections giving it added weight. Everybody has a chance to blow a neat solo, but the percussive

Kenneth Nash and Eddie Marshall. **Best cuts:** "No Siree Bob," "Remember To Smile."

RONNIE FOSTER—Delight, Columbia JC36019 (CBS). Produced by Jerry Peters. Keyboard player Foster serves up a nice set of eight tunes that are built for the most part around a quartet that depends on a variety of synthesizers for its lead instrument. Foster excels in this area, switching from acoustic piano to Moog and Mulfon to produce a variety of pleasing effects. **Best cuts:** "Feet," "We As Love," "Delight."

classical

JOHN WILLIAMS GUITAR RECITAL—Columbia M35123. Williams side steps the overly familiar Spanish repertoire to bring listeners an appealing collection of pieces in Japanese, contemporary and Latin American accents. Yuquijiro Yocoh's Theme and Variations on the Japanese folk melody "Sakura" calls for the guitarist to imitate the Japanese koto, and is the album's standout track. Stephen Dodgson's modernistic "Fantasy Divisions" is music full of imagery and imagination. Brilliant Mexican and South American works complete the program, with Williams' flawless and resourceful musical material.

JULY 21, 1979, BILLBOARD

Billboard HOT 100

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CHILDREN OF THE NIGHTTIME—Climax Blues Band (Sire 49012) SEE TOP SINGLE PICKS REVIEWS, page 79

Main chart table with columns for THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, and other chart metrics.

JULY 21, 1979, BILLBOARD

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub., ALF = Alfred Publishing, ALM = Almo Publications, A-R = Acuff-Rose, B-M = Belwin Music, BB = Big Bells, B-3 = Big Three Pub., BP = Bradley Pub., CHA = Chappell Music, CLM = Cherry Lane Music Co., CPI = Cimino Pub., CPP = Columbia Pictures Pub., FMC = Frank Music Corp., HAN = Hansen Pub., IMM = Ivan Mogull Music, MCA = MCA Music, PSP = Peer Southern Pub., PLY = Plymouth Music, PSI = Publishers Sales Inc., WBM = Warner Bros. Music.

HOT 100 A-Z--(Publisher-Licensee)

Index table listing song titles and their publisher/licensee information.

THE CARS' NEW ALBUM CANDY-O



CONTAINING THE SINGLE "LET'S GO."

Vargas

THE CARS DRIVE AMERICA!

JUNE		JULY		AUGUST	
6/16	Denver, CO	7/2	Jacksonville, FLA	8/1	LaCrosse, WIS
6/17	Kansas City, MO	7/3	Mobile, ALA	8/2	Greenberg, WIS
6/21	Houston, TX	7/4	Jackson, MISS	8/3	Chicago, ILL
6/22	Arlington, TX	7/6	Jackson, MISS	8/4	Detroit, MICH
6/23	Shreveport, LA	7/7	Memphis, TENN	8/5	St. Louis, MO
6/24	Wichita Falls, TX	7/8	Nashville, TENN	8/8	Oklahoma City, OKLA
6/27	Midland, TX	7/11	Lexington, KY	8/9	Tulsa, OKLA
6/28	Austin, TX	7/12	Charleston, KY	8/10	Omaha, NEB
6/29	Little Rock, ARK	7/13	Pittsburgh, PA	8/11	Pecatonia, ILL
6/30	New Orleans, LA	7/14	New Haven, CONN	8/12	Minneapolis, MINN
		7/15	Newark (Columbus), OH	8/15	Marquette, MINN
		7/31	Madison, WIS	8/16	Milwaukee, WIS
				8/17	Springfield, ILL
				8/18	South Bend, ILL
				8/19	Cleveland, OH
				8/24	New York, NY

Climax Arrives



The arrival of Climax Blues Band's hottest album is a special event. National Breakouts and Top National Adds don't just bloom overnight. While Climax's new found success is unprecedented, it comes as no surprise to veteran Climax watchers. From their formation in Britain in 1968 through hit LPs (*FM Live*, *Rich Man*) and singles ("Couldn't Get It Right") in the 70s, Climax have been steadily building toward a peak. That they've reached it with *Real To Reel* is a thoroughly enjoyable conclusion.

Climax Blues Band. Real To Reel. (BSK 3334)

Featuring the single

"Children Of The Nighttime" (WBS 49012)

On Sire Records. Warner Bros. Tapes. Marketed by Warner Bros. Records, Inc.



SIRE

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE						
			ALBUM	B-TRACK	CASSETTE				ALBUM	B-TRACK	CASSETTE				ALBUM	B-TRACK	CASSETTE				
★	1	11	▲	13.98	13.98	13.98	36	33	31	▲	8.98	8.98	8.98	71	57	8	▲	7.98	7.98	7.98	
	2	17	▲	7.98	7.98	7.98	37	37	56	▲	7.98	7.98	7.98	72	63	32	▲	7.98	7.98	7.98	
★	3	6	▲	8.98	8.98	8.98	38	38	11	●	8.98	8.98	8.98	73	50	10	●	7.98	7.98	7.98	
★	4	22	▲	8.98	8.98	8.98	39	39	35	▲	7.98	7.98	7.98	74	74	15	●	7.98	7.98	7.98	
★	6	5	▲	8.98	8.98	8.98	40	42	5	●	7.98	7.98	7.98	75	54	11	●	13.98	13.98	13.98	
★	7	4	●	8.98	8.98	8.98	★	71	3	★	7.98	7.98	7.98	★	NEW ENTRY	★	●	8.98	8.98	8.98	
7	5	16	●	7.98	7.98	7.98	★	48	4	★	13.98	13.98	13.98	77	76	45	▲	12.98	12.98	12.98	
★	9	4	▲	8.98	8.98	8.98	43	45	8	★	7.98	7.98	7.98	78	78	7	●	15.98	15.98	15.98	
★	10	5	●	7.98	7.98	7.98	★	49	16	★	7.98	7.98	7.98	79	79	9	●	7.98	7.98	7.98	
★	11	5	●	8.98	8.98	8.98	★	53	4	★	8.98	8.98	8.98	80	68	15	▲	8.98	8.98	8.98	
11	8	9	●	7.98	7.98	7.98	46	44	44	★	7.98	7.98	7.98	81	81	15	●	8.98	8.98	8.98	
12	12	32	▲	7.98	7.98	7.98	47	43	13	★	7.98	7.98	7.98	82	86	12	●	7.98	7.98	7.98	
★	15	4	●	8.98	8.98	8.98	★	NEW ENTRY	★	★	7.98	7.98	7.98	83	83	9	●	7.98	7.98	7.98	
14	13	17	▲	7.98	7.98	7.98	49	40	12	★	7.98	7.98	7.98	84	84	29	▲	7.98	7.98	7.98	
★	27	4	●	7.98	7.98	7.98	50	52	7	★	7.98	7.98	7.98	85	82	10	●	8.98	8.98	8.98	
★	21	4	●	12.98	12.98	12.98	51	51	35	★	7.98	7.98	7.98	★	NEW ENTRY	★	●	8.98	8.98	8.98	
★	19	10	●	8.98	8.98	8.98	★	59	10	★	7.98	7.98	7.98	87	87	12	●	7.98	7.98	7.98	
18	17	7	●	8.98	8.98	8.98	53	28	8	★	8.98	8.98	8.98	88	92	9	●	7.98	7.98	7.98	
★	22	5	●	7.98	7.98	7.98	★	60	11	★	7.98	7.98	7.98	★	115	2	●	7.98	7.98	7.98	
20	20	6	●	8.98	8.98	8.98	55	41	10	★	7.98	7.98	7.98	90	85	12	●	7.98	7.98	7.98	
★	35	3	●	12.98	12.98	12.98	56	56	16	★	7.98	7.98	7.98	91	88	19	●	14.98	14.98	14.98	
★	32	11	●	8.98	8.98	8.98	★	64	15	★	8.98	8.98	8.98	★	NEW ENTRY	★	●	7.98	7.98	7.98	
23	23	8	●	7.98	7.98	7.98	58	58	6	★	7.98	7.98	7.98	93	77	10	●	7.98	7.98	7.98	
24	24	7	●	7.98	7.98	7.98	★	67	3	★	7.98	7.98	7.98	94	89	18	●	13.98	13.98	13.98	
25	14	6	●	13.98	13.98	13.98	★	69	4	★	3.98	3.98	3.98	95	91	12	●	7.98	7.98	7.98	
26	26	4	▲	13.98	13.98	13.98	★	70	7	★	7.98	7.98	7.98	96	94	12	●	7.98	7.98	7.98	
★	31	3	●	8.98	8.98	8.98	★	75	4	★	7.98	7.98	7.98	97	97	10	●	7.98	7.98	7.98	
28	18	15	▲	7.98	7.98	7.98	★	NEW ENTRY	★	★	8.98	8.98	8.98	98	98	6	●	7.98	7.98	7.98	
29	16	22	▲	7.98	7.98	7.98	★	80	3	★	7.98	7.98	7.98	99	96	31	▲	8.98	8.98	8.98	
★	34	5	●	7.98	7.98	7.98	★	80	3	★	7.98	7.98	7.98	★	131	2	●	7.98	7.98	7.98	
31	30	16	●	7.98	7.98	7.98	66	65	72	★	7.98	7.98	7.98	101	100	33	●	7.98	7.98	7.98	
32	29	6	●	7.98	7.98	7.98	★	NEW ENTRY	★	★	7.98	7.98	7.98	102	95	21	●	7.98	7.98	7.98	
★	36	6	●	7.98	7.98	7.98	★	68	47	13	●	7.98	7.98	7.98	103	72	15	●	7.98	7.98	7.98
34	25	23	▲	8.98	8.98	8.98	★	69	61	43	▲	7.98	7.98	7.98	104	104	5	●	7.98	7.98	7.98
★	55	3	●	8.98	8.98	8.98	70	62	39	★	8.98	8.98	8.98								

JULY 21, 1979, BILLBOARD

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, allow 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

EUPHORIA!



In a music world full of rock, jazz, disco, fusion, funk, R&B, salsa, and a dozen other categories, Gato Barbieri has re-invented something new.....It's called popular.

EUPHORIA. The newest album from **GATO BARBIERI**

SP 4774

Produced by Jay Chattaway Associate Producer: Michelle Barbieri

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8/11—Miami, Fla. • 8/13—New Orleans, La. • 8/14—Dallas, Texas • 8/15—Austin, Texas • 8/17—Denver, Colo. • 8/18—Telluride, Colo.
8/20—Tempe, Ariz. • 8/21—San Diego, Ca. • 8/22-23—L.A., Ca. • 8/24-25—San Francisco, Ca. • 8/26—Santa Cruz, Ca.

William Morris Agency / NY

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TOP LPs & TAPE

POSITION
105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
105	90	13	GROVER WASHINGTON JR. Paradise Elektra 6E 182	7.98	7.98	7.98
106	106	57	ROLLING STONES Some Girls Rolling Stones COC 39108 (Atlantic)	7.98	7.98	7.98
107	107	8	HENRY PAUL BAND Grey Ghost Atlantic SD 19232	7.98	7.98	7.98
★	NEW ENTRY		STANLEY CLARKE I Wanna Play For You Nonpoint P22 35680 (CBS)	11.98	11.98	11.98
109	109	34	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia FC 35647	8.98	8.98	8.98
110	66	9	McCOY TYNER Together Meridian M 9087 (Fantasy)	7.98	7.98	7.98
111	73	4	DEVO Duty Now For The Future Warner Bros. BSA 3337	7.98	7.98	7.98
★	122	3	AMERICA Silent Letter Capitol SD 11550	7.98	7.98	7.98
★	123	3	SOUNDTRACK Alien 20th Century Y533 (RCA)	7.98	7.98	7.98
★	NEW ENTRY		NILS LOFGREN Nils A&M SF 4756	7.98	7.98	7.98
115	112	19	AMII STEWART Knock On Wood Arista America SW 50054	7.98	7.98	7.98
★	126	6	BILLY THORPE Children Of The Sun Capricorn CPN 8221	7.98	7.98	7.98
117	99	61	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11688	7.98	7.98	7.98
★	NEW ENTRY		SUN Destination Sun Capitol SF 11541	7.98	7.98	7.98
119	93	19	ALLMAN BROTHERS BAND Enlightened Rogues Capricorn CPN 8218	8.98	8.98	8.98
★	130	87	SOUNDTRACK Saturday Night Fever RSD RS-2-4081	12.98	12.98	12.98
121	101	16	MAZE Inspiration Capitol SW 11912	7.98	7.98	7.98
122	108	13	STYLVESTER Stars Fantasy F9579	7.98	7.98	7.98
123	124	3	BILL BRUFORD One Of A Kind Polydor PD1-6205	7.98	7.98	7.98
★	134	40	TOTO Columbia JC 35317	7.98	7.98	7.98
125	116	94	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98
★	143	3	LENNY WILLIAMS Love Current MCA 3155	7.98	7.98	7.98
★	137	5	DR. HOOR Pleasure & Pain Capitol SW 11859	7.98	7.98	7.98
128	118	11	HEATWAVE Hot Property Epic FE 35970	8.98	8.98	8.98
129	121	34	BARRY MANILOW Greatest Hits Arista A21-8601	13.98	13.98	13.98
130	133	7	EDDIE RABBITT Loveline Elektra 4E 181	7.98	7.98	7.98
131	110	13	MOLLY HATCHET Epic JE 35347	7.98	7.98	7.98
★	142	34	WILLIE NELSON Live Columbia KC2 35642	11.98	11.98	11.98
133	132	62	SOUNDTRACK Grease RSD RS-2-4082	12.98	12.98	12.98
134	111	11	RON WOOD Gimmie Some Neck Columbia JC 35792	7.98	7.98	7.98
135	120	9	KENNY ROGERS Ten Years Of Gold United Artists UALA-825 (Capitol)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
★	148	2	LARRY GRAHAM & GRAHAM CENTRAL STATION Star Walk Warner Bros. BSA 3323	7.98	7.98	7.98
★	147	3	NICK GILDER Frequency Chrysalis CHR 1219	7.98	7.98	7.98
138	138	3	STEVE HACKETT Spectral Mornings Chrysalis CHR 1223	7.98	7.98	7.98
139	141	23	ANNE MURRAY New Kind Of Feeling Capitol SW 11849	7.98	7.98	7.98
140	144	4	SMOKEY ROBINSON Where There's Smoke Tamla T7 386 (Motown)	7.98	7.98	7.98
141	103	14	JAY FERGUSON Real Life Ain't This Way Aylam 6E 158	7.98	7.98	7.98
142	129	24	RICK JAMES Busting Out Of L. Seven Gordy G7 984 (Motown)	7.98	7.98	7.98
143	128	15	KENNY ROGERS & DOTTIE WEST Classics United Artists UALA 946 (EMI)	7.98	7.98	7.98
144	105	40	VILLAGE PEOPLE Cruisin' Casablanca NBLP 7318	8.98	8.98	8.98
★	NEW ENTRY		MICK TAYLOR Columbia JC 35016	7.98	7.98	7.98
146	146	4	DELBERT McCLINTON Keeper Of The Flame Capricorn CPN 8223	7.98	7.98	7.98
★	NEW ENTRY		J. GEILS BAND Best Of J. Geils Band Atlantic SD 19234	7.98	7.98	7.98
148	102	8	RANDY VANWARMER Warmer Beausoleil BRK 4988 (Warner)	7.98	7.98	7.98
149	140	8	THIN LIZZY Black Rose Warner Bros. BSA 3338	7.98	7.98	7.98
150	139	8	BAD COMPANY Bad Company Svan Song SS 8410 (Atlantic)	7.98	7.98	7.98
151	149	15	EVELYN "CHAMPAGNE" KING Music Box RCA AFL1-3633	7.98	7.98	7.98
152	119	29	GLORIA GAYNOR Love Tracks Polydor PD 1-6184	7.98	7.98	7.98
153	151	10	DIXIE DREGS Night Of The Living Dregs Capricorn CPN 8216	7.98	7.98	7.98
★	NEW ENTRY		MASS PRODUCTION In The Purest Form Columbia SD 5211 (Atlantic)	7.98	7.98	7.98
155	155	11	MANFRED MANN Angel Station Warner Bros. BSA 3302	7.98	7.98	7.98
★	166	9	HERMAN BROOD & HIS WILD ROMANCE Arista SW 50059	7.98	7.98	7.98
157	117	12	ORLEANS Forever Infinity INF 9006 (MCA)	7.98	7.98	7.98
158	113	18	SUZI QUATRO If You Knew Suzi RSD RS1 3084	7.98	7.98	7.98
159	159	3	CAPTAIN SKY Adventures Of Captain Sky A&M 6042	7.98	7.98	7.98
★	NEW ENTRY		ERIC GALE Part Of You Columbia JC 35715	7.98	7.98	7.98
161	145	6	THEO VANESS Bad, Bad Boy Polydor PRL 12165	7.98	7.98	7.98
★	NEW ENTRY		NORMAN CONNORS Invitation Arista AB 4216	7.98	7.98	7.98
163	127	16	LINDA CLIFFORD Let Me Be Your Woman RSD RS 2 3902 (RSD)	11.98	11.98	11.98
164	158	19	HERBIE HANCOCK Feels Don't Fail Me Now Columbia JC 34764	7.98	7.98	7.98
★	NEW ENTRY		BLACKJACK Polydor PD1-6215	7.98	7.98	7.98
166	114	8	CLAUDIA BARRY Boogie Woogie Dancin' Shoes Chrysalis CHR 1232	7.98	7.98	7.98
167	125	6	RENAISSANCE Azure "D" Or Sire SRK 6068 (Warner Bros.)	7.98	7.98	7.98
★	178	2	RALPH MacDONALD Counterpoint Meridian M 9087 (Capitol)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
★	NEW ENTRY		IAN DURY & THE BLOCKHEADS Do It Yourself Silt/Epic JE 36104	7.98	7.98	7.98
170	170	6	CLIMAX BLUES BAND Real To Reel Warner Bros. BSA 3334	7.98	7.98	7.98
171	171	3	ROGER VOUDORIS Radio Dream Warner Bros. BSA 3390	7.98	7.98	7.98
172	150	34	ERIC CLAPTON Backless RSD 1 3029	8.98	8.98	8.98
173	136	6	LEE RITENOUR Feel The Night Elektra 6E 192	7.98	7.98	7.98
★	184	268	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
★	NEW ENTRY		THIRD WORLD The Story's Been Told Island LIPS 8563 (Warner Bros.)	7.98	7.98	7.98
176	153	17	TYCOON Arista AB 4215	7.98	7.98	7.98
177	135	15	FOXY Hot Numbers Dash 30010 (TK)	7.98	7.98	7.98
★	NEW ENTRY		SOUNDTRACK The Muppets Atlantic SD 16001	7.98	7.98	7.98
179	154	23	ANGELA BOFILL Angie Arista/GRP 5000 (Arista)	7.98	7.98	7.98
180	177	7	WET WILLIE Which One's Willie Epic JE 35794	7.98	7.98	7.98
★	NEW ENTRY		MAXINE NIGHTINGALE Lead Me On Windsong BSL-3404 (RCA)	7.98	7.98	7.98
★	NEW ENTRY		RICK WAKEMAN Rhapsodies A&M SF 6501	7.98	7.98	7.98
183	183	2	STANLEY BROOKS The Originals Mercury SRM 1 5016	7.98	7.98	7.98
184	168	24	JOE SAMPLE Carmel MCA 1126	7.98	7.98	7.98
185	164	15	WAR The Music Band MCA 3085	7.98	7.98	7.98
186	152	5	PURE PRAIRIE LEAGUE Can't Hold Back RCA AFL1-3335	7.98	7.98	7.98
187	191	34	BARBRA STREISAND Greatest Hits Vol. II Columbia FC 35679	8.98	8.98	8.98
188	157	33	OLIVIA NEWTON-JOHN Totally Hot MCA 3067	7.98	7.98	7.98
189	160	17	TUBES Remote Control A&M SF 4751	7.98	7.98	7.98
190	156	34	CHIC C'est Chic Atlantic SD 19209	7.98	7.98	7.98
191	169	58	LITTLE RIVER BAND Sleeper Catcher Capitol SW 11783	7.98	7.98	7.98
192	172	26	EDDIE MONEY Life For The Taking Columbia JC 35588	7.98	7.98	7.98
193	181	16	SOUNDTRACK Hair—Original Soundtrack RCA CBL 2-3274	14.98	14.98	14.98
194	180	8	JOHN KLEMMER Brazilia MCA 1116	7.98	7.98	7.98
195	185	55	FOREIGNER Double Vision Atlantic SD 19999	7.98	7.98	7.98
196	165	36	NICOLETTE Warner Bros. BSA 3243	7.98	7.98	7.98
197	162	9	BARBRA MANDRELL Moods MCA AF 1088	7.98	7.98	7.98
198	198	44	CHUCK MANGIONE Children Of Sanchez A&M SF 6700	12.98	12.98	12.98
199	161	10	JEAN-LUC PONTY Live Atlantic SD 19229	7.98	7.98	7.98
200	190	10	CARRIE LUCAS In Danceland Solaire BXL1 3219 (RCA)	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

A Taste Of Honey	100
Abba	41
Allman Brothers Band	119
America	112
Atlanta Rhythm Section	30
Roy Ayers	88
Bad Company	14, 150
Claudio Barry	166
Blue Gems	34
George Benson	91
Blackfoot	57
Blackjack	165
Blonde	177
Blue Oyster Cult	65
Angela Bofill	179
Bortny's Rubber Band	67
David Bowie	20
Herman Brood & His Wild Romance	156
Bill Bruford	123
Captain Sky	159
Cars	6, 37
Cheap Trick	4
Chic	190
Eric Clapton	172
Stanley Clarke	108
Linda Clifford	163
Climax Blues Band	170
Con Funk Shun	63
Norman Connors	162
Crusaders	24
Charlie Daniels Band	22
Devo	111
Dixie Dregs	13, 84
Dobie Brothers	153
Dr. Hook	36
Ian Dury & the Blockheads	127
Bob Dylan	169
Earth, Wind & Fire	75
Electric Light Orchestra	3, 109
Jay Ferguson	141
Flash In The Pan	83
Forsymer	195
Foxy	172
Peter Frampton	19
Robert Fripp	79
Eric Gale	160
Gap Band	93
J. Geils Band	147
Gloria Gaynor	152
Nick Gilder	137
Larry Graham & Graham	136
G.Q.	44
Steve Hackett	138
Van Halen	28, 66
Herbie Hancock	164
Emmylou Harris	90

Molly Hatchet	131
Heatwave	128
Henry Paul Band	107
Ian Hunter	47
Isley Brothers	25
Joe Jackson	31
Jacksons	72
Rick James	142
Waylon Jennings	49
Billy Joel	70, 125
Elton John	60
Olivia Newton-John	188
Rickie Lee Jones	50
The Jones Girls	50
Journey	81
Kansas	18
K.C. & The Sunshine Band	59
Carole King	104
Evelyn "Champagne" King	151
Kiss	9
John Klemmer	194
Earl Klugh	73
The Knack	15
Nicolette Larson	196
Pure Prairie League	186
Little River Band	191
Nils Lofgren	114
Nick Lowe	89
LTD	48
Carrie Lucas	200
Ralph MacDonald	168
Barbara Mandrell	197
Chuck Mangione	42, 198
Barry Manilow	129
Manfred Mann	155
Teena Marie	96
Mass Production	154
Maze	121
Delbert McClinton	23
McFadden & Whitehead	95
Pat Metheny	52
Stephanie Mills	98
Ronnie Milsap	27
Joni Mitchell	192
Eddie Money	129
Anne Murray	140
Willie Nelson	132
New England	85
Maxine Nightingale	181
Ted Nugent	53
Orleans	157
Robert Palmer	86
Graham Parker	74
Dolly Parton	40
Peaches & Herb	39
Teddy Pendergrass	10
Pink Floyd	174
Poco	51
Police	102
Jean-Luc Ponty	199
Suzi Quatro	158
Queen	21
Eddie Rabbitt	130
Gerry Rafferty	32

Lou Rawls	71
Raydio	54
Renaissance	167
Minnie Riperton	97
Lee Ritenour	173
Smokey Robinson	140
The Poches	58
Rockets	103
Kenny Rogers	12, 135
Kenny Rogers & Dottie West	143
Rolling Stones	106
Diana Ross	33
Joe Sample	184
Bob Seger & The Silver Bullet Band	117
Carly Simon	45
Sister Sledge	29
Patti Smith	55

Disco Forum In N.Y.

• Continued from page 1

of the Forum registrants are disco DJs.

More than 1,000 participants flocked to the Forum site from Europe, Mexico, Canada, the U.S. and even Iceland to attend the four-day round of panel discussions that probed every aspect of the disco scene. A last-minute crush of registrants was attributed to the fact that the next two disco forums won't be held here, a city many regard as the disco capital of the world.

In his opening remarks, Kline zeroed in on those who doubted that the "disco fad" would last, noting that it was now a well-established "part of the music industry's mainstream." A look at Billboard's Hot 100 indicates that almost half of the songs are disco-oriented, he told the gathering.

"The world of music is experiencing the fusion of popular rock'n'roll and disco in a brand new synthesis just now being felt," Kline said. "And it's only the beginning."

In the past five years, he went on, disco has brought America back to the dance floor, and changed the direction of pop music from an analytic, intellectual trend toward a new "catering to the senses." He said the disco scene reflected the rising importance of "the singles lifestyle and the urban experience."

"It is only since the popularity of disco that a sense of style and dressing up has resurfaced in a popular culture once ruled by T-shirts and blue jeans," Kline noted.

But what will happen to the unique disco identity when we enter the era of "mass-market" disco in the 1980s? Kline asked, urging the audience to remember that the future of disco was in their hands.

"The dance floor is starting to get

awfully crowded," he warned. "Record company after record company is entering disco production. The glut of product is inevitable. With the non-stop growth of disco the number of releases will continue to increase.

"Neil Bogart told you last year the power was yours," Kline said. "In this year of recognition I say the selection is yours.

"Disco started as the sound of the street," Kline said. "It must maintain its carefully cultivated contact with the people to retain its vitality as a popular music. The future of disco music, its artistic and commercial direction, is up to you."

Turning to the subject of disco radio, Kline pointed out that "as disco becomes increasingly mass-marketed, radio plays a larger and larger role."

One spin on one of the country's top ranked disco stations in New York or Los Angeles during drive time reaches more people "than if the song was played simultaneously in every disco in America," Kline said.

"Obviously, both the club spinner and the consumer are going to have some kind of impact on what these stations choose to play," he continued. "Obviously also, the club spinner is reflecting the tastes of his clientele when he chooses what music to play.

"He is the barometer, the key to what the radio stations will eventually play themselves," Kline said.

Kline also reminded the audience that although the disco radio format is still "being tested," with the "proper fine tuning" it could "become its most successful as well."

Complete coverage of Billboard's International Disco Forum VI will be carried in a forthcoming issue.

Label Preparing 12-Inch 'Hustle'

NEW YORK—The late Van McCoy's seminal disco hit of 1974, "The Hustle," is soon to be available as a 12-inch disco record.

Hugo & Luigi, on whose Avco label the recording was originally released, are presently in the process of "rebuilding" the original recording, which ran 3½ minutes, into a six or seven-minute track.

According to the veteran producing team, McCoy, who died of a heart attack on July 6, had visited Hugo & Luigi's H&L Studios in Englewood, N.J., a few weeks before to discuss ideas on the new "Hustle" version.

For the past several years, the producers note, they've been receiving

requests for a new disco version, particularly from their label representatives in Germany and England. While the pair's H&L Records no longer functions in the U.S., the label still releases product abroad. They will seek to make a deal with a U.S. label upon completion of the project.

The team says its "rebuilding" process will entail the addition of a more modern disco sound, including a re-mix, the use of a Syndrum, which provides a synthesized drum sound, a "little Moog" and another drum.

The original "Hustle" recording reportedly had worldwide sales of nine million copies.

Inside Track

NARM may ask the separate annual awards to the nation's best retailer and rackjobber. The new policy would honor one best merchandiser annually. Grapevine has rival disgruntled rackjobbers behind the shift to one central award after Lieberman Enterprises, Minneapolis, monopolized the rack trophy for the first three years. . . . Look for CBS Records to announce some important changes in its basic pricing when it finally makes its album prices public. It appears the bulk price hike will be larger than that accorded to the pick-and-pack customer.

Now it's Artie Mogull and MCA Records huddling over a production deal for the former UA Records nabob, Pat Pipolo would oversee Mogull product promotionally nationally, with Wally Shuster mentoring the music publishing side for the Moog. . . . Watch for an NBC-TV special in November, "Top Ten," produced by Chris Bearde and Jim Aubrey, which will focus on not only top 10 hits, but also topflight entries in all fields. Show is presumed to be a pilot that could enter midseason 1980. . . . Universal's "Blues Brothers" movie, starring, of course, John Belushi and Dan Aykroyd, has Aretha Franklin, Cab Calloway, James Brown and Ray Charles. . . . More than 15,000 turned out for the third annual "Oz Battle Of Bands" July 4 in the parking lot of the Eastwood Mall, Birmingham. The crowd was so huge that David Kaye and Steve Libman of Emerald City Records, Norcross, Ga., and WKXX-FM, Birmingham, will stage the 1980 event at a much larger site there. DJs Steve Price and Steve Davis hosted along with Oz's Mike Auburn. Pegasus topped the bands, with Joker and Babe placing second and third, respectively.

The Hot 100 Hustle: Disco-flavored 45s dominate Billboard's top singles. But dig how rock packages like Dire Straits, the Knack, the Who and Queen are the fastest movers on the album chart. . . . Is there a move afoot to ban pricing in album advertising paid for by certain labels? . . . Industry wags are having a field day trying to guess which industry mahoffs are the inspiration for some of the characterizations in "Triple Platinum," a Dell paperback that dwells on the seamier side of the business. Writer is Stephen Holden, who once toiled in a&r for RCA and is now a rock music writer. . . . Plus 4 Productions Studios outside Montreal may be the world's and certainly Canada's first solar-powered recording studio. The MCI-equipped 24-track room was designed by John Storyk's Sugarloaf View team and features a greenhouse and overall design derived from Mayan architecture.

The Macon Massacre? That's what some insiders are calling the situation at Capricorn Records which has been following the lead of such labels as CBS and Elek-

tra in slashing some employees. Among those rumored on the way out are Ted Senters, the label's treasurer. Track erred in reporting about an auto collision in Atlanta, Ga., June 26 involving Nigel Olsson (Billboard, July 7, 1979). Olsson, hospitalized with multiple injuries, has been routinely charged with unintentional vehicular homicide under the motor code there, which is a misdemeanor. According to police, the accident, which killed Charles E. Strain, 58, of Atlanta, occurred at an intersection marked by a stop sign, partially hidden by vegetation.

Alexander Hodges, president of Paragon Agency, has been chosen by President Jimmy Carter to represent the U.S. at the independence ceremonies for the Gilbert Islands, which received their independence under a U.S. mandate from Great Britain Thursday (12). . . . In order to cut down violence in London discos, the Greater London Council is proposing establishment of a code with the aid of police and disco operators there. . . . Police gathered two bits of evidence about thieves who broke into Arbitron's New York office safe last week. They were after money and not diaries. They found the radio they took from another nearby office tuned to hard-rocking WPIX-FM. . . . Snuff Garrett and Richard Perry hosted a \$25 per person buffet western style Saturday (14) in Hollywood to benefit the Sherwood Oaks Experimental College. . . . Greg Howard is the new general manager of KKTT-AM, Los Angeles and Alvin John Waples was recently at KRE-AM, San Francisco, replaced Wally "Baby" Love as program director.

An Elektra/Asylum spokesperson denies that the Eagles' new single-pocket album, now in the mixing stage, will come at \$9.98 list. Target date for the package now is "September-October." . . . Now Casablanca Records film wing will distribute its films through Universal Pictures. . . . Chuck Berry was sentenced to 4 months at the Lompoc (Calif.) prison farm and ordered by Federal District Judge Harry Pregerson to give 1,000 hours of community service, which would include benefit concert for income tax evasion.

"Chorus Line" will become a movie at Universal, with Allan Carr producing. Carr manages Marvin Hamlisch. . . . RIAA and NARM will be working in much closer communion in a joint combat against tape piracy and record counterfeiting.

KNBC-TV, the NBC owned station in L.A. ran a five-partner on the record business last week in its 6 p.m. new-hosted by Boyd Matson. One of the interesting comments came from Gloria Gaynor who said in talking about disco music, that its "sophisticated rhythms" were much harder for whites to dance to than blacks.

Lieberman: \$2.4 Mil Return Potential

• Continued from page 3

constantly being processed, a seven-to-nine-day backlog remains constant.

Schmid finds it difficult to accurately estimate the greater degree of accuracy and the acceleration of handling the innovation has applied to the traditionally difficult returns processing.

Lieberman instituted the conversion from a part-time six-year-old Chicago returns operation to the full-time Indianapolis center late in 1978.

At that time the flow of returns was swollen with recently acquired ABC Record & Tape rack merchandise and a mounting return caused by sagging 1978 holiday volume, Schmid explains.

But the application of the assembly line technique has improved greatly the pesky returns problem, states Harold Okinow, president of Lieberman Enterprises.

In Indianapolis, total concentration is on returns, Pete Richards, na-

tional director of warehousing and traffic, pledged the center would pay for itself in its first six months. The promise was fulfilled in the first two months.

There are eight receiving dock doors, each equipped with a 40-foot manual conveyor belt. As each separate truck shipment arrives, a receiving clerk verifies the carton count, signs the freight bill and fills out a receiving report, which lists the customer return authorization number of the shipment.

To isolate each return, the first carton of each shipment is flagged with a yellow pennant while the last carton carries a red pennant.

If there is a mistake in the shipment, in that it is a partial or there is merchandise missing, a green pennant is placed alongside the yellow pennant.

Each of the dockside conveyors links into a 400-foot accumulation conveyor. The accumulation conveyor is new technology for the industry, improving upon the old rub-

ber conveyor belt by eliminating the constant bunching up of cartons as they proceed down the line.

The conveyor belt takes the truck shipment's cartons to one of 12 double checkin lanes, manned by either one or two girls dependent upon the flow of goods. Here, each carton of the shipment is opened. Papework, documenting the contents of the shipment, written by the local Lieberman salesperson, is verified with the contents of each carton. Upon verification, the customer credit is keypunched into the computer immediately.

The cartons' contents are then separated into four categories: LPs, prerecorded tapes, 45s and accessories. Each is set up in the warehouse in a different geographical area.

Indianapolis was chosen as the most strategic geographical location by Lieberman because it is convenient to Terre Haute, where Polygram Distributing and CBS returns are received and to Jacksonville, Ill., Capitol; Pinckneyville, Ill., MCA; and Bensenville, Ill., WEA. RCA's return center is in Indianapolis.

Executive Turntable

• Continued from page 4

communications department at Altec Lansing. . . . Alan H. Kress is promoted at RCA to director of business affairs for RCA SelectaVision Videodisks. He is responsible for negotiations and contracts relative to the acquisition of programs for videodisks. Formerly, he was with RCA Records law department. . . . Guy Thomas is the vice president of creative services for Kragen & Co. Prior to this, Thomas was media coordinator for the music division at the Rogers & Cowan public relations. . . . Daniel W. Harris steps into the new position of manager for new market development for Sony Video Products Co. Formerly a marketing specialist in the professional audio products division of Sony, he is based in New York. . . . Fred Wahlstrom is the manager of public relations for the Sony Corp. of America. Prior to this, he was account supervisor for March Five, Inc. and director of public relations and advertising for Videorecord Corp. of America. . . . Kent Davidson takes over the new position of vice president of marketing for the Craig Corp. Formerly, Davidson was in the marketing division of General Electric. . . . At Pacific Video Industries, Henry named account executive. . . . Robert Lombard named associate producer and director of sales for Kramer/Rocklen Studios, a music-oriented film and videotape production company. . . . Ruth Schechter tabbed vice president of Lee Canaan Associates, a publicity firm in the entertainment field. . . . Dennis Handa appointed product manager for Fender guitars, amplifiers and professional sound products. He had been Western sales director at the firm.

Pickwick Plans Retail, Rack Meets

MINNEAPOLIS—More than 600 executives and management personnel representing the retail division of Pickwick International here convene July 29-Aug. 2 for training and development sessions at the Diplomat Hotel, Hollywood, Fla.

On the rack sales side, a top management team is slating four regional meetings wherein home office brass will work with local staffs. No dates are set yet for the meetings to be held in Minneapolis, St. Louis, Atlanta and an as yet undetermined

site in California.

Theme of both the rack and retail conferences is "Pickwick Believes In You."

Waylon Jennings and the Commodores are scheduled to appear at the retail conclave.

It's understood that the thrust of the meetings will be internal, with little participation by suppliers.

The present number of Pickwick Musicland retail outlets is about 420, with 30 expected to open before 1980.

Pendergrass Deals

• Continued from page 4

George Woods has been named chairman; Lee King, vice president; Bill Washington, treasurer; Louis Moore, secretary; Leonard Ross, sergeant-at-arms; chairman of negotiations is Lewis Grey and members of the negotiations committee are Alvin Heymond, W.C. Garrison and Daryle Brooks.

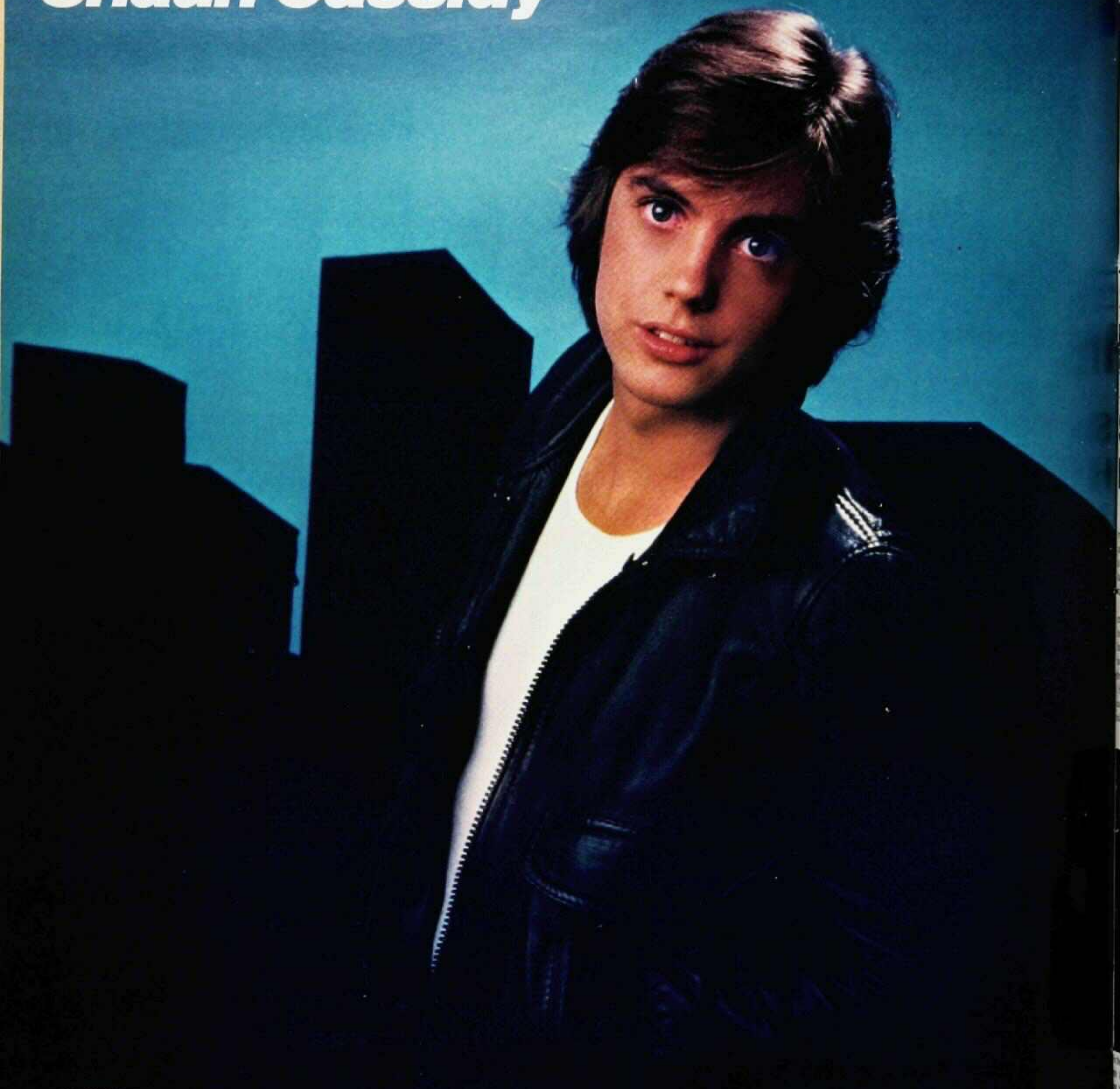
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Bob Siner
is proud to announce
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formation of

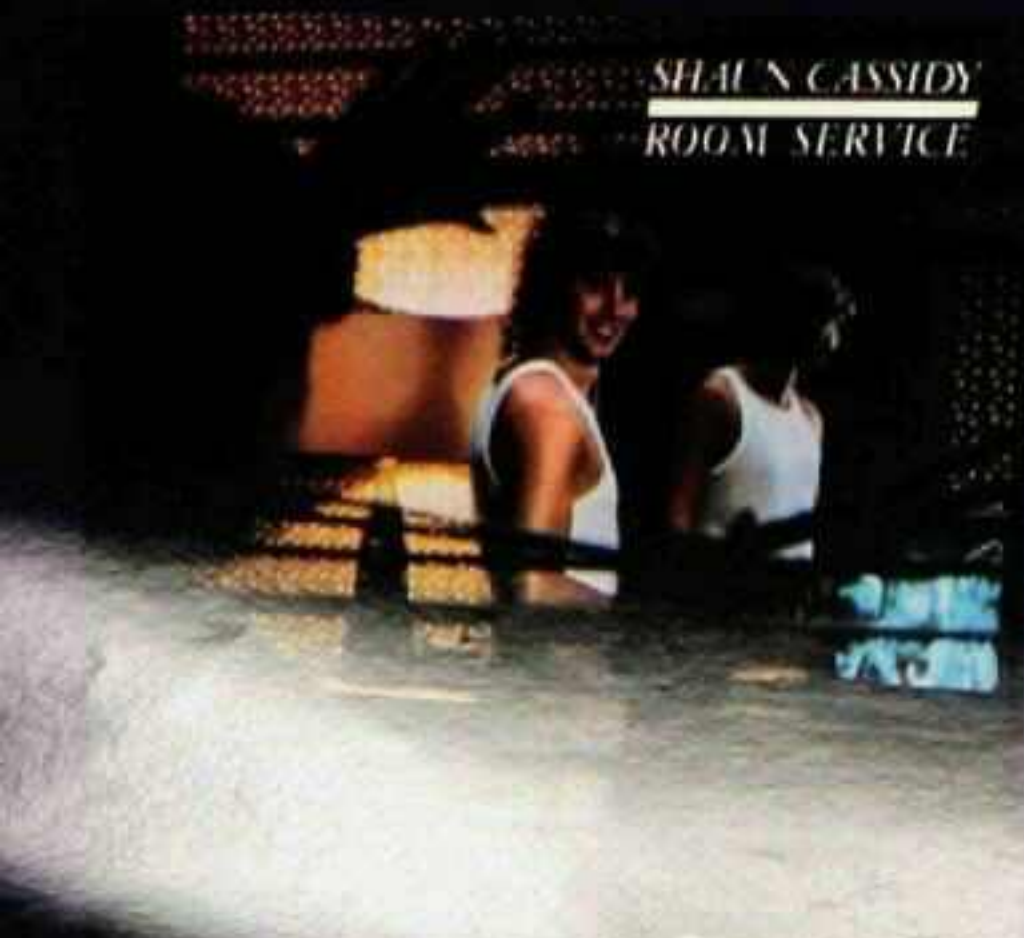


under
the direction
of
Danny Bramson

Shaun Cassidy



SHAUN CASSIDY
ROOM SERVICE



Nine songs of strong rock 'n roll from
an always-surprising artist

Room Service

Featuring the single, "You're Usin' Me." (WBS 8859)

Produced by Michael Lloyd and Shaun Cassidy
On Warner Bros./Curb Records and Tapes. (BSK 335)

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