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Publisher In Action Over Videotapes

By IRV LICHTMAN

NEW YORK—A music publisher has taken the first major copyright infringement action against a retailer and three manufacturers and distributors of prerecorded videotapes.

The suit, filed Tuesday (11) in U.S. District Court here, may shed more light on responsibilities in the payment of royalties for copyright usage in this field, say observers. Some videotape programming duplicators maintain that royalty responsibility belongs to the original producers of the product.

In the action, Northern Songs, Ltd. charges copyright infringement and unfair competition in the sale and manufacture of nine videotapes featuring 37 copyrights by former Beatles John Lennon & Paul McCartney and George Harrison.

Northern Songs is the proprietor of these copyrights, and are managed in the U.S. by ATV Music. (Continued on page 12)

BUT FEWER IN GIANT STADIUMS

Strong Concert Season Shaping

This story prepared by Jean Williams in Los Angeles and Roman Kozak in New York.

LOS ANGELES—The spring and summer concert season, coming on the heels of a slower than usual winter, is shaping up to be a busy one, though giant stadium events are expected to decrease.

"We've been off a bit recently, but the summer is shaping up to be very good," says International Creative Management's Tom Ross, vice president in charge of the concert department on the West Coast. "Things will pick up as the summer theatres come into action."

According to Steve Jensen, ICM's agent in charge of the concert department in New York, "There will not be as many stadium shows as there were last year. I can count the number of those on the fingers of one hand."

"Otherwise," Jensen continues, "the bigger acts will be going out this summer, while the smaller ones are staying home, because

they don't know what to expect out there and tour support is down."

"The situation looks fairly good," echoes Jane Geraghty, an agent at Premier Talent. "January, February and March were slow, but the lack of major shows may have a positive effect, because from what we see now, advance ticket sales are looking good."

"As far as stadium shows go, we have had no commitments yet, though some are being planned. A lot of acts don't like the stadium shows, many promoters don't want to do them, and an added problem is they are hard on the routing," she adds.

Tom Ross cites among the reasons for fewer stadium shows the potential risk and the amount of large equipment needed for them. "Plus, the act makes more money going indoors for three-four days," he says.

Carol Sidlow, agent at William Morris' (Continued on page 32)

U.S.: Clear Channels Negotiable

By JEAN CALLAHAN

WASHINGTON—The U.S. delegation to the Region II Administrative Radio Conference now meeting in Buenos Aires is so anxious to win approval for a proposal to squeeze AM radio stations closer together on the dial that it is willing to barter away some of the U.S. clear channels to countries opposed to the proposal.

In this way, sources here report, the delegation headed by Federal Communications Commission member Robert E. Lee hopes to win wider support for a move that, according to many broadcasters, would denigrate the sound of AM radio and would possibly forever close the door on AM stereo.

The National Assn. of Broadcasters feels so strongly about the idea that the organization took the initiative to write to 22 Latin American nations urging them to withhold support (Continued on page 25)



EVERY SO OFTEN A DREAM BECOMES REALITY—TAKING MUSICAL FORM AND INSPIRING A GENERATION—KITTYHAWK—SOARING HIGH ON INSPIRED COMPOSITION AND UNIQUE INSTRUMENTATION ON EMI AMERICA RECORDS SW-17029. (Advertisement)

White House Briefs IMIC

LOS ANGELES—Senior White House presidential advisors will give registrants of Billboard's 1980 International Music Industry Conference in Washington a briefing on both U.S. and international economic and energy issues.

Adding to the summit meeting tone of the event, scheduled for the Capitol's Hyatt Regency April 23-26, will be Norman St. John-Stevan, M.P., Minister for the Arts and leader of the English House of Commons who will be addressing registrants prior to an IMIC luncheon.

The U.S. government briefing takes place Thursday, April 24, in the old executive office building where the President normally holds press conferences.

Because of the limited space at that site, however, the briefing can only be (Continued on page 12)

CBS Bows 51 West Label

NEW YORK—51 West, a new label from CBS through its Columbia Special Products division, will be launched officially at next week's National Assn. of Recording Merchandisers convention with 45 LPs.

The line, in the works for a year, according to Al Shulman, vice president of the division, will be carried by a Special Products lineup of independent distributors to be named later and is distinguished from other Columbia Special Products lines by a policy that will see the release of newly recorded product along with repackaged oldies. (Continued on page 12)



COULD THIS BE PATTI LABELLE'S BIGGEST "RELEASE" YET? Patti's back with Allen Toussaint, her "Lady Marmalade" producer, and the reunion couldn't have been any hotter! Features the new single, "Release" 9-50852. PATTI LABELLE, Released JE 36381. Her new album, on Epic Records and Tapes, "Epic" is a trademark of CBS Inc. Copyrighted 1980 CBS Inc. (Advertisement)



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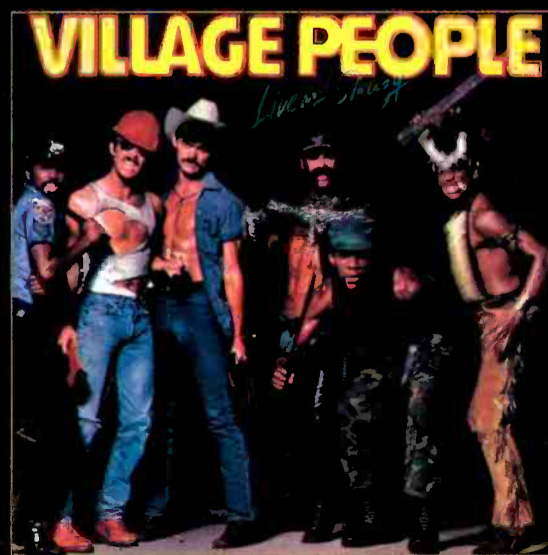
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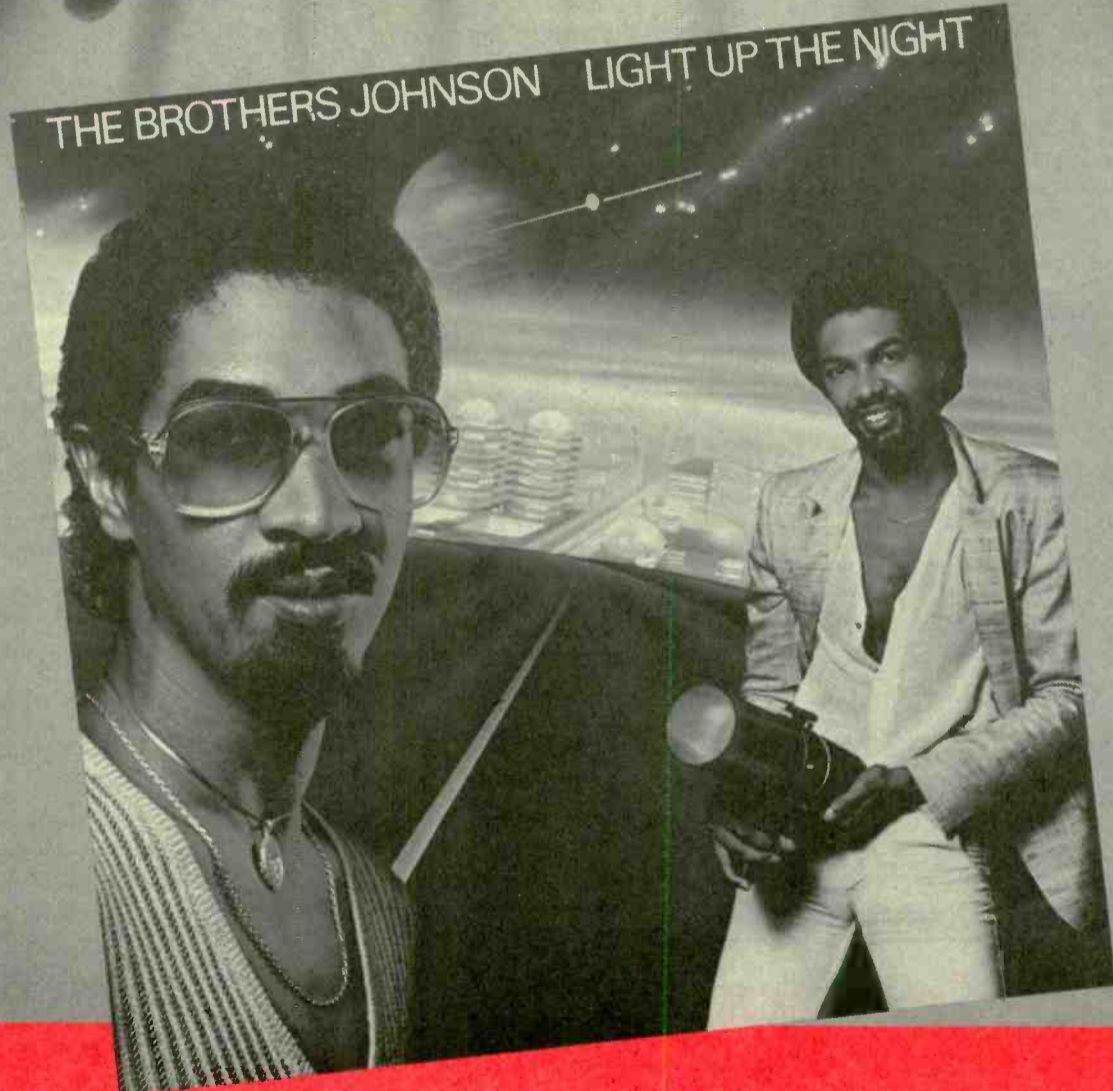


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The Brothers Johnson... album - Light Up The Night SP 3716
RW... **19*** - 29* BB... **14*** - 21* CB... **14*** - 18*

The Brothers Johnson... single "STOMP" A&M 2216
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"Rockestra Theme"
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"After The Love Has Gone"
Earth, Wind & Fire



Best R & B Instrumental Performance
"Boogie Wonderland"
Earth, Wind & Fire



Best Rhythm & Blues Song
"After The Love Has Gone"
Bill Champlin, Songwriter



Best Disco Recording
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Dino Fekaris, Freddie Perren, Producers



Best Country Vocal Performance, Male
"The Gambler"
Kenny Rogers



Best Country Song
"You Decorated My Life"
Bob Morrison & Debbie Hupp, Songwriters



Best Soul Gospel Performance, Contemporary
"I'll Be Thinking Of You"
Andrae Crouch



Best Recording For Children
"The Muppet Movie"
Paul Williams, Producer



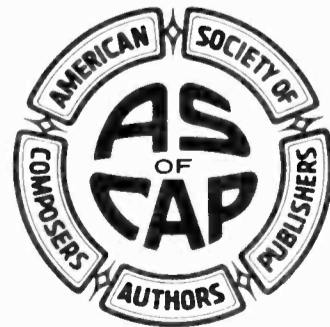
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ASCAP congratulates its Grammy winners

Beggar's Banquet Rises Fast In U.S.

LOS ANGELES—Spearheaded by the success of British newcomer Gary Numan, the small Beggars Banquet label is becoming a force beyond its native England. Distributed here by WEA, the label possibly may open a U.S. office and is beginning to sign U.S. acts.

"A minority market is a profitable market for us," says Martin Mills, joint managing director of the label with Nick Austin. "We're a bit odd."

Beggars Banquet, and its new British singles only 4 A.D. label, dedicates itself to off-center music. However, Numan has been on target for both the English and American

audiences. His "Replicas" and "Pleasure Principle" LPs have topped the British charts and the latter is moving healthily up the Billboard U.S. chart (42 with a star).

Numan has attracted attention here because his initial U.S. 15-date tour has included small halls as opposed to clubs. "Gary's stage act is such that he can't do smaller halls," explains Martin. Most of the shows have been sellouts.

His tour has been aided by an appearance on NBC-TV's "Saturday Night Live" and phone interviews in the cities he was booked to play.

Future U.S. releases include British acts the Doll, Merton Parkas in April and U.S. band Chrome in May. So far, Mills is not impressed with many U.S. acts. "But we'll sign them if we like them," he adds. Another British act, the Car Pets, may see U.S. release and Numan's next Atco effort, "Telekon," is set for October release. A videodisk may be released simultaneously.

Sues For Graphics

LOS ANGELES—Album Graphics has instituted suit in Superior Court here seeking payment of \$118,477.08 allegedly due it from C.M. Record Corp., the Big Idea Inc., Butterfly Records and A.J. Cervantes.

Sam Label On Its Own; No CBS Renewal

By RICHARD M. NUSSER

NEW YORK—Sam Records production and distribution deal with CBS Records has been terminated and the local-based independent label is on its own with several new acts and a new string of distributors.

While both Gary's Gang and John Davis' Monster Orchestra remain on the roster, Sam adds the Newsboys, a U.K. rock outfit, and Undeclared Movement, a New Jersey-based r&b octet.

Initial releases on both groups will consist of 45 r.p.m. singles and 33 $\frac{1}{3}$ r.p.m. EPs, the latter designed for promotional impetus and limited commercial distribution.

"The EPs come off the market when an LP comes out," adds Daniel Glass, label's vice president of marketing and promotion.

The Newsboys, signed at MIDEM, will be produced by Ian Curnow and Phil Harding. Undeclared Movement is being produced here by Paul Kyser.

Sam Records is owned by Sam Weiss, the label's president, who also heads Win Records, a large one-stop and exporter based in Long Island City where Sam Records is also headquartered.

While Sam Records clicked with two disco hits while involved with CBS, Glass emphasizes that the label is devoting itself to rock, pop and r&b as well as "anything that's danceable."

"We want to produce good pop records," says Glass, "but we're always concerned about the dance floor."

Glass says the contacts the label developed with discos throughout the country will continue to aid in the promotion of music geared to that market, including the new rock discos.

"We'll continue to support all credible record pools, rock and disco," he adds.

Glass sees the EP format as "a good marketing tool. It provides good initial exposure if you know how to monitor it and we've proven we know how to do that."

Sam Records has already received financial support from several distributors anxious to gain the line.

"It's been encouraging," Glass adds. "We've had several distributors in different markets bidding for us. We see a strong future for indie distributors."

Burns Success Fuels Musiverse Activities

By GERRY WOOD

NASHVILLE—With George Burns now safely established as a country, pop and adult contemporary recording artist, Charlie Fach, head of Musiverse, has his sights set on future goals.

The projects for the new Nashville-based production company include a return of Burns for more studio work and development of the black music scene here.

Musiverse is owned by PolyGram, an entity that Fach is familiar with because of his 20 years under that corporate umbrella, including a stint as vice president of a&r for Phonogram/Mercury.

Fach moved to Nashville last year, setting up Musiverse and launching his initial projects. The first to pay off was his off-the-wall idea to have George Burns come to Nashville to record the Sony

(Continued on page 63)



HOT NIGHT—Sal Licata, Chrysalis senior vice president, left, accepts a platinum award from Bob Rowe of Capitol of Canada for sales in excess of 100,000 of Pat Benatar's debut LP, "In The Heat Of The Night."

GRP Going All-Digital With Its Jazz

NEW YORK—GRP Records, the Arista-distributed custom jazz label, will use only the digital mode in recording future releases, making it the first such label to do so.

Founded a year ago by composer Dave Grusin and producer Larry Rosen, the GRP label has scored with several popular fusion acts, most notably Angela Bofill, Tom Browne, and Dave Valentin.

All future GRP releases will use the digital mode either in recording live directly on two-tracks or by mixing in the digital format.

The label currently uses the Soundstream digital system. A new Grusin LP has just been recorded live on the two-track digital format,

and special computers were used to edit the live tracks. These computers are also being used to sequence all current GRP recordings in progress.

The label's first digital release, however, will be singer/composer/instrumentalist Scott Jarrett's "Without Rhyme Or Reason."

"It's easy to foresee home digital players in the near future," says Rosen. "At that point, other labels will be remixing or adapting existing records while almost the entire GRP catalog will consist of digital masters."

Rosen believes the music the label records appeals to the same consumer who appreciates quality audio systems.

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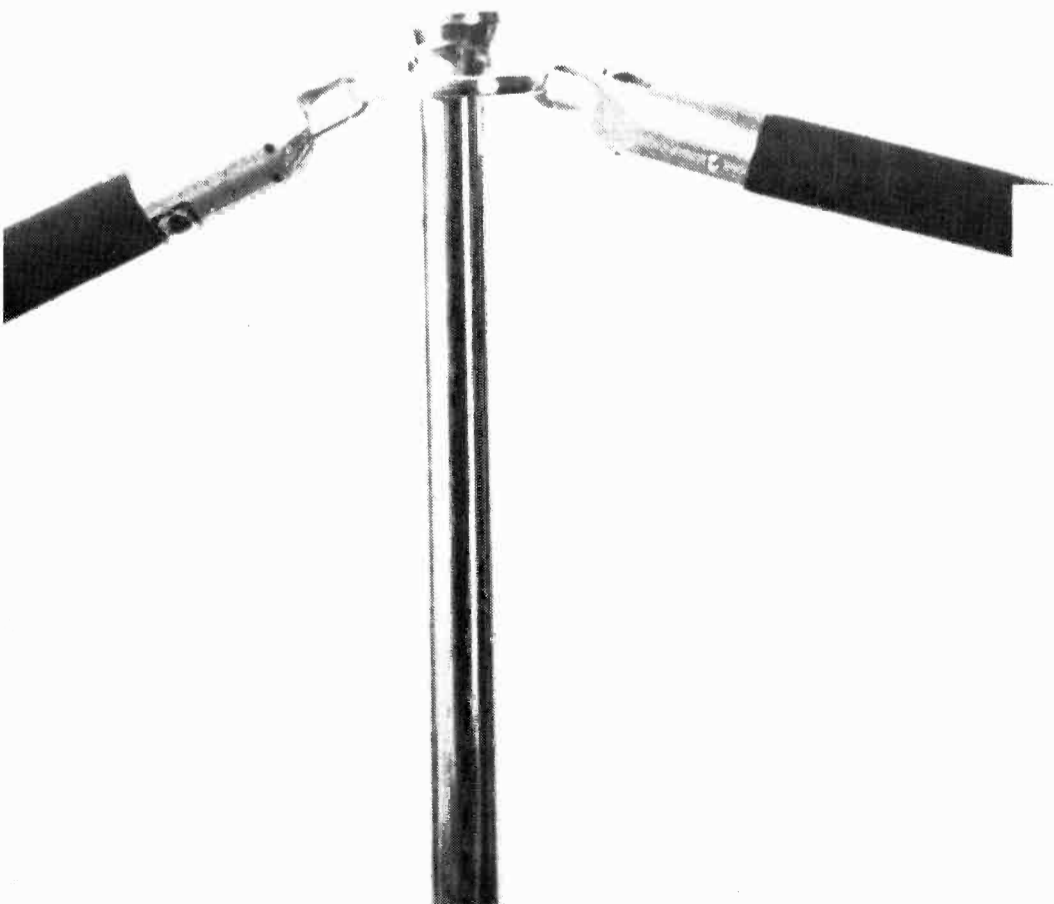
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Casablanca Record and FilmWorks Welcomes Mac Davis To Its Family Of Artists



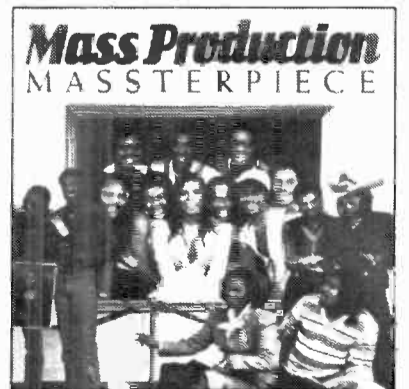


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AT BRADLEY PUBLICATIONS Melodic Hits Boost Sheet Music Sales

By IRV LICHMAN

NEW YORK—More melodic, G-rated hits are translating to more meaningful sales of single sheet music at Bradley Publications.

The three-year-old print division of RBR Communications is experiencing pop dollar sales of single sheets that are coming close to that of folios, declare the firm's copresidents Bill Bradley and Richard Radics.

The executives point to this boon as one of the key reasons why its sales for the first quarter of 1980 are

running 35% to 40% over that of the same period in 1979.

As the print outlet for April-Blackwood Music, the company has rights to Dan Fogelberg's No. 1 hit, "Longer."

"Over a 30 day period we've sold 125,000 copies of 'Longer' and we've gone through the first printing, 20,000 copies of the matching folio to Fogelberg's album, 'Phoenix,' Radics reports.

Bradley contends that a tune like "Longer" also rates high with piano teachers, since it's melodic and possesses a non-controversial lyric, which presents no content problems for young students. Reflective of this is the song's appearance in easy-play and organ arrangements.

Also, such other April-Blackwood-published hits, the Barry Manilow-recorded "When I Wanted You" and "Ships" from his "Even Now" album, are also moving well as single sheets (the matching folio is marked by Big 3).

Yet, a song that could be defined as PG-rated—Dr. Hook's "Sexy Eyes"—is also showing up well in pre-orders.

Set for release Thursday (13) was Billy Joel's "You May Be Right," the single from his new album, "Glass Houses," the matching folio of which is due in several weeks. Joel has been one of the premiere sellers of print of recent years.

Symposium In Memphis May 1-3

By ROSE CLAYTON

MEMPHIS—Registration is underway for the first Music Industry Symposium to be held here at the Hyatt-Regency Hotel May 1-3.

The symposium, which originated with the NARAS Institute, has been in the planning stages for three years. Attorney Harold Streibich, president of the NARAS Institute, says the institute turned over its participation to the NARAS Memphis chapter which will present the program jointly with Memphis State Univ.

As legal counsel for the NARAS Memphis chapter, Streibich has continued to coordinate the program along with Jud Phillips, president of the chapter and Dr. Richard Ranta, dean of the College of Communication and Fine Arts at Memphis State.

The unique aspect of the symposium will be its coverage of three timely topics not previously

presented on one program: "Computer Service In The Music Industry," "Foreign Subsidy Publishing And Copyright" and "Legal Aspects."

"The three topics we're dealing with are the three things that are probably the most unfamiliar to even the pros right now, particularly the new copyright legislature and the incredible amount of useage that can be obtained from computers within our business," says Phillips.

Special guest speakers will be Jay Lowy, national president of NARAS, who will deliver the opening address, and Al Berman, president of the Harry Fox Agency, who will speak at the banquet.

Participants may register to attend one day or the complete symposium.

The first day will cover computer applications in the music industry and is especially designed to demonstrate the value of computers to small businesses on a cost effective basis. Emphasis will be placed on ways of streamlining business operations, monitoring market information daily, and analyzing current trends and fluctuation in the recording industry.

Speakers and topics May 1 include Wesley Rose, president of Acuff-Rose Publications, "Computer Services For The Music Industry;" Boyce Curtner, district manager Wang International, "Determining Equipment Needs And Selecting A Vendor;" and David Purdue, data processing consultant, "Implementation Stages In Developing Computer Services."

May 2 will involve discussions panels, and questions on foreign subsidy publishing, international copyrights, foreign exchanges and licensing. Special concentration will be placed on how a small operation can compete profitably in the foreign market.

On the second day Buddy Killen, president of Tree International, and Rose will relate "Current Developments In Foreign Subsidy Publishing." A panel composed of Lowy, Charles Fach, director of Musiverse, and Venezuelan, German and Japanese industry representatives will discuss "Foreign Representation."

Marybeth Peters, from the Register of Copyrights office and Jon A. Baumgarten, former general consul of the U.S. Copyright Office will give an update on "Foreign Marketing, Publishing And Copyright."

Mike Milom, adjunct professor Copyright Law, Vanderbilt Univ. School of Law, will conclude the day's sessions with "International Copyrights."

Saturday's speakers include Richard H. Frank Jr., general counsel for the Country Music Assn. and the Gospel Music Assn., discussing "Negotiations Of Recording Contracts;" Mike Milom speaking on "Management Contracts;" Aidan Underwood, in charge of national tax training for Seidman & Seidman in Memphis, delivering a "Tax Lecture For CPAs And Lawyers;" and Ed Shea and Rusty Jones of ASCAP and Frances Preston, Del Bryant, and Jerry Smith of BMI presenting the "Performing Rights Societies."

Print Rights Given

NEW YORK—20th Century-Fox Music's recent purchase of Commander Music will give Columbia Pictures Publications exclusive print rights to the catalog, since the print company already has a similar deal with 20th.

Commander Music contains many Johnny Mercer copyrights, including his "Something's Gotta Give," "Dream," "I Wanna Be Around," "Skylark" (with Hoagy Carmichael), and his score (with Gene DePaul) for Broadway's "Li'l Abner."

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Sound Emporium

Slump Called 'Aid' To Musicians

Crunch Causing True talent To Emerge, Producer Says

By JIM McCULLAUGH

LOS ANGELES—"The slow-down is the best thing that's happened to the music industry," declares producer Roy Thomas Baker. "It's getting rid of the loose ends. No one is going to sign bands anymore on a whim. And for that reason the true talent is emerging. You've got to be good to make it now. It's getting too expensive otherwise."

Talent is something producer Baker can claim to know. A little more than two years ago he braved a Boston blizzard for Elektra to audition a little known, passed over band called the Cars. The result was a debut LP that has been on the Billboard Top LPs & Tape chart for 93 weeks.

In fact, the 31-year-old English ex-engineer now owns 1/40th of that chart with five LPs: the Cars "Cars" and "Candy-O," Journey's "Infinity" and "Evolution," and Foreigner's "Head Games." (Only red hot Mike Chapman rivals him with five LPs: two by Blondie, two by the Knack and Pat Benatar).

Coming to major prominence in the mid-70s as Queen's producer, his forte is hard rock, but his favorite group is Abba. Right now he's producing Alice Cooper's "new wavish" LP at Cherokee Recording Studios here. After that he'll wrap up newcomer Hilly Michaels for Warner Bros. and go into a New York studio for the Cars' third album.

Beyond that, the much sought after Baker, who has had a firm hand in shaping a widely popular, contemporary rock sound, will "take some time off."

Baker calls himself "probably the worst culprit of never sticking to a budget. I admit it. But at least I don't waste it. If I think a song warrants extra time and money in the studio, then it's worth it."

He recalls Queen's "Bicycle Race" LP which was cut in the South of France and its attendant nude women bicycle race for an inside album poster.

"That was pretty outrageous," he says. "It was a total indulgence, but a good indulgence. It was a successful album. But those days may be over."

Baker is as versatile a producer as there is in the business today. He indicates he is equally comfortable during short, lean projects (the first Cars LP was recorded and mixed in 21 days) and long, involved ones.

"We spent months," he remembers, "layering vocals and locking tape machines for Queen's 'Bohemian Rhapsody' cut on the 'Night At

The Opera' LP." I'll spend months and months in the studio if a project requires it. It's so easy to over-produce. People don't seem to realize that. When you have a hole, everyone wants to fill it with guitars or vocals. The Cars approach was as overproduced as it should have been.



Billboard photo by Lester Cohen
Roy Baker: A hot rock album producer.

"One thing wants one thing while another thing wants something completely different. For Foreigner's 'Head Games' we used six 24-tracks locked together at one time. That was a tremendous technical challenge. We used a lot of tracks on that LP. I don't have any particular production style. It's what I feel the project warrants.

It's Baker's feeling that the biggest problem with demo tapes from new artists is that the act tries to do too much.

"There's always the tendency," he observes, "to show how versatile they are. And because of that, most lack a direction or style. I always think long term, never short term and that applies particularly to new artists. No one wants to be a one-shot wonder in this business."

"The first thing I drum into any new artist," he continues, "is style. Some might consider that type-casting but it isn't. You still have the flexibility to change. The Beatles did it."

What's Baker's system for listening to demo tapes?

"I have this little JVC radio-cassette combination right next to my shower. I put a tape on in the morning when I'm feeling hung over, tired and grotty. If it can cut through that it can cut through anything. That's how I discovered Hilly Michaels. I'm sure I've turned down some good material also."

He calls Michaels a "rock artist" who writes short pop songs like Abba but in a rock vein. He's using Dan Hartman and Ellen Foley on the project.

As for Cooper, Baker states. "I literally volunteered my services to him. He's always been outrageous and a punker. I think we're going to surprise a lot of people with this album."

Baker indicates that he is concentrating more and more on America and American artists. His RTB Audio-Visual Productions is now headquartered here and he hopes to emphasize more video involvement for his artists.

The producer began his career as a teenage assistant engineer at Decca London in the mid-'60s, worked his way up to first engineer, but was forced to leave Decca because there were no outlets there to become a producer.

He moved to the then fledgling Triden Studios operation and slowly evolved into production. He wound up producing Nazareth's second LP after engineering the first.

It was at that time he discovered a "little known, unsigned group called Queen. He produced that group's first four and seventh albums.

"But I never wanted to be an engineer," he says. "It was just a means to an end. I still believe the producer's role and the engineer's role are very different and are not compatible. Each is an art but separate. Sure, you have engineers now out there selling those talents as producers. But not many of them have hits with more than one or two groups."

Baker concludes that he enjoys working with new technology, even uses a custom-made Stephens 40-track tape recorder, but "the technical aspect is secondary. If a song is a hit, it can be recorded on a cassette."

Ovation Records Makes U.K. Pact

LONDON—America's Ovation Records, label based in Glenview, Ill., is setting up a British operation, with distribution through Pye and David Howells, managing director of Gull U.K., in charge.

The Kendalls' new album is included in the first batch of U.K. releases, along with product by new signing Mark Gaddis and country artist Joe Sun.

Both the Kendalls and Sun will be here for the Mervyn Conn-promoted country music festival at London's Wembley arena this Easter, and Ovation will take exhibition space.

Says Howells: "Though there's obvious emphasis on country music, the label actually embraces all types of music, and we'll look for British talent to sign. One immediate acquisition is the group the Brothers Jones."

Ovation is to be operated as a separate entity to Gull by Howells, who will find new offices and recruit a staff.



WEDGE WORK—Capitol has developed a multipurpose, point-of-purchase item dubbed the isosceles wedge. Peter Blachley, merchandising coordinator, stands with the wedge which is being used for releases by Dr. Hook, the Knack, and Bob Seger.

Fancy a Week Jockeying in England?

Picadilly Radio in Manchester—the biggest station outside London—is looking for a D.J. with a strong American voice to host shows in the week beginning April 28th.

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Send cassettes
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Picadilly Radio
PO Box 261
Manchester
England

LISTS AT \$11.50

Chicagoans Combine Cookbook & LP

CHICAGO—Prime ingredients for a great romantic rendezvous include music, food and wine. Now all three of these elements are offered in one package by a new record label, Cookbook Records.

Cookbook was formed by Richard and Dorothy Irwin, a Chicago couple who are U.S. marketers of French gourmet cookware. Their concept is to combine Romantic food recipes, wine suggestions and serving tips together with music appropriate for intimate dining in one LP package.

"Recipes For Romantic Rendezvous," the couple's first LP, contains performances by cocktail pianist and vocalist Norman Wallace.

Inside the jacket, in what the company calls a "cookbooklet," are four complete menus including 15 recipes.

The record is being marketed through the Irwin's own Culinarion retail outlet here and in select bookstores. The list price is \$11.50. The Irwins also plan to enter the mail-order market with the new concept album.

The music is programmed to "set the mood for romance." Side one, "Late Night Supper For Two," contains nine songs including chestnuts such as "As Time Goes By" and "Vienna, City Of Dreams." The flip side presents nine songs calculated to enhance a "Breakfast For Two In The Wee Small Hours."

**COWBOYS INTERNATIONAL® COMMIT
"THE ORIGINAL SIN" TO VINYL!**

**Cowboys International
"The Original Sin"**



Produced by Dennis MacKay VA 13138

**Cowboys International®.
No-nonsense music from England,
available now in the United States
on Virgin Records and Tapes.**

Virgin

Distributed by Atlantic Records

Publishing: Taste Vital, Says Feist

WASHINGTON—"A publisher must have taste but no prejudices that might bar access to certain music." National Music Publishers Assn. president Leonard Feist told an audience of songwriters and students at Howard Univ. March 7.

The occasion for Feist's remarks was an NMPA "mini-course" on the publishing business which featured a panel of pros including Feist, Belwin-Mills Publishing vice president Burton Litwin, Sumac Music president Susan McCusker and Jobete Music vice president Robert Gordy.

Using notes gathered for his upcoming book on music publishing, Feist summarized the business from its origins through developments like public dancing, records, jukeboxes, tapes and videodisks as well as the changing fashions and tastes of the music buying public. Litwin added a history of copyright legislation and explained the different ways a song earns income for writers and publishers.

"The key word is craft," McCusker told the group, many of whom asked questions about how to get into songwriting. "A good writer is a rewriter. Someone who won't let go until the song is polished... you don't need a fancy demo, just one that shows what the song is... just pitch the songs and don't spend a bunch of cash to pitch yourself as an artist."

CLAIM BUSINESS BRISK

King James Adds Third Philly Outlet

By JEAN WILLIAMS

LOS ANGELES—King James Records, a Philadelphia-based retail record chain, has added its third outlet and is boasting brisk sales.

At a time when many dealers across country are crying about declining sales Mary and James Cephas claim theirs are up by at least 10% over the same period last year. "This is due largely to the enormous amount of advertising that we do," says James.

The pair opened the third King James Records in a West Philadelphia shopping center. According to Mary, "When we learned that a new shopping center was going up, we grabbed a store because of the traffic created by the center."

The center opened in February and King James bowed three weeks ago.

By having a third outlet (the King James shops, among the most popular r&b-oriented outlets in the Philadelphia area), will help the other two stores, says Mary.

"When people know that you have several shops around the city they realize that you must carry a full line of product and they tend to come to your stores," she adds.

King James, which buys directly from manufacturers, and a small amount of merchandise from Norman Cooper's one-stop locally, also

lures customers through specials and artist in-store appearances. However, James contends advertising brings in the most customers.

The pair note that the chain sells its \$7.98 list albums and tapes for \$5.99. When product is on special sale, the price is \$4.69.

The shops' singles prices are among the lowest in the Philadelphia area: 94 cents.

"We know our prices are competitive and we try to keep them within reach of our clientele. We're located primarily in black areas and many of our customers don't have a lot of money to spend.

"We would rather keep the customers coming back constantly, spending a little money, then to have them spend a large sum and then not see them again," says Mary.

King James, which now employs nine persons, opened its first shop 12 years ago. Since then it has opened a shop every six years. But according to James, he is eyeing another location in a North Philadelphia shopping mall about to be erected.

The new King James outlet is 1,200 square feet, larger than the other two.

Mary believes it's easier for blacks coming into the retailing end of the record industry now than when she came in.



HEARTY LAUGHS—Howard Leese and Ann Wilson of the group Heart are joined by Ted Nugent, second from right, and the group's Steve Fossen, right, during a Valentine's Day listening party featuring Heart's current "Bebe Le Strange" album. Toy machine guns commemorated the infamous Valentine's Day gangster massacre in Chicago.

ASCAP Writer Grants: \$90,000

NEW YORK—Writer members of ASCAP have been voted \$90,000 in supplemental cash grants for 1979-80 by the society's award panels.

Musexpo Special

NEW YORK—Musexpo attendees may take advantage of special air fare worked out between the organization and Pan Am and Laker Airways, named official carriers for the exposition, according to Roddy Shashoua, Musexpo president.

The event takes place this year at the Americana Bal Harbour Hotel in Miami Beach, Fla., Sept. 26-30.

This brings the total amount awarded for 1979-80 to \$1,011,000, representing monies over and above royalties paid for performances of works in ASCAP's sample survey. Since 1960, almost \$14 million has been distributed to writers in addition to their regular performance royalties.

These awards are given to ASCAP writers members of pop and serious music whose works are performed in media not surveyed by the society.

In an awards panel development, Dan Daniel, New York radio-tv personality, has been appointed to the pop panel.

A NEW ALBUM OF "FAVORITES" FROM CRYSTAL GAYLE

ON
UNITED
ARTISTS
RECORDS
AND
TAPES

PRODUCED BY
ALLEN REYNOLDS
LOO-1034



Pickwick And Hotels

• Continued from page 3

forming Arts and 900-capacity Bagdad Showroom.

Numerous rock acts who appeared at the Performing Arts Theatre and a select number of MOR-oriented artists, which appeared at the Bagdad, participated in the project.

Now, the expanded effort includes the other pop-oriented hotels and some 24 rack accounts, including Sears, Wards and Woolworth-Woolco as well as well-known local outlets.

Hotel support is enthusiastic, led by endorsements from Hotel Sahara assistant entertainment director Alan Baer, MGM Grand director of advertising, promotion and public relations Bill Bray, and Riviera Hotel entertainment boss Tony Zoppi.

"From a show count status, it'll help tie the artist to the hotel as well as help the youth market identify the

artist with the showroom," says Bray.

The Sahara's Alan Baer echoes Bray's remarks about increasing hotel identity and numerous performing artists with the public, but he hesitates to predict concrete results.

Pierotti, who replaced Peterson here in May 1979, reports Caesars Palace and the Desert Inn as the only hotels that turned down the project. The latter gave as its reason for not participating in the program that the hotel will go to a non-celebrity status as of April 1 with a new production spectacular "Alcazar de Paris."

The Frontier Hotel is still considering the project, according to Pierotti.

It takes less than a week for stock shipments to arrive from Pickwick's L.A. warehouse. A couple of weeks are needed to coordinate overall plans with the hotels, artist and retail outlets, concludes Peterson.

N.Y. NARAS Mulls Grammys

NEW YORK—The New York chapter of the National Academy of Recording Arts and Sciences holds a meeting, open to members and non-members alike, to discuss the recently aired "Grammy Awards Show" Wednesday (19) at 7 p.m. in the auditorium of WQXR, 229 W. 43rd St.

Admission is free. At the meeting, national trustees of the Academy will answer questions and consider

suggestions about the awards show, as well as the awards themselves.

Meanwhile, a questionnaire, soliciting reactions and comments about the Grammy Awards has been sent out to Academy members by Alfred G. Vanderbilt Jr., president of the New York chapter, who called the open meeting.

At the meeting members will also be asked to recommend candidates for the upcoming elections to the chapter's board of governors.

General News

New Wave TV 'Heartbeat' Now Beams In L.A.

LOS ANGELES—New wave music is getting a shot in the arm here. There is now a television show dedicated to it. Airing only in Los Angeles so far, the soon to be syndicated "Hollywood Heartbeat" is a half-hour program mixing videotapes of major artists with taped performances by local and unsigned acts.

"We prefer to call it the rock of the '80s instead of new wave," says David Martin, associate producer with Larry Smith Productions which created the show.

The first installment aired over KABC-TV Feb. 29 with three subsequent shows running on Fridays at 12:55 p.m. The four shows were sold directly to KABC. Nine more, to be distributed by Gold Key Syndicators, will be available on a nationwide basis. Martin says these nine shows should be seen in late April. The exact markets for the program are not yet available though Martin wants 50 markets initially.

Major acts that have been seen on the first four installments include Blondie, the Specials, Madness, Pretenders, Joe Jackson, Tom Petty & the Heartbreakers, and the Police.

"There was a need for this kind of show. Record companies are spending a lot on videotapes but they're finding they have no market for them," states Martin.

In Los Angeles, "Hollywood Heartbeat" is simulcast over KLOS-FM. "The idea is to pick up a radio

(Continued on page 86)

Rock'n'Rolling

N.Y. WPIX Music Finds Some Grippers

By ROMAN KOZAK

NEW YORK—WPIX-FM's abandonment of a new wave and oldies rock'n'roll format and the firing of four of its air personalities (Billboard, March 15, 1980), has created a wave of resentment which may translate into reduced music ad support for the station.

Citing poor ratings, the station dumped its program director Joe Piasek and let go his wife, Meg Griffen, as well as Dan Neer, Rick Allison, and Jane Hamburger. It brought in Todd Wallace of Radio Index as a programming consultant and Chuck Morgan as the new program director.

Originally, Wallace intimated that the station would adopt a disco format but subsequent reports say the station will adopt a modified Top 40 format. Betsy Bucken, the station's promotion director, says only that the station is "modifying" its rock format to play "more familiar music" to gain it "wider acceptance."

Comments one advertising agent who handles record company accounts: "The record companies began to see that WPIX was selling records for them. It was the first station in the market to break new acts, and they were gearing their advertising for that. Now that is all going to end, and the money saved will not be spent in New York, but on other stations in Cleveland or Chicago."

"We were just putting a promo together with WPIX, but now that is up in the air," says the general manager of a top new wave label in the U.S.

"I am not happy waking up to Neil Diamond on the radio," he continues, reflecting the views of many new wave-oriented executives in New York. "It's a bit of a shame, really, because looking at record sales in New York City it is fairly clear that there is a market for that music. But if there is no radio outlet it makes the whole thing that much more underground. And it should be remembered that the world doesn't begin and end in New York. There are a number of other stations around the country who play new music, and we will go to them."

Also upset at WPIX are many club owners. There are now more than 40 clubs in the New York metropolitan area and the suburbs which play new wave music to some extent.

Many executives point out that WPIX has traditionally been a format changer, first dropping an oldies format just before it was popularized by WCBS-FM, then going into and out of disco just before WKTU-FM scored big with that format, and now backing away from new wave just as such acts as the Clash, Ramones and Pretenders are breaking into the Top 40 LP charts.



THE NEW ALBUM FROM

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LANE

"ASK ME TO DANCE" LT 1013



INCLUDES THE SINGLE
"ONE DAY AT A TIME" JA 1141 Y

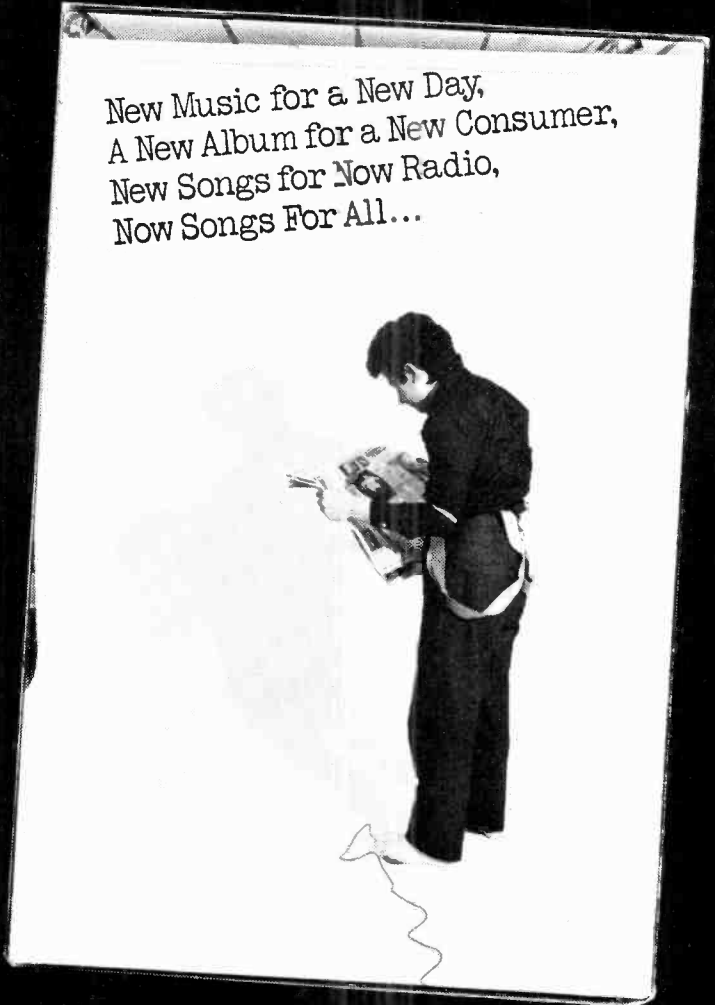
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Jerry Gillispie for Lee Stoller Productions



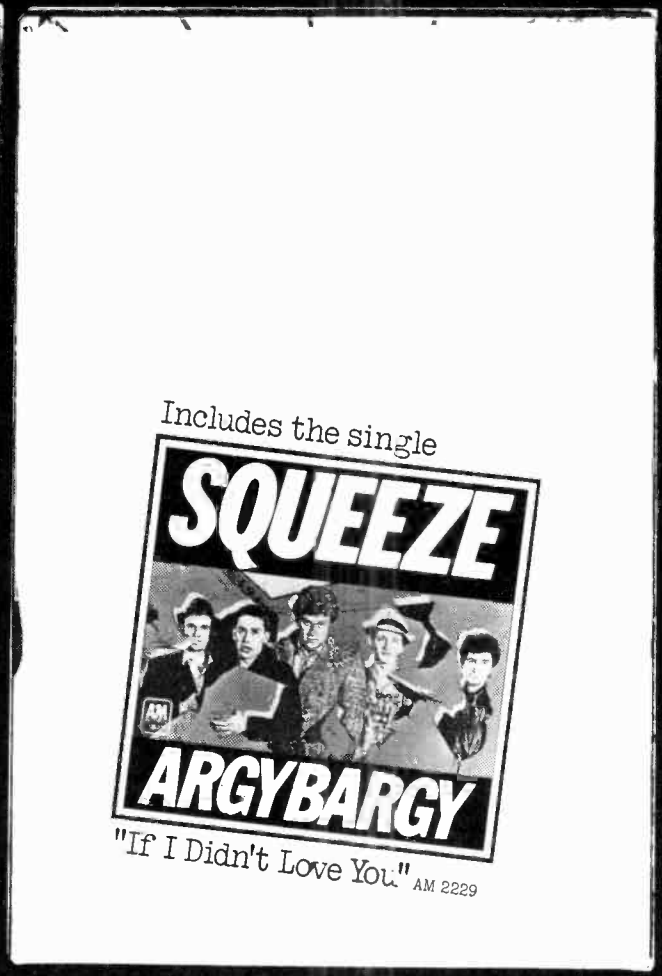
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New Music for a New Day,
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Now Songs For All...



Includes the single



"If I Didn't Love You." AM 2229

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UNIQUE RELENTLESS
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EXCEPTIONAL **LESS** RELEVANT
FRESH INNOVATIVE **MORE**

ARGYBARGY SP 4802

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and Squeeze.

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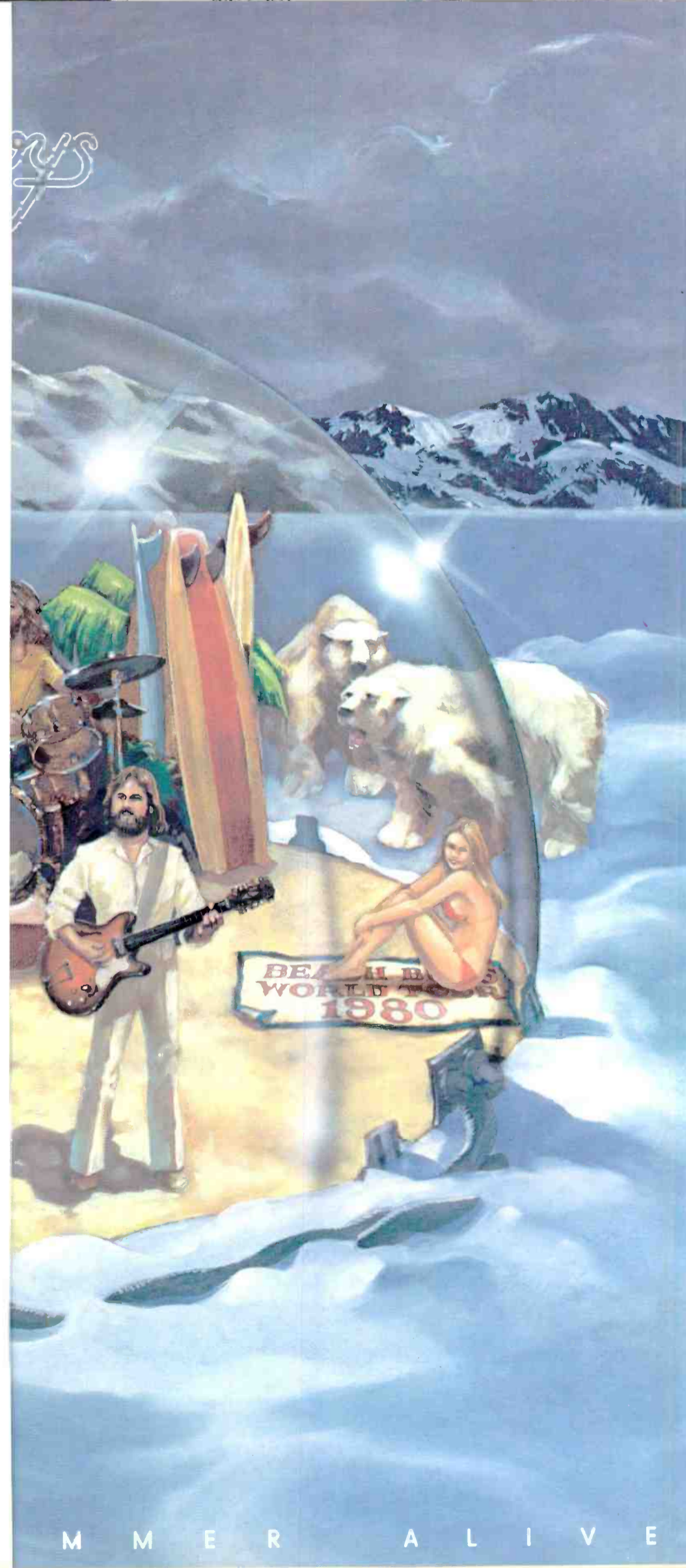
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Top Boxoffice

Talent

Talent In Action

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**Three more months
till summer.
No more months till
"Keepin' the Summer Alive?"**
FZ 36283
Five new Brian Wilson/Mike Love songs, including the single, "Goin' On." A new Brian Wilson/Alan Jardine song. Two Carl Wilson/Randy Bachman songs, including "Keepin' the Summer Alive." And songs by Bruce Johnston and Chuck Berry.
**New Beach Boys music,
not a moment too soon.
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SYLVESTER
GO
BIG FOOT

that's just as pleasing on ballads as on uptempo songs.
GO continued its tribute to the late r&b

Woodford runs his sax through special effects devices that change the complexion of his horn. At times it sounds like a doubler, a device that plays the same note either an octave up or an octave below, or both, and also a device that makes a note swirl in and out of

"Strut" followed. This was Strut's first recording for Motown when it was still known as Tamla. "Strut" was a funk Groovadellics. "Strut" was never yet to be released called "Joe's Hospital" was presented in a blues style that quickly went into a disco style that had everybody moving in their

numbers included "Flip City," the Detroit Sermonette," "Struttin'," the title LP and later to be released as a single. "M," "Accufunkture," "Punk Funk," "The Rabbit" and "More Stuff." "Strut" in a lot of ways can be compared to Tom Scott & the L.A. Express but let's not get the two confused. Dr. Strut certainly has his own identity.
BRUCE BOGUCKI

**MARY McCASLIN
JOSH WHITE JR.**
Bottom Line, New York
Admission: \$6.50

A double bill of solo acts may have been the best, most respectful evening ever seen here March 5.

Mary McCaslin stood almost statue-like in her prime-song, 50-minute set. Nevertheless she commanded the attention of her audience with a crisp, enigmatic delivery and a fine musicianship. She sings her own songs such as "Sunny California," "Circle Of Love" and "The San Bernadino Waltz" with a light touch. She had a positive flair for something fresh to standards like "The Last Dance For Me," Sam Cooke's "A Change Is Gonna Come" and the Beatles' "Things We Said Today." "Blackbird."

As a performer, McCaslin managed to evoke a sense of humor and chuckles with a few between songs, but she still lacked the energy to bring a crowd to its feet. She said that she hopes to take a band with her on her next tour and this would go far to correct that shortcoming.

White Jr. began his eight-song, 50-minute set with an a cappella rendition of "Down So Long," shaking the house with his rich baritone. He followed this with a medley of songs by his father, Tom Paxton. He closed with the traditional "I'll Be Released," proving why he has been a mainstay in the folk scene for so many years.
J.B. MOORE

MARCH 22, 1980 BILLBOARD

**WICK
COMMITTEE**
...ies and
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...certs
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M M E R A L I V E

Disco

Laser Light Systems Facing Major Overhaul



CERRONE SIGNS—Atlantic artist, Cerrone, autographs copies of his latest record for fans during a party sponsored by Fro The Record Disco Pool. From the left are Roxy Myzal, Cerrone, Alan Dodd, Richie Rivera and Roy Thode.

NEW YORK'S NEWEST

Busby's Now Rolling

NEW YORK—Several experienced businessmen in New York feel that roller discos are sound investments.

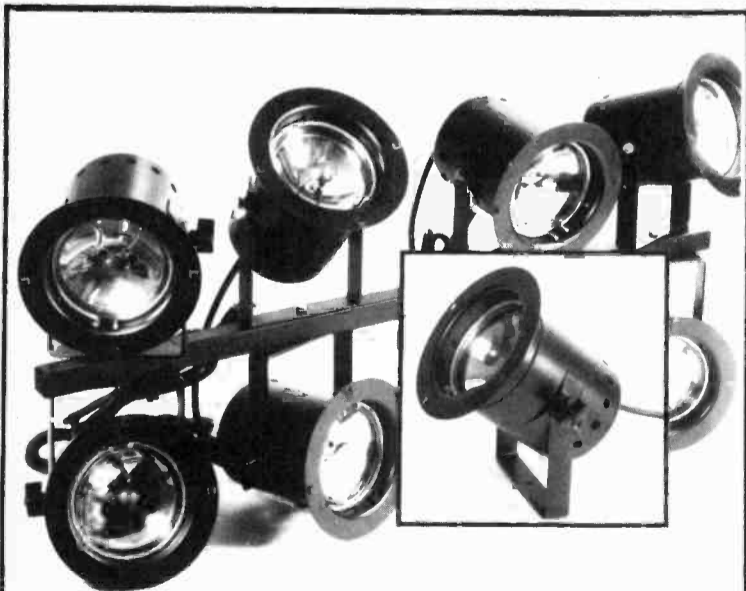
Busby's, the latest entry into the New York roller disco sweepstakes, is the baby of 12 local businessmen. The group is headed by Charles Stettler and his wife, Lynda West, who supervised the conversion of Busby's Greenwich Village location from a parking garage to a roller disco. Construction cost on the 3,500 square foot facility has run into hundreds of thousands of dollars. The skate surface is maplewood. It has a restaurant area adjacent to it.

Along with Stettler and his wife, the other investors include Gibson McCabe, retired publisher of Newsweek; Alfred Hollender, president of Air Tech Industries; Jay Emmett, senior vice president of Warner Communications; Curtis Noel, president, Hillsboro Associates; Alain

Saman, officer of European-American Bank; Alexander Marchesini, president, Union Marine Corp.; Dixon Boardman, officer of Kidder Peabody; Seymour Mann, president Aceto Chemical Corp.; and independent entrepreneurs Stuart and Herbert Scheffel.

The investors are aware that while roller disco is chic today, it may be passe in a few months. So Busby's was designed so that at a maximum cost of \$20,000 it can be converted into a cabaret.

Stettler has a 10-year lease on the property, which reflects his ambition to develop Busby's over the long run. A reflection of this outlook is a marketing approach that is emphasizing word of mouth advertising. The feeling among the investors is that this will give Busby's the image of a class establishment and not a quick buck, flash-in-the-pan operation.



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Pin Beam Spot Lights By Pioneer with 6V Output are Designed for Continued Professional Use • Available in Single Unit or Clusters from 4 to 16 Lights • 180° Adjustable in Rugged 19 Gauge Steel Casing.

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LIGHTS BY PIONEER

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LOS ANGELES—A major break in the U.S. market is coming for manufacturers of laser light systems for use in discotheques. That's the feeling of Richard Sandhaus, president of Science Faction Corp., a New York-based laser producing company. Sandhaus bases his theory on the feeling that "people here have reached the saturation point with conventional lighting hardware," and club operators "are looking for something that will put them one step ahead of the other guy."

Science Faction is a successful producer of laser light systems especially designed for use in club environments. The firm's model SFC-2000 is one of the newest on the market and was among those highlighted at the exhibit center of Billboard's Disco Forum VII.

Ninety-one firms from throughout the U.S. and Canada utilized some 200 booths for the four-day period of the confab. Their wares ranging from lasers, to dance floors, to video presentations, demonstrated mostly subtle refinements on existing technologies.

For instance, Blackstone Productions, an Austin, Tex.-based firm, is using two older technologies to create multi-image environments. The mediums are film and slide projections.

The format of film is much more expandable than video, and more versatile, states Lowell Fowler, president of the company. He adds, "To produce its 'atmosphere' wide

screen, animated or filmed projections. Blackstone utilizes the Avtec Master III programmer. This is used in conjunction with three Kodak Ektagraphic slide projectors. There are 162 scenes from which to choose.

The Litelab Corp showcased a number of lighting systems, including model MLS6, MLS12 and MLS18, with which the operator can write messages with lights, much like those used for weather/time billboards.

According to Litelab's Reed Rankin, the industry is seeing a trend towards microlight and expandable generator systems.

Although Meteor Light & Sound company offers both services, Vince Finnegan, national sales manager for the company feels that the emphasis for any discotheque should be on lights. He explains, "Basically, any club which spends 70% of its budget for lighting, as opposed to 30% for sound, is a successful club.

Meteor offers the Sonalite model 3000 three-channel sound-to-light controller which also features a multi-effect switch panel. For audio, Meteor offers the Clubman 1-1 and Clubman 1-1M mixers. A Power Master 75 amplifier is also available.

Times Square Theatrical is a New York-based firm offering theatrical lighting in addition to conventional discotheque lighting systems.

According to representative Kenneth Lewis, theatrical lighting products are designed more for the illumination of the artist, while

conventional disco lights is almost always for effect.

Varaxon, also based in New York, manufactures lighting controllers and disco dance floors. The award-winning firm displayed its models 883 and 881 memory controllers. The 881 unit is said to feature a digital LED pattern readout, while the 883 memory controller has a preprogrammed computer memory module which allows for automatic operation of the controller.

In terms of sound, JBL showcased its loudspeaker line with units featuring magnets that reportedly reduce harmonic distortion.

Roy Komack, manager of professional products for the Bose Corp., candidly admits that none of the firm's products are expressly designed for use in discotheques. However, the firm did have a booth at the Forum, and was featuring its model 802 speakers, and its model 1800 amplifiers.

Technics, another award-winning company featured its new SL10 direct drive turntable which incorporates a linear tracking tonearm. The entire turntable is no bigger than the jacket of a record album.

Also featured were the products of such firms as Altec Lansing, whose speaker and amplifier systems were an attraction with the crowds; lighting by A-Lumination; disco and cocktail uniforms by the American Uniform Co.; Audio International's line of preamp and power ampli-

(Continued on page 42)

**PMX 9000
Preamplifier/Mixer**


Control. It's the key word when you talk about how dazzling a club's music program can be. And, the better the mixer, the better the control.

GLI's PMX 9000 puts the highest quality yet in controlling what your music can do. The unit allows one-hand operation when sequencing between inputs —and then lets you mix a third program... features subsonic filters on each phono input to stop sound problems before they reach

listeners... has a five Band Equalizer for achieving the most sophisticated music balance... lets you mix in any and all effects devices... can handle up to a dozen power amps to provide system expansion.

Such an unprecedented array of functions on such a sensibly priced product could only come from a company that understands the problems of club sound, if your business is built around the music, GLI has the products to build on.

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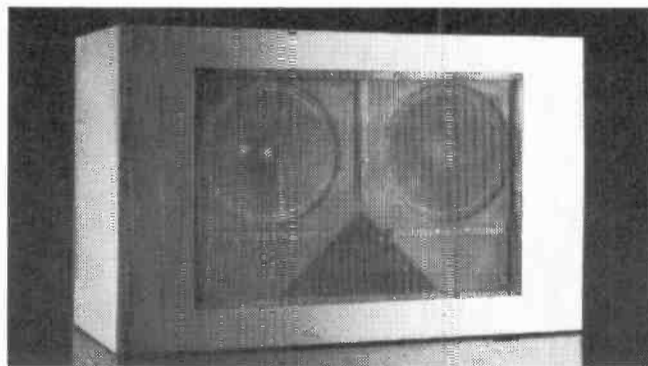
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Two years ago, dbx introduced the world to the Boom Box. And more bass than anyone had ever heard before.

And all that extra bass on the floor turned into extra dollars at the door. Now dbx introduces the first totally integrated subwoofer system in the world. To help you get every last ounce of impact out of your Boom Box. The dbx subwoofer system gives you flat response (± 3 dB) from 23 to 200 Hz. At levels up to 120 dB S.P.L. And it gives you that kind of performance with a reliability and economy that no other system can match.

For instance. In other systems, the subwoofer is only the beginning. You can easily spend another \$1,000 to power it and protect it. You need amplifiers, high and low pass filters, rms and peak limiters and more. Not to mention the labor to design and install the system.

For \$1200 suggested retail, dbx gives you everything in one single unit. A 500 watt power amplifier. Plus selectable filters and all the protection circuitry you



THE dbx SUBWOOFER. The latest addition to the dbx sound enhancement series, which includes the Boom Box and the Dynamic Range Expander.

need. And since all the components were specifically designed to work together, we could optimize them for each other.

For incredible performance.

And incredible reliability.

In fact our system is so reliable, we guarantee it. As long as the unit is connected properly, it won't blow. Period. And unlike other systems, which can shut down under stress,

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For that gut thumping sound that draws in the crowds, install the new dbx subwoofer system.

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

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Size:	48" L x 30" H x 24" D
Weight:	210 lbs.
Cabinet Finish:	Black epoxy



*The Boom Box is a registered trademark of dbx, Inc.
Hear it in the Senator's Board Room, at Billboard's International Dance Music Forum.

New 12-Channel Light Unit

NEW YORK—Diversitronics has developed a 12-channel fully programmable and expandable lighting control system, said to be engineered to handle incandescent, inductive, neon and low voltage loads. An external memory programmer allows for additional programs to be written, modified, stored and accessed by the user.

The MLS-12 has 16 12-pattern programs. A program scan permits automatic progression through the 16 designs. Independent dark lamp/light lamp and direction control with audio reversing is applicable with all programs.

According to Diversitronics engineers, seven audio effects work in conjunction with the 16 programs. Audio effects are triggered by the bass beat of the audio input. An au-

dio sensitivity slide pot is provided for variable audio input. The audio scan permits automatic progression through all seven audio effects.

Independent matrix control provides manual selection of either matrix or automatic matrix switching. The matrix rate slide pot controls the time span between each matrix change.

The scan rate slide pot controls the time span between programs and audio effect changes. A master dimmer provides control over all 12 channels, and a speed slide pot controls the rate of sequencing in both audio and automatic modes.

An Optional External Memory Programmer provides an additional 48 programs, and the ability to write, modify, store and access any program in the field.



NO FRILLS—Popular Hungarian disk jockey D. Molnar Gyorgy does a few quick turns around the stage before returning to his portable turntable during a break in a dance event that was apparently held in a huge warehouse.

Jersey Rock Combos Vie For Prizes

NEW YORK—Joe Rotolo, owner of the Soap Factory Disco in Palisades, N.J., has created Soap's Teen '80 Rock Contest.

The club, which has been offering a program of rock and disco since December 1979, encourages amateur groups to enter the competition held Sunday afternoons at the club.

As a further attraction, Heaven Records of Hampton Township, N.J., and Nova Records, Kearney, N.J., have offered to produce demo records for the top groups participating in the competition.

To date, more than 28 groups are scheduled to perform through May, with a waiting list bearing 10 additional names.

According to Rotolo, the concept of the competition gives previously neglected talent an opportunity to perform in an actual club setting not always available, and also benefits the club by attracting a whole new group of young, rock-oriented patrons.

Each week two groups perform in the competition, and patrons who are provided with ballots as they enter the club are asked to judge the performances on a scale of one to 10.

Finals are tentatively scheduled for the first week in June. At that time a board of professional judges will evaluate the top ranking bands and make the decision as to which group will receive the demos.

All finalists will receive paid engagements at the Soap Factory, and

will perform at the club's popular Soda Pop sessions held Monday nights in the summer months.

The project is being supported by a special promotional program

headed by Soap Factory's publicity director, Winnie Bonelli, and has drawn interest from local cable television stations, radio and other media.

MARCH 22, 1980 BILLBOARD

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ALL FIBERGLASS DRY ICE FOGGER
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MODULATOR by PULSAR
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Pulsar Strobes
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Brooklyn Club May Not Open

NEW YORK—A proposed disco in the Gravesend district of Brooklyn has brought two area community planning boards to the brink of open warfare with one group endorsing the project and the other vehemently opposing it.

In a perplexing case of which planning board actually has jurisdiction over the area on which the proposed club is located, the New York City Board of Standards & Appeals recently approved a special operating permit for the disco, based on recommendations of Community Planning Board 15 which allegedly has jurisdiction over the area.

However, Community Planning Board 11 on whose boundaries the club sits, opposes the project and has enlisted the aid of at least one city councilman in its efforts to have the room's permit revoked.

One of the grounds on which the opposing community planning board is seeking to have the clubs permit rescinded, is conflict of interest. It is being charged that one of the members of Community Planning Board 15, the endorsing organization, is also the engineer on the disputed project.

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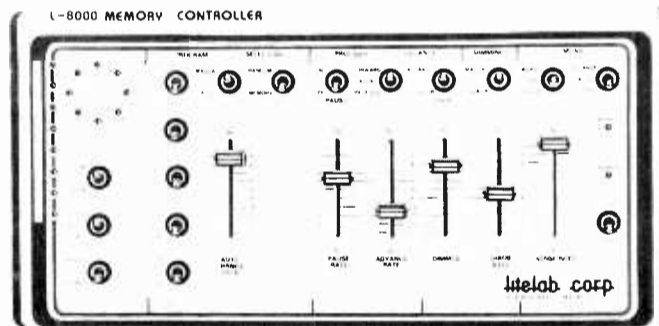
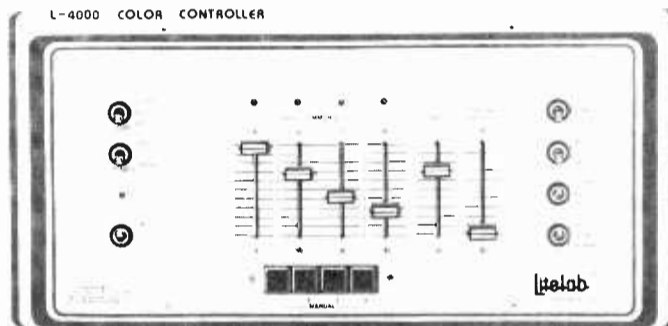
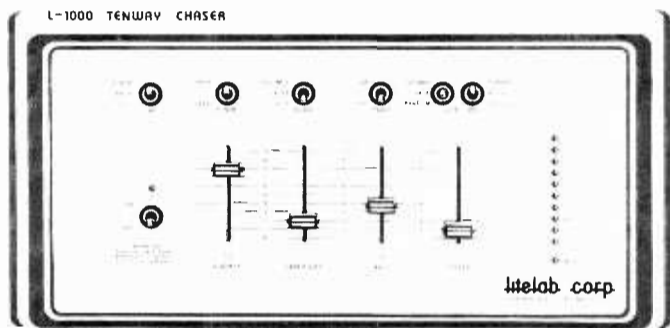
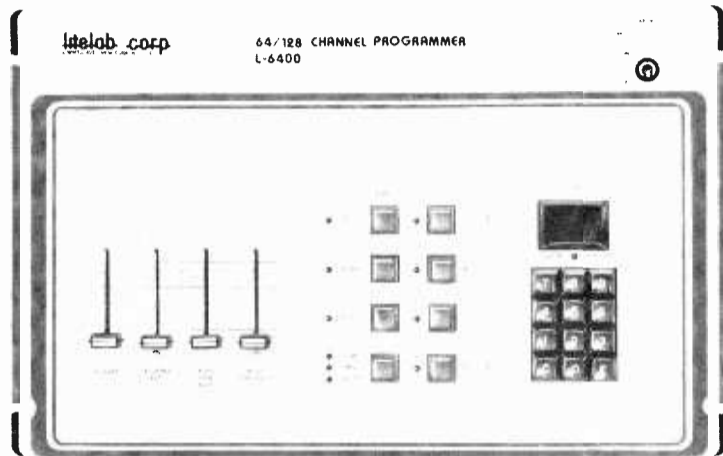
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Disco Forum Report

7th Forum Tagged As 'Most Productive Yet'

Billboard's Disco Forum VII, held Feb. 11-14, at the Century Plaza in Los Angeles, is being hailed by the more than 800 attendees as being the most productive to date.

Driven by concerns over the state of the industry, which has been developing over the past year, attendees spent much more time working at seminars in an effort to stabilize what they see as an insidious erosion of the business.

For what must be the first time, all seminars were well-attended, in spite of the fact that most ran concurrently. But more than just filling up the spaces at the workshops, there was also greater audience participation, and visible audience concern over late-starting seminars.

This Forum also exhibited a more international flavor with registrants being drawn from more than 14 countries including France, Germany, the U.K., Switzerland, Australia, Japan and Brazil.

An example of the concern over the future of the industry by those attending was mirrored in the call by a delegation of the close to 200 manufacturers and distributors exhibiting at the show for the formation of an advisory committee to help define disco, and to map its direction for the months ahead.

Helping to set the tone of optimism for the convention, was the keynote address by Radcliffe Joe, Billboard's Disco Editor. In his opening remarks, Joe assured the audience that the disco industry was as viable and full of energy today as it was during the 1970s.

Decrying those who "would conspire to foster the demise of disco,"



Disco Forum activity, counter clockwise, MCA Records artists, War; Forum director, Bill Wardlow, Frankie Crocker, WBLS-FM, and entertainer Ann-Margret; (inset) Bonnie Pointer with Mike Lushka, Motown Records; cross-section of audience at awards dinner; Roller Review entertainers at Flippers Disco; Lee Zhitto, Billboard's publisher and editor-in-chief.

Joe reminded the audience that with an estimated gross of between \$7 and \$9 billion a year, and enjoying the support of conservative financial establishment such as Wall Street investors and major banks, "disco was hardly about to go the way of the hula hoop."

To support his argument, he pointed to the recent openings of several million dollar discotheques around the country, including the Limelight in Atlanta, Cinderella Rockefeller in Chicago, Dreamland in San Francisco, the Palace in Los Angeles, two proposed New York clubs to be housed in the legendary Fillmore East, and in an old Bond's department store on Times Square.

Joe also pointed out that several Billboard surveys have revealed that the roller, teen and mobile disco markets have never been healthier, and that business for sound and light equipment manufacturers and design and construction engineers is booming.

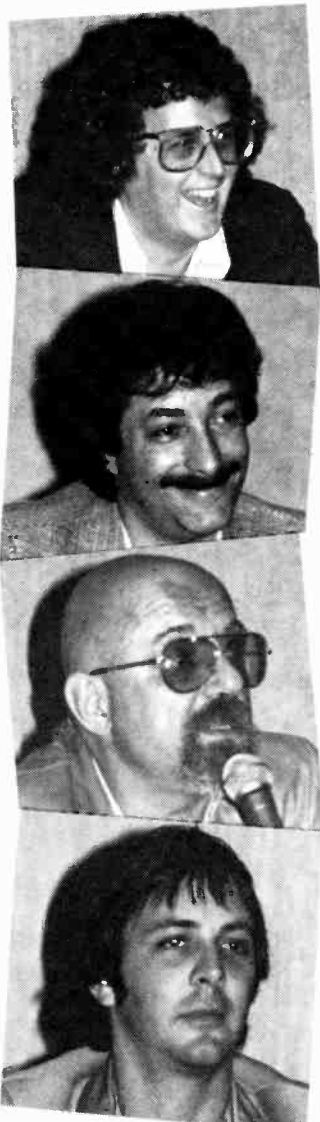
Endorsing Joe's opinion was the fact that the 91 exhibitors at the show all reported doing good business, in spite of industrywide concerns.

Forum entertainment this year was held at Studio One and Flipper's. Artists appearing were Ann-Margret, Peaches & Herb, Bonnie Pointer, Dan Hartman, Loleatta Holloway, War, Debbie Jacobs and Paul Sabu.

Billboard's Disco Forum VIII will be held in New York July 14-17 at the Sheraton Center. Advance registrations can be made either through Diane Kirkland or Nancy Falk at the Billboard Convention Bureau in Los Angeles.

MARCH 22, 1980 BILLBOARD

'STARMAKER' BOGART Former Casablanca Chief Is Hailed By Steve 'Far Out' Gold At Lively Session



"Neil Bogart is the greatest star-maker this industry has had in the last five years. He's the P.T. Barnum of our time. He took three unknowns—Kiss, Village People and Donna Summer—and made them giants. And you want to know something? I wouldn't have signed any one of them!"

That was the way moderator Steve Gold (Far Out Management) keyed the Disco Forum Panel "Starpower—Image Building For Unknown Artists—How Publicity/Bookings/Promotion Interface."

Gold was paying tribute to Bogart on the heels of the latter's anklings ties with the label he founded, Casablanca Records. His statement drew warm applause.

On the dais, representing promotion and publicity, was Norman Winter, whose agency, incidentally, coordinated press coverage for Billboard's seventh annual Disco Forum. Representing management and booking were Michele Hart of Casablanca Records, Steven Machat, attorney-manager; Kenn Friedman, formerly national director of disco promotion for Casablanca, now with Aucoin Management, and Paul Cohn, manager of Peaches & Herb, among others.

Gold threw the floor open to questions immediately after introducing the panel. Hart fielded the first question from the floor, which asked where do disco acts break in these days? Her answer: "Why, in discos, where else? The Village People and Donna Summer and lots more broke in their acts in discos."

Gold added that disco acts are not that different from the basics of show business. "There are lots of opening acts and few headliners," he said.

From another corner came the query, "Why is L.A. so bad a town for breaking acts?" to which Friedman responded: "L.A. is a great place for breaking an act. For instance, L.A. loves to call Angela Bofill its own, even though she's from New York."

"When handling new talent, it's easy to fall in love with the artist," said Cohn. "This is a mistake. Develop the act first, then fall in love if you like."

Winter agreed, then related a story about one of his associates who did everything for an unknown talent he'd discovered, including signing the act to a record contract. After all this, without as much as a pat on the back, the artist found a "real manager," signed with him and didn't even as much as wave bye-bye to the original mentor.

"It's an old story; it happens every day in this town," concluded Winter. "Some nice guy comes along, helps a budding young artist get started, then gets kicked in the butt because he didn't get it in writing. You've got to do that. Get it in writing with any new act before doing anything for them."

When asked what he looks for in a new talent, what makes him sign someone to a management pact, Gold answered: "Find out where his head is first. Loyalty is relative. If you don't give loyalty, you've got no

Goddamn right to get it. I never lost an artist, they lost me."

"Do you look for new acts or do you wait for them to bring you a tape?" Gold was asked.

"Yes, I'll go out and catch a new act."

"Do they have to write their own material before you consider signing them?"

No, not necessarily," said Gold. "Look. It's like I said before—it depends on where their heads are at. If I want to take someone across the street and they don't want to go, I won't take him."

"How do you know if a new act will sustain?"

"You don't," said Gold. "Not at first. To me you're not an artist till you've had your third platinum album. Remember Don McLean? The 'American Pie' guy? That's a good example of a one-shot artist. Michael Jackson, on the other hand, is a disco artist, among many other things."

Hart handled a question from the floor dealing with the specific role of a manager. "Some managers go in and fight for an artist all the way," she said. "They'll demand everything from a label from print ads to billboards on Sunset Strip. Good managers are hated."

"Lawyers are hated, too, for the same reason, right?"

"No," answered Gold. "Lawyers are hated for a different reason. They just ask labels for everything. That's all they know. Ask for everything."



Left row, top to bottom, panelists Clifford, Paul Cohn, manager, Peaches and Herb; Steve Gold, Far Out Management; Steven Machat, attorney-manager.

Right row, top to bottom, Kenn Friedman, Aucoin, Mgmt.; Michelle Hart, Casablanca Records; Norman Winter, Norman Winter & Associates.

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Ray Caviano*



Disco Forum Report

No Room For Apologists, EarMarc Chief Says

By CARY DARLING

Rock-Soul Panel Digs Into Fusion

rum panel, he summed up the feelings of everyone by noting people will always want to dance. As long as this factor remains, there will always be a need for discos, no matter which music is in vogue.

Records' national disco promotion department. "Rock is popular with a certain segment," noted Caviano. "And is working with acts like the B-52s and Talking Heads."

floor that members of the Southern California Disco DJs Assn., despite lip service to the contrary, are not supporting rock. "There is no stranglehold by the DJ Assn.," countered Simon. "People play all kinds

Resistance To Change Disappears



(1) Rick Stevens, Polydor; (2) Patrick Jenkins, AVI Records; (3) Mike Lewis, Studio One Disco; (4) Sheila Chlanda, Columbia Records; (5) Danny Glass, Sam Records; (6) Marc Paul Simon, EarMarc Records; (7) Ruth Polsky, Hurrah's Disco; (8) Ray Caviano, Warner/RFC Records; (9) Tom Hayden, Hayden & Co.



Other panelists included moderators Ray Caviano, head of Warner/RFC Records and Rick Stevens, of Polydor's national disco promotion department. Also participating were Sheila Chlanda, national disco promotion director for Columbia Records; Tom Hayden, head of Tom Hayden Associates; Patrick Jenkins, head of national disco promotion for AVI Records; Ruth Polsky, booking agent for Hurrah's disco in New York; Angelo Solar, a DJ from Atlanta's Backstreet disco; Henry Schissler, owner of New York's the Heat disco; Mike Lewis, a DJ at Los Angeles' Studio One disco; and Danny Glass, of Sam

"Two or three forums ago," began Stevens, "There was some resistance to non-format disco records. That format, a specific rhythm track and mix, has broken down. Disco crossover now becomes more possible."

"Music at Studio One has taken a great change," voiced Lewis. "For four years, it was 135 to 140 beats per minute. Now, it's 90 to 100 beats. We're playing the Flying Lizards, Talking Heads, Bryan Ferry, Inmates and the Stones. The only reason there is acceptance of the rock sound is that it is an element of surprise."

Objections were raised from the

of music. There are places for everybody and you should find the place where you feel most comfortable."

"Different clubs have different tastes," added Lewis, defending his programming mix at Studio One. "If the disco community is to survive as part of the music community, you must be open to new sounds."

One bone of contention was how much rock, r&b or disco should be in the mix. After Ruth Polsky mentioned her club is playing 1960s Motown and old James Brown material, Caviano chided, "Why aren't you playing any contemporary black acts?"



Commented Polsky: "We have an emphasis on new wave. Disco is a term that accommodates a lot of people. The Gang Of Four uses a heavily rhythmic bass that could fit into other discos."

(Continued on page 62)

MARCH 22, 1980 BILLBOARD



T.J. Johnson
T.J.'s Discos



Tim Tunks
Design Thrust



Larry Silverman
Multiphase



Joe Melnik
Madison's Disco



Roy Webb
consultant

Design: Don't Overlook It

Flexibility To Current Fashion Vital; What's Target?

By LINDA FELDMAN

Versatility, flexibility and an awareness of one's target market was the major focus at the Disco Forum panel on "Design And Construction." Denny Litdke, owner of the Palace in Hollywood, best summed this up: "You must be flexible and able to adapt to what is fashionable at the moment. Because this is when you are going to be successful."

"It is impossible to cost out an operation until the target market has been identified," remarked Robert Lobi, president of Design Circuit. He also pointed out, "By having balance as well as versatility with the lighting, you can go with changes that happen in music trends and keep current."

Brian Edwards, president of Wavelength cautioned, "In order to make those changes easily, like in a theatre, you must have standard controls and standard distribution."

Scott Forbes, moderator and owner of Studio One, in Los Angeles, pointed out that the club is now in its fourth change. "We are gearing up for live performers to complement what we already have."

Keeping security and the entrance area separate from the patrons was stressed by the panelists. "This can be used to your advantage," Tim Tunks president of Design Trust pointed out. "You should prepare the customer for a disco experience and transport him from

where he has been to this place of fun."

The suggestion was also made to have two separate entrances, one for the restaurant and one for the disco. The location of the bar, restroom and kitchen were emphasized to be of extreme importance.

Tony Deuters, an architect, added that, "You must make sure you understand your target market. Because if kids don't eat at a disco you would not want to serve a full dinner."

Tim Tunks also pointed out, "Clear sight on to the dance floor is of extreme importance as well as the walk space." It was suggested that the dance floor would work best in the center of the room. However, if you have spacial considerations, against the wall will solve your problems.

T.J. Johnson, of T.J.'s Disco in Hawaii, reminded that, "We must be prepared for an annual upkeep expense. For example, if you have carpeting, be prepared to replace it every year and a half."

Johnson also added, "I feel a restaurant cannot properly operate with disco music playing to the diners. We design so the music will drop off considerably after 10 feet away from the dance floor."

He also suggested, "By using '40s and '50s music during the prime dining hours you may help avoid the bass leakage problem." He also added, "You may wish to

have the restaurant stop serving by 9 p.m. before the disco gets going."

Joe Melnik, of Madison's disco in Melbourne, Australia, commented to Johnson, "We had a bass leakage problem in the dining area via the air conditioning ducts. By adding small speakers and playing the music softly into the dining area, the bass was absorbed. We have found that with this new arrangement the diners are happy."

The last half of the seminar was a focus on the positive '80s and changing technology.

The panel agreed that disco is not dead, only changing. Music was pointed out as a prime example of this. Larry Silverman, president of Multiphase, pointed out: "Music will be an important factor in determining the clientele."

Rob Webb, consultant, reminded that, "It is important to look to the past for direction to the future. In the '20s and '30s dancing flourished. Dancing is a social necessity. We have gone from elementary lighting through lasers and neons. We are at a point once again where technology must catch up for all to be able to afford this new science i.e. video."

Added Denny Litke: "To get into video, you must commit to at least a half million dollars for hardware and software." With his current operation he explained, "I can now use cameras to project in real time the customers' egos bigger than life."

Disco Forum Report

Juvenile Security Highlights Teen Club Dialog

By JOE X. PRICE

The subject under adult scrutiny at a Disco Forum panel was the teen disco—publicizing one, programming one, the cost of running one (as opposed to an adult disco) and, of course, the problem of security.

For in these boozeless, bra-less, generally boisterous bistros, the major problem for management inevitably lies in teen violence and drug abuse. That it is a major problem is reflected in the fact that 75% of this 135-minute session was devoted to it.

Wayne Johnson and Michael De Rey, disco owners in Las Vegas and Beverly Hills, respectively, were comoderators.

Also on the dais were: promoter Jack McCloy, disco designer Craig Whittaker, promoter Jeff Appel, disco owner David Salvador, disk jockey Boris Granich and 14-year-old Jason Krupp, reputedly the world's youngest deejay.

Johnson threw the floor open to questions immediately after introducing the panelists, and the spectators wasted no time in pouncing on the subject of security. What do you do about letting the kiddies go out, where they can make their connection for dope or booze, then letting them back inside was the first query.

Whittaker handled that one. "We used to charge an extra \$2.50 to come back in but now we don't let them out at all. They will drink and smoke and do dope out there and it doesn't make sense to give them that freedom of movement."

Appel takes a softer stance. "It's cool to let them out as long as they're controlled by security," he said. He elaborated that the kids will always use the excuse that they've forgotten something in their car in order to make the getaway. To get around it, Appel sends one of his guards to escort the juve on the trek outside and back in. "They'll do dope inside or outside, so what the hell's the difference?"

"Qualudes are the big thing," said Johnson, then stated that he has personally arrested and prosecuted a number of dealers.

Knives and guns are another problem. Teen gangs often infiltrate these clubs and try to use them for a battle ground. One teen disco operator reported from the floor that he's resolved that problem by installing metal detectors at the door and since then his business has doubled.

Frisking also helps, although, depending on the area one operates

in, there's sometimes a law against it, especially when applied to females. Evidently, it's kosher in Cleveland and Bakersfield because two club owners from those towns reported that they have put in full-search programs.

It's also doubled their business since. "Parents feel safer letting their kids go to a disco knowing there won't be any bad battles," said the Cleveland man.

McCloy blames the violence in part on new wave. "New wave music is violent in its lyrics, consequently the kids get violent," he said. "One night it got so bad in our place that the fish were dying in their tanks!"

Another way to combat gang violence, offered a teen disco owner from Illinois, was to get to the leader of the gang and hire him as a security guard. "If you can't fight 'em, join 'em. It works!"

When asked what he does when violence breaks out in his San Fernando Valley club, the Point After, young Krupp answered, smiling, "I hide in the booth."

Anent the so-called disco backlash, Johnson has chosen to erase the word disco from his marquis and substituting it with dance mu-

sic. "The word scares some people now, so why fight it?"

Granich disagrees. He'll keep the word and simply do a new wave night once a week.

Appel said that all you have to do is come up with "strange and bizarre" ideas to lure the kiddies. Salvador reported he tossed a white glove party in his New Jersey club one night and the teens turned out in droves. Johnson added that it's important to be in the public eye at all times and one way was through charitable organizations.

Another problem Whittaker and several others were having was not getting enough males to attend. In some instances, the crowds are 75% female.

It was also agreed that you can't make a profit on food. You have to make it on the soft drinks (mixed the same way as hard, sans booze) and the door charges, which range from \$3 to \$7.50 a head.

Johnson, who defined new wave as "cleaned-up punk rock or stylized '60s music," put the wraps on the session by stating: "We as an industry must stick together. We do set trends. Record companies are watching us. This is an infant industry, true, yet we are important."



Clockwise: Jackie M. Cloy, Long Island Disco Deejays Assn.; Boris Granich, Marilyn's Disco; Michael Del Rey, Under 21 Club; Jason Krupp, 14-year-old deejay; Jeff Appel, Under 21 Club; F. Craig Whittaker, Whittaker Design; David Salvador, DIS Co.; Wayne Johnson, TGIF Disco.

MARCH 22, 1980 BILLBOARD

'MUST BE CONSUMER-ORIENTED'

Equipment Variety, Environment Of '80s Sound-Lighting Subjects

Diversity of equipment and the environment in the '80s. This was the theme of the seminar on key factors in designing sound and lighting systems for clubs.

"You must be consumer oriented in this long term market," said Tony Hamza of the Juliana's organization. "Now more than ever, you must offer customization. It is the thrown together system establishment that is shaky in today's market."

Dave Kelsey, owner of ACI/Kelsey Sound commented, "The new music of today and the live performance must be blended into the disco." Kelsey also stressed, "There is a need for variety in order to keep the customer from being bored."

Craig Portman, of Portman/Shore expanded on this. "With the education that has taken place by the DJ and the evolution of technology, you are now able to easily provide this new service to your patrons."

Portman also pointed out that, "You must be equipped with flexible product. The tools you have must be able to handle jazz music, disco, or maybe even a fashion show. You will not only have to

focus on the customer, but the stage as well."

Noted Kelsey: "Disco lighting as we know it now will work fine for many of the music changes including new wave."

Lasers were discussed by Dick Sandhaus, of Science Faction. "Lasers constitute a key element in the disco. It is a moving environment in this three dimensional atmosphere which one can almost touch. Today, with government approval and control, the unsafe companies have been shaken out. Three years ago this would not have been true."

"You have several markets and many types of clubs," commented Michael Wilkings, of Wood/Wilkings Associates. Wilkings spoke about the differences between the large 1,000 capacity club and the small 200 Holiday Inn type operation.

"The large environment will become more equipped for theatre, advanced audio and lighting products and more DJ control. The small operation will get simpler, for example, with lights. The DJ will have less control. However, addons will be very important at this level."

The panelists seemed to agree that clubs will need more staff in the booth for this theatre type envi-

ronment. A different type of training will be required to run the audio and lighting effectively.

"The small club will be able to use video when the large disco will present live presentations," said Portman. "The video can work and work well."

"The small club owner may have a harder time competing in the city," said Wilkings, prompting Kelsey to note: "In large cities where both kinds of operations may exist, the large establishment will charge more for an evenings entertainment."

Identification of the kind of clientele a club wishes to have will be an important consideration, the panelists agreed. How you cater to these people will be important. Especially, "Think about the food and beverages you may serve," Kelsey said.

Noted Tony Hamza: "First, find out the clientele you want and this will tell you what you can and cannot do. Then, you will know the way to equip your installation. It is important to have a place where people can sit and talk away from the music. Also, you will begin to see an emergence of softer lighting in the small club."



Left Row. Top to bottom. Radcliffe Joe, disco editor, Billboard Magazine; Mark Kruger, Kruger Associates; Craig Portman, Portman-Shore Electronics.

Right Row. Top to bottom. Michael Wilkings, Wood/Wilkings; Richard Sandhaus, Science Faction Ltd., Tony Hamza, Juliana's Sound Services.

Disco Forum Report

'It's Simple Dance Music,' Enthusiasts Agree

Panel Declares It Is Alive And Well



John Kobinuletsch
Producer



Kim Fowley
Producer



Quincy Jones
Composer, arranger, producer



Rick Gianatos
Producer



Lonnie Simmons
The Gap Band



Vince Aletti
Warner/RFC Records

This Disco Forum panel discussion was dubbed "Disco Purists Vs. Fusion Masterminds" and moderator Freddie Perrin of MVP Records kicked off the proceedings with the statement: "Disco is alive and well!" It got a loud ovation.

An even louder yell was accorded composer-arranger Quincy Jones, who also was on the dais. He opened up with his own definition

of disco: "It's a place where everyone can go and dance, that's a disco," he said.

Then he went into a capsulized talk on the evolution of music: "Disco started around 1960-61. That's when music really got electronic. It was exciting. Actually, the Fender bass changed the whole shape of music. That was as far back as 1953, when I was with the Lionel Hampton band. And if you want to go way back to when Charlie Christian introduced the electric guitar to the world, which certainly revolutionized the state of music, that was 1939."

Everyone concurred—disco was simply dance music. Producer Vince Aletti took it a step further, stating that "disco is fusion music and the fact that it is a hybrid species is what will keep it going."

Also on the dais were producer-disco owner Lonnie Simmons, producer Kim Fowley, disco mixer Rick

Gianatos and producers John Kobinuletsch and John Luongo.

In defense of disco, Kobinuletsch remarked, "Everybody has forgotten about the music in disco," to which Gianatos followed up with, "We can't be afraid to say 'disco.'" "That's right," agreed Aletti. "We've got to stop being so damned defensive about it. We've got to start coming from a position of strength."

Fowley made the observation that "music reflects the times. True, it's dance music, but disco is more than that. For instance, there's a health renaissance going on right now—jogging, roller skating and so on—and disco music reflects this in its songs."

He added that there is a new form of music called ska which purists are offended by. "It's a form of dance—a combination of Jamaican and English. It's actually another form of reggae. Now why these so-

called purists are bugged about it I'll never understand."

When the floor was thrown open to questions, Quincy Jones was asked what it takes to be a producer. He answered:

"The role of a producer is to do almost everything. My background is an arranger, which helps, because you've got to know your artist when you're in that studio. You've got to create an atmosphere around that artist."

"Would you say that the p.r. on disco has been lousy?" someone asked from the floor.

Gianatos handled that one: "Yes, and now that the heavy hype is over, there's room for quality. Classifying a singer as a disco singer limits the artist. It's a mistake. We must correct this."

The 12-inch re-mix came up in the discussion. Luongo cited the case of "Shake Your Groove Thing" and went on to say that, while the



John Luongo
Pavillion Records

12-inch disk may be perfectly fine audiowise, the labels have a hard time selling it because they make much more money selling albums.

Jones footnoted the proceedings by defending himself against accusations that he's abandoned his jazz roots. "I tried to find out exactly what that was. It took me six

(Continued on page 62)

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Disco Radio Reaching Maturity

Though disco formats proved a disaster for many radio stations in 1979, it was the consensus of the Disco Forum "Radio: A Combination Of Rock, Disco, R&B" panel that perhaps this medium has reached a new level of maturity because of the experience.

Participating were moderator Rochelle Spencer, Frankie Crocker's assistant for the Inner City Broadcasting stations who introduced the other panelists. They were Barry Mayo, program director for WGCI-FM Chicago; Bruce Phillip Miller, air personality at KIIS-FM Los Angeles; Rick Nuhn, air personality at KXTG-FM Phoenix, Ariz.; Rob Balon, of the Multiple Systems Analysis Corp. and Alvin John Waples, program director at KGFJ-FM Los Angeles.

"With the whole disco phenomenon," said Balon whose firm does market research, "we saw in the top 30 or 40 markets an incredible reaction where stations changed to disco and didn't do research in the market. The books flattened out and started to dip."

"Some 80% of disco stations cruised into adult contemporary. I don't mean to down adult contemporary, but it is a safe format. However, those who did do the homework in their markets with disco, are doing well."

"Stations were programming by trade," said Miller. "They would open up the music trades and see some guy in Omaha doing something that works. Then they go ahead and do it."

All agreed that stations made the additional mistake of trying to turn the airwaves into a dance floor. "A disco station is a radio station that happens to play disco. Personality

still has everything to do with it," Nuhn said.

The stations which survived these initial mistakes are now programming varying amounts of rock, jazz or r&b as they realize radio listeners have different needs from disco dancers.

"The average person who listens to the radio wants variety," said Mayo. "Programmers blew it. A lot of stations stopped playing oldies and ballads. We played the same dance records over and over."

"The mix with r&b doesn't sur-



prise me in the least," offered Miller. "We at KIIS are following the trends of sales, requests and various research methods. If we get a lot of requests for the Flying Lizards, we play the Flying Lizards, whether or not they go with Ashford & Simpson."

"Whites are discovering the Sugar Hill Gang," said Alvin Waples. "We should talk about the music industry and how it can eliminate the unnecessary competition. We should get away from putting labels on music."

"I tried a WKTU-FM New York type of disco format," said Mayo. "It did not work. In Chicago, it's r&b and jazz. We're playing a little bit of all of it. Generally, I rely upon our audience to let us know when we've stepped over the line. I didn't think Pop Muzik would be right for us but we got requests for it. So, we went on the record."

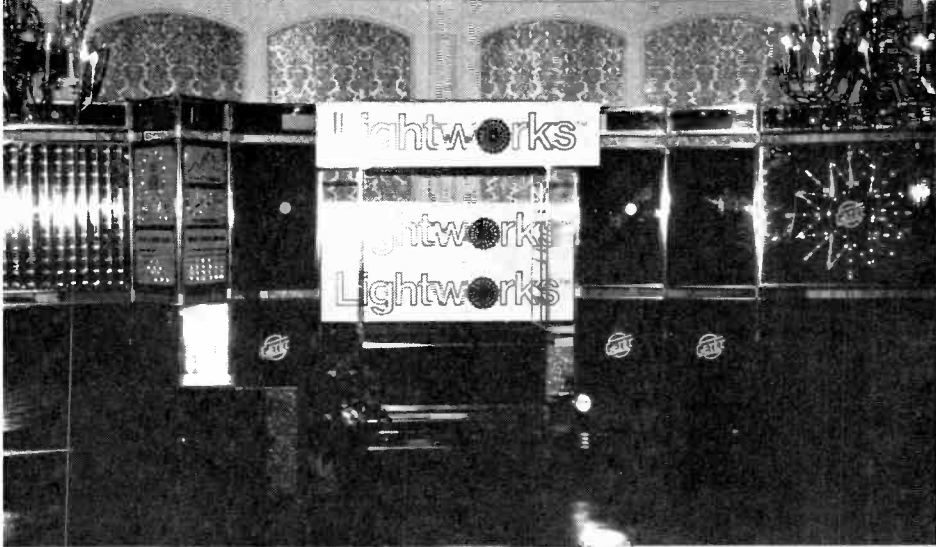
However, there was a feeling among some in the audience that the crossing over was not all that smooth. "In certain regions, they took discos very personally," said Mayo. "It's a racial thing. A black programmer in Alabama might ask himself, 'why should I play a record by this white chick when I could play a black artist?'"

"It has caused resentment in the Latin community too," acknowledged Nuhn, concerning Latin artists cutting disco records which have a broader pop appeal.

Warner/RFC's Ray Caviano from in the audience felt disco had gotten a bum rap from many black programmers. "The black music world has got to realize that disco was the new wave of soul. Disco didn't hurt artists like Ashford & Simpson, it broadened them," he said.



(1) Alvin John Waples, WGFJ-FM, L.A.; (2) Dr. Rob Balon, Multiple Systems Analysts; (3) Rochelle Spencer, Inner City Broadcasting; (4) Bruce Phillip Miller, KIIS-FM, L.A.; (5) Miss Ramos and Rick Nuhn, KXTG-FM, Phoenix; (6) A concerned questioner takes the floor.

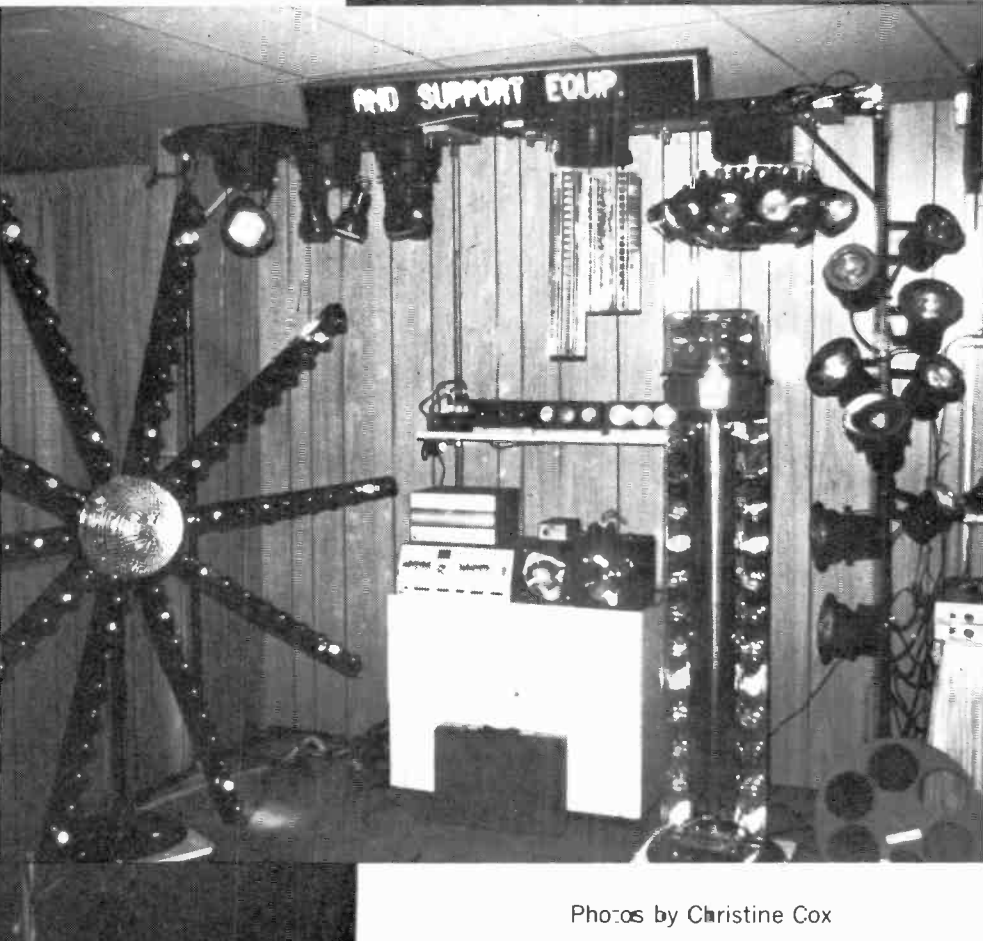
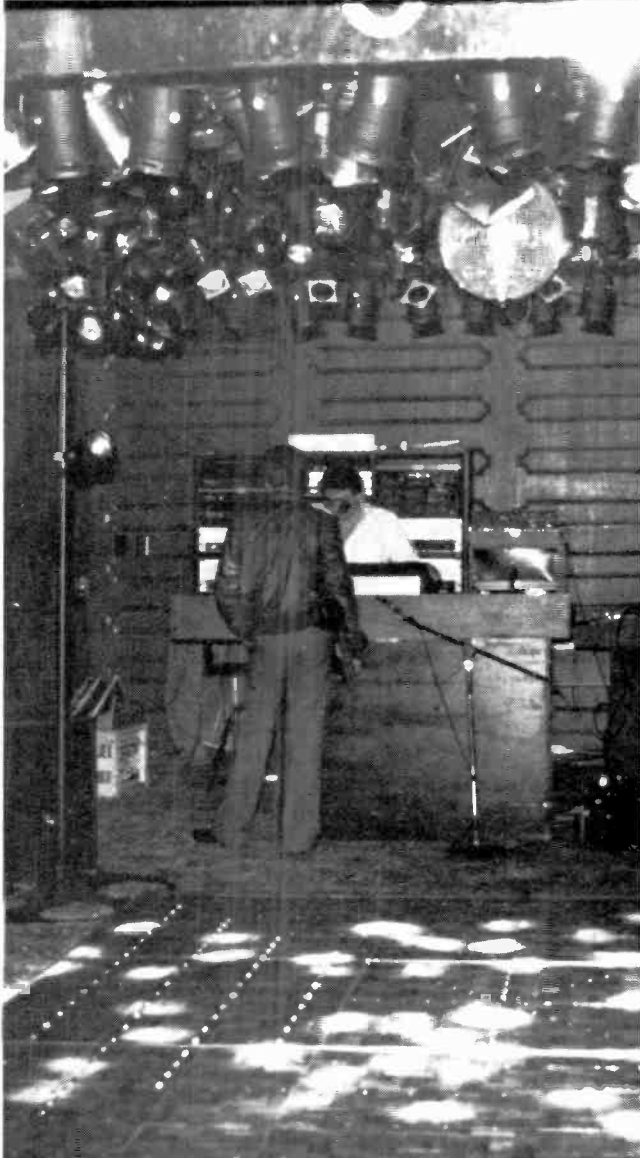


DISCO SHOW EXHIBITS

A broad cross-section of disco equipment and supply companies were among the estimated 100 exhibitors showing their wares at the exhibit segment of Billboard's Disco Forum VII. They ranged from laser and conventional light manufacturers, to sound reinforcement companies, audio-visual firms, controller manufacturers, special dance floor suppliers, speaker system designers and manufacturers, and producers of turntables, cartridges, fog machines, mirrored balls, conventional and roller disco fashions and beer and soft drink suppliers.

Among those represented were Technics, Bose, Varaxon, Science Fiction Corp., Cerwin Vega, Crown Industries, Blackstone Productions, Litelab, Matecr Sound & Light, Times Square Lights, MGM Stage, Stanton Magnetics, Portman Shore Electronics, QRK Electronics, and the Miller and Schitz Brewing Companies.

Like the registrants at the four day forum, exhibitors were drawn from around the world, and emphasis was on greater quality and sophistication of products offered.



Photos by Christine Cox



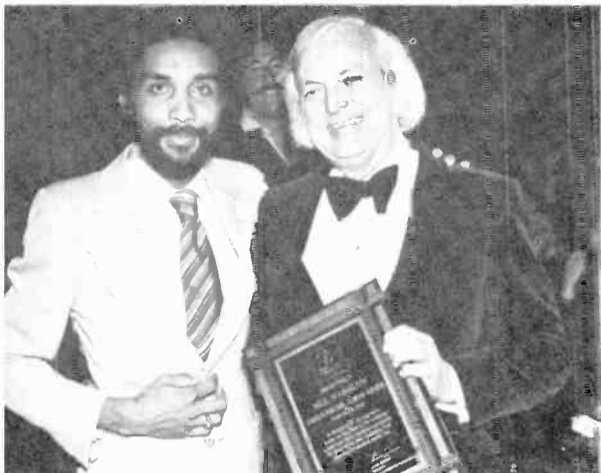
Michelle Hart, Casablanca Records, accepts best LP and best disco artist awards for Donna Summer from Peaches of Peaches & Herb.



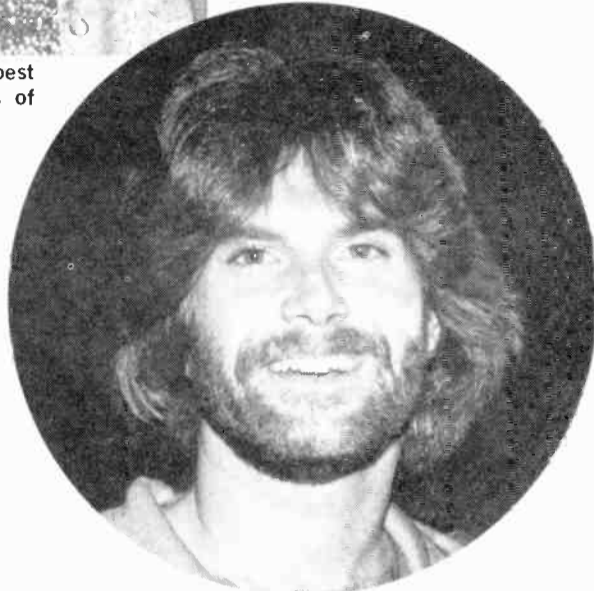
Sid Silver, Technics, smiles as his company's turntable is named best new disco sound product.



Michelle Hart, Casablanca, and Ray Caviano, Warner/RFC Records, left to right, receive awards for best promotion persons, in-house, from Herb and Peaches.



Bill Wardlow, Billboard's Disco Forum director, right, accepts special award for his contributions to black music, from Lonnie Simmons.



Dennis Wheeler, Casablanca is elated as Giorgio Moroder is named top disco record producer, 1979.



Don Miley, left, accepts the best disco concert promoter award from Bonnie Pointer.



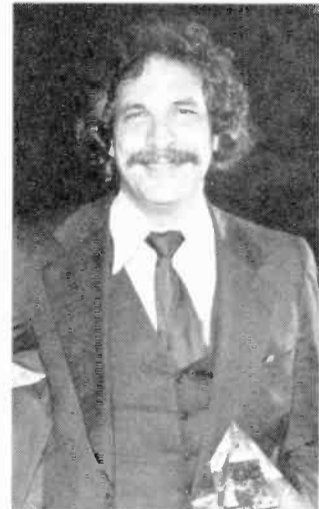
Angelo Solar, center, is ringed by Michael Lewis, left, and Laurin Rinder, as he receives best regional disco deejay award for Atlanta.



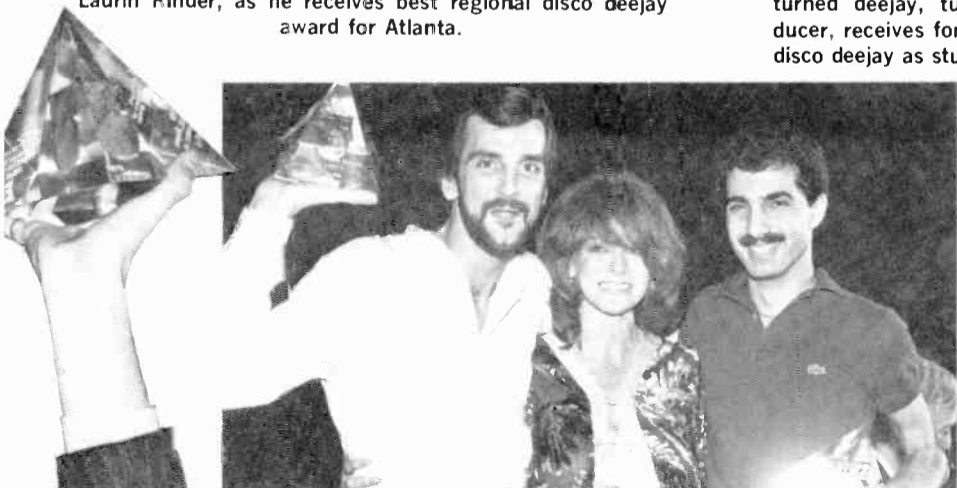
John Luongo, journalist turned deejay, turned producer, receives for best new disco deejay as studio mixer.



Herb Alpert's "Rise" won for top disco instrumental record of 1979.



Robert Lobi grins as his firm, Design Circuit, is named best disco lighting designer/installer.



It's a tie! Best national disco spinners, Roy Thode, left, and Bob Vitteriti, flank presenter, Ann-Margret.



"For extending her talents into the disco arena" Bill Wardlow honors Ann-Margret.



Richard Long, of the company of the same name, accepts for best disco sound installer/designer.



French performer, Patrick Hernandez, proudly displays his award for international achievement.



Frankie Crocker, right, program director, WBLB-FM, New York, congratulates producer Dino Fekaris for achievements in his field.



Roller review at Flipper's Disco.



War whips up a frenzy.



Debbie Jacobs sings with feeling.



Loretta Holloway and Dan Hartman are soulful together.



Paul Sabu is excitement in motion.



Patrice Rushen—a joyous experience



Bonnie Pointer—a voice etched with emotion.

Photos by Sam Emerson



Peaches & Herb are silky soft and tender.

Disco Forum Report

Club Owners Swap Dollar Ideas And Merchandising

Judging by the discussion held at the Disco Forum session titled "Club Owners—Competition In Today's Marketplace," there are about as many ways to run a disco as there are discos.

Scott Forbes, owner of L.A. disco, Studio One and moderator of the panel, opened the session by telling of a gimmick he used which successfully increased business when he needed it most.

Charging \$5 a head at the door, he tossed a special bash for all L.A. DJs. The event reportedly drew more than 1,000 persons and was the talk of the airwaves before and long after it was over.

On a tip from friend Dick Collier (also on the panel), owner of a disco in San Francisco, Forbes followed up with still another special night, this time for L.A. bartenders. Again it reportedly drew more than 1,000 and boosted Studio One business between 30%-50% a few weeks after the event, Forbes said.

Phil Gary, a consultant for disco owners (music director for the Winter Olympics in Lake Placid, N.Y.), said new wave and rock'n'roll markets are so far "completely untapped." He is helping club owners make the transition from disco to rock. He stated there was a dire need for club owners and record companies to unite.

"When I hear people talking about rock'n'roll, I'm afraid," said panelist Eduard Van De Wingaeart, owner of the Stone, a disco in Antwerp, Belgium. "I was happy when punk died. But disco did great for my country. There are more than 20 discos in a one-mile area around my club in Antwerp, all playing the same music—disco. What is this new wave stuff?"

Panelist Don Scott, owner of Vel's

Red Carpet Lounge, Cleveland, echoes the sentiments. "Disco was great for me. It made me lots of money. I hate to see it changing."

Ruth Polsky, booking agent for Hurrah, New York, reports she's already made the switch, adding that the club has had big success over the past six months playing rock music you can dance to, plus live entertainment.

Gary Gunn, vice president of California's Red Onion chain, disagrees with the theory that you can mix live entertainment with records. "Either you go live or not at all," he says. "We're going totally live in our Huntington Harbor club. Mixing it up confuses the customer."

He added that the Red Onion chain, now comprised of six restaurants, is adding a seventh in West Covina, Calif., which will hold 1,200-1,500 patrons. "We're a multi-cultured business now. We play black music in one place, country in another, Mexican, rock, disco, and so on. You've got to cater to your community."

Joe Melnik, club owner in Melbourne, Australia, says he plays a more adult kind of music in his country than they do in the States. "In fact, we have a room upstairs where we just play adult music."

Henry Schissler, owner of Heat in New York, with a capacity of 2,000, sticks strictly to a dance-oriented rock format. Moreover, his programming spans 25 years of music—"from Glenn Miller to Blondie"—because his clientele ranges from those in their 20s to their 50s.

Gene La Piettra, owner of Circus Disco, L.A., interjected: "Just give the people their money's worth. Don't rip them off."

Polsky embellished on this

thought with: "They get more than their money's worth at Hurrah. We're into progressive music—like 'Money' by the Flying Lizards. We played that before it became a hit record." Another feature to her club, she added, was an elaborate video system with 12 monitors "scattered all over."

Panelist Bill Schwarze, owner of the Music Hall in San Francisco, spoke of the success his membership-only club was having in the Bay Area, to which Forbes retorted: "I don't believe in private clubs; the clientele tends to get stale," but then admitted that Studio One does have some "carded members" who get certain privileges for an additional \$2,200 a year.

Scott, whose Cleveland club is largely frequented by blacks, put in that if he had to depend on whites to come to his club, "I'd starve to death. You have to live with certain facts and fact is blacks go to whites; whites do not go to blacks."

Gary agreed: "You have to zero in on a certain market. That's why it's important to label your music rock'n'roll, new wave, black, white, whatever."

"Right," said Gunn. "Don't change what you are."

"Nonsense!" Schissler exclaimed, "I think it's up to the promotion people with the record companies to take the time to find out who's listening to what music."

The session ended on a somewhat less dissonant note, however, when Roy Webb of the Assn. of Night Club Owners and Operators stood up and announced the organization's new 1980 decision: that the association has finally recognized disco owners existence and they are now eligible for membership just like other club owners.



Don Scott
Vel's Red Carpet
Lounge



Phil Gary
Rock 'n Roll Palace



Ruth Polsky
Hurrah's, N.Y.



Gary Gunn
Red Onion



Henry Schissler
Heat, N.Y.



Gene La Piettra
Circus Disco



Joe Melnik
Madison's, Australia



Scott Forbes
Studio One



Dick Collier
Trocadero Transfer



Eduard Van De Wingaeart
The Stone, Belgium



Bill Schwarze
The Music Hall

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Deejay Mixing Panel

One of the best attended and most stimulating sessions of Billboard's Seventh Disco Forum, was the popular deejay spinning session. In the face of disco's changing sound, programming has become the primary concern of most people in the industry. This concern was reflected in the broad cross-section of conference registrants who attended the 90-minute long spinning session, held live in the Beverly Hills room of the Century Plaza Hotel.

Moderated by A.J. Miller of the Southern California Disco Disk Jockey's Assn., the session featured the talents of such recognized industry experts as, Jim Burgess, Bob Viteritti, Roy Thode, Gary Tighe, Al Paez, Mike Lewis, Kenny Jason and Mario Gonzales.

A study in concentration, the spinners (clockwise) are Jim Burgess, The Underground, N.Y.; Unidentified Spinner, L.A.; Mario Gonzales, Madison's, Australia; Gary Tighe, The Probe, L.A.; Al Paez, Club 4141, New Orleans; Bob Viteritti, Trocadero Transfer, S.F.; Kenny Jason, McGreevy's, Chicago; and Roy Thode, Studio 54, N.Y.

Disco Forum Report

More Sound Directionality Imminent

By JIM McCULLAUGH

Professional recording technology, such as recording studio signal processing devices, will continue to filter into the disco sound field resulting in continued sophistication of club sound, according to a panel of experts at the "Economics Of Sound Equipment: 1980" Disco Forum panel.

Panelists included moderator Larry Jaffe, dbx, Inc.; Mike Klasco, GLI; Richard Long, Richard Long & Associates; Peter Spar, Graebar Electronics; Randy Vaughn, Ambassador Sound & Light; and Brian Wachner, BGW.

According to Spar: "We're going to see a resurgence of sound spatially. We're already seeing it at the movie theatre level and with the advent of stereo television. I see a return to quad-like sound, more of an emphasis on directionality of sound. Let's face it, disco has developed into a technological art form.

"We're seeing more usage of ambience recovery devices such as digital delay. These same efforts can be applied to disco. And it's no longer subtle. Take the Audionics Space Image Composer, for ex-

ample. Overall there will be more lights, lasers and more special effects."

Said Vaughn: "Digital recording technology is here and we will see digital techniques designed for other applications such as disco."

Said Klasco: "We'll see new turntables that will be able to vary speed but not the pitch. The sophisticated technology is available and it will filter down. Other recording studio signal processing devices, such as phasers, flangers and time delays, will filter into discos also."

"We're in for a major sound explosion," reiterated Vaughn.

Added Spar: "And discos will be the first place where this new sound technology will be exposed. Clients will hear it in discos and will be more receptive for it in the home."

One of the major problems disco sound manufacturers and club sound designers are faced with today, panelists agreed, are owners who are not educated to basic sound requirements.

Noted Spar: "As far as value for dollar is concerned, there is a base line to do it right. Certain club owners have a certain amount of money

to spend for a certain amount of space. But they don't fill the space adequately. The clubs that fail are the ones that put in a minimal amount of sound and light in order to get their cash flow going, thinking they will upgrade later on. But it never happens. That initial impact on clients is too important."

Added Vaughn: "An under-designed system is like a stick of dynamite. It will blow up. Certain rooms need a certain basis of good sound. And then you can add on later."

Said Long, "A customer has to be honest and tell the designer what he wants to use the system for."

Added Wachner: "You have to know what kind of sound system you want at the beginning. If you need guidance, there are qualified audio consultants who can give you the proper guidance."

"A poor sound system," added Spar, "will drive people out of your club. A good clean system is very important. You have to assume the system will be driven to its fullest."

Responding to questions from attendees about the dubious nature of some manufacturers and their equipment, Jaffe noted, "We have to police ourselves. There's no sure way to tell the good guys from the bad guys. And we're still a young, growing industry. But good information and reputable consulting is available."

Said Wachner: "I think we've already seen a shakeout of disreputable consultants and manufacturers. It's not a bad idea to put a good audio consultant on retainer at the beginning and even throughout the lifespan of a club."

"Trust," added Vaughn, "is important between the club owner the sound people you are dealing with."

Clockwise. Mike Klasco, GLI Systems; Randy Vaughn, Ambassador Sound & Light; Richard Long, Richard Long & Associates; Larry Jaffe, dbx; Peter Spar, Graebar Sound; Brian Wachner, BGW.



Peek Into the Future By Light Experts Illuminates

What's coming after lasers for the disco light environment?

New controlling methods for lighting (lasers or otherwise) as well as new ways to create different looks in clubs were among the major predictions voiced at the "International Lighting—Including Sophisticated Lasers In Disco" Disco Forum panel.

Panel members included Brian Edwards, Wavelength; Bob Lobi, Design Circuit; Gary Loomis, Varaxon; Jack Ransom, Metro-Lights; and Richard Sandhaus, Science Faction Corp.

According to Edwards: "We'll be seeing clubs that will have more so-

phisticated and faster mechanisms that will shift scenery. Certainly things will be more complex. Clubs will have lots more variations in looks. We'll even see video combined with lasers."

Said Sandhaus: "The new Hollywood Palace will be a forerunner of things to come; computers will be locked with laser systems." Sandhaus' firm is involved with the preparations for the Palace.

According to Ransom: "Maybe more liquid dance floors, light lasers and modifications on controllers."

Said Lobi: "There are only so many light sources in the world. I

think the key is how they are used and applied in different formats."

Added Edwards: "Basically what's happening is a trend in clubs to more of an environment and lights will help to create more varieties of environments."

Like others on the panel, Edwards suggested that using computers with lasers or other light sources would give club owners the flexibility of making changes faster than human hands (using a human light controller).

According to Ransom, lighting effects depend greatly on the nature of the disco.

Because of liability insurance for

roller discos, for example, panelists agreed that it would not be a good idea to bombard clients with overly sophisticated light effects that might distract them, thus causing accidents.

For the moment, however, lasers will continue to be used more and more by club owners, according to panelists.

Said Sandhaus: "Lasers are the newest technology in light sources. Two years ago lasers were not widely accepted because of the safety questions. But a wide range of laser effects can be demonstrated now safely and legally. The federal government finally

has its enforcement act together."

Sandhaus, as did other panelists, said that it is a good idea for club owners to ask their laser suppliers to document their compliance with the federal government's Bureau of Radiological Health.

"Check with them," he said, "since there is a lot of literature available now on laser technology and safety standards."

Edwards, also involved with the Hollywood Palace added, "The government has helped us, not stifled us with respect to lasers."

The cost of laser light sources should continue going up, panelists also agreed, because of the increasing costs of components.

"It's still a high technology industry," said Sandhaus, "and it doesn't lend itself to mass production."

He also indicated that lasers, to date, are not practical economically for mobile applications.



Gary Loomis
Varaxon



Jack Ransom
MGM Stage



Robert Lobi
Design Circuit



Brian Edwards
Wavelength

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ECLECTIC PROGRAMMING EMERGING

'Gauge Skaters' Tastes,' Rink Operators Urge

The success of the roller disco industry depends on the ability of individual rink operators, from suburbia to the big cities, to gauge their skaters' particular set of tastes.

But the operators should keep in mind that eclectic programming is emerging as a key drawing power, as disco is being liberated from its predictable, 130 beats-per-minute entrapment.

"Don't get hung up on roller disco," warned Stan Wertlieb, emphasizing the last word. "Capitalize on every kind of music," said the general manager of L.A.'s successful Flippers rink, "and aim at different markets. But you've got to know the psychology of your town."

This was the sentiment of the roller rink heads at the Disco Forum's "Roller Disco Phenomenon—A Boom For Disco" panel. Chaired by Lynda Emon, founder of the Pro-Disco and Roller Review service, the group comprised Sam Cavallo, operator of the Skating Place in Jacksonville, Fla.; Ron Creten, president of RC Sports in Olathe, Kan.; Mike Fleming, operator of Northridge Roller Rink in California; Sergio Munzibai, New York's High Rollers music programmer; Tom Lind, president of the Indoor/Outdoor Roller Skaters Assn. insurance service; and David Ripp, president of Sounds Unlimited.

"If country music works, use it," said Sam Cavallo. "If your audience seems to go for new wave, then use that. All the various formats are working, basically. Things are not strictly disco anymore."

Cavallo named Flippers, which recently began a new wave night, as a good example of management knowing the audience. "But you've got to do your homework."

Pointing out that cities' musical tastes don't always run parallel, Sergio Munzibai said that what is accepted in one town may be rejected in another. "Though Flippers is good for L.A., for example, it may not work elsewhere. Operators should know their people and not try to copy."

Mike Fleming suggested that polling the crowd was a good way of ascertaining where its tastes lie in today's broad music spectrum.

"The name of the game is entertainment," asserted David Ripp, whose firm designs and installs sound and lighting equipment. "High quality sound and lights are imperative for success." Ron Creten also cited superior visual and audio equipment as "key factors," saying that they helped to bring in "that cross section of skaters."

Responding to a member of the audience's query of how people are drawn to the rink initially, Creten

advised that an effective way of reaching out is through cross advertising.

He recounted one successful campaign where a rink teamed up with McDonald's restaurants, and together they advertised a young adult night. "But for the under 18 crowd, it's important to let the mothers of those kids know that there are times for the younger ones, too, like Sunday. Your advertising should alert parents that there'll be someone there to watch them, for example."

Sergio Munzibai told of his rink's collaboration with department stores which led to a roller disco fashion show. "We had a 'Socks Show'—where models displayed all the different kinds of socks that

can be worn with skates—and the results were terrific."

He also said that obtaining skaters' mailing addresses is an invaluable method of publicizing events.

Setting up exhibitions in shopping centers, Mike Fleming inter-

jected, was like "fishing in a loaded lake." But skating surfaces on slick mall property can be precarious, Tom Lind reminded. "We worked out a project with Bullock's to insure mall skaters and the event ran smoothly."



Linda Emon
Roller Review



Sergio Munzibai
High Rollers



Stan Wertlieb
Flipper's



Mike Fleming
Northridge Roller Rink



Sam Cavallo
The Skating Place



David Ripp
Sounds Unlimited



Ron Creten
R.C. Sports

Deejays Rally To Defend 12-Inch Single Disk Series

By SHAWN HANLEY

While record company executives all pledged selectivity in the promotional marketing of the 12-inch single, and in some cases disclosed plans for its commercial elimination, disco DJs rallied to protect their interests in the high fidelity product.

This was the scene at the Disco Forum's session on "The 12-Inch: Commercial/Promotional Use," moderated by Stan Hoffman, Prelude Records president and Michel Zgarka, Trans-Canada Records international manager.

Other panelists were: Jane Brinton, president of the promotion firm of Brinton & Co.; Mel Cheren, president of West End Records; Edna Collison, Solar Records vice president of marketing; Ray Harris, president of AVI Records; Craig Kostich, national promotion director of Warner Bros./RFC Records; Billy Smith, national disco director of Salsoul Records; Dennis Wheeler of Casablanca's creative projects department, and Larry Yasgar, director of singles sales at Atlantic Records.

"We can't afford to send out the same amount of promotional 12-inch singles we've been sending because both promotional and commercial sales have diminished," West End's Cheren said.

Echoed Casablanca's Wheeler: "We're going to cut down on the disk's promotional use. And unless there are drastic changes, there'll be big singles sold commercially. Basically, they're a thing of the past."

Kostich said Warner Bros. will also trim down promotional distribution of the wide-band platter. Commercially, the 12-inch perpetuates the anonymous artist, he stated, and dips into LP sales.

Summarizing the gist of the comments made by the queue of audience members who challenged the speakers, one DJ asked, "Why should DJs have to suffer because record companies have mismanaged things?"

Citing market saturation and indulgence of remixes as some of the blunders, the DJ continued that it was impractical to use conventional 7-inch 45s instead of the 12-inchers.

After many of the panel members responded that they didn't believe the DJs would suffer if the two disk sizes were used, Jane Brinton stated:

"I used to spin records and I know that if the record is worth playing at all, it's feasible to mix the two 45s together," she said, since one three-minute-plus 45 (as op-

posed to the often twice as long 12-inch) isn't suitable for discos.

"Since there will be fewer promotional records, we're going to need better management at the pools to help us," interjected AVI's Harris, who proposed the idea of a "mini-LP"—a \$4.98 12-inch package containing three or four tunes—as a financially feasible alternative to the present 12-inch record.

Cheren suggested that disco pools alert record companies as to how many records they anticipate needing and also supply feedback on what's hot on the dance floor. "We can't give out records without getting honest push. Discos are key promotional tools," he said.

Both Atlantic's Yasgar and Prelude's Hoffman said their companies will emphasize play of the LP cut as an auxiliary means of promoting an LP's single. Said Yasgar: "If the LP is ready in time, we'll ship it to the pools. As a rule, we will be staying away from the big single."

Although the 12-inch is a necessary promotional vehicle, Hoffman conceded, it does bite into LP sales



and hence Prelude will work toward moving out the LP product. "It's fairer to the customer besides being more profitable."

Collison said that Solar would stick to releasing the 12-inch "if that's what it takes to break new acts."

(1) Craig Kostich, Warner/RFC Records; (2) Larry Yasgar, Atlantic; (3) Mel Cheren, West End; (4) Dennis Wheeler, Casablanca; (5) Stan Hoffman, Prelude; (6) Jane Brinton, Brinton & Co.; (7) Ray Harris, AVI; (8) Edna Collison, Solar Records; (9) Michel Zgarka, Trans-Canada Records.



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Disco Forum Report



Clockwise, Mark Kreiner, MK Productions; Tom Ray, TAR Productions; Bo Crane, Crossover Promotions; unidentified panelist; Tom Hayden, Hayden & Co.; Jane Brinton, Brinton & Co.; unidentified panelist; Wally Roker, Wally Roker & Co.; Alan Michael Mamber, Fantasy Records; Steve Bogan, RPM; Arnie Smith, RSO Records; Ralph Tashjian, Aariana Records; Craig Kostich, Warner/RFC Records.

Kostich Plea: Be Aware, Accept More New Sounds

"Don't rebel against the new music, be aware of it," urged Craig Kostich, national promotion chief of Warners/RFC Records, in addressing the Disco Forum panel, "Product Promotion: The Emerging Importance Of Independents."

"Become aware of the priorities at your record companies," Kostich further advised, adding for the benefit of club representatives: "Become aware of what's selling and what's not selling."

"Last year a lot of music that was played in the clubs didn't sell," he explained. "That's why we need to be aware of the new music that fuses disco with rock and r&b."

Besides Kostich, the promotion panel included Jane Brinton of Brinton Associates, Steve Bogan of RPM, Bo Crane of Crossover Promotions, Tom Hayden of Tom Hayden & Associates, Ralph Tashjian of Aariana Records, Alan Michael Mamber of Fantasy, Tom Ray of TAR Productions, Wally Roker of Wally Roker Promotions, Arnie

Smith of RSO Records and Dennis Wheeler of Casablanca.

Comoderators were Michele Hart of Casablanca and Marc Kreiner of MK Dance Promotions.

Tom Ray echoed Kostich's point, adding: "Discos have to play more commercial, mass appeal music, not just the 120 beats-per-minute music they have been playing."

"We must be more selective in taking on product," Ray said. "Don't try to hustle or hype a marginal record. The only way to save the industry is to put out better product."

Alan Mamber pointed out one of the prime factors in the disco backlash: a glut of inferior product. "There was a time some people would buy anything that came out on a 12-inch," Mamber said. "Now we've released so much product, we've lost the confidence of the disco consumer."

Rusty Garner of MK Dance Promotions agreed. "It's important that the industry be more selec-

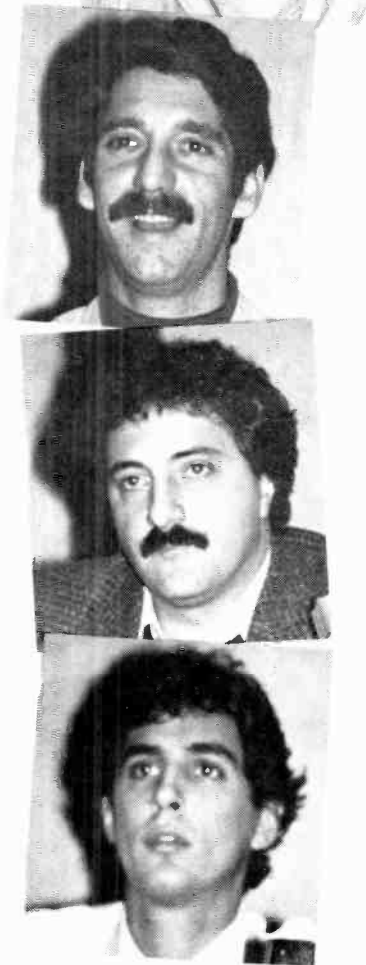
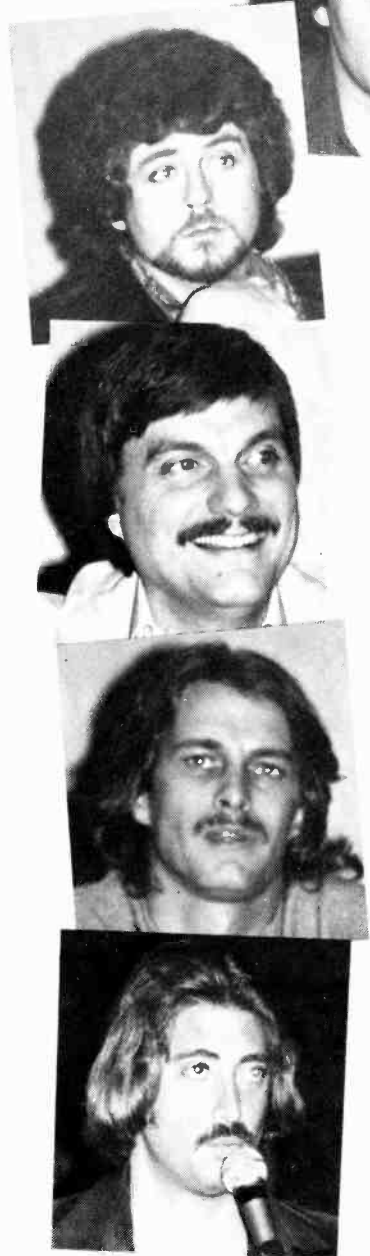
tive," he said, "so that when a package arrives, the DJ knows it will be usable music."

RSO's Arnie Smith claimed that the disparity between what's played in the clubs and what's heard on the radio has hurt disco programming. "The all-disco formats of a year ago quickly became a thing of the past," he said, "because DJs weren't programming radio hits but were adding more obscure titles."

Casablanca's Dennis Wheeler added that the 12-inch disk may be the next element of the disco phenomenon to fall into oblivion. "I think the day of the 12-inch disk is almost over," he said. "If people can get the same cut on the album, what's the point of buying the 12-inch?"

Wheeler noted that one of disco's main contributions has been its focus on black music. "Until the last couple of years, black promotion wasn't a big consideration," he said. "Companies put all their do-

(Continued on page 62)



MARCH 22, 1980 BILLBOARD

MUSIC FUSION *Ray Caviano's Session Digs Into '80 Cross-Pollination*

By PAUL GREIN

A broadening of the concept of disco is necessary for its survival, RFC president Ray Caviano told a luncheon gathering of Disco Forum registrants.

"The potential of dance music," warned Caviano, "could be hampered by those of us in disco who remain resistant to change. Those of us who have been doing it for four or five years have to realize that people are dancing to a wider spectrum of music. We can't restrict ourselves to 130 beats-per-minute peak music; we have to open our minds to the new sounds in pop and r&b."

The head of the Warner Bros. dance department noted that this musical cross-pollination is already taking place. "While some people are waiting for disco to be shoved into its coffin," Caviano asserted, "dance music is expanding, opening its arms to forms like rock and reggae, and providing a new kind of musical fusion between black music, white music, traditional disco and dance rock."

"Rock fans may like to burn disco records," said Caviano, "but some dance floors have become a prime marketing tool for their latest love—dance rock. Joe Jackson's records first caught on at New York's Hurrah, and now the Specials are breaking out of dance clubs."

Steve Dahl's antidisco crusade looks ridiculous when you see records by the Talking Heads, the Fly-

ing Lizards, the B-52's and Marianne Faithfull all moving up the disco charts and benefitting from disco exposure."

Caviano added that he's added a dance-oriented rock promotion man at RFC—the nation's first, he claims—as a result of the many new bands breaking via import records in the clubs.

Caviano stressed that disco exposure can set off a "domino effect" that leads to r&b, Top 40 and AOR play. "Also," he said, "disco and dance exposure have been helping black artists expand their audience tremendously. Disco in the '70s became the new wave of soul music."

The biggest problem confronting the clubs, according to Caviano, is that record companies have panicked and are abandoning the disco industry prematurely.

"Yes, we need to be selective and to watch the bottom line," he said, "but we must be equally cautious about over-reacting, which is just what the record companies have done. They got into disco/dance much too late, and they have gotten out just as quickly."

"Today, most labels are playing a passive role in the clubs. They're releasing records with dance potential and hoping that those records take off without a disco or dance promo staff. But you only get what you give, and if record companies only rely on radio, they're missing the boat."

Caviano drummed home the point that disco is alive and well, even though it is no longer in vogue as a hot media topic. "Two years ago," said Caviano, "the press fell in love with us. Esquire, Newsweek, '60 Minutes' and dozens of others told the world disco was the savior of the music business. Then the music business fell on its face, and disco took the blame. Now the media has a new slogan, 'disco is dead.'"

"But disco isn't dead," Caviano corrected. "Twenty thousand clubs are flourishing in this country. And the number of clubs is increasing: the overall rate of club openings is greater this year than it was last year at this time."

"America will keep dancing," Caviano concluded, "whether the media declares us dead or alive."

A capacity lunchtime audience listens attentively as Ray Caviano, RFC, talks optimistically about the future of disco.



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THE ADVERTISERS' CLUB OF BILLBOARD'S 1980 INTERNATIONAL DISCO SOURCEBOOK THE FIFTH ANNUAL EDITION



Country



TRIUMPHANT RETURN—Following its Grammy win for "The Devil Went Down To Georgia," the Charlie Daniels Band returned to Nashville and cheering crowds at the airport. Daniels, left, is greeted by gospel singer and television personality Bobby Jones; CBS vice president and general manager Rick Blackburn, and Leigh Lucas, representing the Governor of Tennessee, who read a letter of congratulations from the Governor and presented Mrs. Daniels with roses.

Radio Seminar Awards 2 Grants

NASHVILLE—The Country Radio Seminar has awarded its 1980 scholarships to two students majoring in broadcasting. Receiving grants of \$1,000 each are Cheryl Croyle of Marshall Univ. and Cliff Wilson of the Univ. of Kansas.

To qualify for a Country Radio Seminar grant, students must be enrolled at an accredited institution of higher learning, pursuing a degree in broadcasting or telecommunica-

tions, be an upperclassman maintaining a B average, have a financial need, and work a minimum of 10 hours per week for the school's communications department.

Both Croyle and Wilson are involved with their respective school radio stations as well as working at local stations.

The Country Radio Seminar has awarded \$15,000 to deserving students during the past five years.

Nothing Bare About Bare Promo

NASHVILLE—As part of an ongoing concerted push to expose Bobby Bare's live album, he is being showcased in a "Down And Dirty" tour in major and secondary U.S. markets.

Columbia Records, Feyline Presents, Sound Seventy Management, Top Billing, Inc. (Bare's booking agency) and KLAQ-AM in Denver joined forces to sponsor a special

concert at the city's Rairbow Music Hall at the end of February.

Beginning two weeks in advance, KLAQ offered its listeners each hour Bare tickets at \$3.50 and guaranteeing all seats within 70 feet of the stage. Coordinated with this promotion were album giveaways, time buys and radio interview material, and heavy airplay on cuts from Bare's current "Down And Dirty" LP.

Burns' Success Sparks Fach & Musiverse Goals

• Continued from page 10

Throckmorton song. "I Wish I Was 18 Again."

"Sonny wanted to cut the song," explains Fach, "but George Burns came to my mind." Fach called Burns' manager who invited Fach to fly to Las Vegas and play the song for Burns.

"I played it at 11:30—and by 11:45 we had a deal," marvels Fach. "They particularly liked the idea of coming to Nashville. George had a feeling that the people who liked country music liked Burns. If I had suggested that we cut the song in New York or Los Angeles, he might not have gone for it."

The session, produced by Jerry Kennedy, went so well that Burns completed an LP that has also been released. The single immediately soared up Billboard's Hot Country Singles chart, peaking at number 15. Its popularity spread to the pop realm as it broke into the top half of the Hot 100 and Adult Contemporary charts.

The album has reached number 12 on the Hot Country LPs listing and has pierced the top 100 of the Top LPs and Tape chart.

"I've never had as much fun in the record business as I did with the Burns thing," claims Fach, now planning a followup single from the LP and another Burns Nashville trek in late spring or early summer for the taping of a television special, "George Burns In Nashville."

A sequel to the successful Burns motion picture "Oh God" (titled "Oh God, Oh God") is expected to be released in October. "At that time, we'd like a second LP out," says Fach.

The Burns achievement was not a

fluke, but the result of a carefully orchestrated game plan, according to Fach. "It was carefully thought out between Mercury Records, Musiverse and George, and all of it was done as part of an overall program."

The multi-market appeal—country, pop and adult contemporary—utilizing a basically country song was also planned. The same planning is underway for some more projects.

Fach has inked Throckmorton to Musiverse as an artist with an eye on both country and pop markets. A new Throckmorton single on Mercury, produced by Jim Ed Norman, has just been released.

Looking at another market, Fach proclaims, "One thing that Nashville needs now is black music activ-

ity. This should be a hotbed of black music—and to this point it hasn't been." While at Phonogram/Mercury Fach signed such soul acts as Con Funk Shun and the Bar-Kays.

Fach has signed r&b/disco musicians Moses Dillard and Jesse Boyce to Musiverse. The duo is working on a Mercury album, self-produced, to be released in April, with a single due out shortly.

Located at 10 Music Circle S., Musiverse has also signed Marcia Roth who will be on Mercury.

Fach is still looking for a "broad range" of talent. "I don't want to build this into a label. I want to service, and work with, 10 to 12 different artists."

Sarah Divine works as assistant to Fach, who hopes to add a full-time publicity/promotion person as the company grows.

Talent Tagged For New Faces

NASHVILLE—The 11th annual Country Radio Seminar New Faces Show, scheduled for Saturday (15) will feature Alabama, Carol Chase, Lacy J. Dalton, Big Al Downing, Leon Everette, Reba McEntire, Juice Newton, Sylvia and Jim Weatherly.

The two-day seminar, to be held Friday and Saturday (14-15) will take place at the Hyatt Regency Hotel here, and will culminate with the annual banquet and New Faces Show.

Providing an opportunity for newer talent to showcase before the many radio industry personnel, some 100 artists have appeared on past New Faces shows, including Crystal Gayle, Eddie Rabbitt, Larry Gatlin and Margo Smith.

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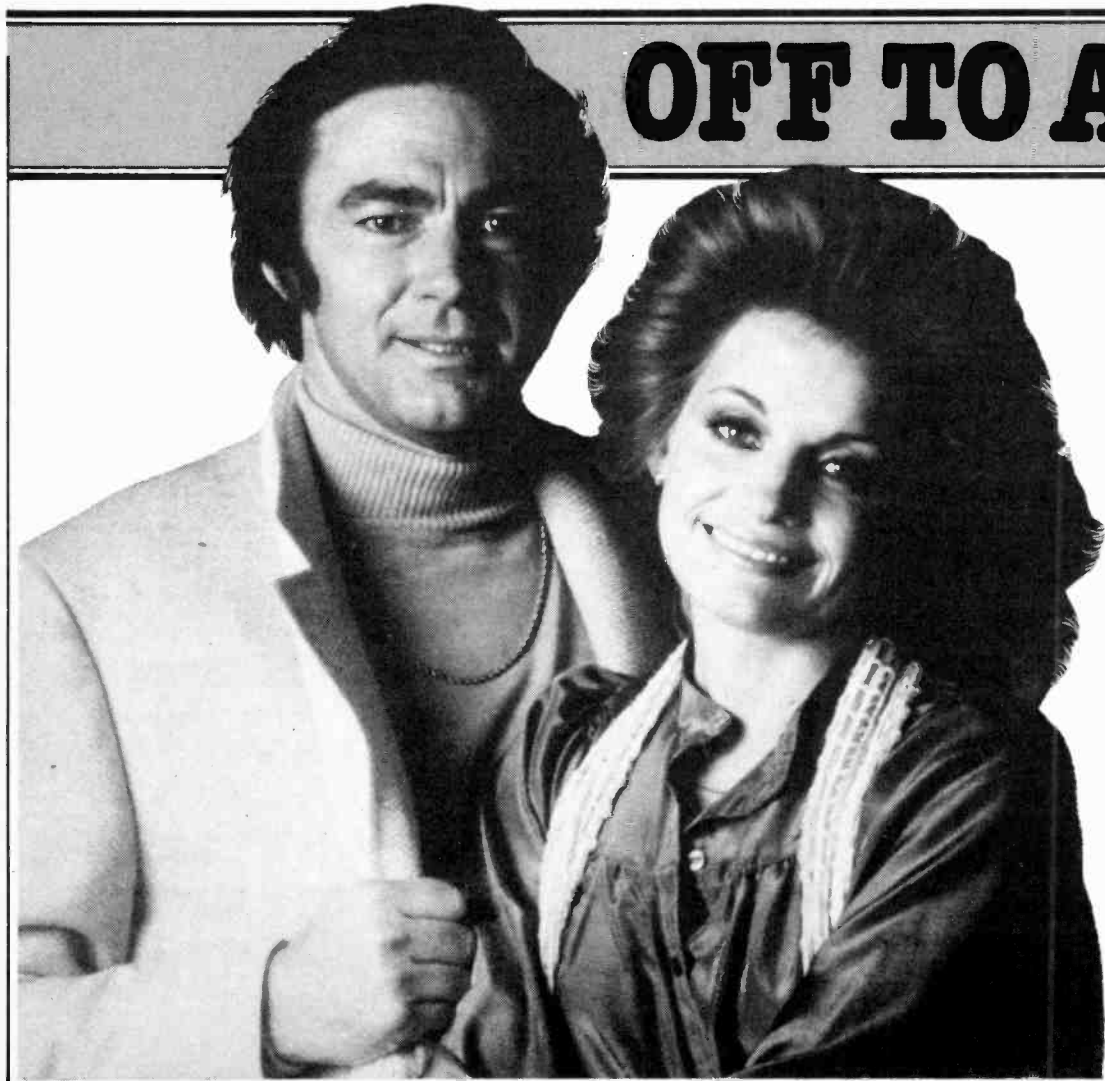
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MARCH 22, 1980 BILLBOARD



OFF TO A FAST START!

JIM ED & HELEN

"Morning Comes Too Early"

PB-11927

BB41* CB35* RW32*



Country

Country Academy Ballots In Mail

LOS ANGELES—Nominees have been finalized for the 15th annual Academy of Country Music awards show scheduled for May 1 from 9-11 p.m. on NBC-TV.

The Academy's 2,000 members received final ballots with the names of the top five nominees in nine performing categories (as well as the four nominees for motion picture of the year) earlier this month. All ballots must be returned to the Academy's accounting firm of Dwight V. McCall by April 2 for tabulation.

Up for this year's top male country vocalist are Moe Bandy, Larry Gatlin, Waylon Jennings, Kenny Rogers and Don Williams.

In the counterpart category of female vocalist of the year, Crystal Gayle, Loretta Lynn, Barbara Mandrell, Ann Murray and Dolly Parton will vie for top honors.

Top vocal group nominees include Moe Bandy & Joe Stampley, Jim Ed Brown & Helen Cornelius, Louise Mandrell & R. C. Bannon, the Oak Ridge Boys and the Statler Brothers.

Competing for honors as top new male vocalist of the year are John Anderson, Razy Bailey, R.C. Bannon, Randy Barlow and Big Al Downing.

In the top new female vocalist category are Rosanne Cash, Lacy J. Dalton, Gail Davies, Louise Mandrell and Sylvia.

The Academy's choice of entertainer of the year will be selected from the nominations of Crystal Gayle, Waylon Jennings, Loretta Lynn, Willie Nelson and Kenny Rogers.

The award for single record of the year is traditionally presented to the artist, producer and record company of the winning record. This year's nominees are "All The Gold In California" by Larry Gatlin, "Amanda"

by Waylon Jennings, "Coward Of The County" by Kenny Rogers, "Devil Went Down To Georgia" by Charlie Daniels Band and "Half The Way" by Crystal Gayle.

In the song of the year competition, song nominees include "All The Gold In California" recorded by Larry Gatlin, "It's A Cheatin' Situation" recorded by Moe Bandy, "Last Cheater's Waltz" cut by T.G. Sheppard, "She Believes In Me" sung by Kenny Rogers and "You're The Only One" recorded by Dolly Parton. Awards for this category are presented to the artist, songwriter and publisher of the winning composition.

Vying for top honors as album of the year are "Blue Kentucky Girl" by Emmylou Harris, Waylon Jennings' "Greatest Hits," "Kenny" by Kenny Rogers, Larry Gatlin's "Straight Ahead" and "Willie Sings Kristofferson" by Willie Nelson.

And in the motion picture of the year category are "Concrete Cowboy," "Electric Horseman," "Elvis" and "Living Legend." This award is presented to the film's producer.

This year's telecast of the Academy of Country Music awards marks the second consecutive year it has been aired live in prime time over the NBC network. The program's executive producer is Dick Clark, while its producers are Al Schwartz and Gene Weed. The show beams from Knott's Berry Farm.

Husky Plugs 'Baby'

NASHVILLE—Cachet artist Ferlin Husky has been touring in support of his newest release, "Baby," appearing in Wisconsin with Ernest Tubb and Kitty Wells. Husky also served as grand marshal recently for the parade in New Orleans kicking off the annual Mardi Gras festivities.



STEVENS SOARS—RCA artist Ray Stevens launches into his current bit of zaniness, "Shriners' Convention," during his recent appearance on the "Grand Ole Opry."

Meaux & Fender Combination Splits

NASHVILLE—In a mutual agreement, Huey P. Meaux and singer Freddy Fender have dissolved their long-term management and production contract.

Although Fender will continue on the roster of Meaux's Starlite label, distributed through CBS Records, he will be under new production and management direction.

Meaux has handled the artist since 1974 and produced such hit singles as "Before The Next Teardrop Falls" and "Wasted Days And Wasted Nights."

Additionally, under Meaux's production, Fender received a platinum certification for the "Before The Next Teardrop Falls" album, and a gold record for his followup LP, "Are You Ready For Freddy?"



HOT SUN—Singer Joe Sun, left, tears into his latest single, "Shotgun Rider," on the set of the "Austin City Limits" tv show, while lead guitarist Ray Flack adds backup vocals to Sun's performance. The segment is due to air over the PBS network April 29.

N.Y.'s WHN-AM Beams Gilley Live

NEW YORK—Mickey Gilley was featured recently in a live concert broadcast over WHN-AM from the Lone Star Cafe in Manhattan. Gilley, along with Johnny Lee and his backup band, the Red Rose Express, showcased tunes from the upcoming Paramount film, "Urban Cowboy."

In the exclusive musical preview, Gilley performed the opening theme for the movie, a Marshall Chapman song titled "Rode Hard And Put Up Wet," "Sweet Honky Tonk Wine," "Orange Blossom Special," and "Cherokee Fiddler," written by Michael Murphey and performed by Lee.

"Urban Cowboy" was filmed on location at Gilley's Club in Texas, the world's largest nightclub.

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MARCH 22, 1980 BILLBOARD

OFF TO

A FAST START!

FLOYD CRAMER

"Theme From Dallas"

PB-11916

BB 69* CB 79* RW 71*

RCA



Country



TV DUET—Epic artists Johnny Paycheck and Mickey Gilley duet on "Can't Nobody Love You If They Don't Know Who You Are" at a recent taping of PBS' Soundstage in Chicago.

Big Wheels Signs With Lakeshore

NASHVILLE — Arizona-based Big Wheels Records has signed an exclusive worldwide distribution agreement with Lakeshore Music, Ltd. of Newport Beach, Calif. to manufacture and distribute a two-record set titled "The Song Of The American Trucker."

The album is comprised of 20 songs written and performed by professional truck drivers. It will premiere at a truckers convention in New Orleans Wednesday (13), where Lakeshore will host a concert

featuring Red Sovine and Dave Dudley. The show will be hosted by WWL-AM radio personality Charlie Douglas.

The album will be available on disk, cassette and 8-track for \$9.95, and will be marketed nationwide via television, print media and a division of Lakeshore called Super/Stop.

Seratt To London

NASHVILLE—MDJ Records artist Kenny Seratt will make his debut appearance at the Wembley Festival in London during Easter week.

Seratt, one of five nominees for the artist of the year by the British Country Music Assn. last year, will have his first album released in Europe to coincide with the Wembley appearance. Titled "Saturday Night In Dallas," the main song has been chosen as the theme for the television pilot of the same name which is scheduled to begin production April 1.

Date In Montreal

MONTREAL—Cachet artist Nana Mouskouri teamed up with singer Harry Belafonte for an appearance with the Montreal Symphony Orchestra in January. More than 1,200 persons attended the fundraiser at the Montreal Place des Artes, an event that also honored the 50th birthday of Sam Gesser, Mouskouri's manager.

SHAKEUP AT IBC RECORDS

NASHVILLE—A change in company management and corporate policies has been given as the reason for the resignations of three executives at IBC Records.

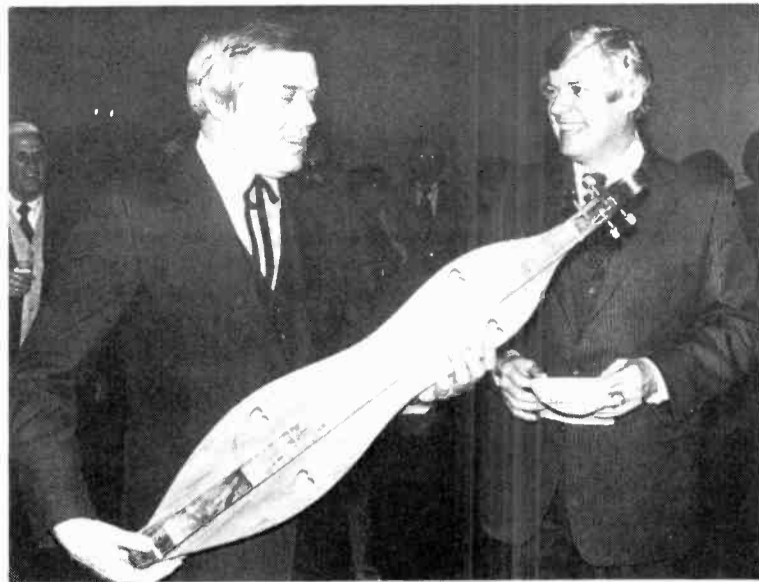
Resigning from the label are executive producer Walter Haynes, sales and marketing manager Joe Lucas, and national promotion director Bobby Fischer. General manager Stan Cornelius has assumed the presidency, while IBC's former president, Bill Sorensen, has been elevated to chairman of the board.

Replacing Fischer at the label is Mike Kelly, formerly director of promotion for Cachet Records in Nashville. Valerie Rampone, who served as assistant sales and marketing director under Lucas, will become director of artist relations/public relations in the label's reorganization. No other replacements have been announced at this time.

According to Cornelius, the label will utilize independent staff producers, including Jim Ed Norman (producing Stanford Preston) and Lou Lofredo (producing Hilka's Doolittle Band). He emphasizes that Haynes has been asked to continue producing Jeanne Pruett, whose recent chart success with "Back To Back" gave the year-old label a top 10 Billboard Country Singles record. Pruett's current release, "Temporarily Yours," debuts this week at a starred number 63.

Roy Acuff Floats

NASHVILLE — Legendary recording artist Roy Acuff will represent the Country Music Assn. in the annual Nashville Easter parade on March 22. The float will be accompanied by a banner proclaiming "Country Music—From Nashville To The World, With Love" while a tape of Ray Stevens' "Everything Is Beautiful" is broadcast.



MOUNTAIN MUSIC—Tom T. Hall, left, accepts a handcrafted mountain dulcimer from Kentucky Gov. John Y. Brown during ceremonies at the state capitol to honor its native son.

Chart Fax

By GERRY WOOD

Ronnie Milsap, Conway Twitty and the Bellamy Brothers move into the 1-2-3 positions, all with stars, on the new Billboard Hot Country Singles listing.

They're joined by three strong movers into the top 10—Charley Pride at number 5, Crystal Gayle at 6 and Hank Williams Jr. at 10.

Ray Stevens takes his "Shriner's Convention" to 11, and Jerry Lee Lewis slides up to 15 with "When Two Worlds Collide." Dottie West in a healthy move from 21 to 12.

Biggest move of the week belongs to Joe Stampley with "After Hours" jumping 19 notches to 53. Eddy Raven and Larry G. Hudson make major jumps of 18 spots, while Jeanne Pruett advances 17 positions.

Other prime movers include Roseanne Cash, Brenda Lee, George Jones & Tammy Wynette, Kenny Dale, John Wesley Ryles, Eddie Rabbitt, Eddy Arnold, Merle Haggard, John Anderson, Ed Bruce and Floyd Cramer.

Key new additions are Dolly Parton, hurtling onto the chart at 47 in her first week with "Startin' Over Again," Gail Davies, Janie Fricke, Joe Sun, Tommy Overstreet and Mac Davis.

Does Kenny Rogers own the Billboard Hot

Country LPs chart? No, but he might as well. This week his album "Kenny" remains at a starred No. 1, a half-year after making its debut on the chart. It has been the top LP since the Nov. 10 Billboard chart. His LP "The Gambler" holds at 7, and has been on the chart more than a year (67 weeks to be exact). And his third album on the chart "Ten Years of Gold" is number 25 this week, and has been on the chart more than two years!

The three LPs total 206 weeks of chart activity—almost four years.

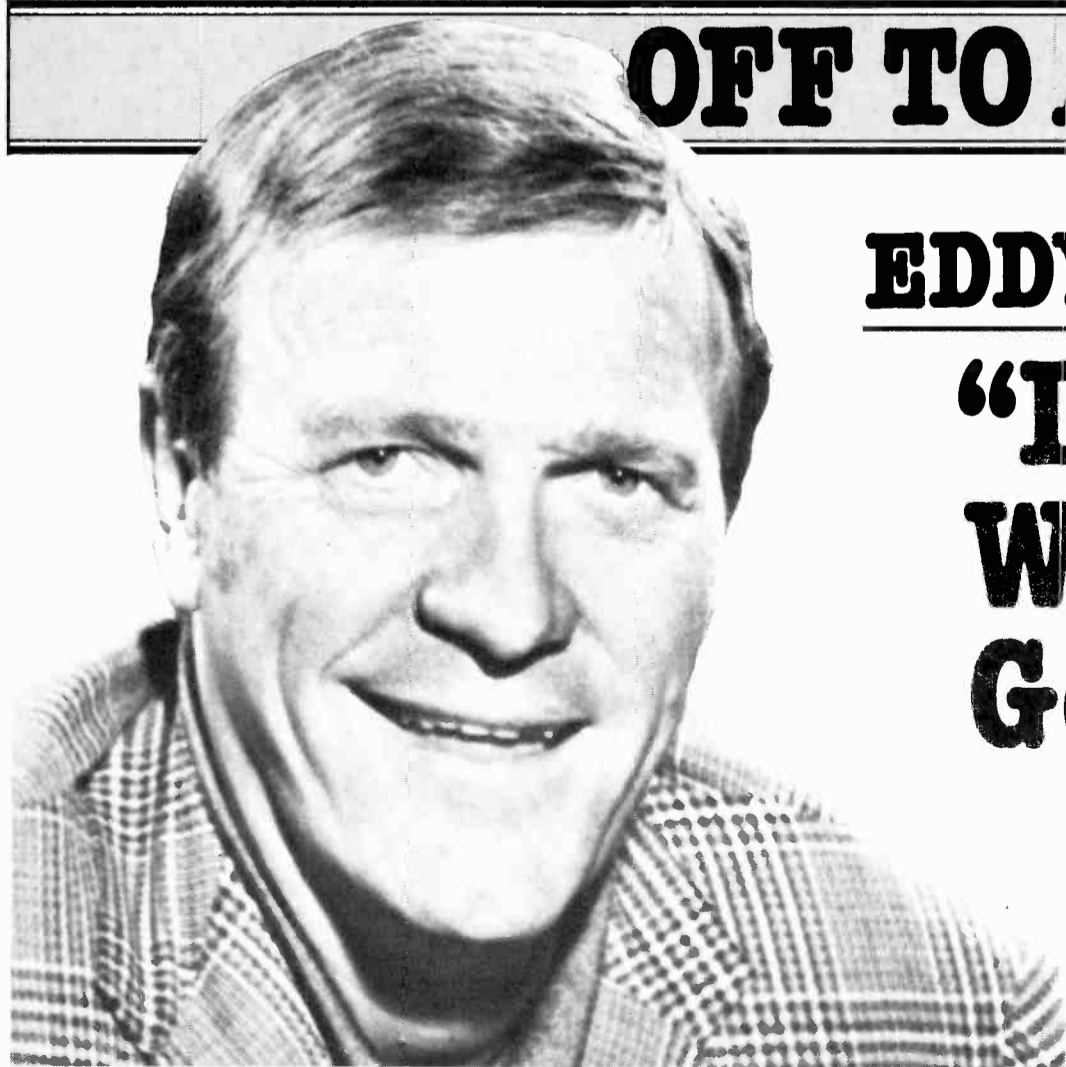
Lee Office In L.A.

LOS ANGELES—Buddy Lee Attractions has opened an office here under the direction of C. Peter Leggett, who will be putting his emphasis on developing motion picture and television exposure for the agency's clients.

The office is located at 1800 N. Highland Ave. Phone number is (213) 463-4118.

MARCH 22, 1980 BILLBOARD

OFF TO A FAST START!



EDDY ARNOLD

"Let's Get It While The Gettin's Good"

PB-11918

BB37* CB43* RW42*

RCA



BILLBOARD SPOTLIGHT ON THE

U.K.

Key Figure Looks Optimistically Into The '80s

'Outlook Is Fine,' Says Fine.

By MIKE HENNESSEY

As the dust begins to settle on the U.K. record scene after the dramatic events which saw its two most historic edifices in desperate trouble, PolyGram leisure chief executive David G. Fine is emphatic that there is every reason for optimism when considering the future of the British music industry.

In his first major interview since arriving in the U.K. from his native South Africa one year ago, Fine says: "I think 1979 was an extremely critical year for the record industry as a whole, but particularly so for the U.K. sector. However, I don't think for one moment that the industry in the U.K. is nearly as bad saleswise as is often suggested.

"There's been an over-reaction in the British industry in that the same inexperienced people who were responsible for the unrealistic euphoria that prevailed in the past have today become the prophets of doom. But there is nothing wrong with the British music industry that good management cannot cure.

"What is required is a return to reality, a true assessment of the size of the market and the recognition that the expenditure per capita on music in Britain in relation to disposable income is fairly healthy."

Fine maintains that one of the industry's major problems in the past has been that decision-making in the boom years was left to people too low down in the management structure, and that the industry has failed to develop the full range of skills and degree of motivation necessary to generate maximum profitability.

Reviewing the change in the profile of the British record industry from the time when it was dominated by EMI and Decca to



Mike Hennessey is Billboard's European Editorial Director.

the gradual infiltration of U.S. and German Dutch companies, Fine claims that insufficient effort was made by the British majors to develop management skills.

"With Decca, there was an entrenched management and I think what has happened to the company was inevitable and what happened to EMI was, I would imagine, the lack of a sense of direction because the group was involved in so many areas.

"It is hard to look at the landscape of the British record industry without considering the quality of the people who were authorized to make investments on its behalf. People went along and did things in their own way, spending money without analysis of any possible results and because of the euphoria of the boom years no provision was made to cope with the harsh economic blizzards that sometimes beset even the most prosperous of industries."

Fine believes that it was the lack of highly developed management skills and creative marketing among British majors that enabled foreign companies to establish a sound footing in the market. "I have heard people talking about what the Americans have done to the U.K. market. This is not true. The market was left wide open to them, in the late 1950s and early 1960s."

"CBS, with a very tough marketing approach, came in on the back of good American repertoire and established itself in the U.K. And we all know how quickly the international WEA organization was built up and, once again, there was a clear opening for the company in the U.K.

"When we started Philips from scratch, we had absolutely nothing going for us but we felt it was a market we had to be in. We did things in an orthodox and continental way and I think we were a better administered organization than most of the others in the British record industry.

"If we lacked anything then, it might have been flair—but this has certainly been developed over the years in terms of developing management and artists.

"CBS, Warners and ourselves

(Continued on page UK-3)

HANSA DID IT!

33 HIT SINGLES IN THE FIRST 2 YEARS

Highest Position	TITLE/Artist	Label	Highest Position	TITLE/Artist	Label
1	RIVERS OF BABYLON Boney M	Hansa/Atlantic	28		
1	BROWN GIRL IN THE RING Boney M	Hansa/Atlantic	29		
1	MARY'S BOY CHILD Boney M	Hansa/Atlantic	30		
2	RASPUTIN Boney M	Hansa/Atlantic	31		
2	MA BAKER Boney M	Hansa/Atlantic	32		
3	HOORAY HOORAY IT'S A HOLI-HOLIDAY Boney M	Hansa/Atlantic	33	ONLY YOU Child	Hansa/Ariola
4			34		
5	I CAN'T STAND THE RAIN Eruption	Hansa/Atlantic	35	I'M BORN AGAIN Boney M	Hansa/Atlantic
5	LIGHT MY FIRE/137 DISCO HEAVEN Amii Stewart	Hansa/Atlantic	36		
6	KNOCK ON WOOD Amii Stewart	Hansa/Atlantic	37		
6	I LOST MY HEART TO A STARSHIP TROOPER Sarah Brightman & Hot Gossip	Hansa/Ariola	38	WHEN YOU WALK IN THE ROOM Child	Hansa/Ariola
7			38	LET'S FLY AWAY Voyage	Hansa/GTO
8	GONNA GET ALONG WITHOUT YOU NOW Viola Wills	Hansa/Ariola	39	PARADISE BIRD/THE LETTER Amii Stewart	Hansa/Atlantic
9	ONE WAY TICKET Eruption	Hansa/Atlantic	40		
10	IT'S ONLY MAKE BELIEVE Child	Hansa/Ariola	41	GET ON THE FUNK TRAIN Munich Machine	Hansa/GTO
10	PAINTER MAN Boney M	Hansa/Atlantic	42	WHITER SHADE OF PALE Munich Machine	Hansa/GTO
11			43		
12	GOTTA GO HOME Boney M	Hansa/Atlantic	44	ZODIACS Roberta Kelly	Hansa/GTO
13	BAD OLD DAYS Co-Co	Hansa/Ariola	45		
13	FROM EAST TO WEST Voyage	Hansa/GTO	46		
14			47		
15	BELFAST Boney M	Hansa/Atlantic	48		
16			49		
17			50		
18			51		
19			52	SWITCH Nancy Dee	Hansa/Scope
20			53	ADVENTURES OF A LOVE CRUSADER Sarah Brightman	Hansa/Ariola
21			54	ONE FOR YOU ONE FOR ME La Bionda	Hansa/Philips
22			54	MONTEGO BAY Sugar Cane	Hansa/Ariola
23			55		
24			56	SOUVENIR Voyage	Hansa/GTO
25	FROM HERE TO ETERNITY Giorgio	Hansa/GTO	57		
26			58	JEALOUSY Amii Stewart	Hansa/Atlantic
27					

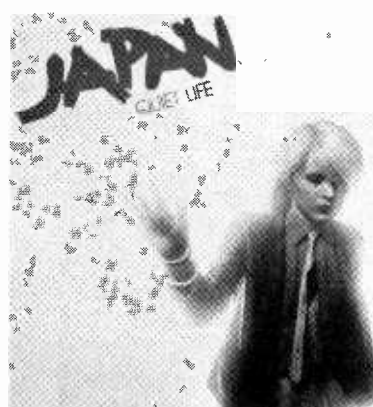
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HANSA 'THE TRUE INDEPENDENT'

'80s Look
Optimistic

U.K.

Polygram leisure chief David G. Fine:
*"There is nothing wrong with the
British music industry that good
management cannot cure."*



came into this market really at the expense of what one might call the establishment industry but today there is hardly anything left of the traditional British record industry."

Fine says the problems that confronted EMI and Decca in 1979 must serve as a lesson to management that the road ahead is going to be a tough one. He adds, however, that this is not because there will be a reduced demand for music but because of the trend of world economics and the rate of inflation and the intense competition.

"Despite all the gloom, the business here has not collapsed—turnover has not suddenly vanished. What has disintegrated is the euphoria created by highly over-optimistic expectations based on the freak sales boom, spearheaded by 'Saturday Night Fever' and 'Grease.'

"This in turn has led to a reappraisal which can only be good for the industry in the long run."

Fine cites as another reason for his optimism the abundance of creative talent in Britain. "I see this country as a tremendous source of product and there is a great amount of material coming out of Britain which is going to find international acceptance. What we have to do is to find a new generation of management people who can market this talent to the maximum.

"The thing that most perturbs me when I look at the marketing profiles of the U.K. is that the age group of 25-44 represents 38% of the total market. This is a magnificent market segment. These are well-employed stable family people who have got the money to spend, but it is quite clear that the record companies are not exploiting this market to the full. This is possibly due, also, to the fact that the multiples are concentrating on hit product and there is a certain dealer nervousness about catalog repertoire.

"But if we don't have catalog, we can't fund the development of new artists."

Fine is convinced that sales of catalog can be boosted considerably by careful regulation of manufacture and more enterprising marketing. All that is wrong with catalog is that people expect too much of it. The industry has become so preoccupied with its search for volume that it wants to press big quantities, says Fine.

"When inflated sales expectations are not achieved, disillusionment sets in and I think the whole trade has been conditioned to catalog sales levels which are unreal. I believe that the industry has a duty to go on servicing catalog product in small quantities and this simply means that you have got to get your manufacturing better organized, for example by centralizing manufacture of certain kinds of repertoire in certain countries.

"The important thing is not to be holding excess inventory because you are forced to press the product in three or four different factories. This would then mean that catalog would get down to realistic stock levels and people would not expect it to achieve such unrealistically high sales. All this amounts to is just good business planning and I'm surprised when I see how much this is lacking in the industry.

"There is a need for more professionalism, more sophistication."

Fine believes that one product of the recent upheaval will be a much greater streamlining in the management structure of U.K. companies and the injection of more initiative and aggressive marketing from a new generation of executives.

"I'm delighted we've had the watershed because it has resulted in some very extensive soul-searching. This process could not have happened two years ago because if you'd called people round a table and told them 'you're running a

lousy business' they would have replied 'you must be mad. Look at my figures!'

"Profit wasn't even the motive, so long as they just kept churning out tremendous turnover figures, and were building their market share. Now, however, some massive rethinking is going on and fortunately Britain has good reserves of potential managers with an enthusiastic interest in the leisure industry.

"We're going to have to bring in this kind of manager who has the training, the skills, the disciplines of good education and the flair and creativity and who is prepared to work at street level. This was one of the major faults of the British record industry for many years—management was so remote from the street that they had to delegate to people too low down in the chain of command."

Fine considers that the potential for growth and prosperity in the British market has never been better but acknowledges that increasing competition will mean that only the strongest and most dynamic companies will survive.

"It is important to realize that this is a rollover industry. When you're doing well, you must be plowing back money to finance the artists of the future and into the constant updating of your manufacturing resources. PolyGram has excellent pressing technology, excellent cassette-making technology and superb modern warehouse because coming from a highly industrial background we believe in plow-back.

"If you look behind the scenes, you'll find quite a few companies here which are long-established companies, facing major problems, because they haven't plowed back sufficiently. This means they haven't got modern technology and they become labor intensive.

"It is very nice to be able to say 'look, here's a beautiful handmade product'—but in 1980 a handmade product just isn't on any more."

With the shake-up of the British industry generating some pretty hard-headed thinking on the part of the surviving companies and the inherent discipline of the U.K. market, Fine believes that the 1980s are full of promise and potential.

"I've always believed that Britain is the springboard to most international trading. It is a very significant market and shouldn't be minimized. British business is unfairly knocked at times because of the deficiencies of certain managements. But the fact is that our scene here is a good deal healthier than that of the U.S.

"We may not have highly profitable record companies and they may be bleeding at the moment but I think the dangers threatening the U.S. market with its mountains of potential returns are huge.

"If I were a U.S. businessman, I'd be looking at Britain today as being very much a country of opportunities. I think the tide is going to turn—the British record industry has come of age."

A Billboard Spotlight

MARCH 22, 1980, BILLBOARD

THE FINE ART OF DISCOVERING...



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ROY SUNDHOLM
FLASH AND THE PAN*
LIGHT OF THE WORLD
ROBERT JOHNSON**



**ROY SUNDHOLM
LIGHT OF THE WORLD
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*Europe Only.



Above: Nigel Grainge, left, Ensign managing director with artist Roy Sundholm. Says Grainge of his operation: "The picture I have is of a U.K. label filtering artists to various labels in the U.S. and Europe."

Top Left: Chiswick's Sniff 'N' The Tears, handled by Atlantic in the U.S.

Left: The Specials, who demanded and got its own 2-Tone label in a unique agreement with Chrysalis.

Says Grainge: "The picture I have is of a U.K. label filtering artists to various labels in the U.S. and Europe. These are artists with immediate worldwide appeal, rather than being directed specifically to the British market.

"Our roster will continue to be totally diverse, spearheaded by rock, but including r&b and Top 40 material. And we'll expand our own publishing wing, which includes Sundholm, Light Of The World, Helen Henderson and Robert Rosenberg."

Next step is for Ensign to open its own New York office—"Soon," says Grainge, "so we can supply the necessary clout to motivate U.S. record affiliates."

2-Tone

The 2-Tone label, launched in the last quarter of 1979 through Chrysalis, has sold a lot of records and produced a non-stop run of hit singles and albums. The 2-Tone style of music has produced new sounds, new dance patterns, new clothing trends and a whole spinoff bonanza of merchandising sales.

But it is in the basic philosophy of the 2-Tone label, and its relationship with "big brother" Chrysalis, that its main impact is felt at industry level. The contractual aspects are probably unique, certainly so unusual and offbeat as to cause eyebrows to rise in astonishment.

In brief, Chrysalis became interested in the Specials, a seven-piece band from the Midlands "masterminded" by one Jerry Dammers, an energetic keyboard player. The group demanded its own label identity and picked 2-Tone, a descriptive title which took in the black-and-white mix of personnel within the band—and in many others in industrial Midland areas like Coventry.

But the Specials looked for more, bargaining from a position of strength in that the group already had a sizeable following. Signed direct to Chrysalis, with product released on 2-Tone, the band also won an agreement that Chrysalis would record 10 bands on a one-off singles basis, recommended by the Specials—and would release at least six of them.

What it meant was that the artists themselves (another Coventry band the Selecter is very involved now) took over the normal a&r duties of the record company.

After the initial release, a 2-Tone band is offered a long-term arrangement. But if that band wants to go elsewhere, then it is free to do so. One example is Madness, a London-based outfit, which had a 2-Tone hit with "The Prince," then split to sign with Stiff Records.

For Chrysalis, the deal is ideal, according to Roy Eldridge, who heads up the a&r side. He'd seen the group in a club setting and believed the Specials were very special indeed. Various majors were interested in the band but the implications of the 2-Tone street-level involvement in a&r and artist selection put at least one off.

In fact, the Specials story in on-disk terms had started with a track called "Gangsters," about the rip-off management figures in the pop industry. The band was thinking of pressing just a couple of thousand copies, though one retail chain felt 5,000 would be more realistic. That release was the start.

Rick Rogers, one-time manager of the Edgar Broughton Band and later a publicist, was called in by Jerry Dammers to help push "Gangsters." He recalls: "Dammers insisted from the start that he wanted a definite sound for 2-Tone, something immediately identifiable with the label. He really wanted 2-Tone to become a U.K. equivalent of say Stax, or Motown."

It was Rogers who got the band working in the London area, showcasing the reggae-pop-Motownish music for record company executives. As the majors sniffed around appreciatively, it became more and more clear that Dammers really could force through his "revolutionary" contract ideas, entirely on his own terms.

Following the Specials' "Gangsters" hit single, and the Madness one-off, the hit run continued with the Selecter's "On My Radio;" the Specials' second single "Message To You Rudy;" the Selecter's "Three Minute Hero;" a rework of Smokey Robinson's "Tears Of A Clown," backed with "Ranking Full Stop," by a group called Beat; and "Too Much Too Young," with "Guns Of Navarone," by the Specials. All charted comfortably and quickly.

First album release was "The Specials," produced for the group by Elvis Costello, a fan of the band for some months. Next came the Selecter's "Too Much Pressure," putting much emphasis on the songs of Neol Davies and the voice and personality of lead singer Pauline Black. Both charted, of course.

(Continued on page UK-7)

At Chiswick, Ensign
& 2-Tone, Smaller
Proves Better

U.K.

Chiswick

Chiswick Records, an independent signed to EMI around 18 months ago, is another U.K. outfit to find that small is not only "beautiful" but also profitable.

Says Ted Carroll, a founder-director: "In relation to our success and the amount of product we sell, we have to say we must be one of the most efficient record companies in the world, never mind the U.K."

"We've got six or seven strong contemporary artists all involved in heading for successful situations, and a strong back catalog. We're doing all this on a full-time staff of just five people."

The five: Carroll and his fellow founder-director Roger Armstrong, both from Ireland and both originally involved with the associated Rock On record shops from which Chiswick sprang; Trevor Churchill, the third director with wide contacts and much music business experience which has helped set up worldwide license deals; plus a personal assistant and in-house accountant.

The actual Chiswick logo now goes out worldwide, except to the U.S.

Says Carroll: "If we'd insisted on having our own label in the U.S., I don't think we could have matched the success Atlantic had with Sniff 'n the Tears, because they did a fantastic job there. So right now we feel it is better to take the artists and go label by label, artist by artist, in the U.S. and Canada."

"We're open to interest in any of our acts and by the end of 1980, we expect to have licensed at least another couple to U.S. companies. Whoever gives us the most commitment gets the act and we're confident that some of our acts really do stand chances in that territory."

The acts include Whirlwind, an "evolving" rockabilly group whose second album so impressed Blondie that the U.S. chart team grabbed the band as support for its U.K. tour. Then there is the Radiators, an Irish band whose Tony Visconti-produced debut album picked up praise from the critics and whose newest product is being handled by Hans Zimmer, co-producer of the Buggles.

Carroll is also enthusiastic about Red Beans & Rice, a 1960s-style Stax soul revival band whose lead singer is, according to the director: "The best black singer I've ever heard in the U.K." The label's other act is the Nips, a new wave band licensed from the tiny Soho Records.

In addition to its own artist roster, Chiswick is issuing the U.S. rock-oriented Ace catalog in the U.K., along with some Starday material, and a variety of interesting oldies. Carroll says Chiswick is always looking for 1950s or 1960s material of U.S. origin to license for the U.K.

Carroll and Co. have given added weight to the point-proving "successful and small" policy. Given the current economic climate in the U.K., that policy may prove to be the rule rather than the exception.

Ensign

Ensign Records has, in a very short time, become one of the U.K.'s most successful and diverse independents. And Nigel Grainge, managing director, and former a&r chief at Phonogram Records in London, is getting matching success in other parts of the world, with his rapidly expanding roster and licensed deals abroad.

He set up the label in 1976, licensing the company to Phonogram. He'd barely cleaned out his desk for the move when six Irishmen confronted him with tapes, announcing the arrival of the Boomtown Rats, a group which became Ensign's first and, so far, biggest act, with eight consecutive top 20 singles, two No. 1s among them, and three hit albums.

Ensign's a&r policy has remained steadfast from the beginning.

The seven-strong team consists of Grainge; Doreen Loader, general manager; Chris Hill, a&r consultant; Bob Nolan, international exploitation manager; Dot Bradford and Richard Marvin, executive assistants; and Nadine Paul, secretary.

Grainge involves the whole company in signing and releases decisions, with a combined view towards acquiring quality material in all areas of music. U.K. success has come from the Rats, Danny Williams, Eddy Grant, Flash & The Pan and two singles from Light Of The World, as well as continental hits from Flash & The Pan, Drum and the Rats (which charted in 25-plus territories with "I Don't Like Mondays" alone.)

Now Grainge's current operation continues his growing list of licensed deals with new moves towards North America. The Rats' scored with the Columbia release on "Mondays;" Light Of The World has its debut album out via Mercury; Roy Sundholm is signed to Polydor and already picks up U.S. airplay; and Mascara (with Vanguard) and Robert Johnson (Infinity) are on the way to American impact.



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Commercial Radio Grows But BBC Still Reigns

U.K.

By DAVID LONGMAN

While U.S. radio speeds its way into the new decade with revolutionary developments in both programming and broadcasting equipment, the U.K. radio industry lurches almost apologetically into the 1980s.

The radio station which leads the pack still is the national pop channel, Radio 1. The BBC network still only broadcasts some 18 hours a day, however, while many of the commercial radio stations launched over the past six years are going forward with round-the-clock presentations.

Generally speaking, though, radio as it exists in the four home countries, England, Scotland, Ireland and Wales, is in poor shape compared with many other countries.

There can be little argument that the U.K. can match the actual musical talent emanating from the U.S. True, the British have sometimes offered up mere carbon copies of American originals, but the reverse side of that is equally true.

In the next year or so, U.K. radio stations will surely start paying realistic royalty payments to the music copyright organizations. At present, record-spinning royalties and obligatory payments for the employment and use of musicians take nearly 20% of radio station incomes.

And for the basic right to go out on air and broadcast, commercial radio's flagship station, Capital Radio in London, will pay around \$2 million in 1980, while Radio Clyde in Glasgow will pay out around \$500,000.

However there are signs that Britain's radio industry is on the move—at last. This year will see more commercial stations coming on stream. There are 19 now and by the end of the current phase of expansion there will be 43. But none of them will be truly competing against any of the others.

On low power transmitters (up to a maximum of 5kw, but generally around 1kw on AM) these stations will be dotted around the country, some serving small towns with populations of little more than 25,000. Hardly big time radio in international terms.

Certainly the costs of running radio stations in the U.K. are too prohibitive for any aspiring American who might fancy the idea of trying his hand in the territory. And another stumbling block comes in the various shapes of the radio authorities' bodies themselves.

David Longman is a journalist with long experience in the British radio scene, including a spell as executive with a local commercial station.

The Independent Broadcasting Authority (IBA) in Britain is the rough equivalent of the FCC in Washington. It was this body which negotiated the ludicrous music copyright agreements before the first commercial station went on the air. Under the direction of the government, it is the IBA which imposes the high licensing costs referred to earlier.

The IBA also has to approve the senior staff appointments within the U.K. radio industry. The BBC and its Radio 1 are entirely separate from the IBA controls but it too, ultimately, reports directly to government.

The coming year will, for sure, see no change in the IBA's power structure. But it might well see change in the way that two Canadian broadcast companies, Standard Broadcasting and Selkirk Communications, are able to buy into British radio.

Back in 1974, when Capital Radio became the second station to go on the air, it was a little too free with its money at first and needed urgent financial assistance. It was Standard Broadcasting which wrote out the required check for around \$500,000.

Since then, the Canadian company has pushed ahead, taking major shareholdings in many of the other stations. It has also bought out one of the three national sales companies, BMS. Together with Radio Sales and Marketing and AIR Services, BMS sells the national advertising for all 19 commercial stations currently on the air.

But there has been enough recent press criticism of the activities of Standard Broadcasting (U.K.) to suggest that the company is taking a far too dominant role in the successful build-up of Britain's commercial radio industry.

There is a feeling that Standard should now take its leave of the U.K. market. There seems enough proof available to show there is enough expertise in the U.K. itself to keep the stations ticking.

In the six years of commercial radio in the U.K. (the government view is that it should be called "independent local radio,") there have been 13 separate changes of managing directors. Most of them were sacked. But at least there have been no serious allegations of payola. Despite its various problems, the network has kept itself clear of this blight.

All of the U.K. stations, including Radio 1 and Radio Luxembourg, continue to supply the staple diet of pop and rock. Because of the lack of competition in any one market, the stations program vertically.

Despite its often arrogant claims, Radio 1 is still the major station in the U.K. With national coverage, the value of airplay of a disk on the network far outweighs any publicity-plug value on the local stations.

The success of Radio 1 is not due to any one individual. There is no flamboyant character masterminding the whole "plot." Instead, there is a team of producers and executives who basically look more like governmental civil servants than radio folk.

There are weaknesses in some areas of its programming. Not all the disk jockeys are as professional as they should be, but they do provide the kind of musical diet that most young Britons find irresistible.

Whether the success of the last decade can continue through the 1980s is very much open to debate. As the world grows ever smaller because of the communications industry, there is greater desire for local knowledge. The education process has begun. Given the alternative choice of local news and music on AM and FM, many people in the U.K. have turned away from the incessant Radio 1 diet. Anyway Radio 1 is on FM for only a few hours a day.

U.S. or Canadian radio may be loved for what it is. But given that real basic choice, many feel the personality provided by most of the U.K. stations is far more appealing than the format of a jukebox with time checks.

Where the North American radio market scores emotionally over its U.K. counterpart is in the sheer number of stations. Even when the government's plans for a total of 60 stations in the U.K. go through, there still won't be as many as in New York alone.

But the lack of radio stations does mean that audience levels are that much higher. No "self-respecting" advertising agency executive or record company advertising chief would advertise on one of the U.K. commercial stations if the general audience figures were as poor as they generally are in the U.S.

The last six years have produced a long struggle to get the revenue flowing into the British commercial radio network. A strike on national commercial television in the U.K. last fall, running for three months, did much to re-direct thinking towards the value of commercial radio. This year, advertising revenue on the local stations will be around the \$100 million mark.

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2-Tone

• Continued from page UK-4

The 2-Tone label is for the U.K. Overseas, its product appears on Chrysalis, with a logo credit. Next move is for the label to go worldwide. And all 2-Tone material is exclusive to Chrysalis.

That's the set-up. The first singles sold well over a million units in the U.K. alone. New talent is constantly approaching 2-Tone but the decisions are taken in an apparently haphazard and slapdash manner. A tape is circulated among members of the Specials or the Selecter, followed by a meeting, in a pub or on a coach.

Dammers says: "I want 2-Tone to be like a stepping stone for new bands. They can put out a single on the label and then, if they want, move on. The label is there as a stepping stone—or a permanent home."

As for the fast acceptance of the 2-Tone terms by Chrysalis, Rick Rogers says: "That surely stems from the background of that company itself. That's the way Chris Wright and Terry Ellis, the Chrysalis chiefs, started out with Island. Most of the other majors interested in the Specials as a bright new band thought the whole 2-Tone concept was crazy."

And he adds: "The Specials don't want to turn 2-Tone into a record company. It's a label on which the current bands have total control over recording and marketing. The rest, though, is up to Chrysalis."

Historically speaking, the Apple label set up by the Beatles is the only other U.K. independent to achieve such remarkable success through an initial release batch, but Apple featured big-name connections in various roles while 2-Tone has produced new-to-the-industry talent.

It's hard getting firm financial figures to back up the success story. Certainly turnover topped the \$1 million in the first three months' trading for 2-Tone. A 2-Tone tour, featuring the Specials and the Selecter, was underwritten by Chrysalis for \$100,000, and it packed the halls.

The future looks bright, despite doubts about really long-term success for a label apparently heavily built on a specific type of music. But Rick Rogers insists: "Really it is a broader base, musically, than some critics think. As the Rolling Stones did in the 1960s, the 2-Tone groups are using an ethnic music, ska this time round, as a foundation to build new forms of music."

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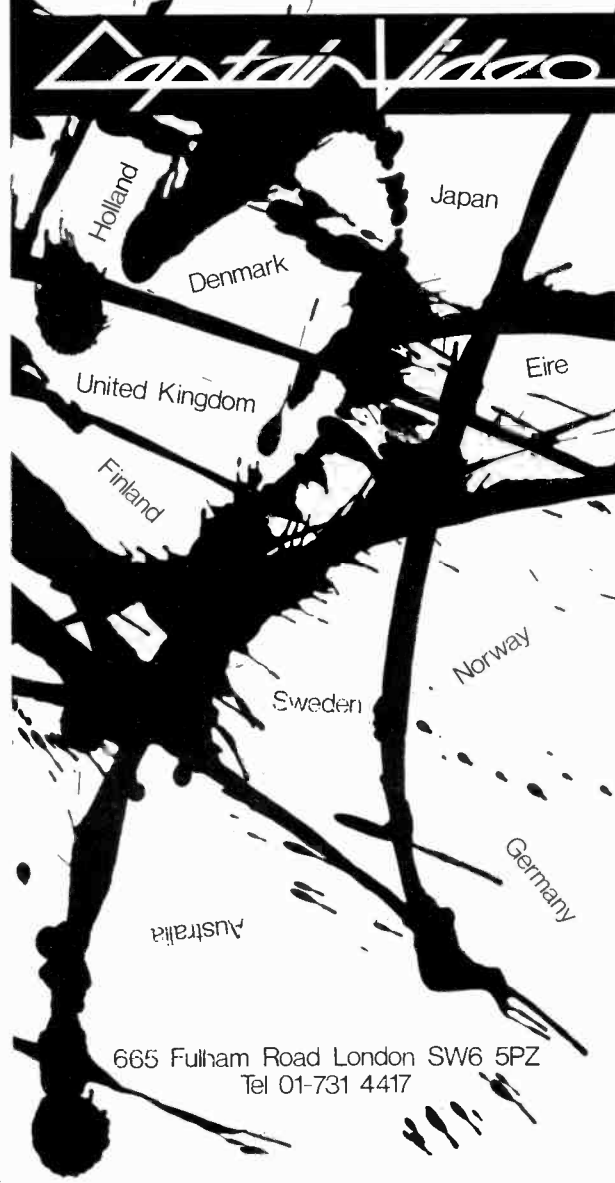
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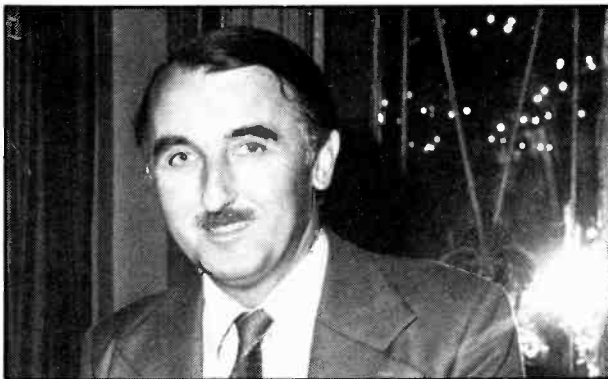


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Revenue & Responsibility Grow On Performing Rights Horizon U.K.



Performing Right Society general manager Michael Freegard: "The 1980s are likely to be the decade in which it becomes clear whether or not the copyright system as we know it will survive."

By MICHAEL FREEGARD

The 1980s are likely to be the decade in which it becomes clear whether or not the copyright system as we know it will survive.

If authors, composers, publishers and other copyright owners fail to act effectively together, their exclusive rights in such fields as reprography, cable television and even broadcasting (with the introduction of direct broadcasting satellites) will be progressively replaced by compulsory licensing systems granting them, at best, "equitable remuneration."

The growth of video and cable systems, satellite broadcasting and sophisticated (and, above all, cheap) copying techniques will present unparalleled opportunities for authors, composers and their publishers; but the sheer volume and combination of these various forms of use will make it more and more impossible for individual copyright owners effectively to "police" their rights.

Unless they organize themselves to do so collectively, new forms of compulsory licensing are, in the long term, inevitable.

Mike Freegard is the general manager of the Performing Rights Society

Challenges to the copyright concept also may come increasingly from the third world. The copyright system was born in the West and was extended by the European colonial powers throughout their subject territories. Whether it will, in the long term, take root in the newly independent countries of Africa and Asia is still uncertain.

It will only do so if its cultural and economic advantages are explained and demonstrated to governments, educators, broadcasters and other influential people in the developing countries.

This is a job for governments and authors' societies together, using the machinery of the intergovernmental agencies, such as WIPO and UNEASCO. Decisions made in influential third world countries such as India and Nigeria will be crucial, as may how the biggest question mark—China—be resolved. Through its subsidiary organization Music Copyright (Overseas) Service Ltd. (MCOS), Performing Rights Society (PRS) will play its part in all this.

Turning to the domestic scene in the U.K., the early growth of commercial local radio now seems assured; so, in the longer term, does the use of cable systems, not only for relaying broadcast programs (which has been their main use in the U.K. until now) but also for program origination, with an increasingly wide range of choice for the viewers.

This, with the spread of satellite broadcasting and video recording, will call for much-needed new copyright legislation along the lines recently recommended by the Whitford Committee, whose proposals on reprography, "in-home" taping and other issues combine a proper appreciation of serious problems with sensible and practical suggestions.

For PRS itself, the 1980s are the decade in which it must achieve at least two major objectives.

First, its tariffs for public performance in the U.K. must be brought more closely in line with those long recognized as fair throughout most other European territories.

The continued dominance of the "Anglo-Saxon" repertoire on the continent, combined with tariffs there which sometimes produce more than three times as much as those of PRS in the U.K. make for an intolerable situation which must be recognized by the Performing Right Tribunal in Britain.

Second, the vast quantities of repertoire data which the PRS still stores and processes manually must be increasingly computerized, as has already been done with its licensing and royalty distribution procedures.

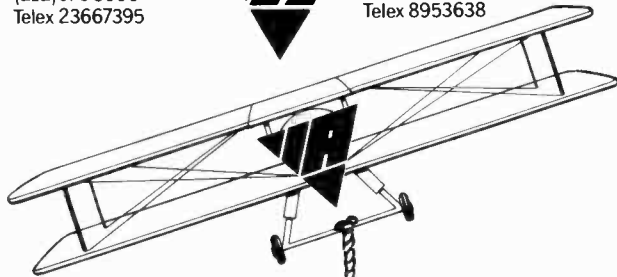
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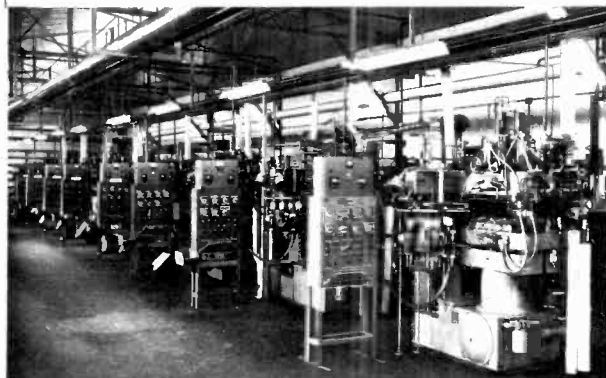
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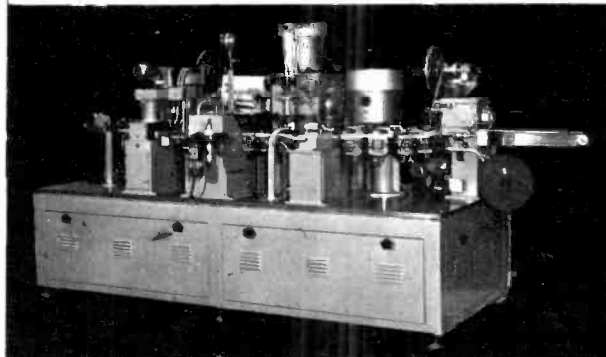
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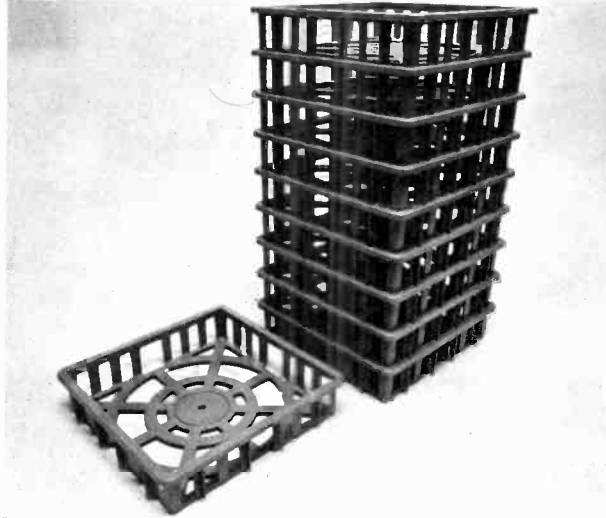
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In a year when Perrier's been replaced by Sparklets and
exes are riding around in Chevys rather than limos, even then...

SOMETIMES, YOU'VE JUST GOT TO THROW A PARTY.



The Van Halen Brothers -- Edward and Alex -- surround Public Image, Ltd.'s John Lyson.



Best New Artist Rickie Lee Jones hugs producer Russ Titelman.



Edward Van Halen and David Lee Roth rub shoulders with Andrea Crouch, who won them at the GRAMMY ceremonies.



The Bellamy Brothers -- Howard and David -- and manager Chip Teay flank Grammy-winner Emmylou Harris, sitting on the lap of producer Brian Ahern.



Warner Executives Ed Rosenblatt and Mo Ostin share smiles with Quincy Jones.



Doobie Brothers (and multi-winner) Mike McDonald share hugs with "Blue Kentucky Girl" composer Jimmy Mullins as Best Country Female Singer Emmylou Harris beams.

And What A Party It Was.
Seen here are some of the people who helped Warners celebrate
after a triumphant night at the Grammys.

We at Warner Bros. Records are pleased to repeat our thanks and congratulations for the 10 Grammy Awards won by Warners and ECM.

GEORGE BENSON
Best Instrumental Arrangement
"Soulful Strut" (Arranger: Claus Ogerman)

GARY BURTON & CHICK COREA
Best Jazz Group Instrumental Performance
"Duet"

EMMYLOU HARRIS
Best Country Female Vocal Performance
"Blue Kentucky Girl"

DOOBIE BROTHERS
Record Of The Year
"What A Fool Believes"
Song Of The Year
"What A Fool Believes"
(Songwriters: Michael McDonald & Kenny Loggins)

Arrangement Accompanying Vocalist
"What A Fool Believes" (Arranger: Michael McDonald)
Pop Vocal Performance By A Duo, Group or Chorus
"Minute By Minute"

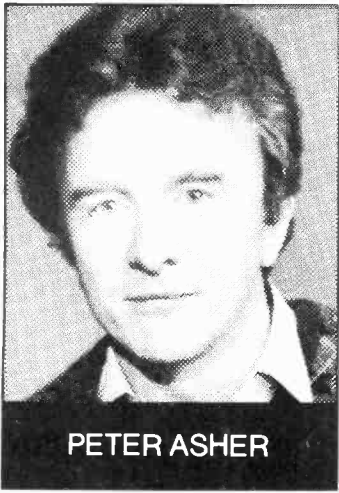
RICKIE LEE JONES
Best New Artist

JOHN WILLIAMS
Best Instrumental Composition
"Main Title Theme From 'Superman'"
(Composer: John Williams)

Album Or Original Score
Written For A Motion Picture Or Television Special
"Superman" (Composer: John Williams)

If this keeps happening, we may switch from catsup back to caviar any minute.

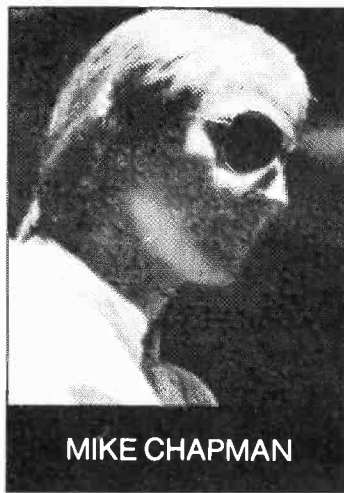




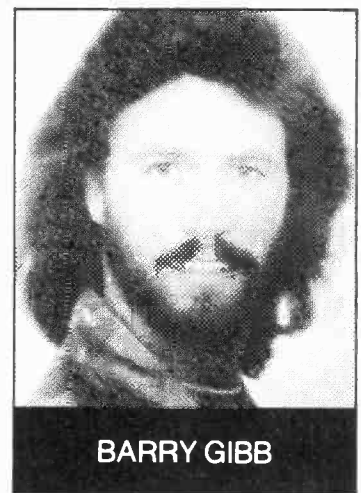
PETER ASHER



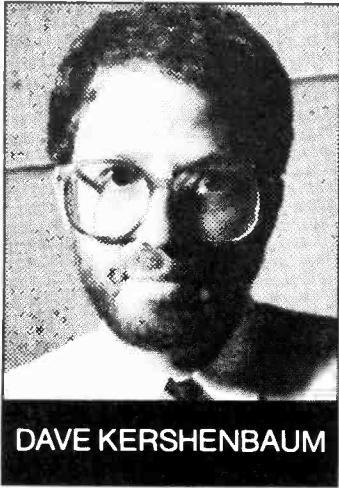
ROY THOMAS BAKER



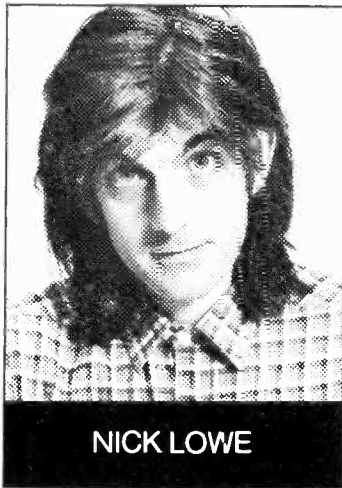
MIKE CHAPMAN



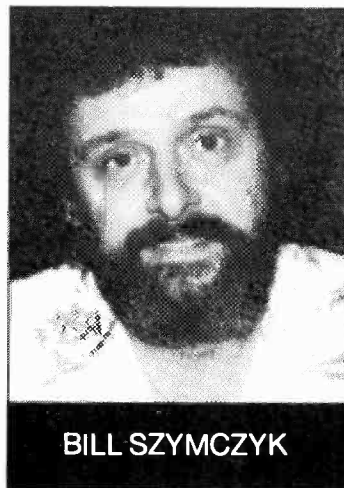
BARRY GIBB



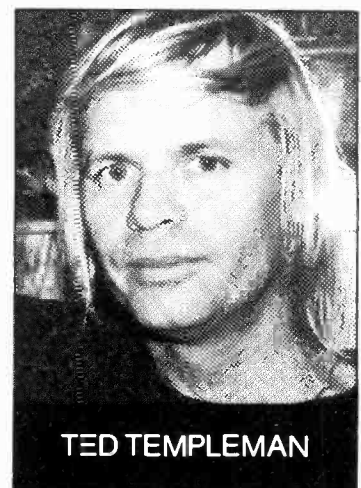
DAVE KERSHBAUM



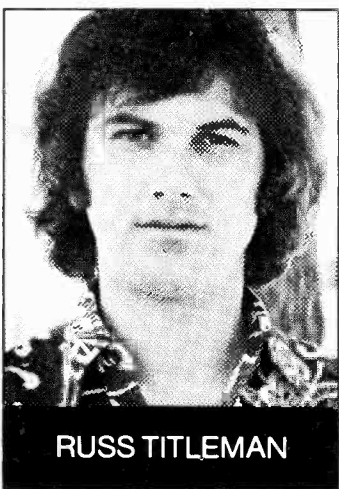
NICK LOWE



BILL SZYM CZYK



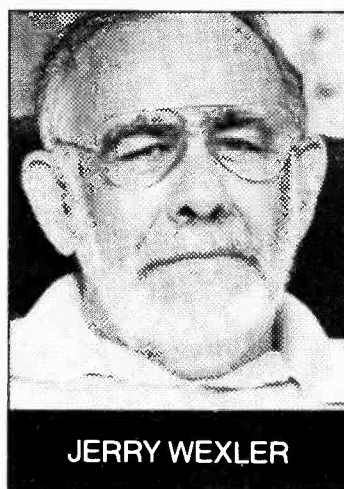
TED TEMPLEMAN



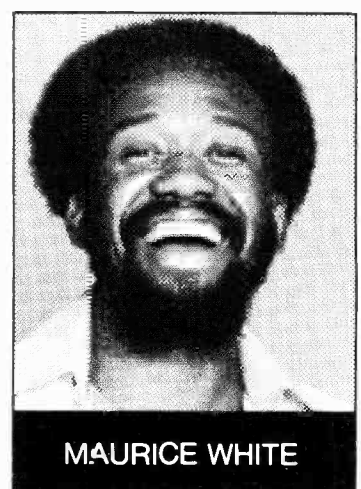
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TOP LPs & TAPE

POSITION 105-200

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Main table for Top LPs & Tape, columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE

STAR PERFORMER-LPs table, columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE

Table for other albums, columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Artist index table listing artists and their chart positions, including Abba, AC/DC, Aerosmith, etc.

Artist index table (continued) listing artists and their chart positions, including Debbie Jacobs, Ahmad Jamal, J. Geils Band, etc.

Artist index table (continued) listing artists and their chart positions, including Patrice Rushen, Sue Saad & The Next, David Sanborn, etc.

MARCH 22, 1980 BILLBOARD

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