

U.S. Superstars Score At 'Havana Jam,' Pages 68, 69

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'Cultural Legacy' Vital, Cornyn Advises NARM

Labels Tighten Belts To Keep \$\$ Profits Up

By STEPHEN TRAIMAN

NEW YORK—With U.S. sales at retail topping an estimated \$4 billion for the first time, the recording industry is meeting the economic slowdown with aggressive belt-tightening moves aimed at keeping profit margins at the highest possible levels.

The importance of music division sales and profits to their corporate parents worldwide is underscored in the face of increased competitive pressures, not only within the global music

(Continued on page 152)

Pres. Carter Q&A's NAB

By JEAN CALLAHAN

WASHINGTON—President Carter took a quick trip to Dallas Sunday (25) for what could be for broadcasters the opening of a White House dialog on radio deregulation. The occasion of the trip was the start of the National Assn. of Broadcasters convention.

As some 16,000 were descending on the Texas city, Carter gave broadcasters an opportunity, through a question and answer period, to present their case for deregulation, the most burning issue of the convention.

In brief off-the-cuff remarks, Carter

avoided taking a stand either for or against broadcasting deregulation, instead pointing to his overall policy of deregulation.

For a time it was undecided at the White House just which subject Carter would speak on.

Sen. Ernest Hollings (D-S.C.) and Rep. Lionel Van Deerlin (D-Calif.), in contrast, both knew exactly which subject they planned to address. The topic, destined to be the center of much attention at the convention this year, is deregulation.

(Continued on page 40)

By JOHN SIPPPEL

HOLLYWOOD, Fla.—Stan Cornyn, Warner Bros. executive vice president, urged the 1979 National Assn. of Recording Merchandisers convention, harried by pertinent problems like delayed return authorizations,

Additional NARM stories appear on pages 3, 4, 82-110.

impending dating deadlines and a dearth of traffic-spurring product, to leave a lasting cultural legacy for posterity.

Cornyn penetrated further into the lion's den Saturday (24) at the Diplomat Hotel recommending that:

- independent labels and distribution be

(Continued on page 109)



CRISTY LANE's 5 consecutive TOP TEN HITS has firmly established her as a major artist in both C/W & MOR. This New Face just keeps on making news. CRISTY's new LP, LOVE LIES—LS 8029, contains 12 Great Songs, including "I JUST CAN'T STAY MARRIED TO YOU" that went #1 in 20 major markets and #4 Nationwide. Put your ears to it and keep your eyes open for CRISTY's forthcoming single, a 2-sided smash hit on LS 172, distributed by Ranwood Records/GRT Group. (Advertisement)

Calif. Tape Tax Proposed

By PAUL GREIN

LOS ANGELES—A bill which would levy a 5% tax on the wholesale price of blank tape will be introduced into the California legislature by State Sen. Alan Sieroty Monday (26).

It is believed to be the first bill proposing a tax on blank tape—other than a normal sales tax—introduced anywhere in the U.S. or worldwide.

According to Larry Briskin, administrative assistant to the senator, at least 75% of the \$1.4 million estimated to be raised annually under the plan would go to funding free public concerts.

The rest would be split between the development of music classes in public

(Continued on page 154)

U.K. Home Taping Worse?

By PETER JONES

LONDON—Britain's record industry may be losing more revenue to home taping than was previously feared—possibly twice as much.

Fresh interpretation of statistics for the last surveyed year—1977—suggests that the originally estimated \$150 million loss may be \$50 million short, and could even be \$150 million off target.

Results of the 1977 study were based on the premise that most home tapers took some three minutes of recorded works per session, and that they recorded mostly singles.

(Continued on page 144)



HOT NUMBERS—All over the world, Foxy's fresh, contagious sound is igniting discos, radio airwaves and record charts. Hot Numbers, their newest release, is a high energy rock package offering heavy crossover appeal to pop, latin, R & B, jazz and disco markets. That's hot! Featuring the smash single, "Hot Number." Produced by Foxy and Jerry Masters. Dash 30010—distributed by TK Records and Tapes. (Advertisement)

(Advertisement)



"DEEPER THAN THE NIGHT"

MCA-41009

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MCA RECORDS

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LIKE AN EAGLE by

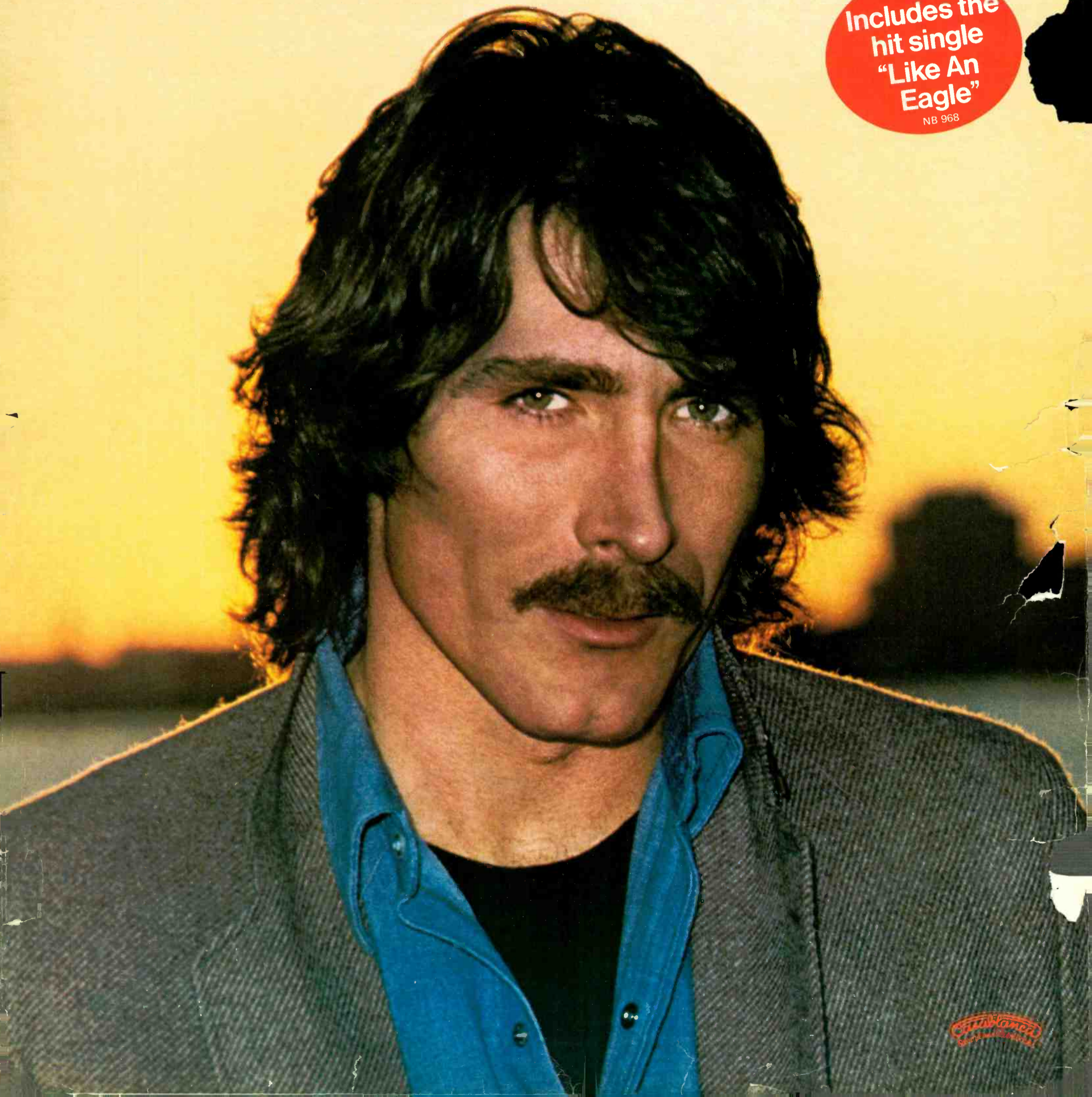
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hit single
"Like An
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Casablanca
RECORDS & FILMWORKS

Tribunal To Conduct Survey Of Households

Answers Are Sought: Who Is Taping What?

By JEAN CALLAHAN

WASHINGTON—The home taping committee of the Copyright Royalty Tribunal is about to launch a household survey that will not only hopefully tell how much home taping is going on and who's doing it but will also add to general knowledge about American's musical tastes and gauge the impact of home taping on the recording industry.

A just completed questionnaire, drafted by the committee, is being circulated to a number of polling and marketing firms who will bid on the contract to conduct the survey this spring.

The survey is concerned strictly with home taping of audio works, according to committee chairman Tom Brennan, who sees audio taping as a priority because there is currently no data available in the U.S. on this subject.

Beginning with the usual demographics, the survey goes on to ask how much recording equipment the householder owns and what type of equipment it is. Then, questions seek to determine what kind of product is most likely to be taped—singles, albums, tape cassettes.

The householder is asked whether most taping is done from his own collection, from off the air or from records borrowed from friends or libraries. Does the householder most often tape rock, jazz or classical music? Is he doing more taping this year than last year? And, finally, does taping lead him or her to buy more or fewer records?

The householder is also asked to comment on the equity of home taping and/or opinions about artists' and publishers' royalties.

Home taping committee chairman Brennan expects this survey to provide the Tribunal with much needed data on the extent of audio home taping in this country.

Both Great Britain and West Germany have produced studies showing startling inroads of home taping on their record industries but so far the U.S. has little specific information about the effects here. Once this survey is completed, the committee can move on to study video home taping.

Remedies being used or proposed in other

countries are all based on the idea of a compensatory tax on home recording equipment. The governments of Great Britain and Japan are considering a hardware tax on home recorders.

May Ascertain U.S. Music Preferences

However, in West Germany, where there is a tax on hardware, recording companies and artists say that their government's tax is totally inadequate. They want the tax to extend to the users' tapes as well.

An international copyright study group in 1977 also concluded that tapes should be taxed and suggested that each country legislate a compensation "pool" to be distributed to copyright owners and to broadcasters, record producers and performers for losses due to home taping. *(Continued on page 135)*

CORNYN DISCLOSURE

Warners Subsidy To Students Soon

HOLLYWOOD, Fla.—Warner Communications will announce a subsidy for a college degree in the recording arts within a few months. Stan Cornyn, executive vice president of Warner Bros. Records informed the 1979 NARM convention in his keynote speech Saturday (24).

"Through this program, a full major leading to a bachelor's degree in recording arts will be offered by at least one major American university," Cornyn added.

Working off the keystone "take a little, leave a little," Cornyn sought to take industry pressure off the bottom line and place it behind an altruistic philanthropic drive.

Though the number of labels and distributors has diminished, Cornyn sees the "level of pure competition up." And he doubts the trend toward fewer record companies and distributors will place the industry into a position, "like television, of three networks, all copying one another, all jiggling safest, least objectionable fare before our eyes."

Cornyn flayed the emphasis on "defining success only as what makes money."

Noting that with estimated industry gross at \$3.5 billion, greater than some entire countries, "we have a

clear opportunity to do something about the quality of life around us.

"We have captured and even dominated the imagination and dedication of our audience, our customers as no other medium today," Cornyn said. "And now, we're about to add video to our audio with videodisks and tapes. And if we're smart enough, we may be able to

(Continued on page 154)

GAYNOR RIDES 'THANKS' BUS

NEW YORK—Polydor's 10-city consumer advertising campaign for Gloria Gaynor and her platinum record, "I Will Survive," takes a unique twist here Monday (26) when the performer takes a New York City bus to say "thanks" to managers and customers of six retailers in the city.

Along with invited guests, the performer will start her rounds in the morning and pay visits to three stores in Harlem: Will's, Rainbow and Record King; three in mid-Manhattan: Disc-o-Mat, Tape King and Record Haven, and one in Long Island City, Win Records.

The rented city bus will also display advertising on the tail and sides. Tail ads are also being used in Miami and Los Angeles.

In addition, Polydor is starting a 10-city television and print campaign involving Gaynor and its other hit act, Peaches & Herb. Various women's magazines like Ms. and Working Women will provide a national thrust to the program.



SILLS HONORED—Beverly Sills, star of the Metropolitan Opera, receives the 11th annual Cultural Award of the Record Industry of America from its president, Stan Gortikov. The presentation took place at an awards dinner in Washington.

Modern Co.'s Jacket Prices Rise

NEW YORK—Modern Album & Finishing Co., supplier of album jackets, expects to raise its prices shortly after April 1.

In line with other fabricators (Billboard, March 24, 1979), the company expects to stay within President Carter's anti-inflation price

guidelines of 7%.

According to Rollie Froehlig, vice president of the company, "We are presently getting our facts and figures from our suppliers, and I am sure that a price rise is imminent." The last hike took place in the last quarter of 1978.

Miami Racker Beaming Sights On Retailing Market

By JOHN SIPP

LOS ANGELES—In a move that will impact significantly on rack-jobbing, United Records and Tape, Miami, has engineered an autonomous department within the firm "to speak retail."

Starting April 30, Warren Schulstad, for the past five years national buyer of records and tapes for the important Sears Roebuck store chain, joins the Deep South's largest racker as vice president of national accounts.

To buttress United's thrust into the intricacies of retailing, Steve Ricks, the rack's sales manager, moves into another new slot, account service manager. Peter Sayre, a United sales supervisor, becomes account merchandising manager.

"Schulstad brings to United an expertise in which his retail experience can analyze for us the potential of advertising and merchandising campaigns. Because of his years as a top executive on the retail side, we anticipate he will be able to objec-

tively compare our organization with other rackjobbers, helping us to defend our competition," states Sid Silverman, United president, in making the appointment.

"He lends a degree of sophistication enabling us to communicate more authoritatively with Sears-like companies."

In spelling out the United intent in creating the new retail-oriented wing, Silverman reveals that the Miami and Atlanta warehousing rack posted a \$14 million sales vol-

Dealers Must Help, Piracy Experts Assert

By DICK NUSSER

NEW YORK—Let the retailer beware. That was the message hinted at several times at a meeting on piracy, counterfeiting and bootlegging sponsored by the Music Publishers Forum, an offshoot of the National Music Publishers Assn.

The meeting, held Wednesday (21) at the Barbizon Plaza Hotel here, featured attorney Lawrence Kaplan, assistant special counsel on antipiracy for the Recording Industry Assn. of America, and Supervisor Julian Perez of the Federal Bureau of Investigation.

Both speakers mentioned the role and responsibility of the retailer in combating counterfeiting and piracy. But it was NMPA president Leonard Feist who drove the point home by reminding the audience that the courts long ago established that a retailer who sells bogus goods, willfully or not, is as much liable for prosecution as anyone else involved in illegal duplicating schemes.

Feist cited the pioneering suit brought in the 1960s against two chains, the H.L. Green Co. and Sam Goody, by the late Julian Abeles, counsel to the Harry Fox Agency, in which a court found them guilty of copyright infringement for handling illegally duplicated product.

Kaplan noted that the government can't be expected to fight pirates and counterfeiters alone, reminding the publishers that they could also bring civil actions against any of the parties involved in illegal duplicating.

He traced the history of antipi-

(Continued on page 135)

MARCH 31, 1979, BILLBOARD

Foglesong Will Pilot MCA & ABC Country

By SALLY HINKLE

NASHVILLE—With its creative and merchandising thrusts suddenly doubled, the Nashville ABC/MCA combination is ready to challenge this city's label leaders.

With the move, ABC's Nashville staff is being retained as a unit to direct and expand the MCA operations with Jim Foglesong as president of the MCA/Nashville division, a position formerly held with ABC Records.

Other former ABC personnel joining in the label merge with retained positions include Ron Chaney as vice president of a&r, Erv Woolsey as national promotion director, Tony Tamburrano as manager of field promotion, Jeannie Ghent as promotion coordinator and Jerry Bailey as manager of publicity and artist relations.

The only MCA staffer being re-

(Continued on page 137)

Music Fan President Praises Record People At White House

By JEAN CALLAHAN

WASHINGTON—"It's nice to meet personally with a group of people with whom I spend about 10 hours every day," said President Jimmy Carter, welcoming the record industry to the White House for an afternoon reception before the Recording Industry Assn. of America's 11th annual Cultural Awards Dinner Tuesday (20). President Carter is an avid music fan who works with a sound system in his office.

Describing the record industry as "innovative, dynamic, pleasant and profitable," the President got a big laugh when he paused and said, "I was just trying to see which one of these adjectives appealed to you."

A good-natured Carter acknowledged the presence of personal friend Beverly Sills and Chet Atkins with a wave and a warm smile. Only his nervous hand motions gave away any tension he might have been feeling as the Middle East peace negotiations continued.

More than 1,100 formally attired guests attended Tuesday evening's

event, including members of Congress, key Administration and agency officials, representatives of Washington's cultural community, record industry executives and artists.

While the adults enjoyed an open bar and dinner in the Washington Hilton's International Ballroom, teenage offsprings gathered in a separate room for a buffet and disco.

When the microphone gave out halfway through her acceptance speech, Beverly Sills, the winner of this year's RIAA Cultural Award, proved how outstanding her voice is as she continued to project to the back of the room.

"An artist or a sculptor gets to leave his painting or sculpture behind him, an author gets to leave his book, but when a singer sings a beautiful high note it fades away in the air of the opera house and that is the end of it," Sills said. "Thanks to the recording industry, I am able to leave my voice behind me."

She also credited the American

recording industry with making international artists out of opera singers. "It used to be that if you wanted to hear opera, you'd go to Italy," she said. "If you wanted to hear Mozart, you'd go to Vienna. And if the name was unpronounceable, it meant that the singer was probably good. That's all changing now and a lot of us with pronounceable names are giving the Europeans a run for their money."

Kenny Gamble, president of the Black Music Assn., which was also being honored by the RIAA, called the welcome "long overdue" and said he hopes that "black music and black musicians will receive everything they need" to continue creating music.

Marilyn McCoo and Billy Davis Jr. and George Benson provided the evening's entertainment.

Among the celebrities spotted in Tuesday night's crowd were Smokey Robinson, Stevie Wonder, Mary Travers, Richard Pryor and George Martin.

Executive Turntable

Record Companies

Tom Tyrrell takes over the position of vice president, business affairs. CBS Records International, New York. Tyrrell, who served as senior attorney for the CBS/Records Group, will be responsible for advising the division's overseas subsidiaries on business affairs matters in addition to analyzing their agreements. He also was once director of business affairs at RCA Records. . . .



Tyrrell



Hubert



Collins



Thompkins

After 12 years with A&M Records, David Hubert has resigned his position as vice president international effective Sunday (1) to form his own firm David Hubert & Associates, Los Angeles. Hubert established A&M's international department in 1969. . . . Art Collins has joined Rolling Stones Records in the newly created position of assistant to president Earl McGrath, New York. Collins joins Rolling Stones from Atlantic where he was associate director of national publicity. . . . Garcia "T.C." Thompkins to Epic, Portrait, Associated Labels as director of national promotion, black music marketing/CBS Records, New York. He joined CBS Records in 1977 as black music marketing's local promotion manager, Chicago. . . . Ron DeMarino becomes Philadelphia branch manager for MCA Distributing Corp. DeMarino joins MCA from WEA where he was Philadelphia branch manager for the past five years. . . . Joining WEA's sales staff: Dan Cotter and Ron Porter, Boston; Manuel Rodriguez, Hartford; also, Mary Weber as Boston field merchandiser and Ron Cataldi as Hartford field merchandiser. Rich Cervino becomes sales manager for the Philadelphia area. . . . At Island Records, L.A., Lionel Conway named West Coast vice president of a&r. He will continue as president of the Island group of music publishing companies worldwide. Conway, with the company 10 years, will supervise recording activities of all artists on the label in addition to securing new acts. . . . Larry White to MCA Records, L.A., as director of national artist development. White will act as liaison between the label and music-oriented syndicated radio and television shows in the areas of service and personal appearances by the artists. . . . At Columbia Records, L.A., Sam Blackford named manager, artist development, West Coast. He will be in-



DeMarino



Cervino



Conway



White

involved with the development of plans and campaigns for Columbia's acts. Blackford joins the label from the Circle Star Theatre, San Carlos, Calif., where he handled promotions and p.r. . . . Alan Oken to A&M, Los Angeles, in the post of artist development coordinator. Oken was an attorney practicing entertainment law and a road manager for the Juice Newton Band. . . . At CBS Records Group, New York, Laurie Steinberg is appointed manager, press and public affairs from staff writer. She joined the firm in 1975. . . . Dorothy A. Schwartz has been named manager, international contract administration, RCA Records, New York. Her responsibilities include administration of all subsidiary and licensee agreements, all international associated label agreements and the international administration of RCA's domestic agreements. Prior to joining RCA she was an independent consultant. . . . At Capitol Records, L.A., Wendell Bates joins as West Coast regional promotion manager, black music division. His territory includes San Francisco, Denver, Seattle, Phoenix and L.A. Most recently, Bates was national black marketing director at MCA Records. . . . Phil McCann appointed Southeast regional r&b promotion director, Atlanta, for Atlantic Records. Prior to joining Atlantic, he held the same post at ABC Records. . . . George Skaubitis, formerly Warner Bros. promotion rep in the Hartford/Albany market has been transferred to the Boston market. Tony Mollica, former New England promotion person for ABC, has been named the Elektra/Asylum promotion rep in Boston. Terry Coen takes over as Warner Bros. promo person in the Hartford/Albany area. . . . Tom Genetti has been upped to promotion manager for the Indianapolis market at Epic, Portrait, Associated Labels. Most recently he was resident sales rep



Steinberg



Bates



Benner



Carlton

in the Indianapolis marketing area. . . . Linda Kirishjian moves into the newly created post of manager, national secondary promotions, Midwest, Columbia Records. Based in New York, she will be responsible for promotion airplay of singles product at secondary Top 40 stations in the Midwest. . . . In another newly created position, Averill Benner has been upped to manager, administration, West Coast at Infinity Records, Universal City, Calif. Benner was administrative assistant to the vice president and general manager, Byd O'Shea. . . . Steve Dmytryszyn appointed manager of the copyright department of a&r administrations at CBS Records, New York. He will be responsible for all aspects of the copyright area. . . . David Lucas joins WEA as marketing coordinator in Cleveland. He previously did local promotion for Warner Bros., and recently was general manager for the six-store Record Market chain. . . . Denise Gorman upped to the newly created position of manager, national promo-

(Continued on page 156)

Arista Distrib Shifts Shocks NARM Label's Goldman Denies It's First Of Many Moves

MARCH 31, 1979, BILLBOARD

HOLLYWOOD, Fla.—Is the announcement that Schwartz Bros. of Washington, D.C., has taken over Arista's Philadelphia distribution an indication that the label is moving to consolidate its distribution network with fewer firms serving more territory?

"Not true at all," says Arista's executive vice president Elliot Goldman.

But didn't Goldman also tell a gathering of independent distributors Friday (23) at the National Assn. of Recording Merchandisers convention that part of the solution to some of the problems indie labels have with indie distributors "may very well be . . . the expansion of markets by individual distributors?"

"The timing was not intentional," Goldman claims. "It happened to coincide, but it's not part of an overall plan."

Nevertheless, Goldman's speech and the announcement that Schwartz Bros. was taking Arista's Philadelphia operation away from Universal Distributors sent shock waves through many warehouses across the country, particularly in light of the tone and content of Goldman's address to the NARM members.

Although Goldman went out of his way several times in his text to sing the praises of the independent distributor, there's little doubt he

was also serving notice on some of the indies to shape up or ship out.

In touching on the "inherent and important problems to be solved in independent distribution," for instance, Goldman refers to "the excessively adversarial position that often evolves between an independent manufacturer and an independent distributor."

This position is often "typified by inordinate and self-defeating demands for special programs on new hit product," Goldman said, "and, worse, all too frequently degenerates to erroneous or duplicative chargebacks and inflated or duplicated advertising authorizations."

"The basic problem of whether the independent distributor is truly caught in a cost-price squeeze or has forgotten how to run an efficient organization is not faced."

Goldman also suggested that distributors may profit by merging with each other to increase their penetration and efficiency in a market.

And he scored the "reluctance on the part of the independent manufacturer to encourage his independent distributors to distribute on a wider geographic basis, or to establish a large enough sales base to support an expanded operation."

Goldman came out in favor of "formal contractual relationships" between manufacturer and distributor, claiming that each will benefit

knowing the other is committed for a marked period of time.

Alluding to the recent shifts of ABC Records and A&M Records to major label branch distribution, Goldman noted that this trend is putting an additional burden on both the independent distributor and manufacturer and that both parties will have to make greater financial and managerial commitments to meet the increased competition.

This is an issue which will have to be solved individually, on a market by market basis, Goldman said.

He also stressed the independent (Continued on page 135)

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ONTARIO'S TRUE MYTH BAND

WEA Canada Cuts Digital Rock Album

By DAVID FARRELL

TORONTO—Canada's first digital album will be released in May, featuring True Myth, an up-and-coming jazz-rock act signed to WEA in this market.

The session, yielding one of the first rock albums cut anywhere via digital technology was conducted Monday through Wednesday (12-21) with soundstream recording and editing equipment transported from Salt Lake City to the Soundstage Studios here.

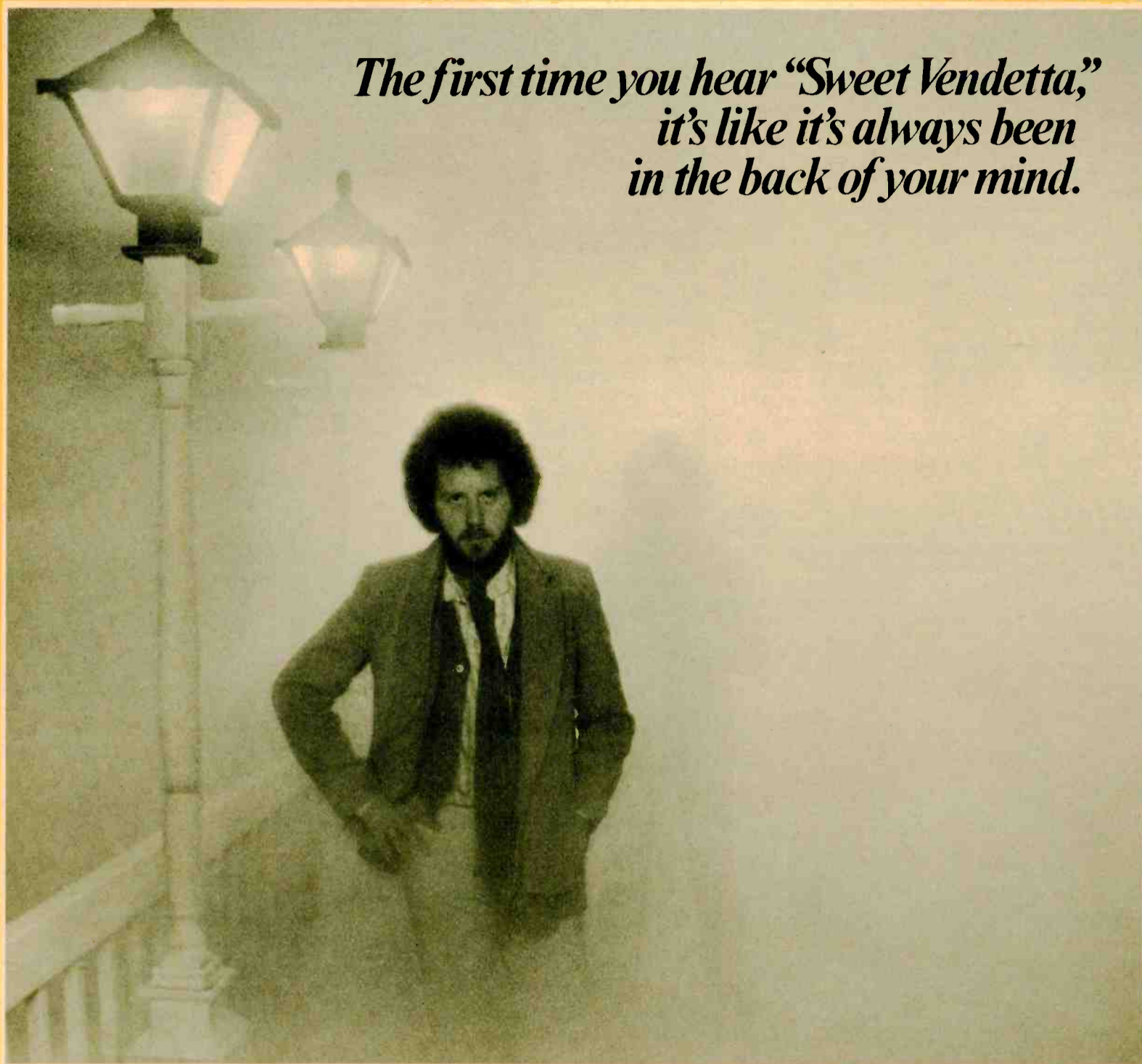
The results of the WEA-financed date will be available in both disk and super-fi cassette configurations. True Myth is a five-piece from Ontario, performing original material.

No major technical complications were encountered, according to studio owner and session producer, Jack Richardson.

Total cost for the session will probably run to around \$65,000, using the Soundstream equipment, a

(Continued on page 147)

*The first time you hear "Sweet Vendetta,"
it's like it's always been
in the back of your mind.*



ADRIAN GURVITZ/*Sweet Vendetta*



JZ 35782

**"Sweet Vendetta"
The debut solo album
from Adrian Gurvitz.
On Jet Records and Tapes.**

Great songs touch the feelings that are already in the air. Like somebody grabbed 'em up and pulled 'em down and wrote a song out of them. When you hear it, you recognize it's right, immediately.

The songs on "Sweet Vendetta" are like that. Easy, comfortable, sly and sassy. You slip right into them like silk sheets.

Smooth sailing like this is no surprise because Adrian Gurvitz has gone with the best of them for his debut. How can you call Toto a "back-up band"? But that's who's doing it here. Plus some sweet punctuation from the Earth Wind & Fire horns.

Gurvitz himself is no newcomer. He was half of the Baker Gurvitz Army with Ginger Baker, and songwriter for Graeme Edge of The Moody Blues. Now he's singing his great songs himself. Anyone who hears them once will be back for more.

"Sweet Vendetta" has the sweet sound of success.



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Includes The Single "Missing You"⁴⁶⁹⁸

Watch Cheryl Ladd in her first musical/variety ABC-TV Special April 9.

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NO DICE - 2 FACED

ST-11925



No Dice: Loaded & Ready To Roll.

2 Faced features "Come Dancing" & "Keep It To Myself." PRODUCED BY RUPERT HOLMES FOR THE HOLMES LINE OF RECORDS/AN EMKA PRODUCTION

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CBS CASH DROP U.S., Foreign Expansion Cuts Resources Down To \$51.4 Mil

By ROMAN KOZAK

NEW YORK—Expansion of both domestic and foreign record tape production facilities including the construction of what will be the world's largest pressing plant in Carrollton, Ga., as well as the purchase of Gabriel Industries and improvements in broadcast facilities, cut down the balance of CBS Inc.'s cash and cash equivalents from \$199.46 million in 1977 to \$51.4 million at the end of 1978.

However, identifiable assets went up for the CBS Records Group from \$408.7 million in 1977 to \$528.1 million in 1978. Capital expenditures by the Records Group went up from \$18.3 million in 1977 to \$29.9 million in 1978.

These figures are revealed in the 1978 annual report to stockholders published by CBS Inc. The report reprises previously published figures (Billboard, Feb. 24, 1979) listing total CBS Records Group sales (but not including Columbia House) for 1978 at \$946.5 million, with profits at \$93.8 million.

A chart in the CBS annual report estimates that total U.S. recording industry retail sales at list price, exceeded \$4 billion in 1978.

The report reveals that the \$93.8 million Records Group profit also includes income from equity-basis investment in Japan which in 1978 was \$12.6 million, up substantially \$5 million the year before, reflecting the growth of the Japanese record industry. Sales were estimated by Walter Yetnikoff, group president, at \$100 million in 1978.

In the CBS/Columbia Group, which includes Columbia House with its Record & Tape Club the musical instruments division, and the specialty store division which includes Pacific Stereo and SoundWorks outlets, profits in 1978 were \$33.6 million on sales of \$598.9 million, up from \$26.5 million profit on \$465.5 million in 1977.

The report says that the specialty stores division, formerly called the retail store division, added 11 outlets to its chain of Pacific Stereo stores,

bringing the figure up to 89. Four of the new stores were in Texas, a state where the chain first entered in 1977. The other stores were added in its Northwest, Midwest and California markets. The SoundWorks chain added a supermarket style store in San Francisco early in 1978 and a second one in nearby San Jose later in the year.

The report says that the Record and Tape Club reached 4 million members in 1978 by being able to recruit new members through more sophisticated television and direct mail marketing techniques. As in the Records Group, profit margins for the club were shaved by increased copyright royalties, and the direct mail operation was further hit by increased postal rates.

In addition to the construction of a new pressing plant in Georgia, there were a number of other highlights in 1978 including the CBS Records Division "outpacing" the competition with 54 gold and 27 platinum records.

CINRAM & AUDIO MAGNETICS BENEFIT

2 Companies Bag \$ Windfall

LOS ANGELES—Two companies directly related to the music industry will enjoy a surprising financial windfall this year because of the recent mergers and take-overs in the record business.

Cinram Ltd., Montreal, record presser and the largest music tape duplicator in Canada, and Audio Magnetics Corp., Gardena, largest independent supplier of duplicating tape to record companies, view the consolidations and realignments in the record business as a boon to their business.

MCA, which acquired ABC Records, purchases cassette and 8-track (lube) tape for music duplication from Audio Magnetics, as does RCA, which took over the distribution and manufacturing product rights for A&M Records and 20th Century-Fox Records.

Cinram duplicates prerecorded music cassettes and 8-track cartridges in Canada for RCA, A&M, MCA and Pickwick Records, and is building a new multimillion-dollar record pressing plant and music tape duplicating facility in Toronto.

Isidore Philosophe, who owns both Cinram and Audio Magnetics, predicts an industrywide growth in sales of prerecorded music cassettes and cartridges of more than 20% and expects increases of close to that figure in music related tape and duplicating products for his companies.

To anticipate the growth from the music industry, and their usual in-

creases in sales, both Audio Magnetics and Cinram are expanding plant facilities, increasing production capacities and building new coating lines. Cinram, in fact, has announced a record pressing agreement with RCA to custom press albums and singles in Canada.

The plant in Toronto will augment Cinram's facility in Montreal, Philosophe says, and will have a combined capacity of 18 to 20 million albums per year, 8 to 10 million singles, and 16 to 18 million 8-tracks and cassettes. It also will be automated to assemble 18 million C-0 cassettes.

"I have felt for some time that records and music is one of the most important segments of our business," Philosophe says. In successfully including record pressing arrangements with RCA, Philosophe says Cinram has completed an important "business cycle." "We not only mold our own plastics and duplicate music, but we also assemble and package consumer products and now we press records."

Philosophe sees Canada's needs for more pressing and duplicating capacity as critical as those in the U.S. especially for albums, with growth projected at 15% to 20% annually.

At Audio Magnetics, Stewart Schlosberg, executive vice president, also views the new alignment in the record business as "positive business for Audio Magnetics."

Sales are up in duplicating grade tape (both 8-track lube and cassette) for the music industry, he says, and the trend will continue this year and next.

Schlosberg says his company enjoyed a 17% sales increase in 1978 over the previous year in duplicating grade tape, with the brunt of that increase directly related to the music business. "Our sales to record companies," he states, "continues to show gains in the first few months of 1979 and the new alignment (MCA/ABC and RCA/A&M) is not likely to slow the demand for music tape product."

To handle the increased demand for quality product, Audio Magnetics is installing a new \$1.4 million cassette tape line at its Irvine, Calif., manufacturing facility.

(Continued on page 166)

Market Quotations

As of closing, March 22, 1979

1978 High	1978 Low	NAME	P-E	(Sales '100s)	High	Low	Close	Change
37½	32½	ABC	7	1012	35%	34%	34%	+ 1%
37%	34½	American Can	6	98	37%	37%	37%	Unch.
17½	14	Ampex	11	401	16%	16%	16%	+ ¼
2%	1%	Automatic Radio	—	5	2	2	2	+ ¼
24	21½	Beatrice Foods	9	641	22	21%	21%	— ¼
55%	45	CBS	6	645	46%	45%	45%	+ ¼
24%	18%	Columbia Pictures	4	142	22%	21%	21%	— ½
13%	9%	Craig Corp.	6	16	10%	10%	10%	Unch.
44%	36%	Disney, Walt	12	1286	39%	38%	38%	+ ½
3	2%	EMI	21	1435	2%	2%	2%	— ¼
23%	18%	Gates Learjet	8	63	19%	18%	19	Unch.
15%	13%	Guil + Western	4	801	15%	15	15%	Unch.
17	13%	Handieman	6	77	15%	14%	14%	Unch.
6%	3%	K-tel	14	244	6%	5%	6	+ ¾
3%	2	Lafayette Radio	—	9	3	2%	2%	Unch.
37%	31%	Matsushita Electronics	8	—	—	—	31%	Unch.
46%	39%	MCA	6	188	41	40%	40%	— ¼
36	28%	Memorex	6	392	33%	33	33%	+ 1
66	55%	3M	12	451	58%	57%	58	Unch.
42	36	Motorola	10	370	39	38%	38%	— ¼
29	24%	North American Philips	5	35	27%	27%	27%	+ ¼
22%	18	Pioneer Electronics	16	5	22%	22%	22%	+ ½
25%	14%	Playboy	31	252	24%	23%	23%	— ¾
28%	25	RCA	7	559	27%	27%	27%	+ ¾
9%	7%	Sony	15	123	8%	8%	8%	Unch.
8%	5%	Superscope	—	94	6%	6	6	— ¼
29%	22%	Tandy	8	418	24%	24%	24%	+ ¾
10%	8%	Telecor	7	564	10	9%	9%	— ¼
7½	4%	Telex	10	237	5%	5%	5%	Unch.
3%	2%	Tenna	—	3	2%	2%	2%	Unch.
17%	16%	Transamerica	6	672	17%	17%	17%	+ ¼
39%	30	20th Century	5	180	39%	38%	39%	+ ¾
49%	42%	Warner Communications	8	186	47	46½	47	+ ¾
14%	12%	Zenith	11	384	14%	14%	14%	+ ¼

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	8	1½	2¼	Koss Corp.	8	23	5	5½
Electrosound Group	4	—	4½	5	Kustom Elec.	—	28	2%	2%
First Artists Prod.	37	34	6%	7	M. Josephson	9	22	16%	17
GRT	—	101	¾	1½	Orox Corp.	25	25	5%	5½
Integrity Ent.	6	381	2%	3%	Recoton	6	—	2%	2%
					Schwartz Bros.	4	15	3½	4%

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

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E/A Darts Into Disco-Black Music Additions

78 Acts Are Counted On Label's Rosters

By PAUL GREIN

LOS ANGELES—Elektra/Asylum, for years known as a small boutique label specializing in soft rock singer-songwriters, is becoming a full-line company by stepping into disco and black music. The move follows its expansions into country and jazz/fusion during the past couple of years.



Elektra/Asylum president Steve Wax spearheads the label's expansion into disco and black music, making it a full-line company.

128 full-time employees; it now has 182.

The company has always worked its relative smallness to its advantage. It released so few albums that it was able to tout that 31% of its 1976 albums went gold. Now as the roster doubles and the label breaks into new areas of repertoire, that percentage of hits may inevitably decline.

Perhaps sensing the value of retaining the old Tiffany or Rolls Royce small label image, label president Steve Wax notes that he's tentatively ceiling the roster at about 80 names. "Until we prove we can do the total job," he reasons. "I don't want to jump into any more deals."

Wax explains the company's late entry into the disco sweepstakes by saying, "No one took disco seriously in the beginning and then it just exploded. We are just adjusting to the marketplace; to the public's taste. Some people will say that's selling out, but it's not."

The key to the label's expansion into disco is a production agreement Wax made with Giorgio Moroder, red-hot coproducer of Donna Summer. It is a non-exclusive act-by-act deal which requires no minimum number of artists presentations: Moroder simply brings projects to the label as he sees fit.

In this way Elektra signed separate artist deals with Susan McDonald and Sparks, a group formerly on Bearsville, Island and Epic.

Elektra also signed a deal with Five Special, a group managed by Forrest Hamilton, whose stable includes Ronnie Laws and the Dramatics.

"We didn't just run and say, 'This is hot, let's jump into it,'" Wax notes. "That's a mistake and everybody who's done it that way has gotten hurt. We spent time setting up a staff and developing the whole concept of how we were going to treat it."

Part of this approach is to avoid putting disco and black music in a separate compartment as happens at some other labels. While the company has a division head for its country operation (Jimmy Bowen) and for jazz/fusion (Don Mizell), there will be none for disco or black music, with overall administration instead handled by Wax.

"By merely naming a head you're limiting it," he explains. "I don't think it's an area you can categorize. We're hiring as many people as we

need, but they're working within the structure of the company. Everything's been assimilated: promotion, sales and press specialists will all report directly to those department heads.



"We're just adjusting to the marketplace; to the public's taste."

"I've watched all the other companies (which have compartmentalized black music)," Wax says, "and I don't want to create that white/black problem. It doesn't work; a lot of resentments build up and that's unhealthy. And it gets confusing in terms of who does what."



"You can't put a time limit on someone's creativity. You don't turn to Don Henley or Glenn Frey and say, 'Write.'"

To work the clubs and disco radio on all dance disks released by the label, John Brown has been tabbed director of disco development and promotion. He was formerly New York regional marketing coordinator for jazz-fusion.

Another part of Elektra's disco strategy is to avoid using the disco tag. Explains Wax: "We're trying to treat music as music and promote it wherever we can get it played instead of labeling it. We'll work the discos and r&b stations, but we'll also bring the music to AOR and pop stations."

Elektra's attention to semantics is evident in this Wax remark: "We're not getting into disco. We're getting into artists and music that will be played in discos."

Last week the label also changed the name of its jazz/fusion wing to fusion music division, a term it feels is less limiting commercially. "The old name put the artists in a category," says Wax. "And really there are few esoteric jazz acts in the division, except for Oregon, and it even got a lot of AOR play."

In response to the top 20 soul hit Patrice Rushen scored recently with "Hang It Up," the label will be directing more of its fusion acts in an r&b/disco crossover direction, according to Wax. He notes that Dee Dee Bridgewater will have a disco cut on her next album.

Wax is not concerned that Elektra/Asylum's huge success over the years with folk/rock troubadours like Jackson Browne and Joni Mitchell may have typecast its musical image.

"For years we had the Laurel Canyon rock image," he says, "but in the past year because of the success of the Cars and Queen, I think our image now runs more to being a great promotional company than being a singer-songwriter label."

One of the biggest challenges facing record companies today is coping with the lengthening period between superstar album releases. The Eagles' last LP was issued in December 1976 and the next is not expected until June, according to Wax, who says that the group has more sides than it would need for a single album and not enough for a double.

If it is a double album, it would compete head on with Fleetwood Mac's double studio WB set, also pegged for early summer, its first release since early 1977.

Reminded that the latest Queen album was considered a disappointment by some because it sold about two million units rather than the five to seven million which had been predicted for it, Wax replies: "I think we have to put our standards back in perspective as to what's successful."

In addition to the Eagles package, the label is expecting a double live Queen package and new Carly Simon and Joni Mitchell sets in May or June, as well as the second Cars LP, depending on when its debut LP stops resurging.

New acts signed to the label from other companies which will also be released include John Klemmer, Stanley Turrentine, Grover Washington Jr., Roy Orbison, Mel Tillis, Jerry Lee Lewis, Tommy Overstreet and Martin Mull.

This series of acquisitions marks a shift from the label's earlier years when most of its acts were homegrown. Says Wax: "We're a bigger company now; you've got to grow."

Wax notes that each signing today represents a commitment of \$1 million. "If you stay with an act for three or four albums," he says, "you can't get away with less than \$1 million the way studio time goes and counting the cost of getting the best people on staff, prorated by artist."

"A quarter of a million dollars per album is really the minimum now and it can go up to \$300,000 or \$400,000. That's not the guarantee, but that's what the company has to spend indirectly, counting all the intangibles."

All of the disco and black-oriented acts will be signed to Elektra, as were the jazz/fusion and country artists and all but one or two of Elektra/Asylum's acquisitions over the past couple of years. (Louise Goffin is one of the rare Asylum signings.)

Wax explains, however, that there is no plan to phase out the Asylum name. "We've talked about merging the two names," he says, "but the artists like it as it is. If they started on Asylum, they want to stay on Asylum. It's worked and nobody wants to change anything."

Last week Elektra/Asylum en-



Billboard photos by Bonnie Tiegel
"It's getting to the point that a gold album is a disappointment and that's sad."

joyed its biggest country crossover success to date when Eddie Rabbitt's "Every Which Way But Loose" cracked the top 30 on the pop chart. The film hit was produced by Snuff Garrett.



"If wanting to do things right is being conservative, then I guess we are."

Rabbitt's regular producer, David Malloy, is being worked in as the label's first staff producer. He recently completed the Elektra debut album by Badfinger, which jumps to number 144 in its second week on the chart.

'LET IT BE' ISSUED AGAIN

LOS ANGELES—The Beatles' "Let It Be" album will be part of Capitol's March releases.

The last studio LP by the group was originally released in the U.S. on May 18, 1970 but has been largely unavailable in recent years, having become a cutout in 1974.

The LP also contains the last single from the group, called "The Long And Winding Road."

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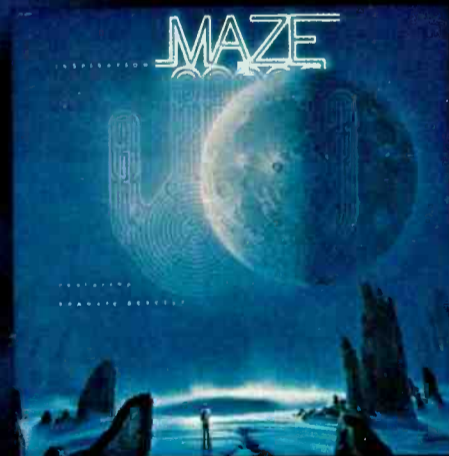
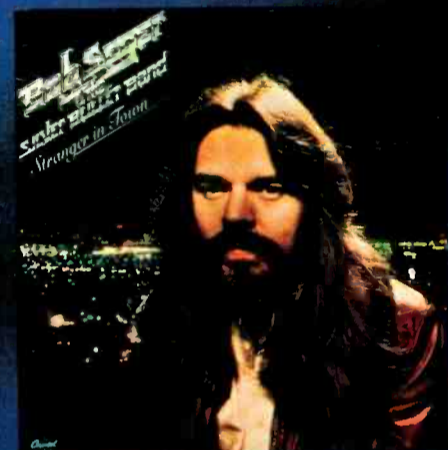
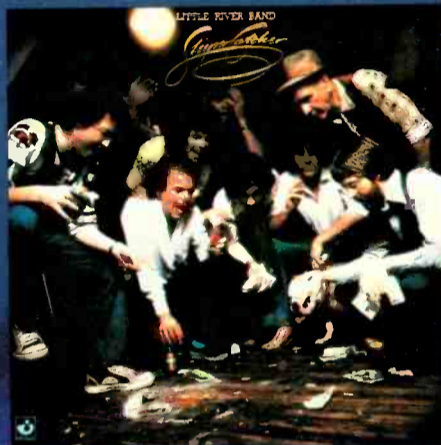


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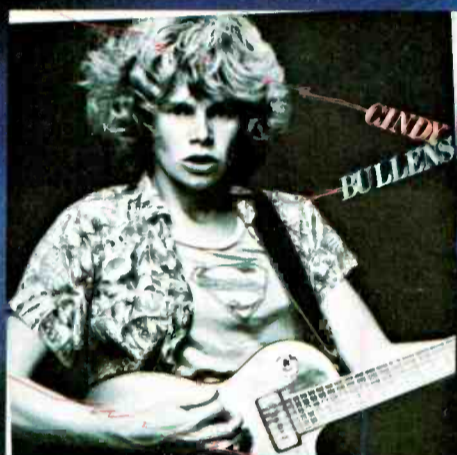
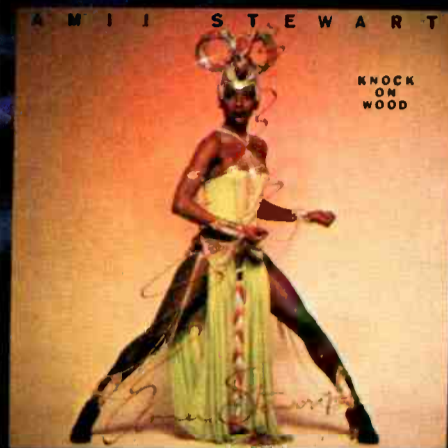
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Copyright Office Executives Laud Music Pros

By JOHN SIPPEL

LOS ANGELES—Professional composers and publishers' conformance with provisions of the Copyright Act of 1978 was lauded by a trio of Copyright Office executives at the first of three regional seminars here March 15 by the National Music Publishers Assn.

Marybeth Peters of the Copyright Office singled out the recent NMPA ad hoc committee meeting with her personnel, urging that such conferences be staged semi-annually with more participation by Nashville and Los Angeles participants.

Mildred Henninger of the Per-

forming Division of the Copyright Office stated: "You people are really doing well. It's the little guy who has the problems."



Jon Baumgarten: U.S. Copyright Office chief counsel addresses the NMPA seminar on effects of the new Copyright Law.

But an afternoon closing session of publishers and attorneys showed the path had to be strewn with

fiercely-contested legal precedents, NMPA counsel John C. Taylor, local industry attorney Al Schlesinger, the Copyright Office's Jon Baumgarten and publishers Terri Fricon, Filmways; Lester Sill, Screen Gems-EMI; Sam Trust. ATV Music and Dean Kaye. Lawrence Welk Music, hassled more often than they agreed in a discussion over where the statute is taking the industry.

Publishers did agree that where possible they would withhold the payment of a \$10 or \$20 registration fee until they were certain it was necessary. Sill noted that with a publisher annually facing the possibility of literally thousands of unnecessary \$10 registrations it was often best to wait until there was action on a composition.

At one point, Sill asked Baumgarten if a copy of the original digital recording qualified for filing. The copyright counsel said that when the day came that the office received a number of such copies, the government would buy such playback equipment.

The Copyright Office owns a myriad of equipment including sound motion picture projectors to play

back copies of films they receive, he added. Sill also noted that with demo costs as high as \$4,000 to \$6,000, a publisher must go all the way in protecting his copyright.

The publisher segment of the afternoon session admitted that all of them had already set up "tickler systems" to alert them to procure renewals.

During a discussion over video-disk and cassette royalty payments, several publishers mentioned that they are inserting a separate charge over and above the statutory rate for such possible usage until there was enough of a pattern between copyright owner and video user to establish a formula.

Participants agreed that today's videocassette distributors are also duplicators and policing of their activities is difficult. Trust said NMPA, the Motion Picture Assn. and the FBI might soon be allied in combating video piracy.

Al Berman of the Harry Fox Agency said he was generally watching developments in this arena as he had negotiated only a few preliminary deals thus far.

(Continued on page 30)

Importance Of Nashville's Writers Cited AT UA Meet

NEW YORK—United Artists Music's meeting in Nashville Tuesday through Thursday (20-22) "reemphasizes the importance of Nashville music as a vital force in United Artists' ongoing expansion program," according to Harold Seider, president.

Key executives and professional personnel from all the U.S. offices of the music publisher convened for a series of managerial seminars, creative presentations and an in-depth review of the firm's activities since its December national staff meetings in Los Angeles.

The mini-convention was hosted by Jimmy Gilmer, vice president of Nashville operations.

Seider also acknowledged the "substantial gains made by the publishing company's Nashville operations in the last six months. The music we publish and develop in Nashville is no longer regional but is now the proven source of more and more recording and performance activity throughout our network of worldwide offices," he said.

Key topics at the conference were

the closer coordination of Nashville, New York and Los Angeles offices; stepped-up exploitation of the various Unart/UA and Robbins/Fesit-Miller catalogs, related to the exploitation of the Big 3 print operations, and the promotion of new film music in cooperation with UA's motion picture division.

Chaired by Seider, the meetings included presentations by Gilmer and Stu Greenberg, general manager in New York. Other key executives present were Peter Pasternak, Suzanne Logan and Danny Strick of the Los Angeles professional department; Frank Costa, standard exploitation department, New York; Frank Banyai, executive assistant to the president and foreign liaison. Also on hand was Jay Leipzig, president of the Music Agency, Ltd., and consultant to the publisher.

Seider announced plans for the next national staff conference to be held in New York in June.

Following a closing convention dinner, Seider and his UA staffers went to Miami for meetings with record executives at the NARM Convention.

SUBPUBLISHING AGREEMENT

Dick James Music Links With Yamaha

NEW YORK—Dick James Music, Inc. has concluded a subpublishing arrangement for the U.S. with Yamaha Music Foundation in Tokyo.

According to Arthur Braun, general manager of Dick James Music, who negotiated the deal with Takashi Kamide, director of publishing at Yamaha, the agreement includes many compositions by international writers, including Biddu's "Love Rocks," the winning entry for the World Popular Song Festival in 1978.

Braun says he plans to develop Yamaha's Japanese songwriters in the U.S. and feels that this is a "ma-

jor step in bringing the two markets closer together."

The Yamaha Music Foundation each year holds the World Popular Song Festival in Tokyo with entries numbering in the thousands. This year marks the 10th anniversary of the event.

The Dick James Organization has been working closely with the Festival in recent years. One of its Elton John/Bernie Taupin compositions, "In The Morning," was presented in the finals last year, as performed by Rowena Cortes, a local recording and tv personality. Dick James Music also subpublished the Mickey Dolenz entry, "I'm Your Man."

ARIZONA AUDIO BANKRUPTCY HEARING

'Inventory Shrinkage' Blamed

By AL SENIA

PHOENIX—Bankruptcy hearings for Arizona Audio Ltd. began Monday (19) with the president of the defunct firm blaming "substantial inventory shrinkage" for the collapse of the stereo dealership.

James Williams Jr. told Federal Bankruptcy Court Judge Hugh Caldwell and attorneys for several creditors that employees of the company might have been responsible for some of the shrinkage. He said an internal investigation is underway and that losses could have exceeded \$500,000.

Detectives from the Phoenix Police Dept. are believed to be investigating the disappearance of stereo equipment from the firm. Some of the merchandise has reportedly turned up in other states.

The collapse of the stereo dealership, which operated retail outlets in Phoenix, Tucson and Sierra Vista, resulted in more than 900 creditors filing claims before the court.

The creditors include stereo equipment manufacturers and electronics firms throughout the country, as well as radio and television stations in Phoenix, Tucson, Bisbee, Sierra Vista and Nogales, Ariz.

There are also hundreds of small personal claims filed against the firm. Many claimants are customers who were making payments on lay-away merchandise they had not yet received.

Robert G. Moorean, the attorney for court-appointed trustee James Dunlavey said it was doubtful many of the unsecured claims will be paid since the company has few assets.

Papers filed with the bankruptcy court show Arizona Audio lists more than \$1.9 million in debts and about \$1.25 million in property and assets, including an estimated \$1 million in stereo equipment and inventory.

The largest creditors include Toshiba America, Inc. (\$71,000), TEAC Corp. of America (\$25,000) and KTAR Broadcasting in Phoenix (\$22,000). A spokesman for Telecor, Inc., a Panasonic distributor, claimed Arizona Audio owes about \$80,000 to his company. Arizona Audio filed for bank-

ruptcy on Feb. 15 after Lawrence Systems, Inc. of Los Angeles, a firm hired to monitor inventory on behalf of an Arizona bank, noticed substantial inventory missing, padlocked the firm's Phoenix warehouses and began removing floor stock from retail stores. The action "effectively shut us down," Williams told the court.

Arizona Audio had negotiated a \$550,000 secured loan from Arizona's Valley National Bank in December 1978. Under the terms of the loan, Arizona Audio had to maintain an inventory that was at least 70% higher than the loan's value.

Williams said company officials "realized we had a substantial inventory shrinkage" in late January when a \$200,000 inventory shortage was discovered by auditors. He attempted unsuccessfully to continue satisfying the loan agreement by securing furniture that had not been listed with the bank.

The shortfall came on the heels of a \$100,000 inventory shortage noticed in September 1978. Williams

said. He said a computerized listing of inventory was taken every three months.

He blamed the September shrinkage (Continued on page 25)



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Queries Answered By CBS Market Research

By ROMAN KOZAK

NEW YORK—How popular is tape? How broad is support for disco? What should be on a record cover? Who makes up an artists audience? What ads sell? Such questions and more at CBS are answered by the company's market research department.

CBS' market research program goes back to the '50s, though the department didn't really get going full tilt until about 1972 when the first consumer research panel was organized. At present there are about 40 researchers working for the department, and CBS also uses outside market research companies on a day to day basis.

There are four major areas for research. The first is mass surveys of the record and non-record buying public, which are done three times every year. They are similar in many respects to the Gallup Polls, says Jerry Shulman, director of market research and planning. Head of the department is Joan Griewank, vice president, marketing planning, CBS Records.

The mass research surveys get responses from about 10,000 people and are used to provide information and ideas on overall market trends.

The second area of activity is the consumer panel which is a sample of 8,000 record buyers who report to CBS every time they buy a record or tape, regardless of the label. If they

buy nothing during a particular month, they are asked to notify CBS of that too, says Griewank. Shulman says the panel is balanced to represent U.S. demographics according to sex, age, race and economic standing. Each month some people on the panel are replaced, so no one is on it for more than a few years.

This panel provides reports every year on more than 60,000 records.

All of the titles are verified (and some bootlegs spotted), says Shulman, and then coded as to the type of music for the computer data processing. As in all other CBS research the panelists are contacted through an outside research firm so they have no idea that the information they are providing goes to CBS, he adds.

The department also does special surveys on a variety of subjects, among the most recent being a survey on the tape market which CBS will present to the NARM convention in Florida this week. Other such surveys have been done on pricing, packaging, advertising, special designs, disco, new wave, etc.

These surveys are done in stores, so that the company has an idea what tape buyers, for example, like or dislike in the product. The tape survey questioned more than 1,000 shoppers as to their attitude toward tape, and correlated that information with a random national survey

of 10,000 people and previous surveys on tape.

The detailed findings will be presented during the convention, with the preliminary indications showing that there is a much greater acceptance of tape than was previously believed.

Surveys are also done on individual artists. "These are done very often," says Shulman, and are used to give an indication of an artist's potential and real audience, and provides demographic information to allow the advertising and marketing people to know where to target their campaigns.

Artist image studies determine what should be said about the artists in the marketing campaigns. "Sometimes we choose not to say very much, because the mystique may be more important than the artist himself," says Shulman.

Some of the things learned in these surveys include the fact that the audience for Elvis Costello is much more mature and older than was previously suspected, hence his advertising should reflect that. Barbra Streisand, on the other hand, is getting a younger audience all the time, according to the surveys.

Griewank adds that not only artists but specific albums and concert performances are researched, to determine what people like or dislike about an artist's particular work.

This information is passed on to the a&r department, and then presumably on to the artists to do with as they will.

The research people point out that their work is both for the long and short term. Studies of changing demographic (record buyers are getting older) or the popularity of tape are valuable not because they will affect day to day decisions, but because they are important in long range planning.

One thing the department is beefing up is its surveys of concertgoers, to determine not just what the fans liked or disliked about the show, but also how they learned about it, and why they came. Information of that sort can be helpful for future tours.

The department is surveying the growing market for disco to determine among other things, whether the music is attracting its own new fans, or whether existing music fans are expanding their horizons to include disco.

The profile of the LP buyer overall, says Griewank, corresponds very closely to the profile of the average American. "The average age of the U.S. population is now a hair over 30," adds Shulman, "and the post war baby boom is the biggest bulge in that population with the Woodstock generation now at about 32. Most of them buy records. I'd say the

average record buyer may be a tiny bit younger, in the late 20s."

In terms of sex, Shulman says, it is about even. Men buy more albums, but there are slightly more female buyers. In terms of white and black, it too reflects the population with about 85% white buyers and 15% blacks.

He says that the surveys have also pointed out that music, whatever its type, is a mass appeal product, with many people buying a few records each, rather than only a few people each buying hundreds of records.

At the same time the college market, with only about five million students (tastemakers though they may be), is not that important for bulk sales compared to the overall market.

The mass market is growing. Five million more people bought albums this year than last, says Shulman, and five million more are expected in the next year. The company has found that the current level of recognition among the general public of platinum type acts is at about the same level as it is among fans in the record shops.

The researchers note that collecting information about the public's opinion on music is not difficult. "Everybody has an opinion on music, and they may not want to tell you about politics or something like that, but they'll always talk about music," says Shulman.

Warner Group Reaping Benefits Of Survey

By STEPHEN TRAIMAN

NEW YORK—Warner Communications Inc. is starting to reap the benefits of its two published industry surveys on the prerecorded music market both internally and externally.

The three WCI labels and WEA Corp. are using the continuing survey info that provides both artist and demographic profiles as a key aid in targeting marketing, promotion and media dollars, more effectively.

Outside the company, wide distribution of the surveys to colleges, radio stations, Wall Street firms, other labels, ad agencies and research firms has broadened the image of

the music industry, "because it's bullish on records and that's good for our industry," notes Mickey Kapp, president of Warner Special Products.

"We only published the tip of a massive submerged batch of data in the two surveys," he notes. "The first helped destroy many of the industry's myths, particularly that the older person no longer buys recordings. The second proved that gift-giving of disks and tapes isn't limited to Christmas, and that some albums should be targeted for sale as gifts, rather than as self-purchases."

The surveys have been continuing on a regular basis, he points out, with monthly profiles of all data available to the individual labels,

WEA and now the branches themselves.

Kapp, who spearheaded the surveys with the aid of Dr. Martin Fishbein of the Univ. of Illinois, notes that computer terminals across the country now provide instant access to the entire data base, with the computer software program now offering three or four-way comparison of data.

"As an example, we can find what percentage of 15-19 year olds buy classical music in the Northeast, and compare this with any age group or section for any music format."

Information can be broken out on the record store buyer versus the discount store buyer, for instance, by such demographics as sex, age, race,

region (seven standard marketing areas) as a guide for targeting audiences by media and marketing area, he observes.

Using country music as an example, Kapp notes that "if our computer runs show that 60% is sold in rural areas, and 80% of sales are by discount stores, then theoretically the distribution for every 100 albums would see 80% of the 60%—or 48 units—in discount outlets in rural locations."

WEA and the three corporate labels also are using the profiles to determine radio and tv media buys on such artists as Al Jarreau, Emerson, Lake & Palmer, Linda Ronstadt.

(Continued on page 135)

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Booze Law Change Slaps Chicago Clubs

By ALAN PENCHANSKY

CHICAGO—Chicago's nightclubs soon will bid goodbye to their patrons under the age of 21 as a result of the city council's vote last week to raise the drinking age.

Clubowners, talent agents, managers, and their clients expect the move to put a crimp in the entertainment scene at least temporarily, however there's no clear-out sign pointing to long-range detrimental effects.

The city council vote, with only one dissenter, came as a victory for supporters of a statewide movement to raise the legal age from 19. This trend has owners of suburban clubs, which provide most of the area's rock band bookings, voicing deepest concern. In Chicago, blues, folk and jazz clubs are more common and attract clientele with a higher median age.

Opponents of the 19 drinking age have convinced many state legislators and municipalities that teenage drinking problems, highway fatalities and vandalism, are a result of

the lowered age. The age requirement was dropped by the state from 21 to 19 in 1973.

"I think it's got to have a negative impact, observes talent buyer Dave Ungerleider, owner of Chicago's Wise Fool's Pub. "People have been able to drink for the last five years and you've come to depend upon them for a certain percentage of your business."

George Patras, owner of Huey's, a Chicago rock venue, views the measure as another blow to a beleaguered club scene.

"The music business has been leaning toward concerts so clubs will be getting out of it," says Patras, who stages five or six bands per week. "I'm sure it's going to hurt a certain percentage," he explains.

Several Chicago suburbs including Palatine and Oak Park have raised the age to 21 in the last year, and at least one club shuttering is attributed in part to these moves.

Other municipalities are mulling a split move, allowing beer and wine

to be consumed at 19, but barring hard liquor and carry-outs until 21. Measures in both forms are currently before the Illinois House and Senate.

Nightclubs in communities surrounding Chicago draw the youngest crowds. According to Kenneth Voss, publisher of the Illinois Entertainer magazine, the under 21 set comprises 30% of patronage in suburban clubs on average.

Jazz and folk rooms cater to a much higher average age, notes Voss, who has been leading a lobbying effort against the reinstatement measures.

On the bright side of the issue, some Chicago clubowners believe, is an anticipated influx of patrons 25 years of age and older. Some feel this age group has been driven out of the nightclubs by the younger crowds. The new Chicago ordinance, which exercises the municipality's home rule privilege, is expected to be put into effect by Sunday (1).



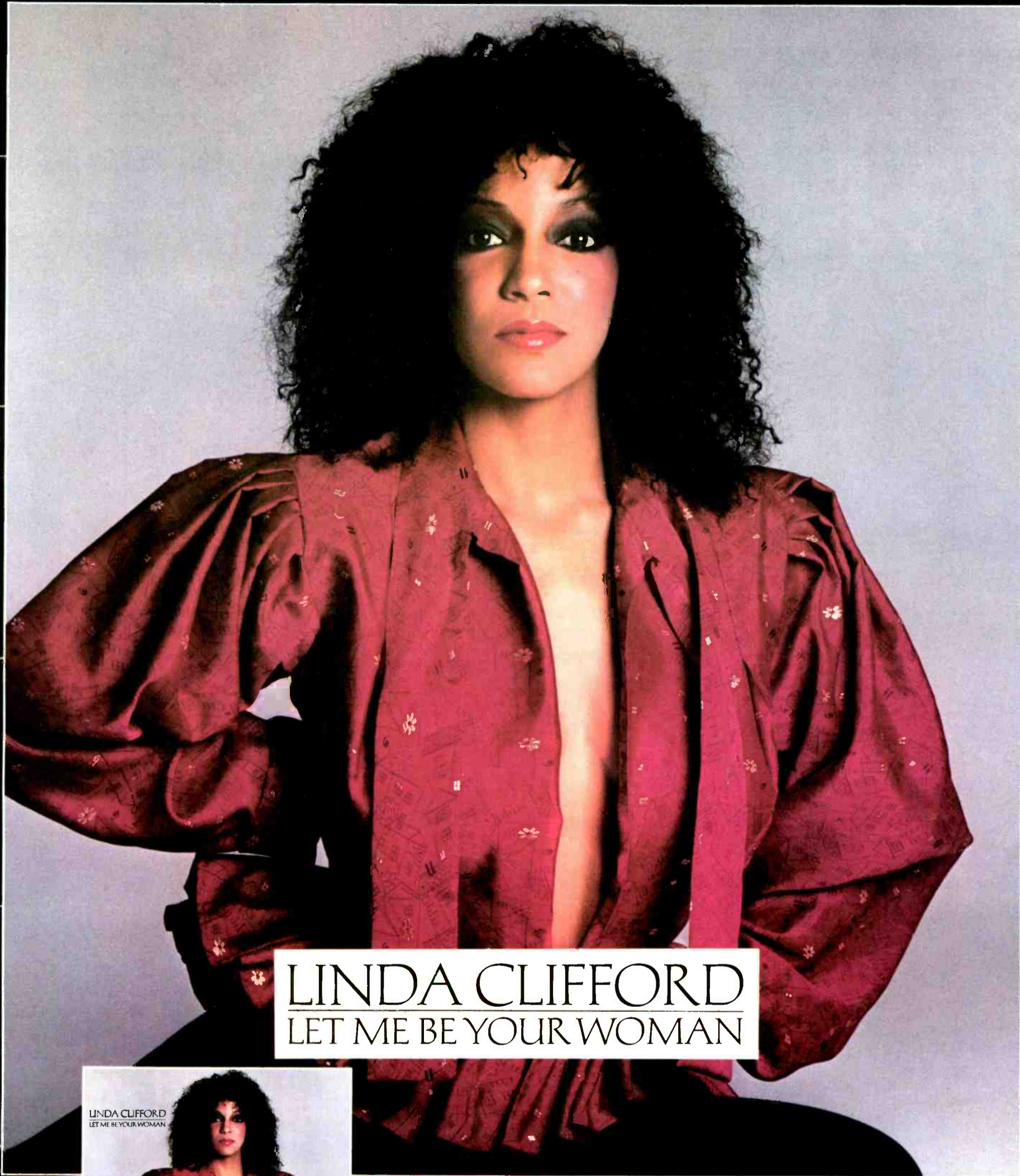
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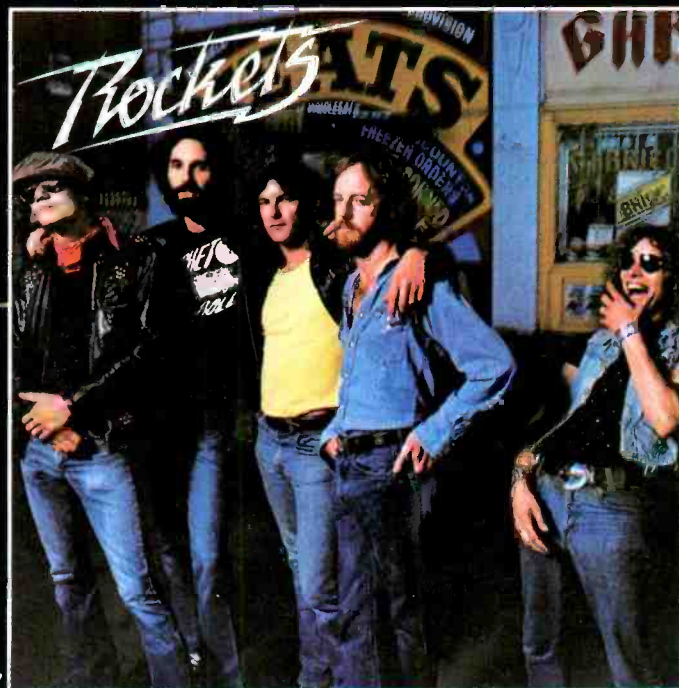
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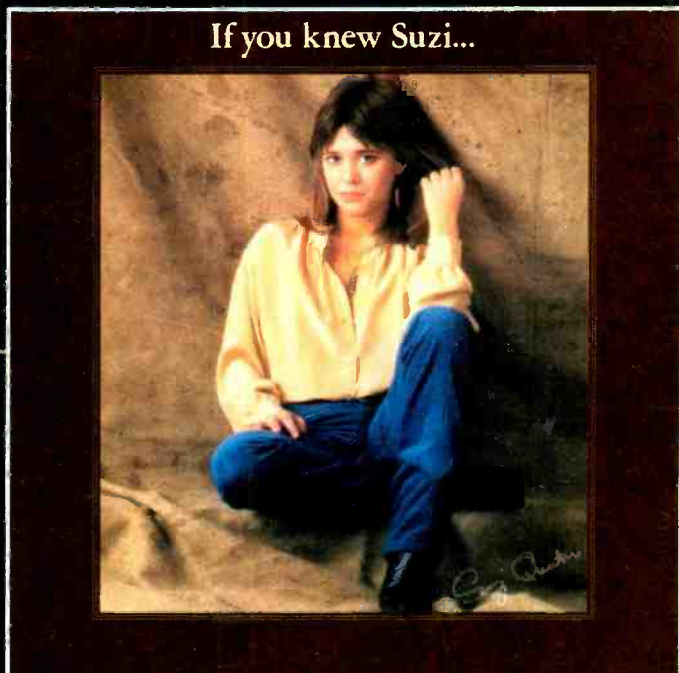


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Duo Forging Wis. Software-Hardware Chain

LOS ANGELES—John Barragry, 29, and Brad Bean, 30, have welded a two-store chain in Stevens Point, Wis., that successfully teams software and hardware.

Because of mounting competition in hardware in Central Wisconsin, the youthful partners project several more Hot Wax record/tape outlets in the area. They intend to stay with

the Edison's Memory downtown store as essentially an audio playback center with a basic stock of records, tape and accessories.

"We have eight stores competing

for the hardware customer," Bean states. "We are still the software store in town. Hot Wax opened in March 1977 near the Univ. of Wisconsin at Stevens Point campus.

That 1,000 square foot store will gross \$130,000 this year. We can see the feasibility of several more such locations in this vicinity in the future."

Bean got his feet wet in hi fi in 1969 and 1970, working at Wright's World of Sound, San Diego, and Falvey's House of Sound, Yuma, Ariz., partime while in the Marine Corps there.

When he was discharged, the former Minnesotan migrated to Stevens Point, where a mutual friend aligned him with Barragry.

The 1,800 square foot main stem location in Stevens Point was a two-level store front in the historic Whiting Hotel. On the street level, the two set up a recorded music/accessories inventory to attract street traffic. In the basement, Edison's built an array of componentry that now averages out around \$60,000 at retail.

Because the Whiting Hotel is a Badger State historical landmark, Edison's kept the flavor of its predecessor, a bridal shop. While inventory has required major changes in the record shop first floor, the three different sections devoted to audio downstairs still carry much of the 1900s flavor of the bridal shop.

As you walk into the downstairs area, you move first through a systems setup where five or six different rigs are displayed and then into an adjacent car stereo demonstration area.

In the middle is a high-end room, where customers can sit in period chairs under Tiffany lamps and listen. The primary room houses medium-priced equipment with a complete switching system, where more than \$30,000 worth of equipment interfaces as patrons lounge in director's chairs. Dan Alfuth heads up a service department behind the exhibit areas.

Edison's handles Yamaha, JVC, Ohm, Advent, B.I.C., Fosgate and Sanyo. The store started out with many more brands, but Bean says experience has taught him to concentrate on select lines. He sees the hardware gross at between \$275,000 and \$300,000 in 1979. Careful pre-delivery checks prior to home installation and a 20% off list on anything in the store to customers who have bought previously figure in the ascending volume of Edison's Bean feels.

When the chance to open a record/tape store in a four-store student-oriented small shopping center arose in 1977, the partners leaped at the chance. Hot Wax was an instant winner.

In addition to normal inventory, headshop paraphernalia and T-shirts are stocked. Bean lauds manager Judy Stowell for making the store a success. Stowell works a full day six days a week and five hours on Sunday, with three part-timers from the campus to help out.

Hot Wax specials \$7.98 product at \$5.29 and \$6.15 for shelf items. Tape is stocked in clear plastic-covered shelving where it can be taken out by a store clerk. Stowell estimates 80% of the volume is LP, 10% is tape and the remainder in accessories. The stores do not handle 45s.

Because of the groundwork laid in hardware, Bean is excited about the prospect of videocassette and videodisk. "It appears so good that we may have to move to larger quarters by the time the systems are all available," Bean forecasts. He estimates that within a year he'll know his path.

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FILM REVIEW

'Hair' Could Shove The Doldrums Aside

NEW YORK—"Hair," the UA movie, may be just what the industry needs to move out of the relative doldrums of early 1979. If audience reaction creates the same repeat viewings as generated by "Saturday Night Fever" and "Grease," the RCA soundtrack double album could be a big mover through 1979.

Regardless of personal feelings over the flower children and their opposition to the Vietnam conflict, "Hair" succeeds on two levels.

For those who lived through the period, it's a vibrant re-creation of the mood and exuberance of free spirits, lustily performed by a fresh array of new faces and appealing voices.

For others too young to relate to the peace movement, it succeeds on a level of pure entertainment, offering a fast-moving two hours of song and dance that has appeal all its own.

Director Milos Forman assembled an artful cast to re-create the book and lyrics of James Rado and Gerome Ragni and the score of Galt McDermott. The film succeeds in its own way as the original New York Shakespeare Festival production did when it burst on the scene in October 1967.

The simple story hasn't changed. An Oklahoma farmboy spends his last days before Army induction in New York, falls in with a tribe of Central Park hippies, attracts a New Jersey socialite to the group, then leaves for basic training in Nevada where the tribe follows, with unexpected results that a decade ago put the perspective of Vietnam in its place.

It is the cast that makes the movie, with the songs transformed to hi fi level with Dolby encoding and good theatre sound systems, and the creative, yet natural choreography of Twyla Tharp adding a strong dimension to the show's translation to film.

Tout for future disk appeal such names as Treat Williams as tribe

leader Berger, John Savage (now in "The Deer Hunter") as farmboy Claude, Beverly D'Angelo (now in "Every Which Way But Loose") as socialite Sheila, Annie Golden of the Shirts as tribe member Jeannie; Don Dacus, new lead guitarist of Chicago, as Woof; Dorsey Right as Hud, and as his fiancée, Cheryl Barnes who has perhaps the top single candidate in an evocative "Easy To Be Hard" which produced the biggest applause of the New York preview audience.

Epic's Melba Moore and Ronnie Dyson, who had the hit "Aquarius" on Broadway, are really extraneous in one small segment at the giant Washington, D.C., "peace in" with the lead vocals on "3-5-0-0," and are virtually the only "names" in the large cast.

Among highlights are Savage in a poignant "Where Do I Go?"; the five Stylistics as Army recruiters in a brilliant "Black Boys/White Boys" sequence that juxtaposes the recruiting station with scenes in Central Park as black and white trios of girls sing about the opposite color sex; Williams in a rousing "I Got Life" as he breaks up the debutante's suburban party; D'Angelo as lead on a stunningly effective "Good Morning Starshine" as the tribe heads across the Nevada desert in an open convertible to see Savage, and Nell Carter of Broadway's "Ain't Misbehavin'" as the strong lead in "Abie Baby/Fourscore" and "White Boys."

Choreography is especially effective in tight scenes under the Central Park arches, across the Sheep Meadow expanse, and in the jail-house-locale of the title "Hair," as Williams, Dacus and Dorsey extol the virtues of their locks and what they really represent—freedom.

"Hair" may not be everyone's cup of tea, but as a solid entertainment vehicle it offers a level of pure enjoyment that should be translated to many boxoffice—and album—dollars. **STEPHEN TRAIMAN**

Bennett's Testimony Ends; Klein Tax Trial Continues

NEW YORK—With the testimony of star witness Pete Bennett over, the prosecution in the second Allen Klein tax evasion trial began calling other witnesses to corroborate Bennett's assertion that he and Klein split the proceeds from the sale of promotional disks.

Both men have been charged with income tax evasion stemming from the alleged sale of the disks, most of which were from Apple Records, which Klein headed when he was manager of the Beatles.

Bennett, who pleaded guilty to the

charge, spent seven days on the witness stand, describing how disks from Capitol Records and other sources were shunted to a Long Island City depot where they were held until he sold them to one-stops and distributors.

At one point, Bennett testified that Klein told him to sell promo copies of the triple LP "Concert For Bangladesh," a charity concert, for \$9 each.

Other witnesses included Sam Weiss of Win Records, who testified he purchased disks from Bennett, and Harold Seider, former counsel to Abkco Industries, who testified that Klein asked for 10,000 promo copies of the Beatles' "Let It Be" LP.

RCA Intl Widens

NEW YORK—RCA Records unveils two new international operations within the next two weeks, in the Netherlands Sunday (1) and in Belgium May 1.

By year's end, further reveals Art Martinez, division vice president, international, RCA will establish companies in Scandinavia, thus completing its European network.

Piks-Jade Accord

CLEVELAND—Piks Corp., an independent distributor based here, and American Jade, Inc., of Detroit, have inked a manufacturing/distribution pact for the worldwide release of American Jade projects on their Seeds & Stems label.

A new corporation, H&K Music, Inc., has been formed for the purpose of distributing the product worldwide. Scheduled for release soon is Mitch Ryder's "How I Spent My Vacation," his first album since 1971.



STEEL GOLD—Walter Egan, second from the left, presents copies of his gold single for his Columbia disk "Magnet & Steel" to his producers Lindsay Buckingham, left, and Richard Dashut, second right. That's Swell Sounds executive Stan Lewerke on the right.

Producers Organize And Seek Members

By RADCLIFFE JOE

NEW YORK—The recently formed American Record Producers Assn. has shifted its operations into full gear with the launching of a nationwide membership drive. Also involved is the development of a comprehensive series of educational programs aimed at upgrading all aspects of the industry.

According to spokesperson Ken Baum, head of Aria Productions here, the 12-point program for growth will:

- Work toward setting industry standards for producers in particular and the industry as a whole.
- Establish a referral service for use by industry people seeking the services of top-flight producers and vice versa.
- Structure an annual awards show for excellence by producers and other members of the industry.
- Establish regional chapters of the association.
- Set up a legal referral service for members who need it. This service will also help members sort through the legal tangle of contract language.
- Formulate a market research facility for the edification of the association's members.
- Correlate special courses in conjunction with major colleges around the country which will train producers to improve the quality of their work, and disco deejays who want to turn to producing.
- Establish a videotape service that will capture the highlights of all association workshops and seminars, made available to members at nominal cost.
- Set up a speakers bureau through which members will represent the industry's producers at colleges, conventions and other functions.
- Promote national WATS line through which label executives can contact producers and production companies.

Arizona Audio

Continued from page 15
age on accounting practices and "some pilfering." He indicated the January shortage was caused mainly by theft.

Williams estimated the total dollar amount of Arizona Audio merchandise lost to theft since the firm opened its doors "could have exceeded" \$500,000 but "was less than \$1 million." He said he suspects the thefts were committed by persons "inside and outside" the company.

Judge Caldwell scheduled the next hearing for Monday (26).

Swedish Jazz Line Goes To Moss Group

NEW YORK—The classic Storyville jazz label of Scandinavia will appear in the U.S. for the first time under the auspices of a U.S. distributor, the Moss Music Group.

The deal is the result of negotiations completed by Ira Moss, president of the Moss Music Group, and Carl Knudsen and Dag Haeggquist of the Sonet Co. of Scandinavia.

Storyville, with a catalog of more than 200 albums, was started by Knudsen 26 years ago. He built the company largely by scouring the U.S. for defunct jazz labels willing to sell jazz masters to him.

Heading the first release, due early next month, is an album, "Fancy Dance" by Joe Sample, who currently has the No. 1 jazz album here with "Carmel" (ABC).

Other acts in the initial release include performances by Warner March/Lee Konitz, Archie Shepp and the New York Contemporary Five, Duke Ellington/Johnny Hodges, Harry "Sweets" Edison/Eddie "Lockjaw" Davis, the Eddie Condon All Stars with Wild Bill Davison, Brownie McGhee/Sonny Terry, and "Ed Hall From Hangover, Vol. 4."

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AUDIOPHILES

4 Jazz LPs By Direct Disk Labs

By SALLY HINKLE

NASHVILLE—Direct Disk Labs will release four variations of jazz-oriented audiophile recordings by Lenny Breau, the Dukes of Dixieland and Thumbs Carlisle, and is looking to produce or contract 12 more LPs within the next few weeks.

Notes Paul Wyatt: "Right now, we're also working on a couple of lease deals, one foreign and one domestic for contracted product that falls within the audiophile category."

Scoring its biggest success with Dave Brubeck's double LP set, Direct Disk has also brought bluegrass and the instrumental talents of Buddy Spicher, one of Nashville's most prominent session players, to the audiophile scene.

"The projects we cut here are unique in Nashville," comments Wyatt. "And I think what we're doing is broadening the scope of the city in that it's just not known for country, but as a recording center period."

The Breau, Dukes of Dixieland and two LP projects by Carlisle are slated for early April release, with Breau offering a form of free jazz and Carlisle a purely jazz and more pop-oriented collection.

The Breau and Dukes of Dixieland projects were produced by Joe Overholt and recorded at Nashville's Soundstage Studio.

'Ambush' Cranks Hayden-Stewart
Susan Wells Album First Entry Via CBS Affiliation

By PAUL GREIN

LOS ANGELES—A simultaneous promotional push to discos and pop, soul and disco radio stations will be the rule at the new CBS-affiliated production company owned by independent disco promotion man Tom Hayden and Interworld Music president Michael Stewart.

The as-yet-unnamed company's three-year deal is with the CBS Records Group with the first LP set for Columbia: Susan Wells' "Ambush," to be produced by Ian Levine. A minimum of four projects are slated for the first year with an LP by Eric Roberts also pegged.

CBS will distribute in the U.S. and Canada and has first refusal rights for the U.K. and Japan. Other territories are open.

Hayden will handle the a&r end while Stewart tends to business administration, or as Hayden jokes: "He's the clout and I'm the work." Explains Stewart: "We consult each other, but signings and the creative decisions are Tom's." Publishing will be a joint venture between Hayden and Interworld.

Hayden points to the simultaneous pop and disco breakouts made by the Amii Stewart and Beach Boys hits as proof that both markets should be covered at once.

"Crossover has to happen a lot faster now," he says. "You can no longer wait for the record to go top five on the disco chart, and then

bring it up from the bottom of the r&b chart until it gets top five and then bring it up from the bottom of the pop chart. For the good of the total sales picture, it has to be worked at all levels straight away.

"CBS will be helping us from the very start going after Top 40 and r&b radio," Hayden explains. "We're not just promoting this as disco product but as disco/radio crossovers."

"It depends on the record of course," says Bruce Lundvall, president of the CBS Records Division, "but that's the general intention. Some records have to get started at the disco level first, but on others we work all formats simultaneously, like our recent Cheryl Lynn hit."

CBS' entry into this deal, coupled with Columbia's recent pact with Sam Weiss' Sam Records, seems to represent, in Stewart's words, "the establishment getting into disco."

But Lundvall cautions, "We're not aggressively out looking for disco specialists with which to make production deals. We'll do it when it makes sense, but our principal interest is taking artists on the label

through the disco channel and onto Top 40 and r&b radio."

In general terms, pop and soul radio will be worked by CBS, while club and disco radio play will be pursued by Hayden's five-person promotion staff. This includes radio promotion chief Ralph Tashjian, former head of national promotion at 20th Century-Fox and Motown.

"We also have a good budget from CBS to hire whoever we see fit," says Hayden, "and then CBS will get involved the rest of the way to bring it home for us."

In some cases Hayden and Stewart will match artist, producer, arranger and songs, but they will more often simply contract a producer to deliver the completed package.

While this is Interworld's first production agreement in the disco area, it has existing disk production agreements with several individual artists, including Bill Conti on UA, Couchois on Warner Bros. and Waldorf Travers on UA in the U.K.

The firm will be headquartered in Hayden's promotion offices on Sunset Blvd. in Los Angeles and on 56th St. in New York.

OFF-B'WAY REVIEW

Fitzgerald Scores In 1-Woman Show

NEW YORK—One of the more enjoyable programs of musical entertainment to be found here these days is at the off-Broadway Roundabout Stage One Theatre, where Geraldine Fitzgerald is doing "Streetsong," her one woman, all-music revue.

At 64, Fitzgerald exudes as much magnetism as at any other time in her 40-year stage career. "Streetsongs" started out as a cabaret act at the popular Reno Sweeney's in Greenwich Village.

The popularity of the show escalated from then to the point where Richard Maltby, Jr., who brought such musical successes as "Ain't Misbehavin'" to Broadway, decided to produce it as a theatre revue.

With any lesser personality the show would not have worked, but with Fitzgerald it is brilliant.

Using the expertise and stage presence which won her ovation and awards for such shows as "Three Penny Opera," "The Glass Menagerie," "Ah Wilderness," "Long Day's Journey Into Night," "A Touch Of The Poet," and "Shadow Box," plus a slew of movies, Fitzgerald creates an evening of warm and satisfying entertainment.

She has selected her repertoire from British, Irish and American folk songs, and presents them with grace and class. Even her subtle hints at the "troubles" in her native Ireland, and the fact that she is an Irish nationalist, are inoffensive and acceptable.

The two hour entertainment includes such selections as "Poor People Of Paris," "Danny Boy," "Oh, The Nights Of The Kerry Dances," "Underneath The Arches," "Saturday Night At The Rose & Crown," and "Theme From Three Penny Opera."

Fitzgerald is supported onstage by Tom Myers on woodwinds; Greg Utzig, guitar; and Stanley Wietrzykowski, piano. Wietrzykowski, also arranged the music, and is musical director to the production. Vocal direction is by Andy Thomas Anselmo.

RADCLIFFE JOE

Record Co. Moves

SEATTLE—First American Records, Inc., and its distributed labels, Music Is Medicine, Potato, The Great Northwest Music Co., Picadilly, Burdette and Stony Plain, have moved to new offices. The new address is 65 Marion St., Seattle, 98104. The phone number is (206) 625-9992.

SURPRISES IN VOTING

Nationalism Winner In Canada's Juno Awards

By DAVID FARRELL

TORONTO—Nationalism proved to be the big winner at the 15th annual Juno Awards show staged at the Harbour Castle Convention Center Wednesday (21) and televised nationally by the Canadian Broadcasting Corp.

It was spelled out in the beginning by host Burton Cummings, who noted that 1978 was the year American radio stations played 30% Canadian content and it was reinforced by Prime Minister Trudeau, who used his time onstage to drop a clear electoral plug for the Liberals Cultural policy.

There were no clear winners as there were last year when singer Dan Hill walked off with four of the pyramid-shaped awards. Canadian acts with U.S. top 10 successes did capture key categories, such as Anne Murray, Nick Gilder and Gino Vanelli. But others who achieved in the U.S. market, but failed to pander to the Canadian market, did not fare well at all.

In this category there were producers such as Brian Ahern and Bob Ezrin, singer/songwriters such as Paul Anka, Joni Mitchell, Neil Young and Rick James, and musicians including David Foster and Maynard Ferguson.

There were some surprises to be had in this year's proceedings, however, which is voted on by the 900 members of the Academy of Recording Arts and Sciences. Classical guitarist Liona Boyd, for instance, was not nominated in the obvious category but in the instrumentalist block and she beat

out Frank Mills, who is riding high on both sides of the border with "The Music Box Dancer."

Another unpredictable front runner was Murray McLauchlan who

(Continued on page 156)

Gillette Recording Direct-To-Disk LP

LOS ANGELES—Singer/songwriter Steve Gillette will record a "moderately priced" direct-to-disk album on Sierra/Briar Records. The record will have a \$9.98 list price.

Mastering the sessions is Bruce Leek, who reportedly has mastered more than 30 direct-to-disk records and has worked with major audiophile labels.

Gillette's "Sweet Melinda" appears on the new John Denver LP and his "He Can't Help It If He's Not You" appears on Anne Murray's latest album.

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Shemel Speaker

NEW YORK—Sid Shemel, UA Music Publishing counsel, will address the Copyright Luncheon Circle Friday (6) on "Acquisition And Sale of Music Copyrights." Lunch is at noon at Rosoff's, 147 W. 43 St., in Manhattan, with tariff of \$8.50 per person.



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Warner Bros. Act Development Wing Blooms

By ED HARRISON

LOS ANGELES—With an unusually high number of newcomer releases in the past several months plus subsequent tours, the Warner Bros. artist development department has been a vital link in the overall success of both album and tour.

Cases in point include Dire Straits, Nicolette Larson and the upcoming support of Rickie Lee Jones, Couchois, Van Halen and Tin Huey.

The department, established in 1972 by Bob Regehr and Carl Scott, is looked upon as the prototype of other artist development operations.

"Up until Regehr conceived artist development, it was called artist relations which was established as a hand-holding responsibility," explains Scott, vice president of artist development.

"Artist development here is looked upon as an extension of the manager. We ask ourselves questions the manager will ask before he asks them. We work closely with the agent, promoter and tour manager," says Scott.

Artist development also works in

tandem with promotion, merchandising, sales and other creative service wings.

With Dire Straits, says Scott, it was kind of an automatic thing where the band "just happened" due to the power of the record.

But once Dire Straits hit the road in March, artist development began playing a crucial part in establishing high visibility and coordinating each date with advertising, promotion, publicity and other areas.

At all times, says Scott, there is an

artist development person on the road with a band, responsible for coordinating all aspects of the tour. In the case of Dire Straits, Boston rep Ellen Darst made the full month tour.

"What we did with Nicolette was identical in structure as Dire Straits," says Scott, "working with the agent, manager, local Warner Bros. man and the WEA branches."

The Rickie Lee Jones tour is in the planning stages. Although already prepared even before the album was

released was a videotape (there are ones of Dire Straits and Nicolette as well) which will be used in-store, by local branches, on national television, and cable outlets such as Home Box Office.

"We also use the films for promoters who might not be familiar with the artist performing," says Scott. New avenues of film exposure are being explored.

Regehr, meanwhile, deals with agencies and managers before Scott intercedes with the budgets and other financial aspects.

Regehr and producer Lenny Waronker are now putting together a touring band and dates so that Jones can be on the road by May 1.

Scott states that Regehr's domain also includes coupling artists so that headliner and opening act don't conflict.

With Michael Franks, also on tour, artist development tries to create high in-store visibility for his product, set up radio interviews in the market, and support the promoter with more merchandising and

ad support if tickets are moving slow.

"We try to draw attention to that venue on that night," explains Scott.

There are artists who don't want to be physically available for such support, says Scott, which means that other approaches must be sought.

"We might not work directly with a Bonnie Raitt at the radio level, but with our accounts," Scott says. "We'll do ticket giveaways and other promotions around that date."

The department has a daily artist development hotline which gives each one in the department an idea of what transpired and what to expect when the artist comes into another market.

Weekly conference calls are plugged into all five territorial regions alerting the staff to what's recently transpired in the merchandising meeting, which album releases have been bumped and what to look for when an act comes to that market.

Scott says that his 23-person department can accommodate 40 acts per month utilizing all manpower.

While in most cases an artist's success doesn't happen overnight, Scott isn't as much concerned with "selling records tomorrow" but what will happen "down the line."

"It's the next record and the one after that and the next tour. We're planting the seed now and building for the future and the next single."

A new wing of the department is college artist development, something Warner Bros. hasn't had in a number of years. George Calagna, who heads the college division, works out dates with schools, offering them what's available in terms of merchandising and support.

"We'll use the same formula at a school as we would for Dire Straits in Cleveland," says Scott.

Warner Bros. recently supported a Talking Heads date at Los Angeles' Roxy with an afternoon concert at UCLA before an estimated 10,000 persons.

The five artist development regions are Los Angeles for the 11 Western states, Chicago for the Midwest, Boston for the Northeast, Atlanta for the South and New York, responsible for the entire state.

Ted Cohen, national artist development coordinator, has relieved some of Scott's workload, taking over the directorship of the field force.

C'right Seminar

• Continued from page 15

Argument over multiple titles being listed on a registration form under the folio/collection provision showed that cross-referencing by the Copyright Office might not securely cover the numerous titles filed in such a form.

It was agreed that the stronger protection afforded a composition in a singular registration often outweighed the economy of multiple title listings under a collection.

Henninger stressed that registration be as correct as possible, noting the office was heavily burdened by a backlog created when everyone tried to register songs at the end of 1978. To provide the Western U.S. with a full work day with the Copyright Office, an operational phone number, (703) 557-3700, has been instituted. There is a codaphone after hours available to those who wish only forms rushed out.

Firm 22 NARM Regional Meets

NEW YORK—The National Assn. of Recording Merchandisers begins its 1979 regional meetings in Seattle on Aug. 13, the first of 22 sessions, an expanded number from last year.

Following the Seattle meeting are: San Francisco (14), Los Angeles (15), Dallas (21), Houston (23), Miami (24); Denver, Sept. 10, Minneapolis (11), Toronto (13), Boston

(14), Nashville (18), Charlotte (19), New Orleans (21).

Also, Cincinnati, Oct. 9, St. Louis (10), Atlanta (12), Cleveland (16), Detroit (17), Chicago (19), New York (22), Philadelphia (23) and Washington, D.C. (25).

The meetings, which are free, include educational sessions, new audio/visual presentations and various industry speakers.

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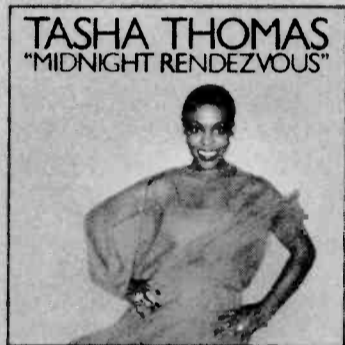
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Billboard Singles Radio Action

Playlist Top Add Ons Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (3/22/79)

TOP ADD ONS - NATIONAL

- (D) PEACHES & HERB—Reunited (Polydor)
- (D) CHIC—I Want Your Love (Atlantic)
- GEORGE BENSON—Love Ballad (Warner Brothers)

PRIME MOVERS - NATIONAL

- BLONDIE—Heart Of Glass (Chrysalis)
- (D) AMII STEWART—Knock On Wood (Ariola)
- FRANK MILLS—Music Box Dancer (Polydor)

BREAKOUTS - NATIONAL

- WINGS—Goodnight Tonight (Columbia)
- ORLEANS—Love Takes Time (Infinity)
- ROGER VOUDOURIS—Get Used To It (Warner Brothers)

D—Discotheque Crossover

ADD ONS—The two key products added at the radio stations listed: as determined by station personnel.

PRIME MOVERS—The two products registering the greatest proportionate upward movement on the station's playlist: as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

- KTKT—Tucson**
- GEORGE BENSON—Love Ballad (WB)
 - WINGS—Goodnight Tonight (Columbia)
- D★ AMII STEWART**—Knock On Wood (Ariola) 30-22
- ★ HEART—Dog & Butterfly (Portrait) 21-16
- KQEO—Albuquerque**
- WINGS—Goodnight Tonight (Columbia)
- D★ PEACHES & HERB**—Reunited (Polydor)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 8-4
- ★ BTO—Heartaches (Mercury) 23-18

- KYNO—Fresno**
- CARS—Good Times Roll (Elektra)
 - WINGS—Goodnight Tonight (Columbia)
- ★ BELL & JAMES—Livin' It Up (A&M) X-25
- ★ DELEGATION—Oh, Honey (Shadybrook) 20-15
- KGW—Portland**
- WINGS—Goodnight Tonight (Columbia)
 - LINDA RONSTADT—Just One Look (Asylum)
- D★ GLORIA GAYNOR**—I Will Survive (Polydor) 21-17
- ★ BOBBY CALDWELL—What You Won't Do For Love (Cloud) 17-13

North Central Region

TOP ADD ONS:

- GEORGE BENSON—Love Ballad (Warner Brothers)
- (D) CHIC—I Want Your Love (Atlantic)
- (D) PEACHES & HERB—Reunited (Polydor)

PRIME MOVERS:

- BLONDIE—Heart Of Glass (Chrysalis)
- FRANK MILLS—Music Box Dancer (Polydor)
- (D) AMII STEWART—Knock On Wood (Ariola)

BREAKOUTS:

- WINGS—Goodnight Tonight (Columbia)
- RICK JAMES—High On Love (Motown)
- GEORGE HARRISON—Blow Away (Dark Horse)

- WNCL—Columbus**
- NEIL DIAMOND—Forever In Blue Jeans (Columbia)
 - WINGS—Goodnight Tonight (Columbia)
- ★ CHUCK BROWN & THE SOUL SEARCHERS—Bustin' Loose (MCA) 17-12
- ★ ANNE MURRAY—I Just Fall In Love Again (Capitol) 16-11
- WCUE—Akron**
- WINGS—Goodnight Tonight (Columbia)
 - BAD COMPANY—Rock 'N' Roll Fantasy (Atlantic)
- D★ AMII STEWART**—Knock On Wood (Ariola) 18-10
- ★ FRANK MILLS—Music Box Dancer (Polydor) 7-1

- KINT—El Paso**
- GEORGE HARRISON—Blow Away (Dark Horse)
- D★ PEACHES & HERB**—Reunited (Polydor)
- ★ DIRE STRAITS—Sultans Of Swing (WB) 23-18
- ★ BLONDIE—Heart Of Glass (Chrysalis) 20-16
- WKY—Oklahoma City**
- BELL & JAMES—Livin' It Up (A&M)
 - ELTON JOHN—Song For Guy (MCA)
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 10-6
- ★ EDDIE RABBITT—Every Which Way But Loose (Elektra) 15-10

Pacific Southwest Region

TOP ADD ONS:

- (D) PEACHES & HERB—Reunited (Polydor)
- DELEGATION—Oh, Honey (Shadybrook)
- GEORGE BENSON—Love Ballad (Warner Brothers)

PRIME MOVERS:

- BLONDIE—Heart Of Glass (Chrysalis)
- BILLY JOEL—Big Shot (Columbia)
- FRANK MILLS—Music Box Dancer (Polydor)

BREAKOUTS:

- WINGS—Goodnight Tonight (Columbia)
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
- BADFINGER—Love Is Gonna Come At Last (Elektra)

- KENO—Las Vegas**
- CLAUDJA BARRY—Boogie Woogie Dancin' Shoes (Chrysalis)
 - WINGS—Goodnight Tonight (Columbia)
- ★ STYX—Renegade (A&M) 10-5
- ★ HEART—Dog & Butterfly (Portrait) 7-3
- KFMB—San Diego**
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)
 - CHRIS REA—Diamonds (UA)
- ★ LITTLE RIVER BAND—Lady (Capitol) 8-1
- ★ GEORGE HARRISON—Blow Away (Dark Horse) 27-13

- KING—Seattle**
- WINGS—Goodnight Tonight (Columbia)
 - RAY STEVENS—I Need Your Help, Barry Manilow (WB)
- ★ GEORGE BENSON—Love Ballad (WB) X-21
- ★ PEACHES & HERB—Reunited (Polydor) X-26
- KJRB—Spokane**
- PEACHES & HERB—Reunited (Polydor)
 - WINGS—Goodnight Tonight (Columbia)
- D★ AMII STEWART**—Knock On Wood (Ariola) 21-10
- ★ BLONDIE—Heart Of Glass (Chrysalis) 18-9

- CKLW—Detroit**
- WINGS—Goodnight Tonight (Columbia)
- D★ CHIC**—I Want Your Love (Atlantic)
- ★ FRANK MILLS—Music Box Dancer (Polydor)
- ★ THE BABYS—Every Time I Think Of You (Chrysalis)
- WTAC—Flint**
- EDDIE MONEY—Maybe I'm A Fool (Columbia)
 - ORLEANS—Love Takes Time (Infinity)
- ★ BOBBY CALDWELL—What You Won't Do For Love (Cloud) 15-8
- ★ BILLY JOEL—Big Shot (Columbia) 22-16
- Z-96 (WZZR-FM)—Grand Rapids**
- VILLAGE PEOPLE—In The Navy (Casablanca)
- D★ THE JACKSONS**—Shake Your Body (Epic) 13-9
- ★ BLONDIE—Heart Of Glass (Chrysalis) 22-15
- D★ AMII STEWART**—Knock On Wood (Ariola) 16-12
- WAKY—Louisville**
- GEORGE HARRISON—Blow Away (Dark Horse)
- D★ EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 26-19
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 11-7

Southwest Region

TOP ADD ONS:

- BELL & JAMES—Livin' It Up (A&M)
- (D) PEACHES & HERB—Reunited (Polydor)
- GEORGE BENSON—Love Ballad (Warner Brothers)

PRIME MOVERS:

- (D) PEACHES & HERB—Shake Your Body (Polydor)
- BLONDIE—Heart Of Glass (Chrysalis)
- DIRE STRAITS—Sultans Of Swing (Warner Brothers)

BREAKOUTS:

- KINKS—Superman (Arista)
- WINGS—Goodnight Tonight (Columbia)
- (D) LINDA CLIFFORD—Bridge Over Troubled Water (RSO)

- WTIX—New Orleans**
- VILLAGE PEOPLE—In The Navy (Casablanca)
- D★ LINDA CLIFFORD**—Bridge Over Troubled Water (RSO)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 17-9
- ★ DIRE STRAITS—Sultans Of Swing (WB) 12-6
- WNOE—New Orleans**
- WINGS—Goodnight Tonight (Columbia)
 - ORLEANS—Love Takes Time (Infinity)
- D★ THE JACKSONS**—Shake Your Body (Epic) 13-9
- D★ AMII STEWART**—Knock On Wood (Ariola) 22-18
- KEEL—Shreveport**
- THE JACKSONS—Shake Your Body (Epic)
 - BOB WELCH—Precious Love (Capitol)
- ★ SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO) 27-17
- ★ BELL & JAMES—Livin' It Up (A&M) 25-20

- KHJ—LA**
- WINGS—Goodnight Tonight (Columbia)
- D★ PEACHES & HERB**—Reunited (Polydor)
- ★ BILLY JOEL—Big Shot (Columbia) 22-13
- ★ BLONDIE—Heart Of Glass (Chrysalis) 29-20
- KRTH (FM)—LA**
- DELEGATION—Oh, Honey (Shadybrook)
 - WINGS—Goodnight Tonight (Columbia)
- ★ SUZI QUATRO & CHRIS NORMAN—Stumblin' In (RSO) 20-12
- D★ PEACHES & HERB**—Reunited (Polydor) 28-17
- KFI—LA**
- BADFINGER—Love Is Gonna Come At Last (Elektra)
 - WINGS—Goodnight Tonight (Capitol)
- ★ FRANK MILLS—Music Box Dancer (Polydor) 10-4
- D★ VILLAGE PEOPLE**—In The Navy (Casablanca) 14-8
- KFXM—San Bernardino**
- GEORGE BENSON—Love Ballad (WB)
 - ROGER VOUDOURIS—Get Used To It (WB)
- ★ FRANK MILLS—Music Box Dancer (Polydor) 20-14
- ★ DIRE STRAITS—Sultans Of Swing (WB) 12-6

Pacific Northwest Region

TOP ADD ONS:

- (D) PEACHES & HERB—Reunited (Polydor)
- (D) CHIC—I Want Your Love (Atlantic)
- LINDA RONSTADT—Just One Look (Asylum)

PRIME MOVERS:

- BLONDIE—Heart Of Glass (Chrysalis)
- FRANK MILLS—Music Box Dancer (Polydor)
- (D) AMII STEWART—Knock On Wood (Ariola)

BREAKOUTS:

- WINGS—Goodnight Tonight (Columbia)
- MCGUINN, CLARK & HILLMAN—Don't You Write Her Off (Capitol)
- ORLEANS—Love Takes Time (Infinity)

- KTAC—Tacoma**
- BILLY JOEL—Honesty (Columbia)
- D★ CHER**—Take Me Home (Casablanca)
- ★ DIRE STRAITS—Sultans Of Swing (WB) 17-11
- ★ FRANK MILLS—Music Box Dancer (Polydor) 11-7
- KCPX—Salt Lake City**
- ORLEANS—Love Takes Time (Infinity)
 - PEACHES & HERB—Reunited (Polydor)
- ★ VILLAGE PEOPLE—In The Navy (Casablanca) 27-21
- ★ BLONDIE—Heart Of Glass (Chrysalis) 18-8
- KRSP—Salt Lake City**
- WINGS—Goodnight Tonight (Columbia)
- D★ PEACHES & HERB**—Reunited (Polydor)
- D★ AMII STEWART**—Knock On Wood (Ariola) 18-11
- ★ FRANK MILLS—Music Box Dancer (Polydor) 6-2

- WBGW—Bowling Green**
- CHIC—I Want Your Love (Atlantic)
 - PEACHES & HERB—Reunited (Polydor)
- ★ BLONDIE—Heart Of Glass (Chrysalis) 14-3
- ★ BILLY JOEL—Big Shot (Columbia) 17-10
- WGCL—Cleveland**
- GEORGE BENSON—Love Ballad (WB)
 - RICK JAMES—High On Love (Motown)
- ★ FRANK MILLS—Music Box Dancer (Polydor) 13-3
- ★ BLONDIE—Heart Of Glass (Chrysalis) 18-9
- WZZP—Cleveland**
- ENGLAND DAN AND JOHN FORD COLEY—Love Is The Answer (Big Tree)
 - WINGS—Goodnight Tonight (Columbia)
- ★ FRANK MILLS—Music Box Dancer (Polydor) 25-18
- ★ CHUCK BROWN & THE SOUL SEARCHERS—Bustin' Loose (MCA) 34-25
- Q-102 (WKRQ-FM)—Cincinnati**
- GEORGE BENSON—Love Ballad (WB)
 - BOBBY CALDWELL—What You Won't Do For Love (Cloud)
- ★ BOB WELCH—Precious Love (Capitol) 26-20
- ★ BLONDIE—Heart Of Glass (Chrysalis) 29-23

- KILT—Houston**
- KINKS—Superman (Arista)
 - PEACHES & HERB—Reunited (Polydor)
- ★ THE JACKSONS—Shake Your Body (Epic) 20-8
- ★ BLONDIE—Heart Of Glass (Chrysalis) 23-9
- KRBE—Houston**
- BLONDIE—Heart Of Glass (Chrysalis)
 - WINGS—Goodnight Tonight (Columbia)
- D★ THE JACKSONS**—Shake Your Body (Epic) 17-8
- ★ LITTLE RIVER BAND—Lady (Capitol) 21-10
- KLIF—Dallas**
- BELL & JAMES—Livin' It Up (A&M)
 - GEORGE BENSON—Love Ballad (WB)
- ★ ANNE MURRAY—I Just Fall In Love Again (Capitol) 21-16
- ★ DIRE STRAITS—Sultans Of Swing (WB) 26-19
- KNUS-FM—Dallas**
- INSTANT FUNK—I Got My Mind Made Up (Salsoul)
 - BOBBY CALDWELL—What You Won't Do For Love (Cloud) 28-17
- D★ BEE GEES**—Tragedy (RSO) 13-5

Midwest Region

TOP ADD ONS:

- BLONDIE—Heart Of Glass (Chrysalis)
- (D) EVELYN "CHAMPAGNE" KING—I Don't Know If It's Right (RCA)
- ENGLAND DAN & JOHN FORD COLEY—Love Is The Answer (Big Tree)

PRIME MOVERS:

- (D) AMII STEWART—Knock On Wood (Ariola)
- FRANK MILLS—Music Box Dancer (Polydor)
- DIRE STRAITS—Sultans Of Swing (Warner Brothers)

BREAKOUTS:

- WINGS—Goodnight Tonight (Columbia)
- ORLEANS—Love Takes Time (Infinity)
- ALLMAN BROTHERS BAND—Crazy Love (Capricorn)

- KERN—Bakersfield**
- GEORGE BENSON—Love Ballad (WB)
 - WINGS—Goodnight Tonight (Columbia)
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 7-4
- D★ GLORIA GAYNOR**—I Will Survive (Polydor) 3-1
- KOPA—Phoenix**
- WINGS—Goodnight Tonight (Columbia)
- D★ THE JACKSONS**—Shake Your Body (Epic)
- D★ SISTER SLEDGE**—He's The Greatest Dancer (Cotillion) 28-18
- ★ BLONDIE—Heart Of Glass (Chrysalis) 21-11

- KFRC—San Francisco**
- CHIC—I Want Your Love (Atlantic)
 - WINGS—Goodnight Tonight (Columbia)
- D★ THE JACKSONS**—Shake Your Body (Epic) 25-15
- ★ BLONDIE—Heart Of Glass (Chrysalis) 12-7
- KYA—San Francisco**
- WINGS—Goodnight Tonight (Columbia)
 - MARC TANNER BAND—Never Again (Elektra)
- ★ FRANK MILLS—Music Box Dancer (Polydor) 24-13
- D★ PEACHES & HERB**—Shake Your Groove Thing (Polydor) 11-5
- KLIV—San Jose**
- WINGS—Goodnight Tonight (Columbia)
- D★ THE JACKSONS**—Shake Your Body (Epic)
- D★ AMII STEWART**—Knock On Wood (Ariola) 16-11
- ★ BELL & JAMES—Livin' It Up (A&M) 14-7
- KROY—Sacramento**
- GEORGE HARRISON—Blow Away (WB)
 - GEORGE BENSON—Love Ballad (WB)
- ★ BELL & JAMES—Livin' It Up (A&M) 20-15
- ★ FRANK MILLS—Music Box Dancer (Polydor) 28-14

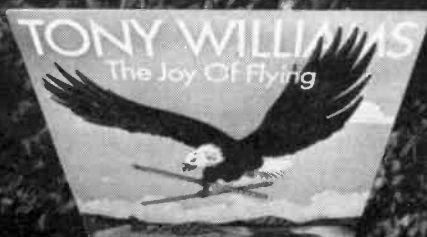
- KIMN—Denver**
- THE JACKSONS—Shake Your Body (Epic)
 - PEACHES & HERB—Reunited (Polydor)
- D★ AMII STEWART**—Knock On Wood (Ariola) 15-9
- ★ BLONDIE—Heart Of Glass (Chrysalis) 20-12
- KJR—Seattle**
- MCGUINN, CLARK & HILLMAN—Don't You Write Her Off (Columbia)
 - PEACHES & HERB—Reunited (Polydor)
- ★ FRANK MILLS—Music Box Dancer (Polydor) 21-10
- ★ BEE GEES—Love You Inside Out (RSO) 14-8
- KYYX—Seattle**
- WINGS—Goodnight Tonight (Columbia)
 - MCGUINN, CLARK & HILLMAN—Don't You Write Her Off (Capitol) Ad-28
- ★ GEORGE HARRISON—Blow Away (Dark Horse) 30-26
- KCBN—Reno**
- MCGUINN, CLARK & HILLMAN—Don't You Write Her Off (Capitol)
 - WINGS—Goodnight Tonight (Capitol)
- D★ CHIC**—I Want Your Love (Capitol) 17-10
- ★ BLONDIE—Heart Of Glass (Chrysalis) 14-8

- KLJZ-FM (Z-97)—Ft. Worth**
- HEART—Dog & Butterfly (Portrait)
 - EDDIE RABBITT—Every Which Way But Loose (Elektra)
- ★ NEIL DIAMOND—Forever In Blue Jeans (Columbia) 11-6
- ★ DOOBIE BROTHERS—What A Fool Believes (WB) 24-14

(Continued on page 34)

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**When Tony Williams plays drums,
there's no feeling like it on earth.**



"The Joy of Flying!" JC 35705

It's what you get when Tony Williams sits down with Herbie Hancock, Stanley Clarke, Tom Scott and other top-flight musicians – and they go tearing away from the flock together.

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On Columbia Records and Tapes.**

Produced by Tony Williams. Management: Monty Kaye. Contact: Ben Hurwitz.

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Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers

Based on station playlists through Thursday (3/22/79)

Continued from page 32

WROK—Rockford

- **GEORGE BENSON**—Love Ballad (WB)
- **WINGS**—Goodnight Tonight (Columbia)
- ★ **FRANK MILLS**—Music Box Dancer (Polydor) 27-21
- ★ **ANNE MURRAY**—I Just Fall In Love Again (Capitol) 17-12

WIFE—Indianapolis

- D• **EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA)
- **ANNE MURRAY**—I Just Fall In Love Again (Capitol)
- D★ **AMII STEWART**—Knock On Wood (Ariola) 4-1
- D★ **PEACHES & HERB**—Shake Your Groove Thing (Polydor) 5-2

WNOE—Indianapolis

- D• **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion)
- D• **PEACHES & HERB**—Reunited (Polydor)
- D★ **THE JACKSONS**—Shake Your Body (Epic) 30-21
- ★ **BLONIE**—Heart Of Glass (Chrysalis) 23-11

WOKY—Milwaukee

- **THE BABYS**—Every Time I Think Of You (Chrysalis)
- **WINGS**—Goodnight Tonight (Columbia)
- ★ **BILLY JOEL**—Big Shot (Columbia) 8-3
- ★ **POCO**—Crazy Love (MCA) 6-2

WZUU-FM—Milwaukee

- **VILLAGE PEOPLE**—In The Navy (Casablanca)
- **WINGS**—Goodnight Tonight (Columbia)
- ★ **FRANK MILLS**—Music Box Dancer (Polydor) 8-3
- ★ **AMII STEWART**—Knock On Wood (Ariola) 16-9

KSLQ-FM—St. Louis

- **ORLEANS**—Love Takes Time (Infinity)
- **ALLMAN BROTHERS**—Crazy Love (Capricorn)
- D★ **VILLAGE PEOPLE**—In The Navy (Casablanca) 33-26
- ★ **BLONIE**—Heart Of Glass (Chrysalis) 20-13

KXOK—St. Louis

- **FRANK MILLS**—Music Box Dancer (Polydor)
- ★ **POCO**—Crazy Love (MCA) 17-10
- D★ **CHIC**—I Want Your Love (Atlantic) 22-15

KIOA—Oes Moines

- D• **AMII STEWART**—Knock On Wood (Ariola)
- **BLONIE**—Heart Of Glass (Chrysalis)
- ★ **BILLY JOEL**—Big Shot (Columbia) 24-19
- ★ **DIRE STRAITS**—Sultans Of Swing (WB) 17-12

KDWB—Minneapolis

- D• **EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA)
- **EDDIE MONEY**—Maybe I'm A Fool (Columbia)
- ★ **FRANK MILLS**—Music Box Dancer (Polydor) 15-5
- ★ **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO) 27-17

KSTP—Minneapolis

- **ENGLAND OAM & JOHN FORD COLEY**—Love Is The Answer (Big Tree)
- **BOB WELCH**—Precious Love (Capitol)
- D★ **GLORIA GAYNOR**—I Will Survive (Polydor) 11-6
- ★ **DIRE STRAITS**—Sultans Of Swing (WB) 22-15

WHB—Kansas City

- **WINGS**—Goodnight Tonight (Columbia)
- **BLONIE**—Heart Of Glass (Chrysalis)
- ★ **ONNA SUMMER & BROOKLYN DREAMS**—Heaven Knows (Casablanca) 18-16
- D★ **CHIC**—I Want Your Love (Atlantic) 14-9

KBQ—Kansas City

- **BAO COMPANY**—Rock 'N' Roll Fantasy (Swan Song)
- D• **THE JACKSONS**—Shake Your Body (Epic)
- D★ **AMII STEWART**—Knock On Wood (Ariola) 12-6
- ★ **FRANK MILLS**—Music Box Dancer (Polydor) 10-1

KKLS—Rapid City

- D• **EVELYN "CHAMPAGNE" KING**—I Don't Know If It's Right (RCA)
- **CHIRS REA**—Diamonds (UA)
- ★ **FRANK MILLS**—Music Box Dancer (Polydor) 13-10
- ★ **THE BABYS**—Every Time I Think Of You (Chrysalis) 14-11

KQWB—Fargo

- **WINGS**—Goodnight Tonight (Columbia)
- **FARAGHER BROTHERS**—Stay The Night (Polydor)
- D★ **GLORIA GAYNOR**—I Will Survive (Polydor) 14-9
- D★ **AMII STEWART**—Knock On Wood (Ariola) 11-7

KLEO—Wichita

- **ENGLAND DAN & JOHN FORD COLEY**—Love Is The Answer (Big Tree)
- **WINGS**—Goodnight Tonight (Columbia)
- ★ **BILLY JOEL**—Big Shot (Columbia) 15-11
- ★ **TOTO**—I'll Supply The Love (Columbia) 29-25

Northeast Region

TOP ADD ONS:

- (D) **THE JACKSONS**—Shake Your Body (Polydor)
- (D) **LITTLE RIVER BAND**—Lady (Capitol)
- (D) **PEACHES & HERB**—Reunited (Polydor)

PRIME MOVERS:

- (D) **VILLAGE PEOPLE**—In The Navy (Casablanca)
- (D) **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion)
- DIRE STRAITS**—Sultans Of Swing (Warner Brothers)

BREAKOUTS:

- WINGS**—Goodnight Tonight (Columbia)
- ORLEANS**—Love Takes Time (Infinity)
- (D) **GARY'S GANG**—Keep On Dancin' (Columbia)

WABC—New York

- **LITTLE RIVER BAND**—Lady (Capitol)
- D• **THE JACKSONS**—Shake Your Body (Epic)
- D★ **CHIC**—I Want Your Love (Atlantic) 25-17
- D★ **VILLAGE PEOPLE**—In The Navy (Casablanca) 43-29

(WXLO) 99-X—New York

- D• **PEACHES & HERB**—Reunited (Polydor)
- D• **THE JACKSONS**—Shake Your Body (Epic)
- D★ **G.Q.**—Disco Nights (Arista) 29-23
- D★ **GARY'S GANG**—Keep On Dancin' (Columbia) 17-13

WPTR—Albany

- D• **THE JACKSONS**—Shake Your Body (Epic)
- **ORLEANS**—Love Takes Time (Infinity)
- D★ **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion) 24-20
- ★ **DIRE STRAITS**—Sultans Of Swing (WB) 8-3

WTRY—Albany

- D• **VILLAGE PEOPLE**—In The Navy (Casablanca)
- D• **PEACHES & HERB**—Reunited (Polydor)
- D★ **BEE GEES**—Tragedy (RSO) 4-1
- ★ **FRANK MILLS**—Music Box Dancer (Polydor) 22-14

WKBW—Buffalo

- **ORLEANS**—Love Takes Time (Infinity)
- ★ **BLUES BROTHERS**—Rubber Bisquit (Atlantic) 21-9
- ★ **HERBIE MANN**—Superman (Atlantic) 27-15

WYSL—Buffalo

- D• **CHIC**—I Want Your Love (Atlantic)
- ★ **BLUES BROTHERS**—Rubber Bisquit (Atlantic) 25-17
- ★ **BOBBY CALDWELL**—What You Won't Do For Love (Cloud) 21-14

WBBF—Rochester

- **GEORGE BENSON**—Love Ballad (WB)
- **GEORGE HARRISON**—Blow Away (Dark Horse)
- D★ **CHIC**—I Want Your Love (Atlantic) 33-23
- ★ **BOBBY CALDWELL**—What You Won't Do For Love (Cloud) 21-16

WRKO—Boston

- **POCO**—Crazy Love (MCA)
- **WINGS**—Goodnight Tonight (Columbia)
- ★ **BLONIE**—Heart Of Glass (Chrysalis) 17-11
- D• **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion) 20-14

WBZ-FM—Boston

- **CHUCK BROWN & THE SOUL SEARCHERS**—Bustin' Loose (MCA)
- **CHRIS REA**—Diamonds (UA)
- ★ **DIRE STRAITS**—Sultans Of Swing (WB) 10-6
- ★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 4-2

F-105 (WVBF)—Boston

- D• **VILLAGE PEOPLE**—In The Navy (Casablanca)
- **POLICE**—Roxanne (A&M)
- D★ **AMII STEWART**—Knock On Wood (Ariola) 17-13
- ★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 10-5

WORC—Hartford

- **WINGS**—Goodnight Tonight (Columbia)
- **MARC TANNER BAND**—Elana (Elektra)
- D★ **AMII STEWART**—Knock On Wood (Ariola) 24-17
- ★ **FRANK MILLS**—Music Box Dancer (Polydor)

WPRO (AM)—Providence

- D• **LINDA CLIFFORD**—Bridge Over Troubled Water (RSO)
- **ORLEANS**—Love Takes Time (Infinity)
- ★ **DIRE STRAITS**—Sultans Of Swing (WB) 18-7
- D★ **VILLAGE PEOPLE**—In The Navy (Casablanca) X-26

WPRO-FM—Providence

- **STYX**—Renegade (A&M)
- **WINGS**—Goodnight Tonight (Columbia)
- ★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 10-5
- ★ **POLICE**—Roxanne (A&M) 14-8

WICC—Bridgeport

- **WINGS**—Goodnight Tonight (Columbia)
- **ROXY MUSIC**—Dance Away (Atco)
- ★ **FRANK MILLS**—Music Box Dancer (Polydor) 27-16
- D★ **AMII STEWART**—Knock On Wood (Ariola) 25-13

Mid-Atlantic Region

TOP ADD ONS:

- (D) **PEACHES & HERB**—Reunited (Polydor)
- (D) **CHER**—Take Me Home (Casablanca)
- DELEGATION**—Oh, Honey (Shadybrook)

PRIME MOVERS:

- (D) **VILLAGE PEOPLE**—In The Navy (Casablanca)
- BLONIE**—Heart Of Glass (Chrysalis)
- LITTLE RIVER BAND**—Lady (Capitol)

BREAKOUTS:

- WINGS**—Goodnight Tonight (Columbia)
- ROGERS & WEST**—All I Ever Is Your Love (UA)
- ANGELA BOFILL**—This Time I'll Be Sweeter (GRT)

WFI—Philadelphia

- D• **PEACHES & HERB**—Reunited (Polydor)
- **ROGERS & WEST**—All I Ever Is Your Love (UA)
- ★ **LITTLE RIVER BAND**—Lady (Capitol) 19-14
- D★ **CHIC**—I Want Your Love (Atlantic) Ad-21

WIFI-FM—Philadelphia

- D• **VILLAGE PEOPLE**—In The Navy (Casablanca) 30-24
- ★ **BABYS**—Every Time I Think Of You (Chrysalis) 19-13

WPGC—Washington

- **WINGS**—Goodnight Tonight (Columbia)
- D• **CHER**—Take Me Home (Casablanca)
- D• **VILLAGE PEOPLE**—In The Navy (Casablanca) X-21
- ★ **BLONIE**—Heart Of Glass (Chrysalis) 27-15

WGH—Norfolk

- **NICOLETTE LARSON**—Rhumba Girl (WB)
- **RANDY VANWARMER**—Just When I Needed You The Most (WB)
- D★ **VILLAGE PEOPLE**—In The Navy (Casablanca) 15-7
- ★ **BLONIE**—Heart Of Glass (Chrysalis) 9-4

WCAO—Baltimore

- **DELEGATION**—Oh, Honey (Shadybrook)
- **ANGELA BOFILL**—This Time I'll Be Sweeter (GRT)
- ★ **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO) 24-16
- D★ **THE JACKSONS**—Shake Your Body (Epic) 28-18

WYRE—Annapolis

- **GEORGE BENSON**—Love Ballad (WB)
- ★ **FRANK MILLS**—Music Box Dancer (Polydor) 13-9
- D★ **INSTANT FUNK**—I Got My Mind Made Up (Salsoul) 24-18

WLEE—Richmond

- **BELL & JAMES**—Livin' It Up (A&M)
- D• **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion)
- ★ **POCO**—Crazy Love (MCA) 12-6
- ★ **BOBBY CALDWELL**—What You Won't Do For Love (Cloud) 15-8

WRVQ—Richmond

- D• **CHIC**—I Want Your Love (Atlantic)
- **WINGS**—Goodnight Tonight (Columbia)
- ★ **GEORGE HARRISON**—Blow Away (Dark Horse) 12-8
- ★ **BLONIE**—Heart Of Glass (Chrysalis) 18-10

WAEB—Allentown

- **BLONIE**—Heart Of Glass (Chrysalis)
- D• **VILLAGE PEOPLE**—In The Navy (Casablanca)
- D★ **AMII STEWART**—Knock On Wood (Ariola) 23-14
- ★ **DOOBIE BROTHERS**—What A Fool Believes (WB) 17-5

WKBQ—Harrisburg

- **RAY STEVENS**—I Need Your Help, Barry Manilow (WB)
- D• **PEACHES & HERB**—Reunited (Polydor)
- ★ **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO) 20-12
- D★ **THE JACKSONS**—Shake Your Body (Epic) 22-13

Southeast Region

TOP ADD ONS:

- (D) **CHIC**—I Want Your Love (Atlantic)
- (D) **INSTANT FUNK**—I Got My Mind Made Up (Salsoul)
- (D) **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion)

PRIME MOVERS:

- (D) **AMII STEWART**—Knock On Wood (Ariola)
- BLONIE**—Heart Of Glass (Chrysalis)
- THE JACKSONS**—Shake Your Body (Epic)

BREAKOUTS:

- WINGS**—Goodnight Tonight (Columbia)
- ROGER VOUDOURIS**—Get Used To It (Warner Brothers)
- ORLEANS**—Love Takes Time (Infinity)

WQXI—Atlanta

- **WINGS**—Goodnight Tonight (Columbia)
- ★ **BELL & JAMES**—Livin' It Up (A&M) 5-2
- D★ **AMII STEWART**—Knock On Wood (Ariola) 2-1

Z-93 (WZGC-FM)—Atlanta

- **WINGS**—Goodnight Tonight (Capitol)
- ★ **BOB WELCH**—Precious Love (Capitol) 9-5
- ★ **BLONIE**—Heart Of Glass (Chrysalis) 19-11

WBBQ—Augusta

- **ROGER VOUDOURIS**—Get Used To It (WB)
- **WINGS**—Goodnight Tonight (Columbia)
- D★ **CHER**—Take Me Home (Casablanca) 19-14
- ★ **GEORGE HARRISON**—Blow Away (Dark Horse) 26-21

WFOM—Atlanta

- **WINGS**—Goodnight Tonight (Columbia)
- **MARC TANNER BAND**—Elana (Elektra)
- D★ **AMII STEWART**—Knock On Wood (Ariola) 11-6
- ★ **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO) 9-5

WWSA—Savannah

- **WINGS**—Goodnight Tonight (Columbia)
- **RAY STEVENS**—I Need Your Help, Barry Manilow (WB)
- D★ **AMII STEWART**—Knock On Wood (Ariola) 7-4
- ★ **BLONIE**—Heart Of Glass (Chrysalis) 21-17

WFLB—Fayetteville

- D• **G.Q.**—Disco Nights (Arista)
- **POINTER SISTERS**—Happiness (Planet)
- ★ **BLONIE**—Heart Of Glass (Chrysalis) 22-17
- D★ **PEACHES & HERB**—Reunited (Polydor) 14-5

WQAM—Miami

- D• **CHIC**—I Want Your Love (Atlantic)
- D★ **AMII STEWART**—Knock On Wood (Ariola) 19-12
- ★ **FRANK MILLS**—Music Box Dancer (Polydor) 12-7

Y-100 (WHYI-FM)—Miami

- **SISTER SLEDGE**—He's The Greatest Dancer (Cotillion)
- **INSTANT FUNK**—I Got My Mind Made Up (Salsoul)
- ★ **BABYS**—Every Time I Think Of You (Chrysalis) 19-13
- ★ **POCO**—Crazy Love (ABC) 13-8

WLOF—Orlando

- **EDDIE MONEY**—Maybe I'm A Fool (Columbia)
- **WINGS**—Goodnight Tonight (Columbia)
- D★ **THE JACKSONS**—Shake Your Body (Epic) 11-6
- D★ **AMII STEWART**—Knock On Wood (Ariola) 15-10

Q-105 (WRBQ-FM)—Tampa

- **ORLEANS**—Love Takes Time (Infinity)
- **WINGS**—Goodnight Tonight (Columbia)
- ★ **LITTLE RIVER BAND**—Lady (Capitol) 23-11
- ★ **BLONIE**—Heart Of Glass (Chrysalis) 20-11

BI-105 (WBWJ-FM)—Orlando

- **WINGS**—Goodnight Tonight (Columbia)
- **BTO**—Heartaches (Mercury)
- ★ **FRANK MILLS**—Music Box Dancer (Polydor) 40-28
- ★ **DIRE STRAITS**—Sultans Of Swing (WB) 27-15

WMFJ—Daytona Beach

- **GEORGE HARRISON**—Blow Away (Dark Horse)
- **BTO**—Heartaches (Mercury)
- D★ **VILLAGE PEOPLE**—In The Navy (Casablanca) 41-26
- ★ **GEORGE BENSON**—Love Ballad (WB) 21-11

WAPE—Jacksonville

- **POINTER SISTERS**—Happiness (Planet)
- **ALLMAN BROTHERS BAND**—Crazy Love (Capricorn)
- D★ **THE JACKSONS**—Shake Your Body (Epic) 32-28
- ★ **BLONIE**—Heart Of Glass (Chrysalis) 33-27

WAYS—Charlotte

- **WINGS**—Goodnight Tonight (Columbia)
- D• **PEACHES & HERB**—Reunited (Polydor)
- D★ **THE JACKSONS**—Shake Your Body (Epic) 22-14
- ★ **SUZI QUATRO & CHRIS NORMAN**—Stumblin' In (RSO) 14-8

WKIX—Raleigh

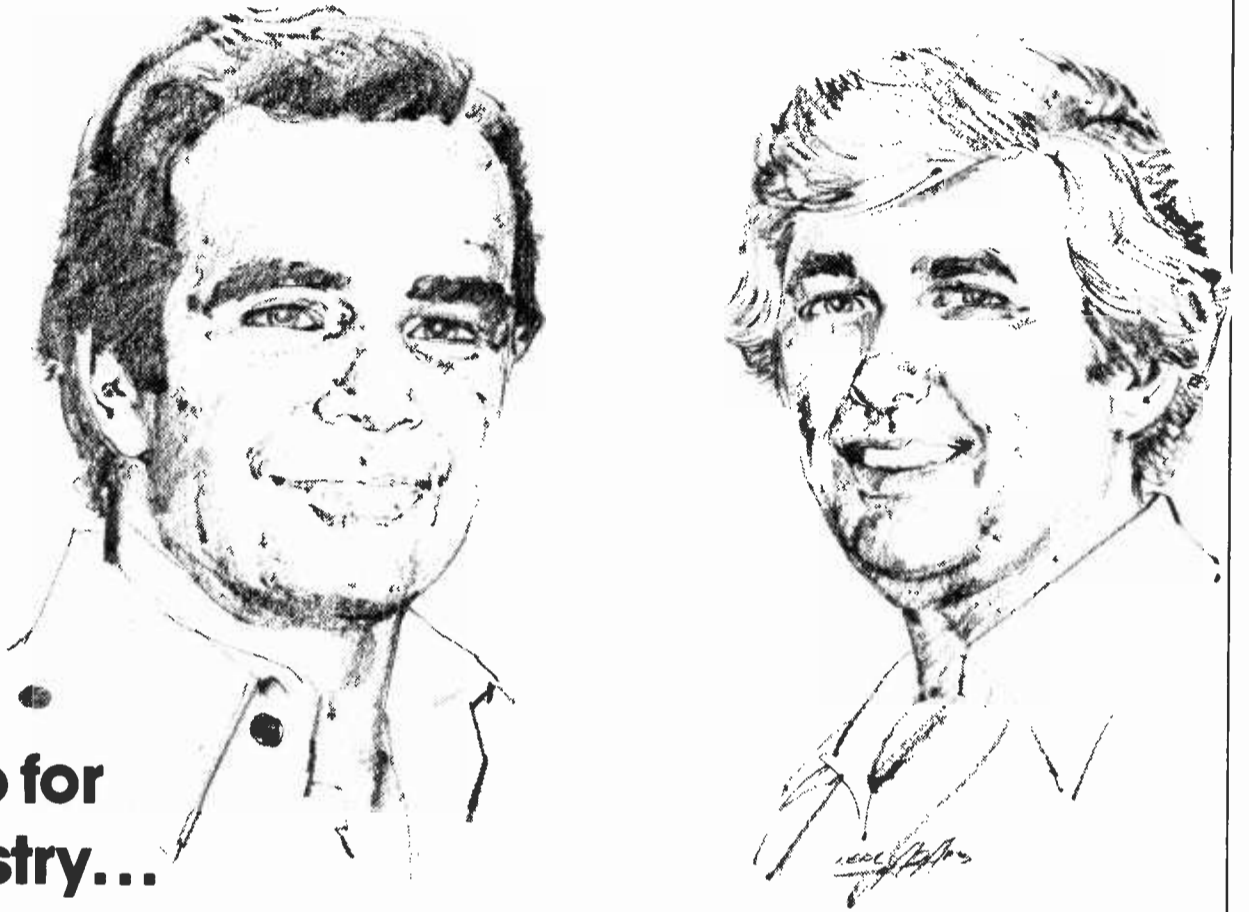
- **POLICE**—Roxanne (A&M)
- D• **PEACHES & HERB**—Reunited (Polydor)
- D★ **THE JACKSONS**—Shake Your Body (Epic) Ad-30
- D★ **CHIC**—I Want Your Love (Atlantic) 24-18

WTMA—Charleston

- D• **LINDA CLIFFORD**—Bridge Over Troubled Water (RSO)
- **SUPERTRAMP**—The Logical Song (A&M)
- ★ **DIRE STRAITS**—Sultans Of Swing (WB) 10-6
- ★ **BLONIE**—Heart Of Glass (Chrysalis) 21-16

PRODUCTIONS TWO

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- **Motion Picture Films:**

Live-shoots of artists on stage or in the studio for use in TV broadcast segments, promotional films, instore, TV spots, and for release internationally

- **Television Commercials**

- **Radio Spots**

- And some of the most spectacular multi-media presentations ever seen in the record industry... including those we produced in the past year for PolyGram Distribution

If you were at the national conventions of Lieberman, Sieberts, Western Merchandising, Sam Goody, Budget Tape & Records, Disc Records, Harmony Hut, Record Bar, TSS/Record World, and Alta, you saw our multi-screen production of PolyGram Distribution's "World Of Music."

If you were at PolyGram Distribution's 1979 National Convention in New Orleans, you saw our production of "The Challenge Of Achievement"... our best yet!

Again, thank you PolyGram Distribution... and for the last 9 years thank you to the following record companies: London, Polydor, Delite, United Artists, Private Stock, Midsong-Inter-

national, Chess-Janus, TK, Prelude, Spring, Deutsche-Grammaphon, Phillips, and Island.

And thank you: Barry Manilow, John Travolta, Melissa Manchester, Moody Blues, ZZ Top, Millie Jackson, Atlanta Rhythm Section, Kool and the Gang, Melanie, The Village People, Joe Simon, The Ritchie Family, KC and the Sunshine Band, Crown Heights Affair, Grace Jones, Ralph MacDonald, Robert Palmer, Roy Ayers, Donny Osmond, Musique, First Choice, Funkadelic, David Soul, Blondie, Rainbow, Brass Connection, Silver Convention, and many more.

**Don't miss our PolyGram Distribution Multi-Media Presentation at NARM 1979:
"SOUNDS OF SUCCESS" Narrated by ORSON WELLES**

PRODUCTIONS TWO

*a Jim Sotos*Henry Scarpelli Company*

MARTY LOCKE
Assistant Producer
New York Office

IN NEW YORK
1650 BROADWAY
NEW YORK, N.Y. 10019 (212) 245-4995

IN HOLLYWOOD
6290 SUNSET BOULEVARD
HOLLYWOOD, CALIF. 90028 (213) 462-0959

SANDY CHARLES
Assistant Producer
Los Angeles Office

Billboard Album Radio Action

Playlist Top Ad Ons • Top Requests/Airplay • Regional Breakouts & National Breakouts

Based on station playlist through Wednesday (3/21/79)

Top Add Ons-National

- U.K.—Danger Money (Polydor)
- ROBERT FLEISHMAN—Perfect Stranger (Arista)
- TYCOON—(Arista)
- ART GARFUNKEL—Fate For Breakfast (Columbia)

Top Requests/Airplay-National

- DIRE STRAITS—(WB)
- CHEAP TRICK—At Budokan (Epic)
- THE POLICE—Outlandos D'Amour (A&M)
- BAD COMPANY—Desolation Angels (SwanSong)

National Breakouts

- SUPERTRAMP—Breakfast In America (A&M)
- BLACKFOOT—Strikes (Atco)
- JOURNEY—Evolution (Columbia)
- RICKIE LEE JONES—(WB)

ADD ONS—The four key products added at the radio stations listed; as determined by station personnel.

TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay; as determined by station personnel.

BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

- KBPI-FM—Denver (Frank Cody)**
- ROBERT FLEISHMAN—Perfect Stranger (Arista)
 - DIRE STRAITS—(WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - ROD STEWART—Blondes Have More Fun (WB)
 - POCO—Legend (MCA)

- KISW-FM—Seattle (Steve Slaton)**
- DWIGHT TWILLEY—Twilley (Shelter/Arista)
 - TYCOON—(Arista)
 - FRANK ZAPPA—Sheik Yerbouti (Zappa)
 - U.K.—Danger Money (Polydor)
 - SUPERTRAMP—Breakfast In America (A&M)
 - JOURNEY—Evolution (Columbia)
 - CHEAP TRICK—At Budokan (Epic)
 - VAN HALEN—(WB)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - BAD COMPANY—Desolation Angels (SwanSong)

- KBBG-FM—Phoenix (J.D. Freeman)**
- MICHAEL MURPHEY—Peaks, Valleys, Honky-Tonks & Alleys (Epic)
 - ART GARFUNKEL—Fate For Breakfast (Columbia)
 - BEACH BOYS—Light Album (Capricorn)
 - RICKIE LEE JONES—(WB)
 - NIGEL OLSEN—Nigel (Bang)
 - ENGLAND DAN & JOHN FORD COLEY—Dr. Heckle & Mr. Jive (Big Tree)
 - GEORGE HARRISON—(Dark Horse)
 - JUDY COLLINS—Hard Times For Lovers (Elektra)
 - GEORGE BENSON—Livin' Inside Your Love (WB)
 - BOB WELCH—Three Hearts (Capitol)

- KRFI-FM—Fresno (Art Faritas)**
- SUPERTRAMP—Breakfast In America (A&M)
 - ART GARFUNKEL—Fate For Breakfast (Columbia)
 - ROGER YODOURIS—Radio Dream (WB)
 - FARAGHER BROTHERS—Open Your Eyes (Polydor)
 - BEE GEES—Spirits Having Flown (RSO)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - NICOLETTE LARSON—Nicolette (WB)
 - BILLY JOEL—52nd Street (Columbia)

Southwest Region

- TOP ADD ONS:**
- JOE JACKSON—Look Sharp (A&M)
 - RICKIE LEE JONES—(WB)
 - BLACKFOOT—Strikes (Atco)
 - BILLY THORPE—Children Of The Sun (Capricorn)

- TOP REQUEST/AIRPLAY:**
- ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
 - DIRE STRAITS—(WB)
 - CHEAP TRICK—At Budokan (Epic)
 - BAD COMPANY—Desolation Angels (SwanSong)

- BREAKOUTS:**
- BEACH BOYS—Light Album (Capricorn)
 - ROBERT FLEISHMAN—Perfect Stranger (Arista)
 - ROXY MUSIC—Manifesto (Atco)
 - ROCKETS—(RSO)

- KZEW-FM—Dallas (Doris Miller)**
- BLACKFOOT—Strikes (Atco)
 - BEACH BOYS—Light Album (Capricorn)
 - DUNCAN BROWNE—The Wild Places (Sire)
 - ROBERT FLEISHMAN—Perfect Stranger (Arista)
 - BILLY THORPE—Children Of The Sun (Capricorn)
 - SPYROGYRA—Morning Dance (Infinity)
 - DIRE STRAITS—(WB)
 - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
 - CHEAP TRICK—At Budokan (Epic)
 - THE BABYS—Head First (Chrysalis)

- KJIO-FM—San Jose (Paul Wells)**
- BILL NELSON'S RED NOISE—Sound On Sound (Harvest)
 - ROBERT FLEISHMAN—Perfect Stranger (Arista)
 - JOURNEY—Evolution (Columbia)
 - RUBINOO'S—Back To The Drawing Board (Beverly)
 - THE POLICE—Outlandos D'Amour (A&M)
 - JOE JACKSON—Look Sharp (A&M)
 - DWIGHT TWILLEY—Twilley (Shelter/Arista)
 - BAD COMPANY—Desolation Angels (SwanSong)

- KGB-FM—San Diego (Bruce Tucker)**
- ROXY MUSIC—Manifesto (Atco)
 - RUBINOO'S—Back To The Drawing Board (Beverly)
 - RICKIE LEE JONES—(WB)
 - JOE JACKSON—Look Sharp (A&M)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - CHEAP TRICK—At Budokan (Epic)
 - ROD STEWART—Blondes Have More Fun (WB)
 - DIRE STRAITS—(WB)

- KOME-FM—San Jose (Dana Jang)**
- JOURNEY—Evolution (Columbia)
 - SUPERTRAMP—Breakfast In America (A&M)
 - U.K.—Danger Money (Polydor)
 - JAN HAMMER—Black Sheep (Asylum)
 - MICHAEL MURPHEY—Peaks, Valleys, Honky-Tonks & Alleys (Epic)
 - ROCKETS—(RSO)
 - DIRE STRAITS—(WB)
 - THE POLICE—Outlandos D'Amour (A&M)
 - THE BABYS—Head First (Chrysalis)
 - EDDIE MONEY—Life For The Taking (Columbia)

- KY102-FM—Kansas City (M. Floyd/J. McCabe)**
- ROCKETS—(RSO)
 - U.K.—Danger Money (Polydor)
 - JOE JACKSON—Look Sharp (A&M)
 - ROXY MUSIC—Manifesto (Atco)
 - CHEAP TRICK—At Budokan (Epic)
 - BAD COMPANY—Desolation Angels (SwanSong)
 - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
 - SUPERTRAMP—Breakfast In America (A&M)

- KMOD-FM—Tulsa (Bill Bruin)**
- SUPERTRAMP—Breakfast In America (A&M)
 - DAVID JAMES HOLSTER—Chinese HoneyMoon (Columbia)
 - RICKIE LEE JONES—(WB)
 - JAN HAMMER—Black Sheep (Asylum)
 - ROXY MUSIC—Manifesto (Atco)
 - ROCKETS—(RSO)
 - BAD COMPANY—Desolation Angels (SwanSong)
 - DIRE STRAITS—(WB)
 - GEORGE HARRISON—(Dark Horse)
 - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)

- KBBG-FM—Phoenix (J.D. Freeman)**
- MICHAEL MURPHEY—Peaks, Valleys, Honky-Tonks & Alleys (Epic)
 - ART GARFUNKEL—Fate For Breakfast (Columbia)
 - BEACH BOYS—Light Album (Capricorn)
 - RICKIE LEE JONES—(WB)
 - NIGEL OLSEN—Nigel (Bang)
 - ENGLAND DAN & JOHN FORD COLEY—Dr. Heckle & Mr. Jive (Big Tree)
 - GEORGE HARRISON—(Dark Horse)
 - JUDY COLLINS—Hard Times For Lovers (Elektra)
 - GEORGE BENSON—Livin' Inside Your Love (WB)
 - BOB WELCH—Three Hearts (Capitol)

- KRFI-FM—Fresno (Art Faritas)**
- SUPERTRAMP—Breakfast In America (A&M)
 - ART GARFUNKEL—Fate For Breakfast (Columbia)
 - ROGER YODOURIS—Radio Dream (WB)
 - FARAGHER BROTHERS—Open Your Eyes (Polydor)
 - BEE GEES—Spirits Having Flown (RSO)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - NICOLETTE LARSON—Nicolette (WB)
 - BILLY JOEL—52nd Street (Columbia)

- KRFI-FM—Fresno (Art Faritas)**
- SUPERTRAMP—Breakfast In America (A&M)
 - ART GARFUNKEL—Fate For Breakfast (Columbia)
 - ROGER YODOURIS—Radio Dream (WB)
 - FARAGHER BROTHERS—Open Your Eyes (Polydor)
 - BEE GEES—Spirits Having Flown (RSO)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - NICOLETTE LARSON—Nicolette (WB)
 - BILLY JOEL—52nd Street (Columbia)

Midwest Region

- TOP ADD ONS:**
- IRON HORSE—(Scotti Brothers)
 - THE TUBES—Remote Control (A&M)
 - FRANK ZAPPA—Sheik Yerbouti (Zappa)
 - JUDAS PRIEST—Hell Bent For Leather (Columbia)

- TOP REQUEST/AIRPLAY:**
- DIRE STRAITS—(WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - ROD STEWART—Blondes Have More Fun (WB)
 - CHEAP TRICK—At Budokan (Epic)

- BREAKOUTS:**
- JOURNEY—Evolution (Columbia)
 - SUPERTRAMP—Breakfast In America (A&M)
 - BAD COMPANY—Desolation Angels (SwanSong)
 - BLACKFOOT—Strikes (Atco)

- WABX-FM—Detroit (Joe Krause)**
- BLACKFOOT—Strikes (Atco)
 - JOURNEY—Evolution (Columbia)
 - CHEAP TRICK—At Budokan (Epic)
 - ROD STEWART—Blondes Have More Fun (WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - DIRE STRAITS—(WB)

- WJCL-FM—Elgin/Chicago (T. Marker/W. Leisinger)**
- BAD COMPANY—Desolation Angels (SwanSong)
 - THE TUBES—Remote Control (A&M)
 - DWIGHT TWILLEY—Twilley (Shelter/Arista)
 - DAVE LAMBERT—Framed (Polydor)
 - SUZI QUATRO—If You Knew Suzi (RSO)
 - IAN CARR'S NUCLEUS—Out Of The Long Dark (Capitol)
 - RICKIE LEE JONES—(WB)
 - HORSLIPS—The Man Who Built America (DJM)
 - DAVID SANCIOS & TOME—True Stories (Arista)
 - JOE SAMPLE—Carmel (MCA)

- WWMS-FM—Cleveland (John Gorman)**
- JOURNEY—Evolution (Columbia)
 - RUBINOO'S—Back To The Drawing Board (Beverly)

- WRAS-FM—Atlanta (Cledra White)**
- SPYROGYRA—Morning Dance (Infinity)
 - BILLY THORPE—Children Of The Sun (Capricorn)
 - TIM WEISBERG—Night Rider (MCA)
 - BILL NELSON'S RED NOISE—Sound On Sound (Harvest)
 - ROBERT FLEISHMAN—Perfect Stranger (Arista)
 - DUKE JUPITER—Taste The Night (Mercury)
 - THE POLICE—Outlandos D'Amour (A&M)
 - CHEAP TRICK—At Budokan (Epic)
 - ROXY MUSIC—Manifesto (Atco)
 - RICKIE LEE JONES—(WB)

- WRAS-FM—Atlanta (Cledra White)**
- SPYROGYRA—Morning Dance (Infinity)
 - BILLY THORPE—Children Of The Sun (Capricorn)
 - TIM WEISBERG—Night Rider (MCA)
 - BILL NELSON'S RED NOISE—Sound On Sound (Harvest)
 - ROBERT FLEISHMAN—Perfect Stranger (Arista)
 - DUKE JUPITER—Taste The Night (Mercury)
 - THE POLICE—Outlandos D'Amour (A&M)
 - CHEAP TRICK—At Budokan (Epic)
 - ROXY MUSIC—Manifesto (Atco)
 - RICKIE LEE JONES—(WB)

- SMOKIE—The Montreux Album (RSO)**
- AVERAGE WHITE BAND—Feel No Fret (Atlantic)
 - BILLY THORPE—Children Of The Sun (Capricorn)
 - DIRE STRAITS—(WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - ROD STEWART—Blondes Have More Fun (WB)
 - BOB WELCH—Three Hearts (Capitol)

- WLWQ-FM—Columbus (Steve Runner)**
- JOURNEY—Evolution (Columbia)
 - SUPERTRAMP—Breakfast In America (A&M)
 - FRANK ZAPPA—Sheik Yerbouti (Zappa)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - ROD STEWART—Blondes Have More Fun (WB)
 - DIRE STRAITS—(WB)
 - CHEAP TRICK—At Budokan (Epic)

- WQVE-FM—Pittsburgh (John McGahan)**
- ROCKETS—(RSO)
 - ROXY MUSIC—Manifesto (Atco)
 - U.K.—Danger Money (Polydor)
 - ROD STEWART—Blondes Have More Fun (WB)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - BEE GEES—Spirits Having Flown (RSO)
 - BAD COMPANY—Desolation Angels (SwanSong)

- WZMF-FM—Milwaukee (Mike Wolf)**
- SUPERTRAMP—Breakfast In America (A&M)
 - ART GARFUNKEL—Fate For Breakfast (Columbia)
 - TIM WEISBERG—Night Rider (MCA)
 - IRON HORSE—(Scotti Brothers)
 - THE JAM—All Mod Cons (Polydor)
 - SUPERTRAMP—Breakfast In America (A&M)
 - DIRE STRAITS—(WB)
 - BAD COMPANY—Desolation Angels (SwanSong)
 - BLONDIE—Parallel Lines (Chrysalis)

- KADH-FM—St. Louis (Peter Paris)**
- SUPERTRAMP—Breakfast In America (A&M)
 - JOURNEY—Evolution (Columbia)
 - IRON HORSE—(Scotti Brothers)
 - COUCHOIS—(WB)
 - THE TUBES—Remote Control (A&M)
 - JUDAS PRIEST—Hell Bent For Leather (Columbia)
 - KAYAK—Phantom Of The Night (Janus)
 - BAD COMPANY—Desolation Angels (SwanSong)
 - GEORGE HARRISON—(Dark Horse)
 - TYCOON—(Arista)

- WQDR-FM—Raleigh (Dan Brunty)**
- COUCHOIS—(WB)
 - GARY WRIGHT—Headin' Home (WB)
 - SUPERTRAMP—Breakfast In America (A&M)
 - DUNCAN BROWNE—The Wild Places (Sire)
 - DIRE STRAITS—(WB)
 - RICKIE LEE JONES—(WB)
 - SUZI QUATRO—If You Knew Suzi (RSO)
 - SUPERTRAMP—Breakfast In America (A&M)

Southeast Region

- TOP ADD ONS:**
- ROBERT FLEISHMAN—Perfect Stranger (Arista)
 - ART GARFUNKEL—Fate For Breakfast (Columbia)
 - SPYROGYRA—Morning Dance (Infinity)
 - DUNCAN BROWNE—The Wild Places (Sire)

- TOP REQUEST/AIRPLAY:**
- DIRE STRAITS—(WB)
 - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
 - CHEAP TRICK—At Budokan (Epic)
 - ELVIS COSTELLO—Armed Forces (Columbia)

- BREAKOUTS:**
- RICKIE LEE JONES—(WB)
 - SUPERTRAMP—Breakfast In America (A&M)
 - TIM WEISBERG—Night Rider (MCA)
 - BEACH BOYS—Light Album (Capricorn)

- WRAS-FM—Atlanta (Cledra White)**
- SPYROGYRA—Morning Dance (Infinity)
 - BILLY THORPE—Children Of The Sun (Capricorn)
 - TIM WEISBERG—Night Rider (MCA)
 - BILL NELSON'S RED NOISE—Sound On Sound (Harvest)
 - ROBERT FLEISHMAN—Perfect Stranger (Arista)
 - DUKE JUPITER—Taste The Night (Mercury)
 - THE POLICE—Outlandos D'Amour (A&M)
 - CHEAP TRICK—At Budokan (Epic)
 - ROXY MUSIC—Manifesto (Atco)
 - RICKIE LEE JONES—(WB)

- WRAS-FM—Atlanta (Cledra White)**
- SPYROGYRA—Morning Dance (Infinity)
 - BILLY THORPE—Children Of The Sun (Capricorn)
 - TIM WEISBERG—Night Rider (MCA)
 - BILL NELSON'S RED NOISE—Sound On Sound (Harvest)
 - ROBERT FLEISHMAN—Perfect Stranger (Arista)
 - DUKE JUPITER—Taste The Night (Mercury)
 - THE POLICE—Outlandos D'Amour (A&M)
 - CHEAP TRICK—At Budokan (Epic)
 - ROXY MUSIC—Manifesto (Atco)
 - RICKIE LEE JONES—(WB)

- WHFS-FM—Washington D.C. (David Einstein)**
- LEGS DIAMOND—Firepower (Cream)
 - ALBERT LEE—Hiding (A&M)
 - TIM WEISBERG—Night Rider (MCA)
 - RUBINOO'S—Back To The Drawing Board (Beverly)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - DIRE STRAITS—(WB)
 - RICKIE LEE JONES—(WB)
 - JOE JACKSON—Look Sharp (A&M)

- WSHE-FM—Fl. Lauderdale (Michelle Robinson)**
- DUNCAN BROWNE—The Wild Places (Sire)
 - BEACH BOYS—Light Album (Capricorn)
 - ART GARFUNKEL—Fate For Breakfast (Columbia)
 - BLACKFOOT—Strikes (Atco)
 - ROCKETS—(RSO)
 - SUPERTRAMP—Breakfast In America (A&M)
 - EDDIE MONEY—Life For The Taking (Columbia)
 - CHEAP TRICK—At Budokan (Epic)
 - GEORGE HARRISON—(Dark Horse)
 - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)

- ZETA-7 (WORU)—Orlando (Bill Mims)**
- SUPERTRAMP—Breakfast In America (A&M)
 - BLACKFOOT—Strikes (Atco)
 - TYCOON—(Arista)
 - BADFINGER—Airwaves (Elektra)
 - TIM WEISBERG—Night Rider (MCA)
 - SPYROGYRA—Morning Dance (Infinity)
 - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - BOB WELCH—Three Hearts (Capitol)
 - BAD COMPANY—Desolation Angels (SwanSong)

- WKDF-FM—Nashville (Alan Sneed)**
- ROBERT FLEISHMAN—Perfect Stranger (Arista)
 - ART GARFUNKEL—Fate For Breakfast (Columbia)
 - RICKIE LEE JONES—(WB)
 - BEACH BOYS—Light Album (Capricorn)
 - STEVE GOODMAN—High & Outside (Asylum)
 - JOURNEY—Evolution (Columbia)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - OIRE STRAITS—(WB)
 - POCO—Legend (MCA)
 - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)

- WQDR-FM—Raleigh (Dan Brunty)**
- COUCHOIS—(WB)
 - GARY WRIGHT—Headin' Home (WB)
 - SUPERTRAMP—Breakfast In America (A&M)
 - DUNCAN BROWNE—The Wild Places (Sire)
 - DIRE STRAITS—(WB)
 - RICKIE LEE JONES—(WB)
 - SUZI QUATRO—If You Knew Suzi (RSO)
 - SUPERTRAMP—Breakfast In America (A&M)

- WQDR-FM—Raleigh (Dan Brunty)**
- COUCHOIS—(WB)
 - GARY WRIGHT—Headin' Home (WB)
 - SUPERTRAMP—Breakfast In America (A&M)
 - DUNCAN BROWNE—The Wild Places (Sire)
 - DIRE STRAITS—(WB)
 - RICKIE LEE JONES—(WB)
 - SUZI QUATRO—If You Knew Suzi (RSO)
 - SUPERTRAMP—Breakfast In America (A&M)

- WQDR-FM—Raleigh (Dan Brunty)**
- COUCHOIS—(WB)
 - GARY WRIGHT—Headin' Home (WB)
 - SUPERTRAMP—Breakfast In America (A&M)
 - DUNCAN BROWNE—The Wild Places (Sire)
 - DIRE STRAITS—(WB)
 - RICKIE LEE JONES—(WB)
 - SUZI QUATRO—If You Knew Suzi (RSO)
 - SUPERTRAMP—Breakfast In America (A&M)

Northeast Region

- TOP ADD ONS:**
- TYCOON—(Arista)
 - ART GARFUNKEL—Fate For Breakfast (Columbia)
 - BADFINGER—Airwaves (Elektra)
 - U.K.—Danger Money (Polydor)

- TOP REQUEST/AIRPLAY:**
- THE POLICE—Outlandos D'Amour (A&M)
 - CHEAP TRICK—At Budokan (Epic)
 - BAD COMPANY—Desolation Angels (SwanSong)
 - DIRE STRAITS—(WB)

- BREAKOUTS:**
- RICKIE LEE JONES—(WB)
 - JOE JACKSON—Look Sharp (A&M)
 - BLACKFOOT—Strikes (Atco)
 - ROXY MUSIC—Manifesto (Atco)

- WWOM-FM—Albany (Chris Bailey)**
- JOE JACKSON—Look Sharp (A&M)
 - ART GARFUNKEL—Fate For Breakfast (Columbia)
 - HORSLIPS—The Man Who Built America (DJM)
 - BLACKFOOT—Strikes (Atco)
 - FABULOUS POODLES—Mirror Stars (Epic) Re-add
 - BAD COMPANY—Desolation Angels (SwanSong)
 - THE POLICE—Outlandos D'Amour (A&M)
 - CHEAP TRICK—At Budokan (Epic)
 - McGUINN, CLARK & HILLMAN—(Capitol)

- WWOM-FM—Albany (Chris Bailey)**
- JOE JACKSON—Look Sharp (A&M)
 - ART GARFUNKEL—Fate For Breakfast (Columbia)
 - HORSLIPS—The Man Who Built America (DJM)
 - BLACKFOOT—Strikes (Atco)
 - FABULOUS POODLES—Mirror Stars (Epic) Re-add
 - BAD COMPANY—Desolation Angels (SwanSong)
 - THE POLICE—Outlandos D'Amour (A&M)
 - CHEAP TRICK—At Budokan (Epic)
 - McGUINN, CLARK & HILLMAN—(Capitol)

- WRWF-FM—New York (Donna Lemiszki)**
- PETER ALLEN—I Could Have Been A Sailor (A&M)
 - SPYROGYRA—Morning Dance (Infinity)
 - ART GARFUNKEL—Fate For Breakfast (Columbia)
 - RICKIE LEE JONES—(WB)
 - ROXY MUSIC—Manifesto (Atco)
 - ENGLAND DAN & JOHN FORD COLEY—Dr. Heckle & Mr. Jive (Big Tree)
 - DIRE STRAITS—(WB)
 - BEE GEES—Spirits Having Flown (RSO)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - POCO—Legend (MCA)

- WLIR-FM—New York (D. McClamara, L. Kleiman)**
- TYCOON—(Arista)
 - BLACKFOOT—Strikes (Atco)
 - BTO—Rock & Roll (Mercury)
 - ROBERT FLEISHMAN—Perfect Stranger (Arista)
 - TIM WEISBERG—Night Rider (MCA)
 - LEGS DIAMOND—Firepower (Cream)
 - SUPERTRAMP—Breakfast In America (A&M)
 - RICKIE LEE JONES—(WB)
 - THE POLICE—Outlandos D'Amour (A&M)
 - McGUINN, CLARK & HILLMAN—(Capitol)

- WOUR-FM—Syracuse/Utica (Jeff Chard)**
- BILLY THORPE—Children Of The Sun (Capricorn)
 - THE TUBES—Remote Control (A&M)
 - DUNCAN BROWNE—The Wild Places (Sire)
 - TYCOON—(Arista)
 - BADFINGER—Airwaves (Elektra)
 - ADRIAN GURVITZ—Sweet Vendetta (Jet)
 - THE POLICE—Outlandos D'Amour (A&M)
 - ELVIS COSTELLO—Armed Forces (Columbia)
 - TONIO K.—Life In The Foodchain (Full Moon/Epic)
 - RICKIE LEE JONES—(WB)

- WOUR-FM—Syracuse/Utica (Jeff Chard)**
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 - ELVIS COSTELLO—Armed Forces (Columbia)
 - TONIO K.—Life In The Foodchain (Full Moon/Epic)
 - RICKIE LEE JONES—(WB)

- WBUF-FM—Buffalo (Jeff Appleton)**
- JOURNEY—Evolution (Columbia)
 - JOE JACKSON—Look Sharp (A&M)
 - SUPERTRAMP—Breakfast In America (A&M)
 - U.K.—Danger Money (Polydor)
 - ROXY MUSIC—Manifesto (Atco)
 - MITCH RYDER—How I Spent My Vacation (Seeds & Stems)
 - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
 - BAD COMPANY—Desolation Angels (SwanSong)
 - CHEAP TRICK—At Budokan (Epic)
 - FRANK ZAPPA—Sheik Yerbouti (Zappa)

- WCOZ-FM—Boston (Bob Slavin)**
- ROCKETS—(RSO)
 - BEACH BOYS—Light Album (Capricorn)
 - BADFINGER—Airwaves (Elektra)
 - TYCOON—(Arista)

- WMWR-FM—Philadelphia (D. Hungate/J. PoRack)**
- IRON HORSE—(Scotti Brothers)
 - RICKIE LEE JONES—(WB)
 - JOE JACKSON—Look Sharp (A&M)
 - BADFINGER—Airwaves (Elektra)
 - DOOBIE BROTHERS—Minute By Minute (WB)
 - THE CARS—(Elektra)
 - DIRE STRAITS—(WB)
 - ROD STEWART—Blondes Have More Fun (WB)

- WBRU-FM—Providence (Jeremy Schlosberg)**
- ROXY MUSIC—Manifesto (Atco)
 - RICKIE LEE JONES—(WB)
 - SUPERTRAMP—Breakfast In America (A&M)
 - U.K.—Danger Money (Polydor)
 - THE TUBES—Remote Control (A&M)
 - AVERAGE WHITE BAND—Feel No Fret (Atlantic)
 - ALLMAN BROTHERS BAND—Enlightened Rogues (Capricorn)
 - BAD COMPANY—Desolation Angels (SwanSong)
 - THE POLICE—Outlandos D'Amour (A&M)
 - DIRE STRAITS—(WB)

- WHCN-FM—Hartford (Michael Piccozzi)**
- ROXY MUSIC—Manifesto (Atco)
 - JOE JACKSON—Look Sharp (A&M)
 - TONIO K.—Life In The Foodchain (Full Moon/Epic)
 - FRANK ZAPPA—Sheik Yerbouti (Zappa)
 - McGUINN, CLARK & HILLMAN—(Capitol)
 - THE POLICE—Outlandos D'Amour (A&M)
 - CHEAP TRICK—At Budokan (Epic)
 - GEORGE HARRISON—(Dark Horse)

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MARCH 31, 1979, BILLBOARD



Wake up to John McLaughlin's "Electric Dreams."

He's
the most re-
nowned electric guitarist
of the decade, and he's back again
with his most exciting and adventurous
musical undertaking in years.

"Electric Dreams" features John McLaughlin at his inimi-
table best, joined by The One Truth Band: L. Shankar, Stu Goldberg,
Fernando Sanders, Tony Smith and Alyrio Lima. After nearly two years of touring
and developing together, they've created a sound that's almost too good to be true.

On Columbia Records and Tapes.

DALLAS—Drake-Chenault may be the fastest growing syndicator around. At least it seems to have more new product and projects underway than just about anyone else at the NAB convention.

The new items in the Drake-Chenault portfolio range from the syndicator's version of the old big band format to a weekly show designed to go head-to-head with the well-established "American Top 40" countdown syndicated by Watermark.

While Drake-Chenault will be showing its product at the convention, Watermark has decided to skip this gathering and concentrate on the NAB's second annual programming conference coming up in September in St. Louis.

The big band format is an inspiration which grew out of Gene Chenault's involvement with KMPX-FM San Francisco, a station which has gone through some shaky times with ownership changes, dial position changes and listener fears that the format would change.

With all that behind it, the station's new owners, Lloyd and Barbara Edwards and Chenault have, with Drake-Chenault guidance, set about tightening the unique format.

Although ratings have not yet been impressive, the October/November Arbitron shows the station with a 1.6 and the January report scores it 1.3, strong listener support in letters and calls has encouraged Drake-Chenault to put the format into syndication.

The station, after all, was starting from almost point zero. When the new owners took over, the staff walked out. Some left with a vengeance—the studios were stripped—and even the mikes were gone.

Then the program director had a heart attack and the sales manager was killed in an auto accident. But things are running smoothly now.

Jim Kefford, executive vice president and general manager of Drake-Chenault, says the new format "is a killer for an AM station that needs a hook."

Kefford is also enthusiastic about the new three-hour "Weekly Top 30" countdown which will be based on computer research using charts from all the trades and other data.

"Our decision to enter the weekly countdown competition comes after several years of research," explains Kefford. "We find stations want a weekend three-hour show, just the hits and not a lot of extras, so that's the direction we have taken."

To put the show together Kefford hired Sandy Benjamin away from Watermark's "American Top 40" to be script director. She joins Bill Watson, who rejoins Drake-Chenault as producer of the show, after a stint with Golden West Broadcasters. Rounding out the team are writers Randi Cushnir and Evan Haning.

While "Weekly Top 30" compiles current hits, the syndicator's "Number One Radio Show" is a new successful collection of oldies. Introduced in February, the show has signed up more than 50 stations including WXLO-FM (99-X) New York, WRKO-AM Boston,



Expanded team: Drake-Chenault's "Weekly Top 30" producer Bill Watson points out a suggestion to writer Even Haning at typewriter as writer Randi Cushnir, left, and script director Sandy Benjamin, right, observe. At right Drake-Chenault executive vice president and general manager Jim Kefford readies a reel of tape to monitor the new program.

KSFO-AM San Francisco, WTAE-AM Pittsburgh, and KLIF-AM Dallas.

"It's the soundtrack of our lives," says Kefford, who explains it begins with the Beatles in 1964 and continues into the present featuring every number one record in order—a total of 355 songs.

Like its predecessor, "The History Of Rock 'N' Roll," "The Number One Radio Show" is backed by an extensive station marketing kit supplied by Drake-Chenault. Bill Drake is the executive producer and Mark Elliott is the narrator.

Next to the new big band format Drake-Chenault also has a new disco format which is in test at WKLR-FM Toledo. It has been in test for a few weeks and will be offered at the convention.

Beside this fully formatted offering Drake-Chenault is also offering "Night Fever," a weekly eight-hour disco special.

More than 40 stations are now carrying this show including WLWS-FM Cincinnati, WTRW-FM Detroit, WBKZ-FM Baltimore, and KQCR-FM Cedar Rapids.

While the NAB was having its 1979 radio awareness campaign put together by Otis Conner of Otis Conner Productions, Drake-Chenault was signing up Conner to a multi-year agreement to distribute his radio and television jingle imagery.

Kefford says, "We anticipate producing several pilot packages each year. This will be custom work created by Otis to meet a station's individual need. As each pilot is proven and accepted we will then syndicate the package nationwide."



The first packages available through Drake-Chenault's special features are a 37-cut radio package entitled "We Play Your Songs," which was piloted on WIP-AM Philadelphia.

For the NAB, Conner created a "Radio Is My Friend" campaign. These will now be available from Drake-Chenault in custom versions for inclusion of a particular station's call letters.

Drake-Chenault has also been busy on the international scene. The company has signed an agreement with Grace Gibson Radio Productions for international distribution of Drake-Chenault special features.

Grace Gibson is Australia's oldest radio distribution company and was recently purchased by Capital City Broadcasters, operators of Radio 2CC in Canberra.

Syndicator In Dallas Offering New Shows

Programs Range From Big Bands To Top 40

MARCH 31, 1979, BILLBOARD

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TO THE TRENDS.**

Billboard®

Hardware Highlights At Powwow Complete Automation Systems One Feature Of Displays

DALLAS—Programmers checking the hardware and exhibit hall at the NAB convention can find new products in their area ranging from complete automation systems to a turntable cartridge.

Starting with the automation systems, Cetec Broadcast Group is showing a new unit which not only can program an AM and FM station seven days in advance, but can also aid in music rotation, day-part programming and program logging. It is known as the Cetec Schafer Automation System 7000.

Cetec is also showing its line of studio equipment—boards, consoles and turntables.

The IGM division of Northwestern Technology also is showing its Basic A automation system with its Instacart and Go-Cart features.

This unit is programmed through an entry keyboard with entries appearing on a CRT in English instead of the usual digital coding.

The Basic A has extensive capabilities for programming, including provisions for voice tracking and search and delete commands.

International Tapetronics is showing a new Series 99 Audio Tape Cartridge machine, which the company says is "a new generation in cartridge recording and reproducing." The new unit utilizes computerized control and advanced mechanical features to provide reel-to-reel sound from cartridge tapes.

Also for the first time, production models of the 1K cartridge system will be available for inspection. The 1K is a computerized system which receives, stores, moves and plays up

to 1,024 tape cartridges in any pre-programmed format.

3M will be demonstrating its new Centracart radio cartridge system at the convention.

3M has designed a cart player and cartridge which are incompatible with any other cart system on the market. The company says it has taken this step "to go beyond the limitations of current cart systems." The tape runs at a different speed: 7½ i.p.s. versus the usual 3¼.

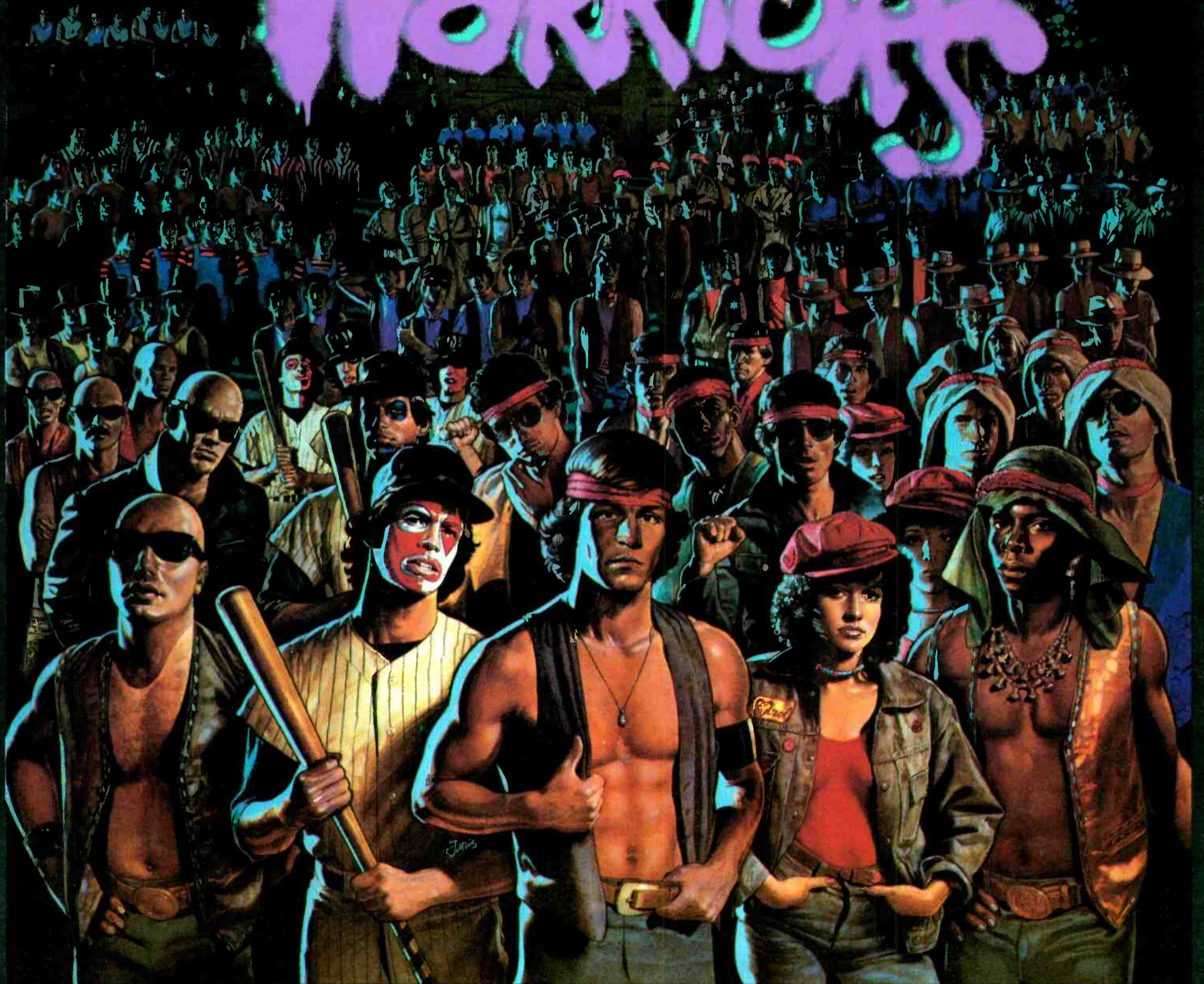
UMC Electronics is introducing a new BC-16 stereo audio console. A 16-module version will be in operation at the convention controlling the company's Beaucart cartridge tape equipment.

Otari Corp. will be showing an in-

(Continued on page 43)

The pulsating soundtrack from the most controversial film of the year.

THE WARRIORS



“THE WARRIORS”

AM 2129

THE ORIGINAL SOUNDTRACK ALBUM.

Includes the single **THEME FROM “THE WARRIORS”**

AM 2129

ON A&M RECORDS & TAPES



Single produced by Barry DeVorzon. Album produced by Barry DeVorzon & Kenny Vance. © 1979 A&M Records, Inc. All Rights Reserved.

Syndicator Suites, Programs And Summaries

DALLAS—Following is a list of syndicators and programming services attending the NAB convention. Where possible booth numbers and/or suite numbers have been listed.

Al Ham, Suite: DuPont Plaza. Home address: WDJZ-AM, 39 Salt St., Bridgeport, Conn. 06605. Phone: 203-335-2544. Product: full syndicated service "Music Of Your Life" non-rock oldies and current.

* * *

Audio Sellers, Suite: Hyatt Regency, 847. Exhibit, booth 335. Home address: Box 23355, Nashville, Tenn. 37202. Phone: 615-329-1988. Products: syndicated program, "Sunday At The Memories;" Production libraries, "Wizard," "The Money Machine," "Country Punch;" music beds, "Music Explor."

* * *

Bonneville Broadcast Consultants, No suite. Exhibit, booth 563. Home address: 274 County Road, Tenafly, N.J. 07670. Phone: 201-567-8800. Products: full syndicated service of beautiful music, other formats. Introducing Program Management System, computer-controlled music selection and rotation system.

* * *

Broadcast Programming International, Suite: Dallas Hilton, 1504. Exhibit, booth 411. Home address: Pacific National Bank Building, 360 Bellevue Sq., Bellevue, Wash. 98004. Phone: 800-426-9082, 206-454-5010. Products: full syndicated service of announced MOR, adult contemporary, "Bright n' Beautiful," "Easy Listening," AOR, "Rock Gold," "Country Living," "Spectrum," "Concert Overtures," "Encores."

* * *

Burkhart/Abrams & Associates, Suite: Sheraton Dallas. Home address: 6500 River Chase Circle East, Atlanta, Ga. 30328. Phone: 404-955-1550. Products: full syndication and consultation for live version of SuperStars AOR. Also consultation on other live formats, including new disco format (taped version of disco format available from TM Programming).

* * *

Century 21 Productions, Suite: Fairmont, 1421. Exhibit, booth 371A. Home address: 2825 Valley View Lane, Dallas, Tex. 75234. Phone: 800-527-3262, 214-243-6721. Products: full syndication of "Contemporary Z," disco, "Super Country," rock, "E-Z Listening," and beautiful music. Will also present free radio sales seminar Monday (26) at convention center. Speaker: Zig Zigler of "Success Unlimited" and "Positive Mental Attitude" rallies.

* * *

Drake-Chenault Enterprises, Suite: Fairmont, 1401. Home address: 8399 Topanga Canyon Blvd., Canoga Park, Calif. 91304. Phone: 213-883-7400. Products: full syndication of "Beautiful Music Plus," "D-C Disco," "D-C MOR," "Contempo 300," "XT-40" Top 40, "AOR 100," "Super Soul," and "Great American Country." Programs: "History Of Rock 'n' Roll," "Golden Years Of Country," "Elvis: A Three-Hour Special," "The Number One Radio Show," "Night Fever" disco special. Also jingles by Otis Conner.

* * *

FM 100 Plan, Suite: Fairmont, 1022. Home address: 875 North Michigan Ave., Ste. 3112, Chicago, Ill. 60611. Phone: 312-440-3123. Product: beautiful music, "Beautiful Country," "Beautiful MOR."

* * *

Greater Media Services, Suite: Dallas Hilton, 1404. Home address: 197 Highway 18, Turnpike Plaza Building, East Brunswick, N.J. 08816. Phone: 201-247-6161. Product: full syndication of beautiful music; "Beautiful Hits," music tapes.

* * *

JAM Creative Productions, Suite: Fairmont, 721. Exhibit, booth 2510. Home address: 4631 Insurance Lane, Dallas, Tex. 75205. Phone: 214-526-7080. Product: 30 jingle packages; production libraries.

* * *

KalaMusic, Suite: Hyatt Regency, 817 plus mobile home in front of hotel. Home address: Indust-

rial State Bank Building, Ste. 334, Kalamazoo, Mich. 49007. Phone: 616-345-7121. Product: full syndication of music in matched flow form; also category tapes of this music. Kala will hold a breakfast at the hotel on Monday (26) featuring testimonials from managers of Kala-formatted stations.

* * *

Kershaw-West, Suite: Fairmont, 1201 North Tower. Home Address: 7540 LBJ Freeway, Ste. 528, Dallas, Tex. 75251. Phone: 214-387-0532. Product: full syndication of beautiful music from Churchill Productions; jingles with image ideas.

* * *

Live Sound, No suite. Exhibit, booth 2714, level two. Home address: 6362 Hollywood Blvd., Hollywood, Calif. 90028. Phone: 213-462-3351. Products: full syndication of beautiful music, voice-tracked "Big Country."

* * *

Music In The Air, Suite: Dallas Hilton, 1768. Home address: 1515 Broadway, New York, N.Y. 10036. Phone: 212-764-7300. Products: programs: "Disco-Plex," "Billboard's Yearbook '79," "Soul Countdown U.S.A.," "Irving Berlin, Legend," "Snow Ms."

* * *

Musicworks, No suite. Exhibit, booth 2512. Home address: 6238 LaPas Trail, Indianapolis, Ind. 46268. Phone: 317-291-9400. Products: full syndication of "Alive Country," "Casual Country," "Canned Pop."

* * *

Peters Productions, Suite: Fairmont, 621. Home address: 8228 Mercury Court, San Diego, Calif. 92111. Phone: 714-565-8511. Products: full syndication of "Traditional Great Ones," "Contemporary Great Ones," "Natural Sound" (cross country), "Country Lovin'," "Music—Just For The Two Of Us" (beautiful), "Love Rock" (contemporary), "Mellow Touch," "Disco Fusion."

* * *

Radio Arts, Suite: Dallas Hilton, 1004. Home address: 210 North Pass Ave., Ste. 104, Burbank, Calif. 91505. Phone: 213-841-0225. Products: full syndication of "The Entertainers" (MOR), "Bright n' Easy Country," "Sound 10" (adult contemporary), "American Rock."

* * *

Radio Programming & Management, Suite: Fairmont, 521. Home address: 25140 Lahser Rd., Southfield, Mich. 48034. Phone: 313-358-1040. Products: full syndication of "Contemporary Beautiful," "Progressive MOR," "Rock 'n' Gold," "Standard Beautiful Music."

* * *

Susquehanna Productions, Suite: Sheraton Dallas, 2507. Home address: 140 East Market St., York, Pa. 17401. Phone: 717-846-4592. Products: Programs: "Farm Profit," "World Of Commodities," "American 2000," "Family Health."

* * *

TM Productions/TM Programming, Suite: Fairmont, 2500. Home address: 1349 Regal Row, Dallas, Tex. 75247. Phone: 214-634-8511. Products: full syndication of beautiful, "TM Country," "TM Stereo Rock," "Burkhart/Abrams Disco," jingles.

* * *

TM Productions/TM Programming, Suite: Fairmont, 2500. Home address: 1349 Regal Row, Dallas, Tex. 75247. Phone: 214-634-8511. Products: full syndication of beautiful music, "TM Country," "TM Stereo Rock," "Burkhart/Abrams' "Pure Disco," "Beautiful Rock;" Programs: "Album Greats," "Evolution Of Rock," "Elvis Presley Special," jingles.

* * *

Toby Arnold & Associates, Suite: Fairmont, 1800 South Tower. Home address: 2 Summers Sq., 4255 LBJ, Ste. 156, Dallas, Tex. 75234. Phone: 214-661-8201. Products: programs: "Disco Studio," "Back Spin," "Charlie Van Dyke Show;" jingles: "There's Only One;" production library, "Production Master."

* * *

Thomas J. Valentino, Inc. No suite. Exhibit, booth 441, level three. Home address: 151 West 46th St., New York, N.Y. 10036. Phone: 212-246-4675. Product: music and sound effects libraries for production programming.

Deregulation Controversial Chief Topic At Dallas NAB

16,000 Attend, Including D.C. Solons

• Continued from page 1

The authors will discuss their respective versions of the Communications Act rewrite. Sen. Larry Tressler (R-S.D.), who takes part in a radio session panel Monday (26) will represent the Senate minority's version of the rewrite.

Van Deerlin's speech, scheduled for Monday's general session, will

concern deregulation and competition. "The Congressman wants broadcasters to know that they can't have it both ways; they can't have the benefits of deregulation without the risks of competition," an aide explained.

Van Deerlin also expects to tell broadcasters they must consider a spectrum fee as a fair price for deregulation.

FCC Chairman Charles Ferris will take part in a question and answer session Wednesday (28), shar-

ing the spotlight with NAB president Vincent Wasilewski. Ferris anticipates a lively session with questions on issues ranging from AM expansion, super stations, clear-channel break-ups to cable tv and deregulation.

In recent speeches, Ferris has stressed his belief that rapid technological advancement controls the broadcasting market today much more than the oversight of FCC regulations. The Commissioner is expected to tell his audience that those who wish deregulation for radio and tv must accept deregulation for cable as well, an even-handed approach Ferris advocates.

Washington types will have a strong presence in Dallas this week as many federal people address the NAB convention. FCC Commissioner Tyrone Brown moderates an FCC panel Tuesday (27) featuring eight regulators from the Commission's Broadcast Bureau.

Reps. Thomas A. Luken (D-Ohio), James T. Broyhill (R-N.C.) and Mare L. Marks (R-PA.) join Sen. Pressler and the NAB's Roy Elson at Monday's "96th Congress And Radio" session. Other FCC staffers, Congressional aides and Washington lawyers round out the group. And then, of course, there are

all the NAB staffers from Washington.

Latecomers announcing their participation include House Majority Leader James C. Wright Jr. (D-Tex.), who will appear with President Carter on Sunday (25), Rep. James Collins (R-Tex.), who will join the "96th Congress And Radio" session, Barry Bosworth, director of the Council on Wage and Price Stability and U.S. Secretary of Energy James R. Schlesinger.

With the President, the authors of both House and Senate versions of the Communications Act rewrite and key federal regulators and legislators on hand, all in panels and workshops planned with plenty of time for questions, broadcasters will have a valuable opportunity to test the climate for deregulation as it now stands in Washington.

Hartman Doing TV

LOS ANGELES—Dan Hartman, coming off his disco hit "Instant Replay," is set for several national television appearances over the coming weeks. In addition to recent stints on the ABC-TV soap opera "All My Children" and on the "Superbowl Variety Show" on NBC-TV, Hartman appears on "Don Kirshner's Rock Concert" March 2, "Soul Train" March 3 and "The Dinah Shore Show" March 5.

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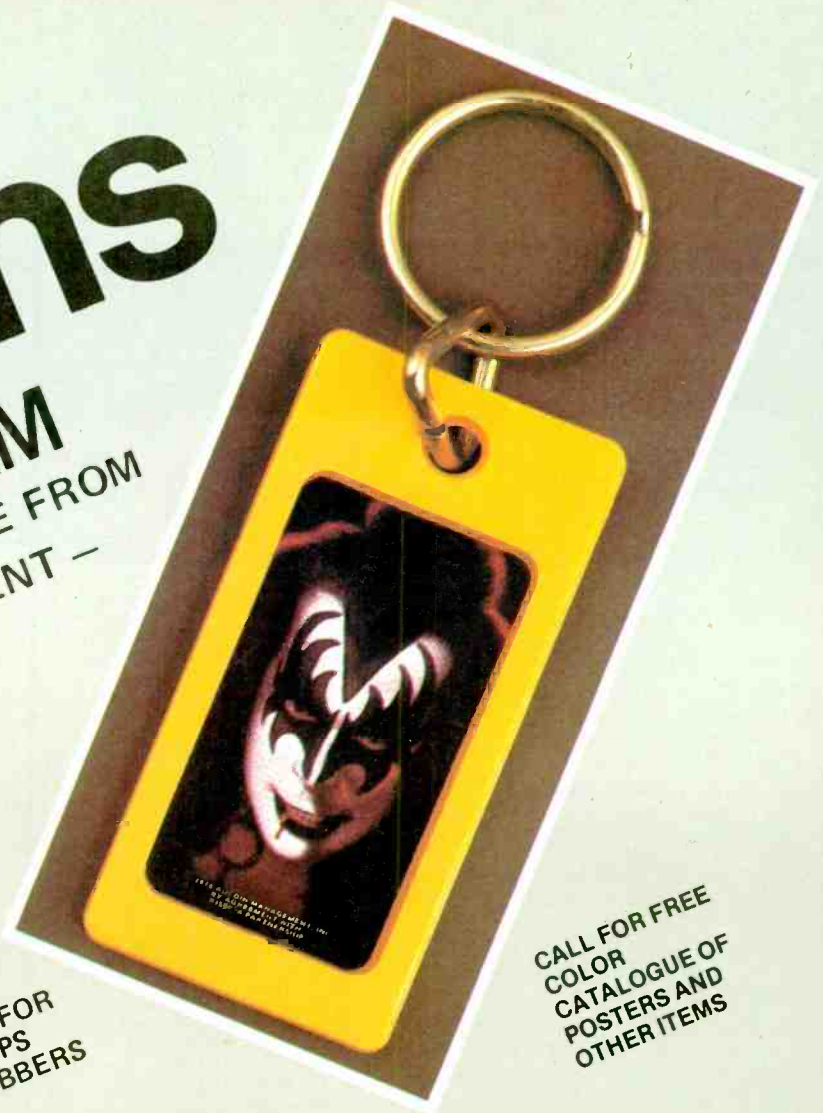


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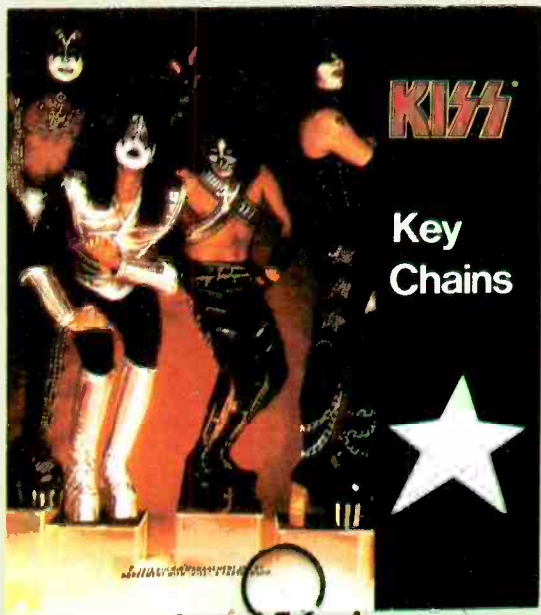
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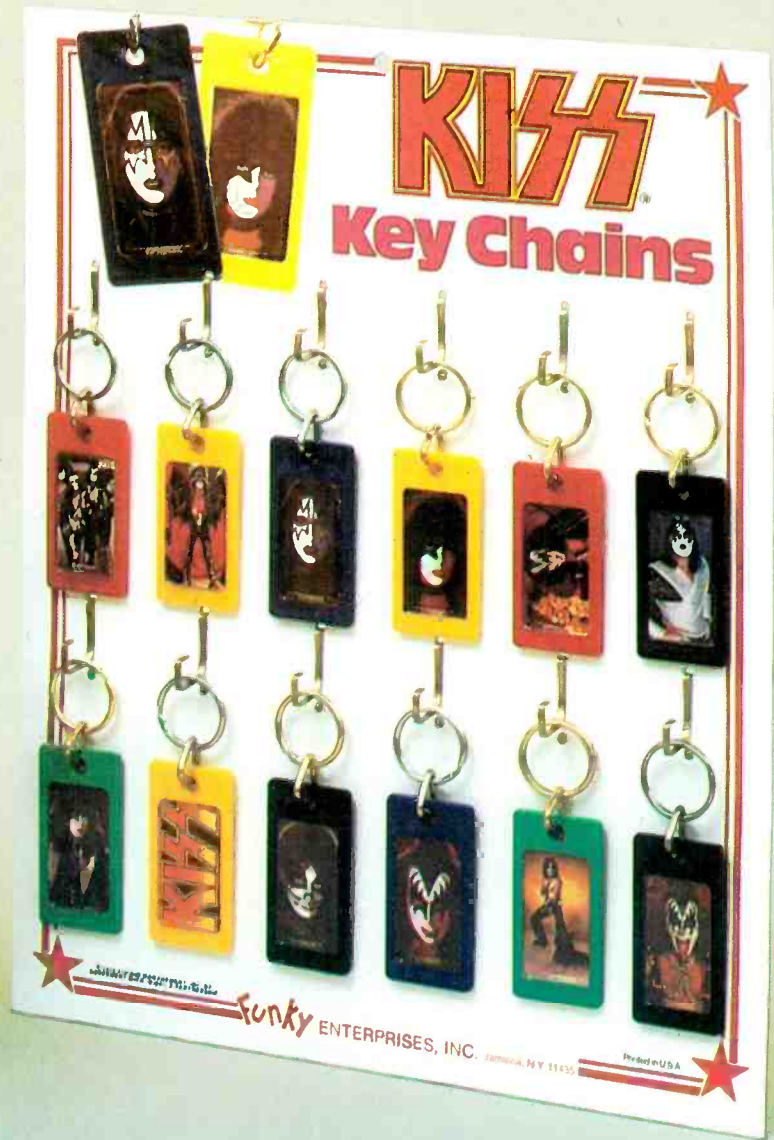
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FCC In Quandary Over Petition To Lengthen AM Stereo Testing

By JEAN CALLAHAN

WASHINGTON—An eleventh-hour petition from the Harris Corp. asking for a 60-day extension of time to test its newly redesigned AM stereo system, has the Federal Communications Commission in a quandary.

The petition, filed March 14, comes only a few days before the current March 30 deadline for comments in the FCC's notice of rule-making on AM stereo.

"We are now faced with the problem of allowing time for other parties to file an opposition or support of Harris," says John Taff of the FCC's Policy and Rules Division,

who expected a recommendation to the Commission from the Broadcast Bureau by the end of last week.

Meanwhile, the National Assn. of Broadcasters has filed in partial opposition to Harris' petition. "This is the first time we've done so in this proceeding," says NAB's Chris Payne. Filing Tuesday (20), NAB suggests that a 30-day extension should be sufficient for Harris to test its new system. "Any further extension would not serve the best interests of this proceeding," says Payne. "We don't want things to drag on forever."

Dave Hershberger at Harris

claims this new system "greatly improves stereo coverage to about 90% of the mono coverage area" by increasing the transmitter's intelligence.

Tests conducted over the year on WTAD-AM in Quincy, Ill., last week were highly successful, he says. The NAB's 30-day extension proposal makes Hershberger "at best uncomfortable. We wouldn't be able to do as much testing as we'd like," he adds.

As the deadline for comments in the AM stereo proceedings approaches, the FCC also granted further testing authority to five radio stations: WJR-AM Detroit, where Belar's system will be tested; WABC-AM New York, where Kahn testing continues; WFIL-AM Philadelphia, for Kahn system, also; WGN-AM Chicago, testing Harris and Motorola and WTAQ-AM La Grange, Ill., testing Motorola.

Although authority is given to extend testing to as late as May or June in most cases, continuing tests won't interfere with the FCC's current deadlines in the proceedings, according to John Taff. Unless Harris wins its extension, the deadlines remain March 30 for comments and April 30 for replies.

The FCC issued its notice of rule-making in the AM stereo proceedings on Sept. 14, 1978. Five manufacturers—Kahn, Harris, Belar, Motorola and Magnavox—are testing their systems to assist the FCC in setting standards for the new technology.

Heavy Industry Focus On KIIS-AM Moran Program

LOS ANGELES—Top 40, disco and MOR music as well as artists, groups and industry officials are being featured on KIIS-AM's new "Bill Moran Show."

Aired Sundays 1-5 p.m., the series showcased Gloria Gaynor from New York and Toronto-based Anne Murray on the first show March 11.

"Music is very much a part of this show. We'll keep it mostly contemporary but we'll give any music and groups a shot if they fit into the format," says Moran.

Gaynor's producer Freddie Perren and lyricist Dino Fekaris also were featured on the first program. Perren, who also produces Peaches & Herb, discussed disco.

Also included on the first effort, which included a nine-minute montage of Perren's hits, was consultant Kent Burkhardt from Atlanta and Marty Klein of the agency for performing artists.

The future of disco radio, on-air disco DJs and broader mixing was

covered by Burkhardt while Klein, who handles such clients as Steve Martin, Anne Murray, Isaac Hayes, Liberace and Johnny Cash, spoke about the new popularity of comedy LPs.

According to Moran, product not usually played on AM, such as material by Larry Gatlin and a seldom-aired Bee Gees cut, will be spotlighted on the show.

"New acts and music, including punk, new wave and MOR will be used if they have something interesting to talk about," adds Moran. "Talk radio and the music industry don't understand each other as of yet."

Tavares, "Last Dance" composer Paul Jabara and Arnold Shapiro, producer of the television documentary "Scared Straight" appeared on the Sunday (25) show teamed with related music.

Upcoming shows will spotlight Van Halen, Glen Campbell, Giorgio Moroder, producer of "Midnight Express" and Donna Summer, the Beach Boys, L.A. disco DJs and Johnny Mathis.

Tied into preceding "American Top 40," Moran reports a contemporary music format is carried through most of the new program since a young audience is attracted to "Top 40."

First program telephone calls ranged from the 13-34 age groups, Moran says, which along with ratings and mail response will determine the show's staying power on the 5,000-watt station.

KISS-AM, an adult contemporary formatted station, will be exposing new music through the new programs, according to Moran, while disco-oriented KIIS-FM may utilize some of the talk sections for its 60-second interview spots.

Formerly on KABC-AM from 1975-78 with a talk show, Moran worked some 14 years for Billboard. He is now a freelance writer.

Dire Straits Network

PHILADELPHIA—A regional network along the East Coast taking in 18 major cities extending from WBCN-FM Boston, down to WQSR Sarasota, Fla., was lined up by Warner Bros. Records for Dire Straits, its British rock band. The special broadcast was made up of 55 minutes of music from its premiere "Dire Straits" Warner album, with special emphasis on the "Sultans Of Swing" single, and was fed to the stations by WIOQ, which carried the show locally.



CHANGING GUARD—New KEX-AM Portland, Ore., morning man Jim Hollister applauds retiring morning personality Barney Keep, who leaves the station after 35 years. Keep broadcast his final show from the Portland Civic Theatre. The audience in the packed theatre gave Keep a standing ovation. The announcement that a scholarship in his name at Keep's alma mater Oregon State would be established left Keep too emotional to speak.

'Disco-Plex' Special Bows

DALLAS—"Disco-Plex," a three-hour disco special, is one of two new music specials being promoted by Music In The Air at the NAB convention.

Bobby "DJ" Guttadaro, twice named by billboard as the top national disco DJ, is program consultant. The show includes artist interviews direct from the imaginary "Disco-Plex" dance floor. Optional local segments may be personalized by stations each hour.

Also being offered is the third annual five-hour "Billboard's Yearbook 1979," a music and news review for the New Year's weekend.

Last year's program aired on more than 420 stations and reached an estimated 24 million persons. The new show comes to the convention with 100 stations signed up.

The special is produced in MOR, rock and country formats based on hits from Billboard's "Easy Listening," "Hot 100" and "Country" charts.

The recap of hits and year's events are sparked by artist interviews, movie sound clips and on-the-scene news actualities.

Also featured will be the "Billboard Soul Countdown, U.S.A.," a three-hour program of disco, rock

and soul singles from Billboard's "Hot Soul Singles" chart.

It includes artist interviews and a "Soul Gold" segment. It is hosted by Spider Harrison of WLAC-AM Nashville.

PH Factor Has 2 New Specials

LOS ANGELES—Hollywood-based radio syndicators The PH Factor is breaking new ground with its "Unattainable Artists" and "Rama Lama" series while celebrating 10 years of "Words And Music."

The two-hour "Artists" specials, a joint effort with RKO Radio, obtained Rod Stewart for the first effort to-be-aired on numerous stations including the RKO chain. It has been made available in Arbitron markets for April-May sweeps.

Those RKO stations include WXLO-FM New York, Chicago's WFYR-FM, KHJ-AM L.A., KFRC-AM San Francisco, Boston's WRKO-AM, WAXY-AM Miami and WHBQ-AM Memphis.

"Rama Lama," a 60-minute program of rock music, profiles two major rock artists, one established, the other breaking out, in a weekly format. The debut show March 5 featured Heart, the Moody Blues and Queen.

Syndicated for AOR stations, the show is hosted by Dan Carlisle, a veteran air personality. Spotlighting artists comments and several better-known cuts, "Lama" will feature the Rolling Stones, Styx and Foreigner in the future.

PH principals Dave Prince and Jim Hampton will air their 100th segment of "Words And Music" April 2. The hour-long program showcases one artist in an interview-musical format.

Renew 'Sha Na Na'

LOS ANGELES—A third season of "Sha Na Na" has been renewed for Pierre Cossette Productions to resume production in May on KTLA-TV's stages.

The new deal calls for 24 more half-hour shows in prime time syndication to 126 cities including NBC-TV owned stations with Walter Miller returning as producer-director.

Production Firm Purchased; Ties To Wm. Morris

NASHVILLE—Show Biz, Inc., producer of television music variety shows, has purchased the production company from Holiday Inns, Inc. and concluded an agreement with the William Morris Co. for representation in the U.S. and worldwide.

According to Reg Dunlap, president of the Nashville-based company, and Ron Yatter, William Morris' television head in New York, projects now under consideration include network variety shows and specials. Also included in upcoming projects will be programs for syndication, cable and pay tv.

Present shows for the company encompass a new pop music special, Anne Murray's "Ladies' Night," Ralph Emery's "Pop Goes The Country," "Nashville On The Road," Tony Brown's "Journal," "The Porter Wagoner Show," "Dolly," the "Gospel Singing Jubilee" and "Marty Robbins' Spotlight."

Buyers W. S. Graham, board chairman and founder of the company in 1964; Reg Dunlap, president, and Elise Stewart, executive vice president, indicate that the acquisition from Holiday Inns will not cause any changes in personnel or the manner of its operations.

Hardware Highlights

Continued from page 38
cassette duplicator with cassette master and five slaves.

LPB Inc. will introduce its new lower priced monogram series of audio consoles. And Stanton Magnetics will introduce its new 680SL disco sound cartridge.

HAM OFFERS 'LIFE' FORMAT

DALLAS—When Al Ham introduces the "Music Of Your Life" format to the NAB convention he will be selling it on the strength of its performance on a daytime station in Bridgeport, Conn., where the format was developed.

The station, WDJZ-AM, took to the air two years ago with a nostalgia format and Ham arrived six months later to modify this format from straight nostalgia to non-rock oldies and current hits. These hits, stretching back to the 1940s, are taken from Billboard charts.

As a result, the station now plays Glenn Miller, but it also plays Anne Murray. It could not be called a big band format because there is an emphasis on vocal records.

As a result of these modifications, the station moved from a 3.0 share in the April/May 1977 Arbitron for Bridgeport to a 8.0 share last spring.

While the station was registering an 8.0 share in Bridgeport, it scored a .5 share in nearby New Haven. Since this share climbed to a 1.5 in the October/November New Haven Arbitron (Bridgeport is not measured in the fall) Ham and station owner Art McClinch, as a result, are looking for a substantial gain in the coming April/May book.

Meanwhile, Ham has sold the format to Zack Land's WMAS-AM Springfield.

Any Way You Look At Him

There is nothing new in music except talent. So when you're lucky enough to find a talent as original as Robert Gordon you do everything you can to let people know about him. That's exactly what we've been doing, and everyone's impressed. Very impressed.

Robert Gordon has absorbed country swing and rhythm & blues, and given birth to his own stunning brand of rockabilly—"Rock Billy Boogie." Simply put, Robert Gordon has put his talent where his mouth is, and it's making him one of the most talked-about vocalists of '79.

The Critics Are Impressed

"The story now is really Robert Gordon. Never has he sung with such abandon, never has he moved about so freely on stage, never has he seemed so at home with an audience. His ability as a singer has always been beyond question, his very demonstrable talent as an entertainer is a most welcome and crucial development."

—David McGee & Barry Taylor, Record World

"No nostalgia is even necessary, because for Robert Gordon, the rockabilly '50s is a living era."

—Ira Mayer, New York Post

The Stations Are Impressed

New Action Albums—Album Network

National Breakout—Billboard Album Radio Action

Most Added Albums—Radio & Records

Most Added Albums—Friday Morning Quarterback Album Report

"After Gordon's live broadcast on WHN, upper demographic listeners phoned and compared him favorably to Elvis and Conway Twitty. We've received immediate sales reports on this single."

—Ed Salamon, Program Director, WHN-AM

"Robert Gordon is the missing link of rock 'n' roll. I'm glad he's finally made the connection."

—Kid Leo, Music Director, WMMS-FM

"Robert Gordon's new album is so good he oughta be behind bars."

—Joe from Chicago, Program Director, WPIX-FM

The Public is Impressed (National Tour)

MARCH

Providence, RI—20th
Boston, MA—21st-22nd
Washington, D.C.—24th
Syracuse, NY—26th
Rochester, NY—27th
Buffalo, NY—28th
Philadelphia, PA—30th

APRIL

Youngstown, OH—1st
Cleveland, OH—2nd

Cincinnati, OH—3rd
Detroit, MI—5th
Chicago, IL—6th
Salem, WI—7th
Minneapolis, MN—9th
Milwaukee, WI—10th
Madison, WI—11th
St. Louis, MO—13th
Tulsa, OK—14th
Oklahoma City, OK—15th
Kansas City, MO—17th
Houston, TX—19th

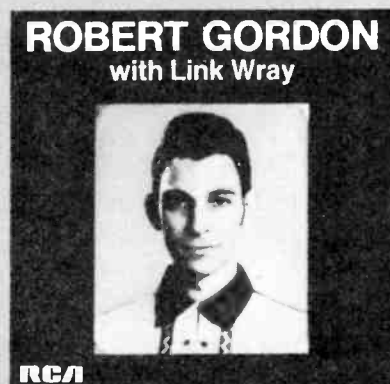
Austin, TX—20th
Dallas, TX—21st
Vancouver, B.C.—25th
Seattle, WA—26th
Portland, OR—27th

MAY

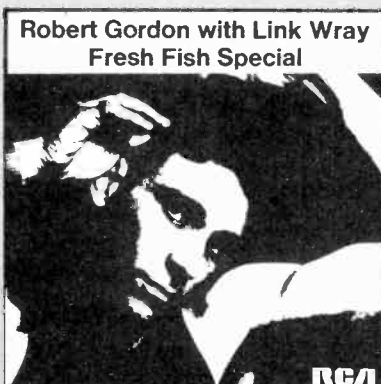
San Francisco, CA—3rd
San Diego, CA—5th
Los Angeles, CA—8th-9th



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AFL1-3299

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Robert Gordon Is Impressive



ROBERT GORDON
Rock Billy Boogie



"ROCK BILLY BOOGIE"

AFL1-3294

His latest album features the highly
acclaimed single "IT'S ONLY MAKE BELIEVE"

For the Record

NEW YORK—The Billboard Arbitron Ratings listed in the March 17 issue for the metro survey area's talk format figures should have been 1.54 and the Top 40 format should have been 8.51.

Numbers Leap For Dallas Jazz Stanza

DALLAS—KAFM-FM's nightly jazz show here entitled "All That Jazz," is enjoying top ratings while ear-marking the national popularity trend in jazz music and concerts.

Captained by former Top 40 rock

DJ Mark Campbell, the two-year program is aired each night, 10 p.m.-2 a.m. and features all forms of jazz.

"We have a mellow approach, easy listening format from pop jazz to the more cerebral type," says

Campbell. "It can include Jeff Lorber, Weather Report, Michael Franks, Chick Corea and Pat Metheny."

According to Campbell, the last Arbitron figures found his show at a

11.9 share in the 18-24 male audience, about six points ahead of competitor KVIL-AM-FM, the nominally top Dallas-Fort Worth station.

In negotiations with Bonneville Broadcast consultants in Tenafly, N.J., for possible network syndication to 12 stations, Campbell adds the show has earned 50% ratings increases through the last four Arbitron books.

KAFM-FM, a 100,000-watt station, utilizes an MOR format, while 10,000-watt KAAM-AM is a mellow Top 40 operation. The FM side is 18 in a market of 34, says Campbell.

Special program features include a jazz LP of the week every Wednesday and on Fridays an artist or group is spotlighted. Campbell coordinates LP airplay and interviews when jazz concerts are held.

"Hopefully we will have live broadcast tape delays of concerts in the near future," anticipates Campbell. "We've interviewed Herbie Mann, Chick Corea and Weather Report in the past."

Dallas is a strong supporter of jazz concerts, reports Campbell, who says an all-jazz label is rumored to be in the works by a group of established musicians there.

Although "All That Jazz" enjoys top ratings, little if any promotion is done by the station, says Campbell, who also isn't content with the new time slot for the show.

Prior to Bonneville International buying the stations in 1978, the program went through several time changes to the present slot.

Campbell says the ideal setup would be 8 p.m.-midnight to capture the 9 a.m.-5 p.m. listeners whose feedback indicates a potential higher rating. The market demographics range from teens to 64.

KAFM-FM was programmed progressive, soft AOR and since the new ratings, Campbell says KERA, the NPR station, has resurrected its jazz program "Flight Time."

And KNOK-AM, formerly a disco-soul station in the two-million plus Dallas-Fort Worth market, changed to a jazz format on the coat-tails of the last ratings, Campbell adds.

"There's an increased awareness of jazz-oriented music. Just look at Steely Dan or the Doobie Bros.," says Campbell. "Included in this is the effect on some disco styles."

As his own music and program director, the 27-year-old Campbell breaks new cuts by unknown jazz artists rather than playing an entire LP.

After a stint at North Texas State Univ., Campbell worked for KGAF-AM and several Dallas stations, including KAFM where he worked as a weekender playing heavy metal rock.

He quit twice, citing a lack of creativity for the rock-based format, and picked up on a one-hour jazz Sundays midnight-1 a.m. show which has developed into the present format.

"Rock'n'roll has had its last gasp with punk rock. From now on its the current evolution of jazz into pop-rock crossover sounds that'll be the most widely accepted music form," concludes Campbell.

Show Gets 3 More

ATLANTA—Burkhart/Abrams has added three more stations to its lineup of "SuperStars" AOR clients. The consulting firm now has 60 stations on the format. The new additions are KZAP-FM Sacramento, Calif.; KICT-FM (T-95) Wichita and WDIZ-FM Orlando.

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BILLBOARD ARBITRON RATINGS

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

ALBANY-SCHENECTADY-TROY OCTOBER-NOVEMBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA														SHARES—METRO SURVEY AREA										
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	TOTAL PERSONS 12+ %	MEN				WOMEN				TEENS 12-17 %
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24 %	25-34 %	35-44 %	45-54 %	18-24 %	25-34 %	35-44 %	45-54 %	
AOR	101	76	28	13	0	2	1	20	8	4	0	0	25	AOR	9.5	28.5	18.0	0.0	3.0	24.7	10.2	4.4	0.0	24.5
BEAUTIFUL	256	255	6	10	20	33	22	2	14	30	27	34	1	BEAUTIFUL	24.0	6.1	13.9	25.7	50.8	2.5	18.0	33.3	31.0	1.0
CONTEMP	320	275	33	22	27	12	13	25	31	29	18	20	45	CONTEMP	30.0	33.6	30.5	34.7	18.4	30.8	39.7	32.3	20.6	44.1
COUNTRY	157	152	3	14	15	17	12	1	13	14	15	18	5	COUNTRY	16.7	3.0	14.9	28.9	34.0	1.2	13.4	18.0	28.9	4.1
MELLOW	24	23	5	7	1	0	0	4	5	1	0	0	1	MELLOW	2.2	5.1	9.7	1.3	0.0	4.9	6.4	1.1	0.0	1.0
MOR	30	27	4	0	2	1	1	0	0	1	0	6	3	MOR	2.8	4.1	0.0	2.6	1.5	0.0	0.0	1.1	0.0	2.9
RELIGIOUS	8	8	0	1	0	0	0	0	0	0	1	0	0	RELIGIOUS	0.7	0.0	1.4	0.0	0.0	0.0	0.0	0.0	1.1	0.0
TALK	80	80	0	3	0	3	9	0	2	5	14	16	0	TALK	7.5	0.0	4.2	0.0	4.6	0.0	2.6	5.5	16.0	0.0

EL PASO OCTOBER-NOVEMBER 1978

AVERAGE QUARTER HOUR—METRO SURVEY AREA														SHARES—METRO SURVEY AREA										
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	TOTAL PERSONS 12+ %	MEN				WOMEN				TEENS 12-17 %
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24 %	25-34 %	35-44 %	45-54 %	18-24 %	25-34 %	35-44 %	45-54 %	
AOR	55	45	26	5	0	0	0	9	5	0	0	0	10	AOR	10.7	43.3	8.1	0.0	0.0	16.4	7.6	0.0	0.0	12.2
BEAUTIFUL	48	48	2	4	6	7	3	0	8	4	4	3	0	BEAUTIFUL	9.4	3.3	6.5	15.4	53.8	0.0	12.1	10.0	22.2	0.0
CONTEMP	44	35	7	6	0	0	0	13	7	0	2	0	9	CONTEMP	8.6	11.7	9.7	0.0	0.0	23.6	10.6	0.0	11.1	11.0
COUNTRY	60	57	0	14	18	2	1	1	6	4	1	4	3	COUNTRY	11.7	0.0	22.5	46.1	15.4	1.8	9.1	10.0	5.6	3.6
DISCO	27	19	4	0	0	0	0	7	5	1	0	0	8	DISCO	5.3	6.7	0.0	0.0	0.0	12.7	7.6	2.5	0.0	9.7
MOR	13	13	0	5	2	0	0	0	1	3	0	0	0	MOR	2.5	0.0	8.1	5.1	0.0	0.0	1.5	7.5	0.0	0.0
NEWS	13	13	0	2	1	2	0	0	1	0	2	2	0	NEWS	2.5	0.0	3.2	2.6	15.4	0.0	1.5	0.0	11.1	0.0
RELIGIOUS	7	7	0	1	0	0	1	0	1	0	0	3	0	RELIGIOUS	1.4	0.0	1.6	0.0	0.0	0.0	1.5	0.0	0.0	0.0
SPANISH	77	70	2	4	3	0	0	4	10	18	4	11	7	SPANISH	15.1	3.4	6.4	7.7	0.0	7.3	15.1	45.0	22.2	8.5
TOP 40	109	75	13	16	4	1	1	18	12	6	2	2	34	TOP 40	21.3	21.7	25.7	10.3	7.7	32.7	18.1	15.0	11.2	41.5

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

Radio-TV Programming

Outlet Buys Philadelphia WIOQ-FM

PHILADELPHIA—WIOQ only a few years ago was scraping the bottom of the FM band barrel but in the January Arbitron claimed a 4.2 share of the local market and now will have a new owner: the Outlet Co., the Providence, R.I.-based communications and retailing conglomerate.

Purchased in 1971, when it was known as WFIL-FM by T. Richard Butera, an auto dealer, and associates for \$1.1 million, Butera and his present partner, Ed Snider, through their Que Broadcasting Co., will be getting \$5.5 million in cash if the Federal Communications Commission approves the deal.

Outlet will pay a \$500,000 part of the sales figure for a non-competitive covenant for Que agreeing to stay out of the local broadcasting market for four years. Snider, who owns the Spectrum sports and entertainment arena here, PRISM cable tv, and the Philadelphia Flyers and Maine Mariners ice hockey teams, bought into the station when ratings were low and income even lower.

Operating on 102.1 MHz at 30,000 watts, station took a turn upwards some years ago when Arthur G. Camiolo moved in from sales manager of the top-rated WMMR-FM
(Continued on page 60)

MARCH 31, 1979, BILLBOARD



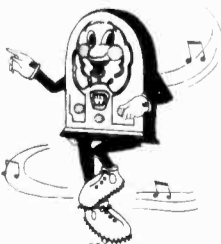
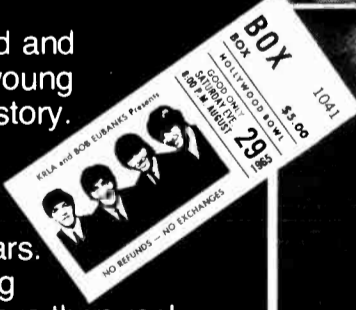
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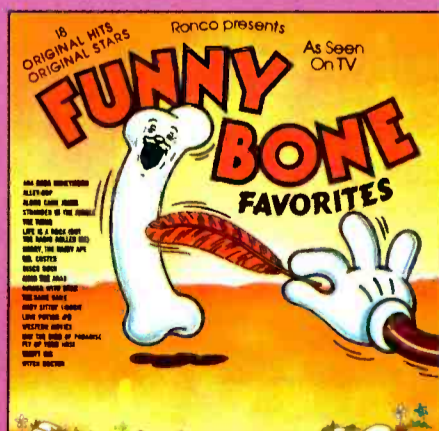
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A vibrant, painterly illustration of a tropical beach at sunset. The sky is a mix of blue, pink, and orange. A large, glowing yellow sun is partially obscured by two palm trees. The letters 'TK' are superimposed on the sun, with a small starburst at the bottom of the 'K'. In the foreground, a sandy beach is populated with small figures of people in swimwear, some sitting and some standing. The overall mood is warm and inviting.

TK

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OUT 3 WEEKS Strike Ends At Boston's WBCN-FM

BOSTON—Overwhelming support from the community is credited with bringing an end to the three-week strike by employes of WBCN-FM here, a leading progressive rocker that helped pioneer the AOR format in the 1960s. The strike ended Monday (12).

"It feels wonderful to be back," says Tony Berardini, music director. "All of us are happy."

The strike, which began Feb. 16, was touched off by the firing of 19 employes by the station's new owners, Hemisphere Broadcasting, which also refused to recognize local 262 of the United Electrical Radio and Machine Workers' union as WBCN's bargaining unit. When that happened, 32 of the station's 37 employes walked out and began picketing the station.

The station's listeners and advertisers responded to appeals from the strikers to boycott the station and much of the city's large youth population rallied in support.

Berardini is quick to point out that while the dismissed employes are back on the job and the owners have agreed to recognize the union, a contract between staff and management still has to be worked out.

"We have a settlement agreement," he says. "It's a framework for both parties to operate under while we negotiate a contract."

At issue will be management's claim that the station is overstaffed and in need of economy measures.

"Our decision to terminate the employment of certain staff members was neither arbitrary nor capricious," owner Michael Wiener declared during the strike. "It was essential for us to take this action to reduce the unacceptable financial drain on the station."

"It definitely was community response that forced the owners to reconsider," Berardini believes.

Indeed, numerous rallies and benefits were held during the strike. Members of the J. Geils Band and Aerosmith, both Boston-based bands, took full-page ads in local papers to support the strikers and other Boston-based rockers, the

BILLBOARD ARBITRON RATINGS

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

MINNEAPOLIS-ST. PAUL OCTOBER-NOVEMBER 1978

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA											TEENS	FORMATS	SHARES—METRO SURVEY AREA									TEENS		
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN						TOTAL PERSONS 12+	MEN					WOMEN					
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54				55-64	18-24	25-34	35-44	45-54	18-24	25-34	35-44		45-54	
AOR	174	131	59	31	1	3	0	24	9	2	0	0	43	AOR	6.7	30.3	10.9	0.6	2.3	9.9	3.4	1.0	0.0	17.3	
BEAUTIFUL	379	369	4	42	20	32	36	15	40	26	45	47	10	BEAUTIFUL	14.7	2.0	14.8	11.9	24.3	6.1	15.2	13.0	29.8	4.0	
CONTEMP	533	377	41	68	14	6	8	95	86	24	17	8	156	CONTEMP	20.7	21.1	24.0	8.3	4.6	39.1	32.7	12.0	11.3	62.9	
COUNTRY	101	100	13	11	16	8	5	9	12	10	3	3	1	COUNTRY	3.9	6.7	3.9	9.4	6.0	3.7	4.6	5.0	2.0	0.4	
MOR	1061	1030	62	110	78	65	63	76	89	108	77	83	31	MOR	41.1	31.8	38.7	46.2	49.2	31.2	33.7	54.2	51.0	12.4	
NEWS	43	43	1	4	5	1	3	0	1	1	1	3	0	NEWS	1.7	0.5	1.4	3.0	0.8	0.0	0.4	0.5	0.7	0.0	

PITTSBURGH OCTOBER-NOVEMBER 1978

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA											TEENS	FORMATS	SHARES—METRO SURVEY AREA									TEENS		
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN						TOTAL PERSONS 12+	MEN					WOMEN					
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54				55-64	18-24	25-34	35-44	45-54	18-24	25-34	35-44		45-54	
AOR	296	216	107	34	1	0	1	61	19	25	5	1	124	AOR	9.3	41.8	14.8	0.7	0.0	18.6	8.5	0.4	1.8	26.7	
BEAUTIFUL	398	397	5	12	21	45	59	8	13	27	70	66	1	BEAUTIFUL	12.5	2.0	5.0	15.4	20.5	3.2	6.2	11.3	24.7	0.3	
BIG BAND	32	32	0	0	0	3	8	0	1	1	5	4	0	BIG BAND	1.0	0.0	0.0	0.0	1.4	0.0	0.5	0.4	1.8	0.0	
BLACK	80	58	10	4	2	0	0	27	5	5	4	1	22	BLACK	2.5	3.9	1.7	1.5	0.0	10.7	2.4	2.1	1.4	7.3	
CONTEMP	341	251	40	32	7	8	4	43	37	26	17	10	90	CONTEMP	10.7	15.7	13.3	5.1	3.8	17.0	17.5	10.8	6.1	30.0	
COUNTRY	204	196	1	8	10	38	14	8	7	36	15	22	8	COUNTRY	6.4	0.4	3.3	7.3	17.4	3.2	3.2	15.1	5.3	2.6	
MELLOW	108	102	17	14	5	0	0	38	10	9	6	0	6	MELLOW	3.4	6.2	5.8	3.6	0.0	15.0	4.7	3.8	2.1	2.0	
MOR	857	844	11	47	51	57	69	20	49	73	89	147	13	MOR	27.0	4.3	19.5	37.2	26.1	7.9	23.1	30.4	31.4	4.3	
NEWS	125	122	3	3	6	21	17	2	3	5	10	17	3	NEWS	3.9	1.2	1.2	4.4	9.6	0.8	1.4	2.1	3.5	1.0	
RELIGIOUS	84	82	4	2	4	2	6	4	7	7	12	22	2	RELIGIOUS	2.7	1.6	0.8	2.9	1.0	1.6	3.3	2.9	4.3	0.6	
TOP 40	366	298	36	59	14	17	14	34	41	34	20	14	68	TOP 40	11.5	14.0	24.4	10.2	7.8	13.4	19.3	14.2	7.1	22.6	

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

Collegians Protest FCC's Edict At D.C. Convention

By JEAN CALLAHAN

WASHINGTON—The impact of new Federal Communications Commission's 10-watt rules on college stations dominated discussions at the Intercollegiate Broadcasting System's 40th national convention Friday through Sunday (16-18) at the Shoreham Americana here.

Jonathan David, the FCC attorney who created the new 10-watt ruling, found himself faced with a hostile audience when he moderated a Friday afternoon session.

James Montgomery Blues Band and the Pousette-Dart Band, gave benefit concerts.

Two local clubs, the Rat and the Main Act, scheduled a week of shows to benefit the strike fund.

"When I first heard about the new ruling, I reacted with shock. Then my shock turned into astonishment and then to anger," said one student broadcaster who spoke for most of the group. "Is there any logic to the FCC's ruling?"

"The rules are clear; the Commission has acted sincerely and if you think the rules are terrible or stupid, you are entitled to your opinion," answered David. "You are welcome to ask for a waiver."

The choices facing 10-watt stations who must, by FCC ruling, accommodate the growing number of higher-powered stations looking for space on the FM spectrum, include moving on the educational band, moving to the commercial end of the band or increasing power to at least 100 watts.

College stations operating in major markets fear a congested spectrum leaves them with no place to move and stations in rural areas with plenty of room to move see no reason for moving. Student broadcasters view themselves as sacrificial lambs in a misguided FCC program.

"To our way of thinking, diversity is best served by a large number of small stations, not a smaller number of large stations," says Jeff Tellis, IBS president.

"This new policy hits a group of people that is least equipped to deal with the costs involved. The smallest must acquiesce to the larger stations in the name of increasing access to the airwaves.

"And all of this is happening at a time when more and more college stations are serving whole communities, not just college campuses." IBS sponsored another workshop at the convention to help college broad-

(Continued on page 74)

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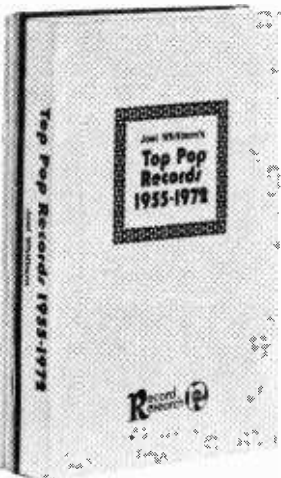
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MARCH 31, 1979, BILLBOARD

Vox Jox

By DOUG HALL

NEW YORK—Roger Skolnik, program director at ABC's WDAI-FM Chicago, which recently switched from AOR to disco, will leave the station May 1 to reactivate his consulting firm, Media Service Concepts.

Skolnik comments, "After 10 years in radio programming, I am shifting my focus away from day-to-day operational activities in order to provide key services for management decision making. I am also looking forward to spending more time as a freelance writer and producer."

General manager Jack Minkow is looking for a successor.

Scott Shannon comes back to radio after a two-year stint with the Casablanca and Ariola labels by joining WPGC-AM-FM Washington as p.d. Before going into the record business Shannon had been national p.d. for Mooney Broadcasting and p.d. for WQXI-FM.

Bobby Christian has rejoined WXXK (96-KX) Pittsburgh as p.d. succeeding Kevin Metheny, who has been promoted to director of research and development. Christian was the station's p.d. when the contemporary format was launched in January 1977. For the past six months he has been p.d. of WMET-FM Chicago.

Jan Jeffries, p.d. at WSGN-AM Birmingham, is transferred to be p.d. at sister station WLCY-AM St. Petersburg, Fla. Jeffries was the 1978 Billboard medium market rock program director of the year. He will be succeeded by Jay Michaels, a DJ at the Birmingham station.

WGLC-FM Cleveland air personality Tim "Byrdman" Byrd departs G-98 to become p.d. at WZZP-FM in the same market. He will also host the daily disco show on WZZP, "Weekday Fever."

John J. Harlan is the new music director of WVOC-FM Columbus, Ga. He is looking for service from all labels. . . . Bill Ward, general manager of KLAC-AM Los Angeles, has been promoted to senior vice president of Metromedia Radio and has been transferred to corporate headquarters in Secaucus, N.J.

Charlie Palmer is promoted from assistant music director to music director at KNCN-FM (C101) Corpus Christi, Tex., succeeding Mende Camina. Tee Miller remains as p.d. The station's new lineup is Frank Wagner, from 2 to 6 a.m.; Palmer, from 6 to 10 a.m.; Bobby Reyes, from 10 a.m. to 2 p.m.; Debbi Lee Miller,

from 2 to 6 p.m.; Bob Fazio, from 6 to 10 p.m., and Cheryl Peglow, from 10 p.m. to 2 a.m.

WYNY-FM (Y-97) New York, which has had several on-air changes reported here in the past few months, has its new on-air lineup completed. Les Davis anchors the morning show from 6 to 10 a.m. Herb Barry follows from 10 a.m. to 1 p.m. and Al Bernstein is on from 1 to 4 p.m. Steve O'Brien anchors the afternoon drive slot from 4 to 8 p.m. The station has various talk shows at night.

"Disco Vinnie" Peruzzi, one of Boston's best known disco DJs as well as radio disco DJs, switches from WBOS-FM to WXKS-AM-FM (KISS-108). He will be on from 10 p.m. to 2 a.m. . . . Chris Manning is joining KHBK-AM Canyon, Tex. He comes from KQIZ-FM (Z-93) Amarillo.

KSUE-AM-FM Susanville, Calif., morning man and chief engineer Hal Houston has retired after almost 30 years at the station. He is succeeded by music director Hugh Hardway. Mark Palmer, who works a couple of different air shifts, becomes music director.

Wesley Horner, producer of live performances and special music programming at WGBH-FM since 1975, is named music special projects director. He is responsible for the station's "Morning Pro Musica," carried on the Eastern Public Radio Network, and two other shows.

Kenneth Goodwin, also known as Captain Ozone, is promoted to music director at WTGI-FM in Ham-

mond, La. Goodwin comes to the station with five years experience in Southern California's radio market at KVCR-FM, KMEN-AM and KFXM-AM in San Bernardino and KUOR-FM at Redlands.

Dick Curtis is named general manager at KORL-AM in Honolulu. More recently he was Bob Dylan's road manager and for seven years was affiliated with Concerts West and Management III as well as numerous radio positions.

Jack Casey is named p.d. at sister stations WRNL-AM and WRXL-FM in Richmond, Va. Lucy St. James will take over music directorship on the AM side and Rob Charry assumes the same duties at the FM station.

The on-air lineup at WRNL-AM reads Jim Jacobs 6-10 a.m., Bob Adams 10 a.m.-3 p.m., Casey 3-7 p.m., St. James 7 p.m.-midnight and Otto Mation midnight-6 a.m. At WRXL-FM the DJ's format reads David Bernstein 6-10 a.m., Stella Jones 10 a.m.-2 p.m., Steve Forrest 2-6 p.m., Charry 6-11 p.m. and Hunter Hughes 11 p.m.-6 a.m.

WMMR-FM Philadelphia and Sigma Sound Studios have resumed their radio concerts with the first featuring Horslips and Jimmie Mack set for the future. In the early 1970s the series spotlighted such artists as Bonnie Raitt, America, Billy Joel, Todd Rundgren and Mark-Almond.

WFYR-FM (103 1/2) Chicago will serve as the flagship station for all 1979 A.L.S. Mammoth Music Mart activities. Dick Clark again will serve as honorary chairman of the music donation drive prior to the Oct. 3-8 sales at the Old Orchard Shopping Center.

Commonly known as Lou Gehrig disease, amyotrophic lateral sclerosis affects all body muscles except the brain.

Pat Martin, p.d. at WSPT/WXYQ, Steven Point, Wis., has written and is distributing a booklet entitled "The Secrets Of Programming Power." Martin spent his spare time preparing the book over a three-year period.

The booklet includes chapters on 15 basic ideas of radio programming, dealing with station management, most common DJ mistakes, improving production and details on how to find, hire and develop motivated key people.

The 36-page booklet is priced at \$15 and is available from Martin at 809 Third St., Stevens Point, Wis. 54481.

WBLX-FM Mobile, Ala., the black album rock-disco station, is looking for a drive time personality with a strong production background. Tapes and resumes should be sent to Larry Williams at the station at P.O. Box 2823, Mobile, Ala. 36601.

Valerie Archer, music director at WYBC-FM New Haven, writes to point out that WKND-AM, mentioned in the March 10 Vox Jox column, is not the only black-oriented station in Connecticut. "WYBC programs some 90 hours of jazz each week and 50 hours of disco and r&b," she reports.

Air personality B.J. Koltee has returned to WINN-AM Louisville, Ky., after a six-month absence. Koltee succeeds Fred Morse Peavey in the 12:15 to 3 p.m. slot.

Don Berns joins WTAE-AM Pittsburgh as afternoon personality succeeding Bob Dearborn who has moved to Tampa, Fla. . . . KLYX-FM has a new music director and new format. Bruce Fischer is the new music director, who is overseeing a switch to AOR. The station's lineup is as follows: James Kidd in morning drive, Ken Kock in midday, Paul Westby in afternoon drive, Joe Miller in early evening, Sandy Palmer at night and Ginger Havlat and Brian Bonde on weekends.

KXL-AM-FM Portland, Ore., is looking for a "super announcer who can communicate with adults." The AM is MOR and the FM is beautiful music. Those interested should contact Larry Roberts at the station at 1415 S.E. Ankeny, Portland, Ore., 97214.

Bill Ashford has joined the KERE-AM Denver air staff in the 10 a.m. to 3 p.m. slot. He comes from KLAK-AM in the same market. The station also is giving away its mobile studio renamed the "Fan Van" as a recreational vehicle. . . . Brian K. Graham has been named producer for the "Scott'n' Crunch" show on KPOL-AM Los Angeles.

Robert Michael Greene, former music director at WNVY-AM Pensacola, Fla., is now doing weekend at WTKX-FM in that market and playing with his band Mavrick. . . . Robert Rogers, former 10 a.m. to 3 p.m. jock at WNVY is now doing the 7 p.m. to midnight slot at WXBM-FM Pensacola. Also moving from WNVY to WXBM is Terry James Allen is now doing the midnight to 6 a.m. shift.

Alan Gordon and Carl Hall, two members of Alley and the Soul Sneakers recently visited WWRL-AM New York to promote a new album. They met with DJ Gerry Bledsoe. . . . Some of New York's top DJs, including Paco and G. Keith Alexander of WK TU-FM, Hal Jackson of WBLS-FM and Stan Martin of WNEW-AM will take part in an Easter Seal Telethon on WPIX-TV March 25 and 26.

CFMK-FM Kingston, Ont., is playing "Country Bingo" for its listeners with the winner going to Nashville. Red Sovine records and Grand Ole Opry tickets, for when the show comes to Kingston in April, are also being given away. . . . B. Marc Sommers of Oklahoma City, who has pursued an acting career, is looking to get back to being a DJ. He has had experience at stations in Oklahoma City, New Orleans, Las Vegas, Los Angeles, San Antonio and Chicago. The only trouble is, he reports, that there's now another Marc Sommers on the air out there.

KINL-FM program and music director Bill Turner in Eagle Pass, Tex., writes about new changes including a Top 40 format and personality-oriented DJs Sam Peebles and Jeremiah helping Turner hold down on-air duties.

KLAV-AM in Las Vegas went to an all-disco, 24-hour format March 10 reports new program director Steve Nelson. Previously MOR-oriented, the first Vegas station to go all-disco will feature a multitude of disco music forms as well as mixing.

Bubbling Under The HOT 100

- 101—BODY HEAT, Alicia Bridges, Polydor 14539
- 102—KEEP YOUR BODY WORKING, Kleer, Atlantic 3559
- 103—NIGHT TIME FANTASY, Vickie Sue Robinson, RCA 11441
- 104—DANCIN' IN THE STREETS, Boney M, Sire 1036
- 105—LIVING IN A DREAM, Sea Level, Capricorn 0312
- 106—DISCO TO GO, Brides Of Funkenstein, Atlantic 3498
- 107—REMEMBER, Greg Kihn, Beserkely 5794
- 108—STAND BY, Natalie Cole, Capitol 4690
- 109—ANYWAY YOU WANT IT, Enchantment, Roadshow 11481 (RCA)
- 110—BOOGIE MOTION, Beautiful Bend, Marlin 3327 (TK)

Bubbling Under The Top LPs

- 201—ROCK & ROLL NIGHTS, Bachman-Turner Overdrive, Mercury SRM-1-3748
- 202—I'VE ALWAYS WANTED TO SING NOT JUST WRITE SONGS, Bunny Sigler, Gold Mind 9503 (RCA)
- 203—AMANT, Marlin 2227 (TK)
- 204—TRILLION, Epic JE 35460
- 205—BIONIC BOOGIE, Gregg Diamond, Polydor PD1-6123
- 206—ST. VINCENT'S COURT, Kim Carnes, EMI-America SW 17004
- 207—DESIRE WIRE, Cindy Bullens, United Artists UALA 933
- 208—CLASSIC ROCK, London Symphony Orchestra, RSO RS-1-3043
- 209—BLACK SHEEP, Hammer, Asylum 6E-173
- 210—JUNGLE FEVER, Neil Larsen, Atco 733

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- Police - Outlandos d'Amour
- Elvis Costello - Armed Forces
- Dire Straits - Sultans of Swing
- Peter Jaques Band - Fire Night Dance
- Olivia Newton John - Totally Hot
- Love Unlimited Orch. - Super Movie Themes
- Sticky Fingers
- Gene Chardler - Get Down
- Third World - Journey to Addis
- Joy Fleming - The Final Thing
- Rick James - Bustin' Out of L Seven
- Elton John - A Single Man
- Chuck Brown/Soul Searchers - Bustin Loose
- Nigel Olsson - Nigel
- Partners - Last Disco in Paris
- Seventh Avenue - Midnight in Manhattan
- Romance - Dance My Way to Your Heart
- Glen Campbell - Basic
- Kenny Rogers - The Gambler
- J. Geils Band - Sanctuary
- Lorraine Johnson - Learning To Dance All Over Again
- McGuinn, Clark & Hillman
- Steve Forbert - Alive on Arrival
- Blue Oyster Cult - Some Enchanted Evening
- Evelyn "Champagne" King - Music Box

- Rufus - Numbers
- Moulin Rouge
- Witch Queen
- Gladys Knight
- T Connection
- Shotgun
- Instant Funk
- Paradise Express
- Ester Williams - Bustin Out
- Kenny Loggins - Nightwatch
- Outlaws - Playing to Win
- Enchantment - Journey to the Land of ...
- First Choice - Hold Your Horses
- Amii Stewart - Knock on Wood
- Anne Murray - New Kind of Feeling
- Bob Welch - Three Hearts
- Gino Soccio - Outline
- Dan Hartman - Instant Replay
- Gichy Dan's - Beachwood - 9
- Grey & Hanks - You Fooled Me
- Pointer Sisters - Energy
- Musique - Keep in Jumpin'
- Evelyn "Champagne" King - Smooth Talk
- Eddie Money - Life for the Taking
- Patti Labelle - It's Alright With Me
- Melissa Manchester - Don't Cry Out Loud
- Robert Gordon - Rock Billy Boogie
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- Desmond Child & Rouge
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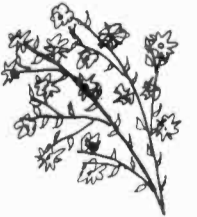
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- 19 CONWAY TWITTY/HELLO DARLIN'
- 64 ROGER WILLIAMS/GOLDEN HITS
- 66 MEL TILLIS/GREATEST HITS
- 70 CAL SMITH/THE BEST OF CAL SMITH
- 83 KITTY WELLS & RED FOLEY/GOLDEN FAVORITES
- 87 PATSY CLINE/PATSY CLINE SHOWCASE
- 89 GUY LOMBARDO/THE BEST SONGS ARE THE OLD SONGS
- 90 PATSY CLINE/SENTIMENTALLY YOURS
- 91 JIMMY MARTIN/COUNTRY MUSIC TIME
- 92 RUSS MORGAN/GOLDEN FAVORITES
- 94 WAYNE KING/GOLDEN FAVORITES
- 97 BILL MONROE/BLUEGRASS SPECIAL
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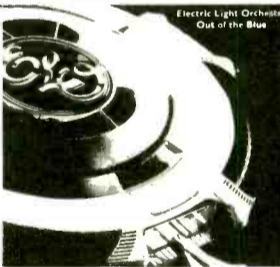
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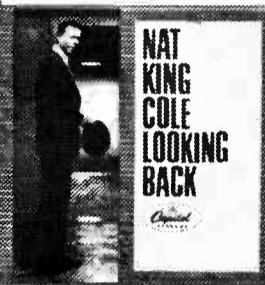


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- 60237 Rachmaninoff: Piano Concerto No. 2, C Minor; Preludes C Sharp Minor & G Minor. Pennario, Los Angeles Orch.
- 60240 Dvorak: Concerto B Minor. Casals, Czech Phil. Orch.; Szell. Bruch: Kol Midrei, Casals, London Symp. Orch.
- 60249 Greensleeves: Folk Songs Arr. by Vaughan Williams (Greensleeves, early in spring) London Madrigal Singers.
- 60252 Chopin: Eighteen Waltzes. Ciccolini.
- 60253 Debussy: Piano Music (Clair de Lune, Suite bergamasque, Danse, more). Ciccolini.
- 60258 Bach: Violin Concertos A Minor & E; Double Concerto D Minor. Menuhin, Ferras, Bath Fest. Orch. Menuhin.
- 60262 Victoria De Los Angeles Sings: Carmen, Faust, Traviata, Barber, Cavalleria, Butterfly, Gianni Schicchi.)
- 60265 Brahms: Violin Concerto D. Milstein, Philharmonia Orch.; Fistoulari.
- 60269 Gregorian Chant: (Latin). (Easter Liturgy & Christmas Cycle). La Schola des Peres du Saint-Esprit, Lucien Deiss.
- 60271 Albini: Adagio; Pachelbel: Canon; Mozart: Eine Kleine Nachtmusik; Corelli: "Chrimas" Concerto.
- 60272 Mahler: Songs of a Wayfarer. Fischer-Dieskau, Philharmonia Orchestra; Furtwangler.
- 60274 Great Sopranos: Caniglia, Dal Monte, Flagstad, Grey, Lehmann, Leider, Melba, Muzio, Schumann, Supervia.
- 60276 Handel: Water Music & Royal Fireworks - Suites; Over. to "Samson"; Over. in D Minor. Royal Phil. Orch. Sargent.
- 60280 The Art of Beniamino Gigli, Album 2. (arias & songs by Donaudy, Mozart, Meyerbeer, Thom. Flotow, Verdi.
- 60282 Rossini: Over. (William Tell, Thieving Magpie, Semiramide, Il Signor Bruschiolo, Italian Girl in Algiers).
- 60283 Richard Strauss: Also Sprach Zarathustra. Dresden State Orchestra; Kempe.
- 60286 Beethoven: "Appassionata," "Moonlight," "Pathetique" Piano Sonatas. Solomon. (GROC.)
- 60290 Spain! (Malaguena, La Paloma, Andaluca, El Relicario, Espana cani, Andaluza, Espana) Hollywood Bowl Orch.
- 60293 Rimsky-Korsakov: Le Coq d'Or-Suite; Prokofiev: Love for 3 Oranges - Suite; Borodin: Prince Igor. Polovstian Dances.
- 60297 R. Strauss: Death & Transfiguration; Till Eulenspiegel's Merry Pranks; Salome's Dance. Dresden State Orch.
- 60298 Beethoven: Piano Concerto No. 5 in E Flat "Emperor". Solomon, Philharmonia Orchestra; Menges. (GROC.)
- 60315 Richard Strauss: Ein Heldenleben. Dresden State Orchestra; Kempe.
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- 1274 Rossini Over, Toscanini, NBC
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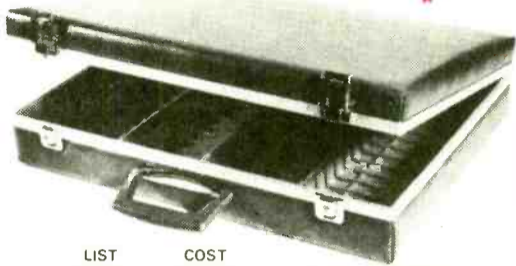
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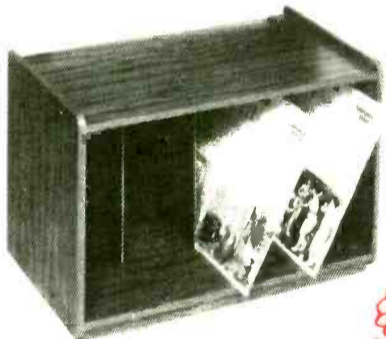
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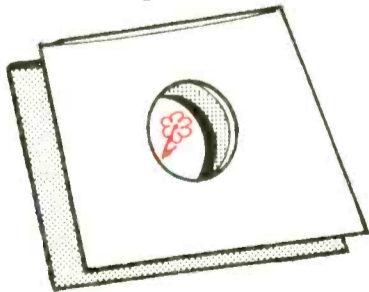
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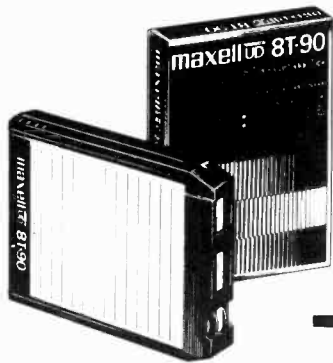
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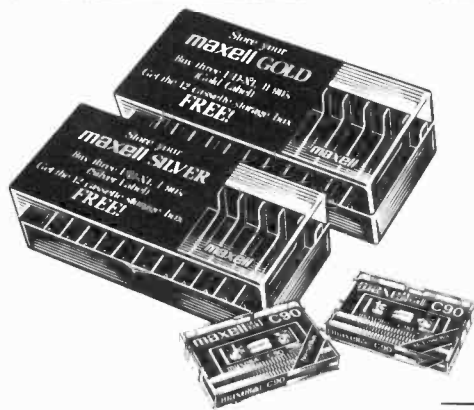


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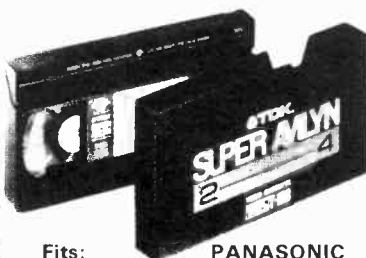
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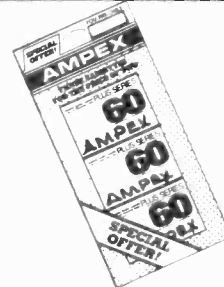
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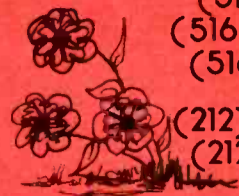
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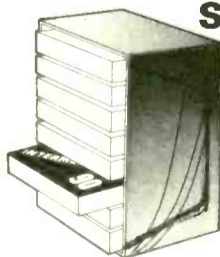
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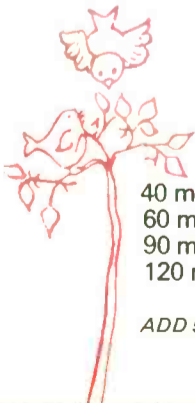
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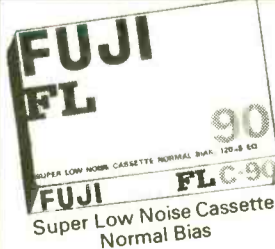
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KTOW To Album Country

By ELLIS WIDNER

TULSA—KTOW-AM-FM have a new format: album-oriented country. Carl Lund, president of Jim Halsey Broadcasting, has named Phil Hall as operations and program director and Don Cook as music director. Hall will run the 3 to 7 p.m. shift and Cook will continue at 7 p.m. to midnight.

Previously, the station leaned toward Top 40 country, with progressive album-oriented music at night, during Cook's show. "It was really his show that has set the tone for our programming change," says Lund.

Additionally, Lund says Halsey Broadcasting is eyeing several stations in the South and Southwest. "We are looking to acquire new stations in several areas. We believe there is a great future in broad-

casting. It is an industry that is very compatible with the artists we represent," says Lund, who is also directing booking operations at the Jim Halsey Co.

KTOW-AM-FM will continue to simulcast for the present, according to Lund. "The station will be softer in the daytime hours, but the emphasis will be contemporary country."

Other station personnel will include Steve Cassidy in morning drive, Fran Couch 10 a.m. to 3 p.m. and Larry LeBuz from midnight to 6 a.m. Michael Graham works weekends.

Hall and Cassidy join KTOW after stints with KRAV-FM Tulsa. Both have had broadcasting experience with country music stations in other markets.



DISCO CELEBRATION—Kirshner recording artist Sarah Dash joins in the celebration for WXKS-FM Boston's new disco format. Dash was also the first artist to visit the new station.

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CLASSICAL EXECS MEET IN GOTHAM

CHICAGO—Station promotion, satellite transmissions, competition from noncommercial stations and audience measurement techniques will be among topics discussed when the Concert Music Broadcasters Assn. meets April 22-25 in Manhattan.

The three-day convention at the Gotham Hotel is described by organizers as a "working session," contrasting somewhat with last year's meeting in which communication channels with New York's advertising community were opened. Advertisers and agency reps are invited to attend sessions this year as well.

Membership of the association is comprised of almost all commercial radio stations with classical format in the U.S. Group has separated from noncommercial classical broadcasters for its conventions in recent years.

Discussion sessions April 20 will cover "Classical Success Stories," and "Qualitative Aspects Of Radio Research." April 24 sessions include "Satellite Transmissions," "Playing With Numbers," a review of the latest techniques in calculating reach and frequency and "Limitations Of Noncommercial Stations."

Other presentations include "Listeners And Their Organizations," and "Hot To Promote Without Money," followed by the organization's annual business meeting in the afternoon.

KLAV-AM, Vegas, Grabs Disco Format

By DAVID DEARING

LOS VEGAS—KLAV-AM has instituted Las Vegas' first all-disco format in an effort to drag itself up from the bottom of the ratings among the 14 stations here.

Program director Steve Nelson, who doubles as disk jockey Steve Michaels in the afternoons, says the station has received "good response" from the March 10 switchover from a MOR format.

"We keep a phone log and we're getting about 50 to 60 calls a day," Nelson says. "The response is generally good. People say it's about time Las Vegas got its own disco station."

Nelson says the 24-hour station, which broadcasts 1,000 watts during the day and 250 at night, plays 7-inch cuts days until 5 p.m. and then switches to 12-inch cuts. The new format he says was the decision of management, including music director David Jennings and general manager Bill Berkey.

"When you're 14th out of 14, you

have to do something," he says of the switchover. "We were doing MOR, but that's pretty cluttered. There are about 200 all disco stations in the U.S. and 90% of them are doing well."

He says the station is after the 18-34 age group to try to cut into front runner KENO-AM's lead in the market. According to the latest Arbitron ratings released for the Las Vegas market, KENO has 31.1 share of the market, followed by KMJJ-AM with 19.4. In that survey, KLAV-AM was 13th with a 6.2 share.

Nelson claims the all disco format change has prompted KENO and other stations to start more disco programming. "We're tearing the market up," Nelson claims.

KENO, the AM rocker, had adhered to the same basic formula for more than two decades, despite repeated efforts by competing stations to refine the rock audience.

Nelson says Tuesdays are music days for KLAV and the station invites music companies to call. He says he will be happy to discuss the new format with other stations interested in disco but the station won't accept collect calls.

In addition to Nelson, KLAV's air staff includes Mark Edwards, Dean Arling, David Jennings and Tracy Records.

Pianists Stars Of Radio Series

NEW YORK—Jazz pianist Marian McPartland hosts a syndicated radio series bowing April 1 on the National Public Radio network.

"Marian McPartland's Piano Jazz" is being produced by the South Carolina Educational Radio Network, supported by grants from Dixie Electronics Inc., the National Endowment for the Arts and MPR itself.

The programs are being recorded at the Baldwin Piano and Organ Co., New York, produced by Dick Phipps. Executive producer is William D. Hay.

Format will consist of McPartland her guests playing solo and duets, with interview chatter filling out the remainder of the hour. Guests include Billy Taylor, Mary Lou Williams, Bill Evans, Chick Corea, Tommy Flanagan, Teddy Wilson, John Lewis, Dick Hyman, Barbara Carroll, Ellie?Ellis? Larkins, Joanne Brackeen, Bobby Short and composer Cy Coleman.

Outlet Buys

• Continued from page 48

here to become station manager and finally president of Que Broadcasting. Camiolo switched station's sound to an "adult rock format."

Outlet says that Camiolo will stay on as general manager. The new owners when the purchase is approved, of which David E. Henderson heads the broadcasting division, now owns nine other broadcasting properties, along with 156 department and specialty clothing stores.

Yurdin Offering New Disco Show

LOS ANGELES—Larry Yurdin Special Programming Services is offering a new disco radio show called "Steppin' Out" for syndication beginning May 19.

The show has been bought by WBOS-FM, WDRQ-FM Detroit and is reportedly being considered by stations in Los Angeles, New York and Philadelphia.

The idea of the weekly two-hour show is to have about a dozen disco DJs introduce what is the top record in their disco that week. There will also be three guest stars who will introduce their own new disco recordings.

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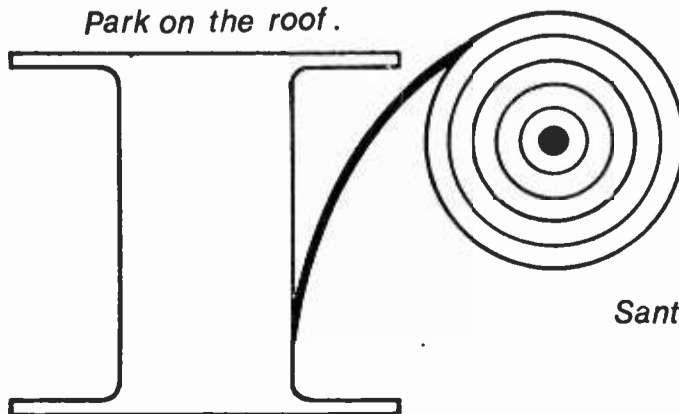
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Talent

Denver's Rainbow: Pot O'Gold In 60 Days

By JEAN WILLIAMS

LOS ANGELES—Since its opening less than two months ago, Denver's Rainbow Music Hall has soldout 18 of 21 concerts, averaging 96% capacity on all shows, claims Chuck Morris, booking agent for the hall and staffer at Feyline Presents.

Barry Fey, head of Feyline Presents, opened the facility as a "baby concert hall, similar to L.A.'s Dorothy Chandler Pavilion," says Morris.

According to Morris, since opening the company has initiated several special programs, offering exposure of all types of acts ranging from rock to jazz to country to r&b to pop to upcoming and new acts.

"We have a \$2 concert series which begins with the Fabulous Poodles Wednesday (28); a 'Live At The Rainbow Series' broadcast on KAZY-FM, an AOR station in Denver; live recording sessions, starting with David Bromberg April 13-14; Monday night talent shows, and our regular concerts," says Morris.

Morris, who has been in the nightclub business more than 10 years, maintains "many people think of the Rainbow as a fancy Roxy (L.A. showcase club), but this is truly a concert hall.

"One of the most difficult things we faced

was getting the managers and agents to realize this is not a nightclub. It makes a difference to them.

"What's happening is that the acts are coming through and they are spreading the word about the facility."

Some of the acts that have appeared at the Rainbow include Willie Nelson, Al Jarreau, Commander Cody, Cheech & Chong, Rose Royce, Elvin Bishop, Black Oak Arkansas, McGuinn, Clark & Hillman and others.

The 1,250-seat Music Hall is undergoing restructuring and as of April 11 there will be a seating capacity of 1,400, says Morris.

Among the acts set for the \$2 series in April are: Reconstruction, which comes in for four shows featuring John Kahn, Merle Saunders, Ron Stallings, Gaylord Birch, Ed Neumeister with special guest guitarist Jerry Garcia. Morris claims 4,000 tickets were sold the first day they went on sale for the shows.

Other acts set for April are the Boomtown Rats and Trillion. The firm is scheduling between three-five such shows each month. "This is a way for us to showcase the upcoming groups. It's important for the future of promoters to hold hands with acts while they're coming up. When they get to be major acts they

will want to work with the people who worked with them."

Other acts set for April include George Carlin, Herbie Hancock, Doc Watson, Paul Winters, Harry Chapin, Eddie Money, UFO and others.

"We're featuring a cross-section of entertainment to cater to a cross-section of the audience," says Morris.

He notes that Fey purchased the facility because "a lot of small halls, 2,000-3,000-seaters, have outpriced themselves and a promoter can lose money on a sellout show. It's also important to have a place to develop talent."

The Monday night talent showcase is an example of how the Rainbow is developing talent. "We have pre-auditions during the day on Monday and put four or five acts on a show that same evening. We initially started with about 500 persons attending this showcase and that number has doubled."

The Rainbow offers general admission policy ranging from \$1-\$8 depending on the act.

David McKay is manager of the facility, Warren Rider is stage manager and Bo Erbach is Rider's assistant.

According to Erbach, the facility sports some highly sophisticated equipment designed and operated by Listen-Up of Denver. "The

sound system alone cost more than \$120,000. There are 5,000 watts rms on the main p.a. and 45,000 watts on the monitors. The main p.a. is hung from the ceiling.

"There also are 24 channels on the main console complete with tri-amp system. All Crown power amps featuring a PSA 2 on low-end speakers; and Stephens console containing eight separate mixers onstage.

"Monitors are bi-amps and there are 30,000 watts for lights (50 pieces) and two super troopers," says Erbach.

He points out that seating is arranged so there are no seats farther than 70 feet from the stage.

According to Fey, he does heavy advertising for the Rainbow. "We don't rely on record companies to advertise our acts."

Morris notes that included in the advertising budget are ads running on five rock stations every day. There are also ads on other specialized stations for certain acts. Among the stations airing Rainbow ads are Denver's KAZY-FM, KBPI-FM, KFML-AM; KBCO-FM in Boulder and KTCL-FM in Fort Collins. KADX-FM is utilized for jazz shows and KLZ-AM for country concerts.

No Radical Changes At Vegas Aladdin

By DAVID DEARING

LAS VEGAS—A state takeover of the Aladdin Hotel-Casino here will have no direct affect on entertainment policy despite the barring of the hotel's officers, directors and former executive show director from the hotel, according to a hotel spokesman.

Nevada Gaming authorities moved into the hotel March 16 and took over the operation of the resort, installing veteran Vegas resort operator Leo Lewis as interim manager. The hotel's three entertainment bookers now answer to Lewis but no contracts or bookings have been affected by the move, the spokesman says. Lewis says no changes in middle level management are planned.

Entertainment director Mitch DeWood is booking the club's 300-seat casino lounge. Associate producer Gerald Graham books the 800-seat Bagdad Theatre show room and

show director Nancy Engler is in charge of the 7,500-seat Theatre for the Performing Arts.

All three performed the same duties under former executive show director James Tamer and have continued to do so since he stepped down under pressure from state gaming authorities late last year.

Rock Jumps Into Philly Academy

PHILADELPHIA—Moe Septee's Academy of Music Cabaret Theatre adjoining the famed concert hall home of the Philadelphia Orchestra will also serve as a showcase for rock music groups.

Although presenting the more traditional cabaret fare since opening this season—Joe Masiell in "Not At The Palace" is current—the Cabaret Theatre rocks for the first time Monday and Tuesday nights (26, 27) with Peco.

Tamer, hotel general manager James Abraham and two other men, along with the Aladdin Hotel Corp., were convicted March 15 in a federal trial in Detroit of conspiring to secretly own and operate the club in violation of Nevada law.

Nevada authorities the following

(Continued on page 66)

9 Arrested At Los Angeles Elks Lodge Punk Rock Gig

LOS ANGELES—A punk rock concert at the Elks Lodge near MacArthur Park here ended with eight adults and one juvenile being arrested by some 40 officers from the Police Department's Rampart Division Saturday (17).

According to Capt. Rick Baston of the Rampart Division, his unit was called by security guards at the Elks Lodge when 150-200 persons became involved in fighting plus bottle throwing.

He notes there were approximately 600 persons attending the concert, and the 150-200 were not inside where the concert was taking place, but in the halls.

On the other hand, there are conflicting reports on the events which took place at the concert. Some say the concertgoers were in fact orderly and did not provoke any attacks by the police.

Those were charged with accounts ranging from assault with a deadly weapon to interfering with a police officer.

X, the Go-Gos and the Alleycats were among the acts performing at the concert, promoted by Real Life Productions. The show was scheduled to be recorded for a live LP, but, according to Baston, they (police) arrived at 11-11:15 p.m. and he had to close down the concert.

Persistence Pays For San Diego Promoter

By THOMAS K. ARNOLD

SAN DIEGO—Seven years ago a 21-year-old college student, Marc Berman, put on his first commercial concert here, featuring the Byrds and Hedge & Donna. Out of a \$6,000 investment he lost all but \$400.

Today, Berman is considered the most successful concert promoter in town, where outside booking firms have always managed to squeeze out the locals. He presented three of last year's four top grossing shows at the 15,000-seat Sports Arena.

He's got an exclusive booking agreement with the 600-seat Roxy Theatre, a hall that despite its size has featured more big name concerts over the past six months than all of San Diego's other venues combined.

In January, he booked Cheap Trick into the 3,000-seat Civic Theatre for a three-night stand. The result was the first triple sellout in the history of the complex. And, for the third year in a row, he has been awarded a contract to present a series of summer concerts at San

Diego State Univ. 4,000-seat Open Air Theatre.

"When I started, I was only putting on three or four shows a year, and these were financed by money I made holding teen dances," Berman says.

"There's a lot of loyalty in the music industry. I started working with a lot of big bands when they were small and not making any money, and now that they have the power to sell tickets, we are still working together."

The thought of putting on concerts for a living was first entertained by Berman when he and Jeff Carson, his partner until January 1978, were members of the same fraternity at San Diego State Univ. and were thinking of ways to raise money for the fraternity's various projects.

"Someone suggested we put on a concert, and we decided that wasn't such a bad idea," says Berman. "So we tied in with a financial backer, and in September 1971 put on a show featuring a few bands from San Diego and Los Angeles.

"It ended up not doing anything financially, but we enjoyed doing it, so we decided to try to get into it professionally."

Their first commercial concert was the Byrds show in June 1972.

"We lost just about everything we had, plus we had investors and lost everything they had," Berman recalls. "As a means of recouping our losses, one of our radio salespeople suggested the possibility of doing teen dances. We've been putting on dances ever since."

Early in 1974, the opportunity to again put on concerts presented itself. Berman and Carson, now calling themselves Goodtime Productions, reached a booking agreement with the El Cortez Convention Center and put on a series of shows featuring what were then up-and-coming acts, starting with Boz Scaggs and continuing with the Marshall Tucker Band, Elvin Bishop and Lynyrd Skynyrd, to name a few.

"That's what really started us," Berman says. "Then the city fire marshal lowered the capacity at the

Center from 2,500 to 1,500, and it was no longer profitable to put on shows there."

Berman's next break came in 1976, shortly after he and Carson changed the name of the concert promoting end of their business to Berman/Carson Concerts. In conjunction with KFMB-AM they presented a series of eight summer shows at the Civic Theatre, concentrating on MOR-oriented artists such as Vikki Carr and Barry Manilow.

The following year, Berman/Carson Concerts won a contract to present a series of rock concerts in the summer at San Diego State Univ.'s Open Air Theatre. The theatre, which had been almost dormant for a few years, quickly became one of the hottest concert spots in town when Berman and Carson started booking such acts as Heart, Foreigner, Dave Mason, Al Stewart, Leon Russell and Frank Zappa. The two also held a few MOR shows at the Civic Theatre again.

(Continued on page 66)

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NEW ALBUM COMPLETED

Foxy Facing Major Image Push

By HANFORD SEARL

LOS ANGELES—A major image building campaign is underway for TK group Foxy following the band's initial breakthrough success with the gold disco hit "Get Off."

The five-man group was in L.A. taping a videocassette spot to advertise its new single, "Hot Number" (on the market for a few weeks), a new LP and upcoming concerts.

"We've refined our directions," says Richie Puente, percussionist and clavinetist. "Our r&b roots are stronger now, part of our original funk disco sound."

The son of Salsa master Tito Puente, Richie says the new LP "Hot Numbers," will be released next week and was produced by the group at Miami's Criteria Studios.

According to Ish Ledesma, Foxy's lead guitarist, TK chose not to release other selections off the second LP "act off" while the group itself wasn't pleased with the overall sound.

While giving credit to Cory Wade, who produced that gold effort and has guided other TK artists such as Peter Brown, Reconnection and Wildflower, the band welcomed its

total creative freedom on the upcoming LP.

On the LP recording session in Miami, Foxy saved about \$20,000 and several months of recording by utilizing the MCI-SYMPTE time-code unit which tied in two 24-tracks.

Drummer Joe Galdo joined Puente and Ledesma in praise of that new synchronized system and claimed to be one of the first bands to experiment with the equipment.

The new LP contains a more diversified approach, says Puente and showcases the group's various styles from reggae, Latin and disco to pop and r&b. The single is along the lines of "Get Off."

Part of the major image push by TK and Macey Lipman Marketing includes the videocassette project, a similar effort recently undertaken by Atlantic's Chic for "Le Freak."

That new campaign also features a major investment in the visual presentation of the group by label photographer Francesco Scavullo, who created the covers for "A Star Is Born," Donna Summer and more recently Judy Collins.

TK spokesman Norman Russell agrees the new effort will exploit the music as well as the sensual appeal of the four Cuban musicians, who also include Charlie Murciano on keys, woodwinds, vibes and back-

ground vocals and bassist Arnold Pasero.

Claiming it wasn't too early for individual solo LPs, lead guitarist Ledesma is planning to release in a few weeks his first solo LP entitled "Ish."

"The LP will offer more diversified material and will help the group get more exposure as well," says Ledesma. Wade didn't have time to work on the third LP.

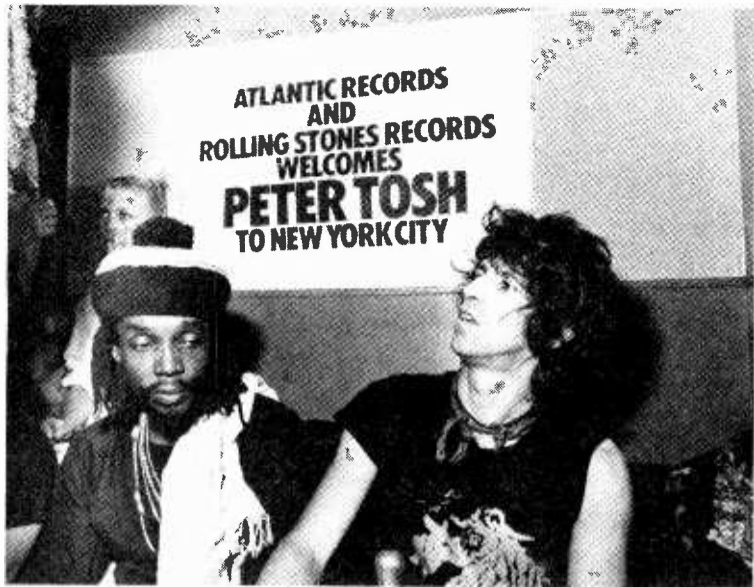
Meanwhile, Puente and Murciano will release their first joint LP "Fritz," a disco effort sometime in May. Both LP ventures will be self-produced by the respective Foxy members for TK's Dash label.

By the end of April and May, the band hopes to pick up concert bookings in conjunction with the forthcoming recording projects, adds drummer Joe Galdo.

"We don't have any tour planned at the moment, but right now we're getting an act together so we can get some feedback from promoters and then seek gigs that will be profitable," says Galdo.

In the fall of 1978, Foxy toured five European countries doing radio and television promotions in Spain, Italy, France and England. Three concerts were soldout in Holland.

A group member says, the Commodores approached Foxy as a supporting act for an eight-day booking but it wasn't accepted.



Billboard photo by Chuck Pulin

STONE VISIT—Rolling Stone Keith Richard visits label-mate Peter Tosh backstage at the Bottom Line after the reggae artist's performance at the New York venue recently.

Buffalo Spot Finds Short Talent Supply

By JIM BAKER

BUFFALO—The lure of television and movies looms as the major culprit as Melody Fair, this area's summer music-in-the-round center, is encountering difficulty booking feature entertainment.

Production manager Jeff Fisher has landed the Osmond Family among 10 attractions, but that's only half the number set at this time last year.

Further, only an eight-week season is planned and that would be the shortest in many years for the North Tonawanda dome operation.

"At this time in 1978 we had some 20 acts set," Fisher admits. "What we're hearing from agents and managers is, 'See us in the next three weeks, maybe in a month.' Nobody wants to make a move when there's a chance of getting a tv or movie commitment."

"It also has to do with what the acts are making financially," Fisher continues. "As one agent said to me, 'How much more than a couple million does so-and-so need to earn?'"

"So they (the performers) don't have to play 50 weeks out of the year to make a good living any more," Fisher says. "They can play 30 weeks and still have a good living."

In addition to the Osmonds, who will fill a week at the dome June 18-23, Fisher thus far has four others into full or half-weeks in the Melody Fair summer lineup. They are Eddy Arnold (July 19-22), Perry Como (July 23-29), Harry Belafonte (Aug. 6-11) and Liberace (Aug. 27-Sept. 2).

Short engagements planned to date will feature the Irish Rovers (June 17), Mel Tillis (Aug. 19), Sha

Na Na (Aug. 25-26), Melba Moore (Sept. 7) and Roy Clark (Sept. 8-9). Fisher had set Johnny Carson for a June engagement, but the "Tonight Show" host backed out and an April booking is being negotiated.

But that's it—thus far.

"My impression is that fewer people are going out on the summer tour," Fisher feels. "Some that we were counting on, like Lou Rawls and the Captain & Tennille, we were told to forget about."

Also practically out of the question are "book shows," musicals with major stars. They have become extremely costly for the summer tour and, for an operation such as Melody Fair, receipts seldom support the expense.

The only musical vaguely being considered is "Over Here," which started the Andrews Sisters on Broadway.

Fisher mentions Sammy Davis Jr. and Mitzi Gaynor as possibilities. Dolly Parton, who launched WKBW-AM's new studios, is another. But in summer she does mainly fair dates, where five-figure audiences are commonplace.

And so the pinch is being felt at Melody Fair. "Who knows what will happen?" Fisher wonders. He says he doesn't mind the half-week bookings. It's the gaps which hurt with the dome's summer schedule only slightly more than half set.

"It's only good business to have somebody play the number of performances that makes sense," Fisher says. "There were some who were good one-nighter material last year who this year would make good for three or four nights, but not for a week."

San Diego's Marc Berman

• Continued from page 65

In January 1978, Carson left the partnership to concentrate on other interests after having made up his mind that concert promoting wasn't what he wanted to do.

"We just hadn't gotten all that far," Berman says. "I had always done all the booking, advertising and promotion, while Jeff handled the financial aspects of the business."

"We were doing well, but not as well as we had hoped. I decided I would give it a shot myself, just a few more years in the business to see if I could really make it."

"The first show I put on by myself was a sellout," says Berman. "It was a show at Golden Hall featuring Herbie Hancock and Chick Corea in February 1978."

I entered into another exclusive booking arrangement with the Open Air Theatre, and then tied in with Avalon Attractions. That helped me to get major acts I hadn't been able to get on my own."

"It also did a lot for my credibility with all the managers and agents. Then came the thing with the Roxy, and the Civic Theatre triple sellout. All of a sudden, I wasn't just a little guy from San Diego anymore."

Pocono Nixes Grateful Dead

TUNKHANNOCK TOWNSHIP, Pa.—A permit to stage a 12-hour Labor Day weekend rock concert at Pocono International Raceway in this Pocono Mountains resort area has been denied by the township supervisors.

The concert, which was to be held Sept. 1 or Sept. 2, would have featured the Grateful Dead. Attorney Philip Williams representing concert promoters Gerami Productions of Scranton failed to fully satisfy questions posed by the supervisors.

The attorney says the promoters have not decided whether they will appeal the case to the Monroe County Court. Township ordinance outline the requirements promoters must fulfill to stage a rock concert at the famed auto racing track. The ordinance also provides for a tax on each ticket sold which is paid to the township.

The application of Gerami Productions says only 95,000 tickets would be sold for the concert and parking would be provided for 40,000 vehicles. The crowd would be controlled by a professional security force and adequate medical facilities and staff would be provided.

The supervisors were concerned about traffic control, rules prohibiting alcohol on the premises and sewage control. There was also skepticism about only one band playing for 12 continuous hours. A petition bearing the signatures of 85 residents opposing the concert was presented to the supervisors.

The last rock concert, which headlined Grateful Dead, was held at the raceway in July 1972 and drew a crowd estimated between 120,000 and 200,000 people. The concert created havoc on nearby highways, damaged much private property in the township, and left behind a sea of trash and garbage.

It resulted in the adoption of tough ordinances regulating such concerts. Subsequent attempts by various promoters to schedule large rock concerts at the raceway have been denied each time by the township supervisors.

Diana Ross Tour: 28 Cities Included

LOS ANGELES—Diana Ross has set her first extensive one-nighter tour—a six-week, 28-city schedule—into major markets starting April 5.

Ross will appear with a 50-piece orchestra, 13 singers and nine dancers in her 70-minute act, basically the same seen at the Universal Amphitheatre here last year.

"This will show the new coming of intimate arena showcasing," says Shelly Berger, Ross' manager. "We've cut back up to a third of the space in some cities for the theatre format."

According to Berger, the top ticket price will be \$12.50 for most markets. The largest arena scheduled is the 16,000-seat Capital Centre in Largo, Md., and the smallest, Rochester's 9,000-capacity War Memorial.

Some 70 persons, including orchestra, dancers and singers, will accompany the show, dubbed "Diana Ross Tour '79." A laser light show, 48 by 20-foot rear screen projections and multiple costume changes also will be featured.

In the planning stages for several years, this new show, seen previously in L.A., New York and Las Vegas, will tie in with her upcoming new LP of Nick Ashford/Valerie Simpson songs.

Due out at the beginning of April, the LP will not feature any departures or new areas for Ross, says Berger.

At this time, Motown executives indicate no plans to package a record from the tour, which will be preceded three weeks in each market by 30-second television promo spots.

Showing in the first four markets now, Providence, Rochester, Philadelphia and Baltimore, the tv spots include highlights of her show last summer at the Universal Amphitheatre.

Songs selected for the spot are "Ain't No Mountain High Enough,"

"Feel Like Livin' Again" and "Remember Me" amid numerous slides of costume shots and live footage.

Berger says a breakdown of the promotion budget indicates 65% for tv and 35% for radio. A special retail record store presentation tie-in also is planned.

After the tour concludes in St. Louis May 13, Ross will prepare for her next film, a Warner Bros. feature titled "Bodyguard" to begin in July.

Only four of the 28 cities scheduled have seen her perform live, namely, Boston, Philadelphia, Detroit and Chicago.

New cities include Atlanta, Providence, Rochester, Baltimore; Largo, Md.; Minneapolis, Charlotte, Memphis, Louisville and Houston.

HANFORD SEARL

Vegas Aladdin

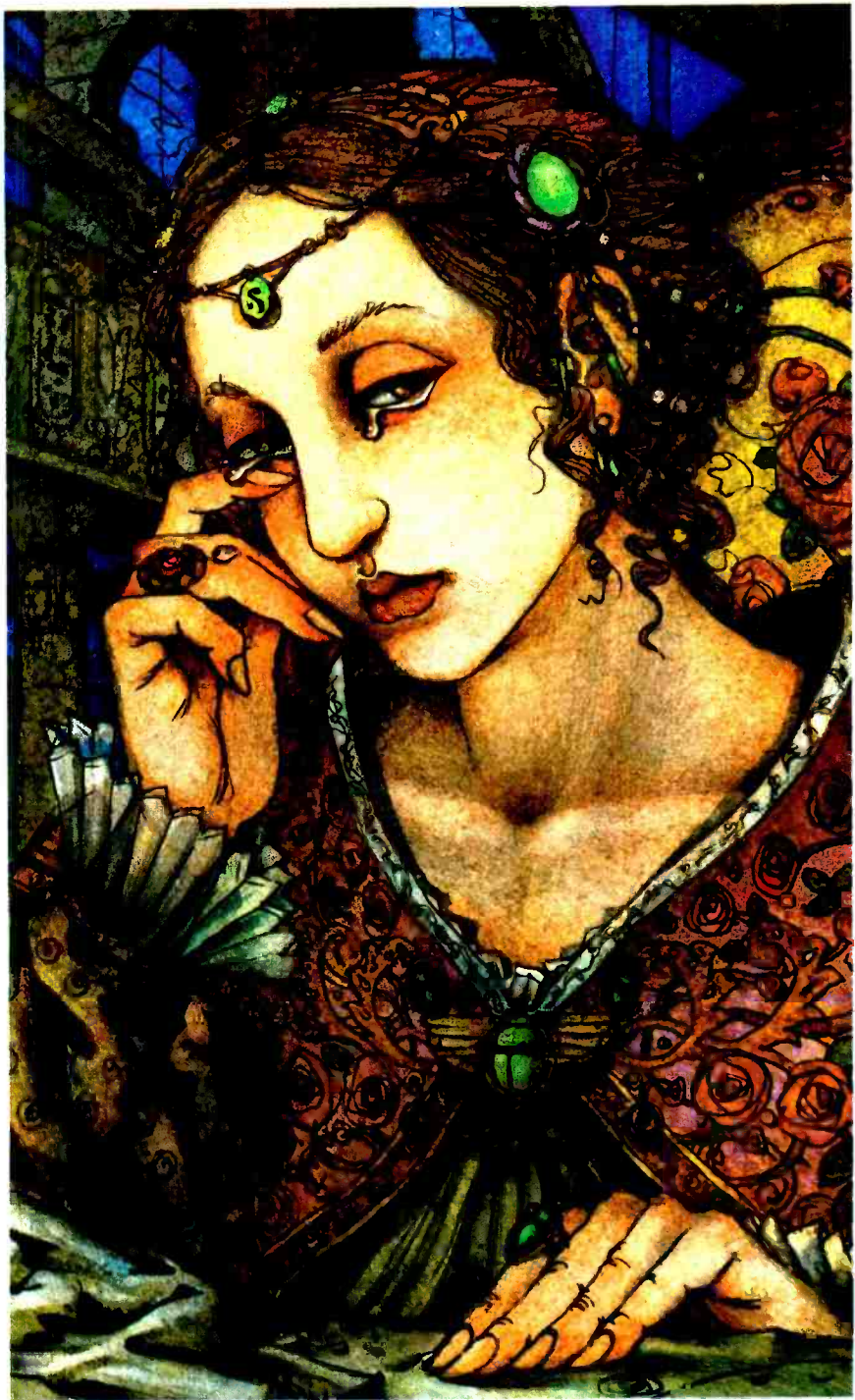
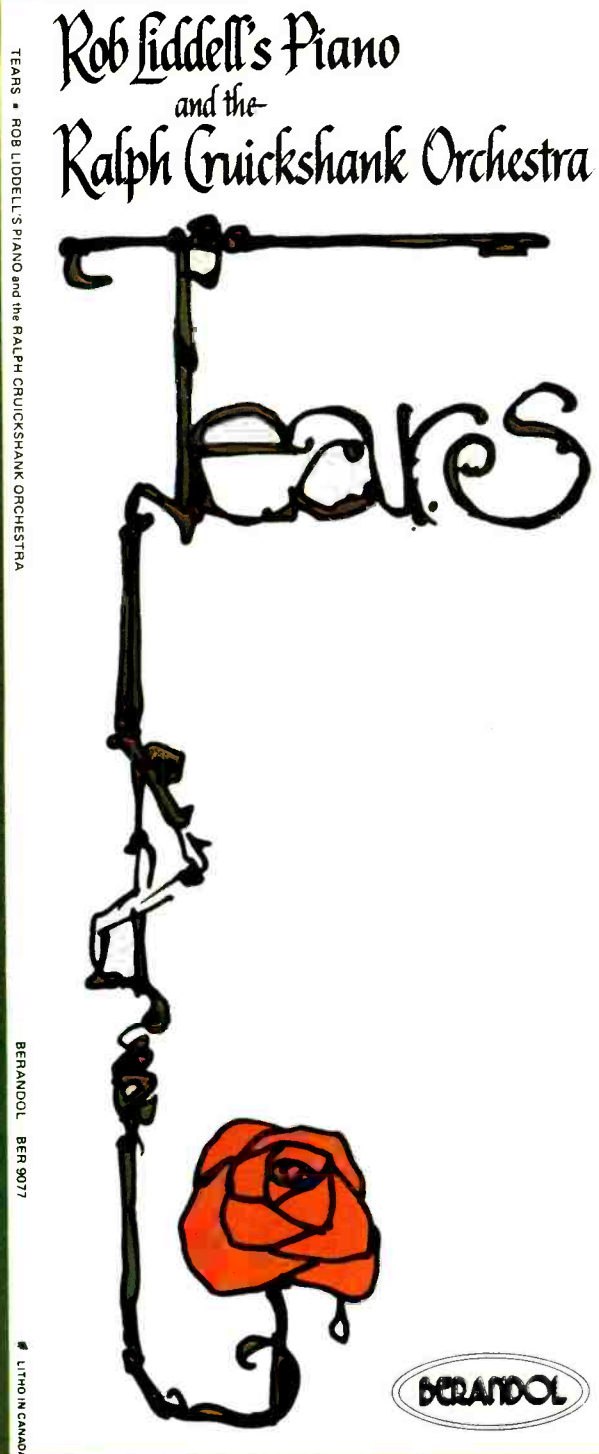
• Continued from page 65

day issued an emergency order closing the hotel unless the club surrendered its operation to the state. Under the order, the Aladdin's officers and directors, including president Richard Daly, vice president Sam Diamond, secretary-treasurer Peter Webbe and director Mae Ellen George, were banned from the hotel along with those convicted.

The convictions are expected to be appealed although gaming authorities filed a formal complaint Tuesday (20) seeking revocation of the licenses of the hotel and its officers and directors.

Sentencing of the four men and the corporation are expected in Detroit within six weeks. All four could face fines and imprisonment and the corporation faces possible fines and liquidation by the government. Also convicted were Aladdin casino executive Edward Monazzim and Detroit bailbondsman Charles Goldfarb.

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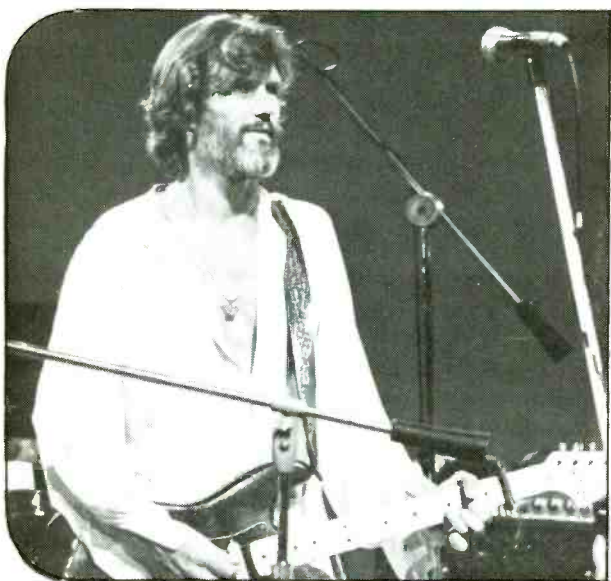


Billboard photos by Eliot Tiegel
Jaco Pastorius, the colorful bassist with Weather Report, is himself a colorful looking rainbow in his multi-hued attire.

U.S. Artists Eager To Please Cubans At Historic Havana Jam

Billy, Rita, Kris, Stephen Play Ambassadors

By ELIOT TIEGEL



Kris Kristofferson, left, and Rita Coolidge, individually and collectively, bring American easy going country flavored pop music to the audience at the Karl Marx Theatre in Havana.

visiting Cuban landmarks for the filming of a television special which a freelance producer hopes to sell to national television.

Somewhere else, Stephen Stills is pursuing his own chosen views of Cuba.

Thus go the daytime activities of the CBS superstar pop names who are here for Havana Jam, the historic first formal meeting in 20 years of American and Cuban musicians to connect musically people to people.

Surrounding Joel his band and road crew on the beach are members of the CBS Jazz All Stars, the Fania All Stars, and Weather Report who are taking in the warm Cuban sun during their moments of free time. Afternoons are filled with soundchecks for their evening concerts which CBS is recording with plans for developing a series of Havana Jam pop, jazz and Latin LPs featuring the six American/six Cuban bands which play during the three evenings of concerts March 2, 3, 4 at the 5,000 seat Karl Marx Theatre.

Daytime for the American musicians flown in by CBS is for fun and games (a small number of Cuban musicians comes to visit with their American compatriots at the hotel). Nighttime is all business: the art of music designed to bring two unfriendly nations closer together culturally.

Havana Jam has special significance for the musicians.

Billy Joel: "We've been isolated from them so long I felt it would be a good thing to have music which is a universal language bring us together." After his dynamic closing night show which draws surging crowds to the edge of the stage: "It was a total surprise. I just figured my Spanish is not too good so I'll just play my music. I didn't know I was going to get that kind of reaction."

HAVANA—Billy Joel is sunning himself on the beach across the street from the Marazul Hotel in the Santa Maria section of Cuba about 19 miles from Havana. Fat, bulky Russian tourists walk past Joel sitting alone on a wooden chair. The Russians don't seem interested in gawking at America's top pop rock star.

They probably don't know who he is anyway.

The next day Joel and members of his entourage are on the beach again, listening to a cassette of r&b tunes, first James Brown screaming and then Otis Redding. Joel, moved by the music, sashays in the warm sand, plucking out imaginary notes on an imaginary bass, his face contorted the way a musician playing this heavy soul music would react.

A group of Cuban youngsters several yards away is unaware of Joel's presence on the beach. Somewhere else, Kris Kristofferson and wife Rita Coolidge are

Below: Stephen Stills clutches at a word while Bonnie Bramlett, right, does a solo with Stills playing backup during the same set.



del Castro said many years ago the American people are three people: press, government and the people and he likes the people. In that spirit is the way I take this trip." After his gutsy, sweaty, hard rocking set: "I loved it. I adored it. I wish we could have played more for the people instead of the government invitees. This is one of the high points of my career. I've been asked to make five copies of my Cuban song (specially written for the concert) by the Cultural Minister and one copy is marked for Fidel. If this can be one small step toward peace, it's what I came to do."

Rita Coolidge after her cool set of country pop tunes overshadowed her husband's own laidback performance: "I think it meant something special because they loved the music."

Kris Kristofferson: "I'm interested in hearing the local music and talking to the Cuban musicians. I'm real curious about this country."

Jaco Pastorius, anomalous bassist with Weather Report who generated more crowd reactions with his bizarre manner of playing, using controlled feedback, than any jazzman on the bill: "I set up a James Brown



Superstar songwriter/interpreter Billy Joel is expressive and intense in his presentation.



Joel wrings out his soul's deep emotions during his time at the keyboard and in front of the crowd.



Cuban artistry is represented by Irakere, the top jazz fusion band, above, and this striped shirt mambo band called Conjunto Yaguarimu which uses bata drums for added propulsion.



Weather Report's Joe Zawinul, circle, and Wayne Shorter, offer frenzied space age jazz.

Stephen Stills: "It's an amazing opportunity to communicate personally with the Cuban people. Fi-

Cover photos by Eliot Tiegel are of Billy Joel, Stephen Stills, Kris Kristofferson, Rita Coolidge and Stan Getz all in concert at the Karl Marx Theatre, Havana, Cuba.

type groove and play over it using a digital delay device. I'm an entertainer first and a musician second when I perform onstage." The U.S. and Cuban musicians were all entertainers and musicians, equally exuberant to be the cement holding Havana Jam together.

Graphic layout: **Bernie Rollins**



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**Billboard's 1979-80
International Talent Directory**

Issue Date: July 7, 1979

Ad Deadline: June 8, 1979

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Klaatu Moving Out Of Closet—Perhaps

By DAVID FARRELL

TORONTO — Canada's celebrated Fab Four is slowly coming out of the closet and into view. Klaatu officially debuted in front of the public with an animated short aired on an NBC-TV "Rock Concert" show March 10.

The shroud of anonymity that has surrounded this band from day one is slowly being cast away, according to a member who refers to himself as John. The cover of the group's third album, "Sir Army Suit," showed likenesses of band members in the artwork and the animated short is stage two in a plan to unmask members.

The next development is a 30-minute animated special with caricatures of members playing material from the first "3:47 EST" LP and the more current "Sir Army Suit" work.

Strict secrecy is still in force within the Klaatu camp, John informs, but "we want to remove the shroud of mystery—in a controlled fashion, which will not attract an undue amount of attention and will not appear as if it is another publicity-seeking hoax."

According to John, Klaatu has suffered from the Beatle rumor that went down in 1977 "and we have to be careful about what we do now because our actions seem to be open to misinterpretation."

Anonymity was the prerequisite for the quartet's members when they first signed to Frank Davies' Toronto-based Daffodil label, the faceless and surnameless John tells because "we feel the public has a right to exploit our music but not our private lives."

The group's ambition to become famous on its music alone fizzled when Providence Journal writer Steve Smith sparked international interest in the group by illogically figuring out that Klaatu just might be the Beatles in the spring of 1977.

In Toronto, Davies at Daffodil warded off prying reporters with the cryptic comment: "The Beatles? You are welcome to draw your own conclusions and if yesterday is here, let it be."

The media was not about to let things be, however. As the first album started to perk in sales as a result of the controversy, a program director in Washington pulled the plug on the mystery group and unmasked the band as John Dee

(sometimes known as John Long), Terry Draper, John Woloschuck and Dimo Tome.

The group's second album "Hope" was poorly received internationally, despite promotion by Capitol. Part of the reasoning, John reports, was due to the Beatle rumor backlash, but Davies also attributes the lackluster success of it to the thematic concept which made it difficult to program on AOR radio. While it was to go platinum in Canada, international sales are admitted to be less than exciting.

The third album, "Sir Army Suit," sought to achieve rapid AM and FM acceptance by including a variety of short tracks. Released shortly before Christmas, it is this album that is part of the ongoing promotion to demystify the band and the ultimate goal is to have the band perform on-stage with the release of the to-be recorded fourth album "sometime in 1980," John reports.

12 Free Rock Concerts At Los Angeles Ford Theatre

By CARY DARLING

LOS ANGELES—Although no acts have been confirmed as yet and despite budget cutbacks due to the passage of state Proposition 13, the Los Angeles County Music & Performing Arts Commission is sponsoring a 12-week summer series of free rock concerts.

Held at the outdoor 3,000-seat John Anson Ford Theatre in the Hollywood Hills, this is the second year the series has been presented. Produced by Bill Gerber and Nempor Presentations and presented by Los Angeles MOR outlet KWST-FM, the shows begin April 14 and run through each Saturday after-

noon until June 30. The concerts are from 2 p.m. to 4 p.m.

"We're looking for groups like Dire Straits, Generation X, the Police and Molly Hatchet," says Gerber. "We also want to use more local bands as opening acts."

Although last summer's series featured such names as Nick Gilder, Detective, Lee Ritenour, Dirk Hamilton, Auracle, Bonnie Bramlett and Mink DeVille, not all the shows were full. "The public seemed to be picky," notes Gerber, who also says many of the shows were successful. As an example, Gerber hopes to get Ritenour to return this year.

(Continued on page 72)

Opryland U.S.A. Opening

By KIP KIRBY

NASHVILLE—Broadway musical extravaganzas and a powerful laser light and sound battle are the featured headline attractions as Opryland U.S.A. kicks off its 1979 season Saturday (31).

Making its debut the same weekend is the just-completed Roy Acuff Theatre, a \$3 million building lo-

cated next to the Grand Ole Opry House on the park grounds and designed to house Opryland's lavish Broadway productions and the special laser show. This new addition to the entertainment complex features 1,600 individual theatre seats, a 48 foot x 20 foot proscenium stage and full orchestra accommodations.

Alternating daily in the Roy Acuff Theatre will be Opryland's futuristic space show, "Cosmic Laser Explosion," filled with rock and disco music, light images, unusual sound effects and laser rays combined to create a spectacular simulated space war.

When the lasers aren't exploding in mid-air, audiences will be treated to an original production entitled "Broadway '79—On With The Show," as a cast of 20 singers and dancers re-create musical medleys from favorite past and recent Broadway hits.

Opryland has scheduled 15 live musical productions for the upcoming season, ranging from dixieland to disco, jazz to jamboree, ragtime to rock.

"I Hear America Singing" returns for its eighth straight year, offering a 55-minute musical montage of American memories in song, while "Today's Country Roads" presents the contemporary country music group that represented Opryland

(Continued on page 143)

Blondie U.S. Success—Finally

By ROMAN KOZAK

NEW YORK—Television guest appearances along with tv and radio spots have played a major role in breaking Blondie in the American market.

Also the recent success of the single, "Heart Of Glass," has allowed the group to match some of its international popularity with recognition in the U.S.

Right now Blondie is holding its own at the top of the charts in many countries against competition by such acts as the Bee Gees, Abba and Rod Stewart.

According to Chris Wright, co-chairman of Chrysalis Records, "Heart Of Glass," the group's current disco single off the "Parallel Lines" LP, is the fifth top 10 single in the U.K. for Blondie, hitting No. 1 with more than one million units sold. The LP has sold more than 5 million units, he adds.

In France where the single was also No. 1, it has sold 500,000 units, he claims. In Holland the record reached the top five, while in Ger-

many "Heart Of Glass," came on the chart at 19, and then reached the top within three weeks, according to Wright.

Blondie is also strong in Scandinavia, Belgium, Switzerland, Australia (where it had its first-ever hit), and is breaking in Japan, Wright notes.

He estimates world sales for both the single and the LP at about 3 million units so far, with the figure still climbing now that U.S. sales of both have picked up significantly.

Probably what broke Blondie in the U.S. was the band's tv appearance as host of the "Midnight Special" in January.

Most observers agree this was what started the push on Blondie's LP, which was languishing in the 100s of the LP chart. It has since climbed to the top 30 while the single has reached the top 20, picking up play not just on progressive rock stations but also disco stations.

Chrysalis Records followed up the "Midnight Special" appearance, a

rerun of the show, on March 6 and other appearances on the "King Biscuit Flower Hour" and "Soap Factory," with a nationwide marketing campaign, declaring March to be the label's "Blondie Month."

The LP was reissued with a longer version of "Heart Of Glass" while a new picture sleeve was printed for the seven-inch single. Various store displays were made available to dealers and contests were set up allowing fans to win a trip to Europe or a new car.

The campaign also included mass advertising not only in print and radio but on tv. "The ads on 'Saturday Night Live' were important to us," says band member Chris Stein. "It was we who wanted the tv ads."

The U.S. Blondie blitz was not accompanied by a tour. The band came off the road in Europe at the beginning of the year, and is now working on new material in preparation to going to the studio with pro-

(Continued on page 74)

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Poco: A new band and new sound give the veteran outfit its first big hit.

Poco Crediting New Members For 'Crazy'

By ED HARRISON

LOS ANGELES—It's hard to believe that it's taken Poco 11 years and 14 albums to finally achieve a top 30 hit, "Crazy Love" from its "Legend" album.

Due in part to the veteran group's new success, say stalwart members Rusty Young and Paul Cotton, are the additions of new key personnel. Two Englishmen, bassist Charlie Harrison and drummer Steve Chapman have given Poco's music more of a rock flavor and a clear departure from the band's patented country rock base. Also new to the band is keyboardist Kim Bullard.

Another dramatic change for Poco was an outside producer, Richard Orshoff, instead of self-producing as they've done for the last four or five albums.

Says lead guitarist Cotton: "Using a producer helped free ourselves for the music instead of the electronics of it. Before we were wearing too many hats, making it difficult to concentrate on things you need to as an artist. The producer brought a fifth ear to the band and relieved us of business pressures."

Despite familiar tunes like "Keep On Tryin'," "Pickin' Up The Pieces," "A Good Feeling To Know" and others, Poco has never carved out a public identity even though the band's origins boasted such members as Richie Furay, Jim Messina and Tim Schmit. Just when Poco seemed on the verge of happening, personnel changes hampered its fate.

"It will happen to any band worth its weight," says pedal steel guitarist Rusty Young, the only original member left, "especially when you have five talented guys who want to grow."

"Richie Furay deserved to get

more of a part than he got. He deserved more than three songs a year. Changes have to happen. It gave both him and us room to grow. Then down the line someone else feels the need to grow (Messina followed by Schmit)."

"Before I was only playing steel guitar. Now I'm writing and singing. Paul, who is now a major force, wasn't before. It's been a growth process for all of us," explains Young.

Young and Cotton claim the recent personnel change has given the group a fresh outlook and was responsible for Poco's creative resurgence.

Both say it's like starting anew. Poco soon begins a showcase tour playing small clubs in preparation for a summer tour probably with McGuinn, Clark and Hillman.

Playing clubs, says Young, will allow the band a "no hype, regular scene" way of showing "who and what we are now" as well as a chance to play together before the bigger concert dates.

Although Young feels that earlier Poco tunes such as "Pickin' Up The Pieces" sounds immature in retrospect, he is working on various publishing deals to have other artists cut old Poco songs.

To illustrate just how frustrating a career it's been for Poco Young recalls how Elton John, Peter Frampton and Leon Russell were once opening acts for them. "We saw all these opening acts go on to achieve success," says Young.

"Once we had this guy come out with rabbit ears and an arrow through his head telling silly jokes. We thought they finally got us an opening act that would never make it."

Rock Concerts

• Continued from page 71

As for Proposition 13, Gerber states the event has been expanded despite tight budgets. "There's been some kind of allocation. We're on a larger scale this year because we're doing four more concerts than last year," says Gerber.

Although the Ford Theatre is located not far from several residential areas, Gerber claims there were no noise complaints or arrests at last year's shows.

For advertising, a record store tie-in is being utilized for cooperative displays in the Los Angeles Times. Also in the print medium, ads are being placed in Triad magazine, a free publication sponsored by KWST-FM.

Radio advertising is being restricted to KWST. "KWST has the best cross-section of people as far as adults and teens," states Gerber of its audience.

Ducat Plan At Caesars Abandoned

LAS VEGAS—Caesars Palace's 10-month experiment with computerized ticket seating in its 1,139-seat Circus Maximus main showroom has ended under pressure from Culinary Union Local 226.

Caesars dropped the Ticketron seating system following an arbitrator's ruling that the hotel must pay about 50 culinary showroom workers 15% of the price of the tickets. That ruling, according to Caesars' vice president Harry Wald, would have cost the hotel \$8,000 to \$12,000 a night. Wald termed the extra cost "economically unfeasible" for the showroom operation.

The hotel sought to discontinue beverage service entirely in the showroom following the arbitrator's award to the workers but the union, which represents more than 23,000 members locally, threatened to strike the hotel if the 50 workers were dismissed.

The union also said it would extend the strike to Caesars Atlantic City hotel construction through its affiliation with the AFL-CIO.

The arbitrator's award cost the hotel about \$1.2 million in back compensation to May 18 when the Ticketron system was instituted. The system significantly decreased showroom workers' incomes from tips received on checks for shows and cocktails.

At 78, Waring Still Hits Road With His Troupe

NEW YORK—Fred Waring, the 78-year-old leader of the Pennsylvanians, still manages to spend seven months a year on the road touring with his vocal group.

His current tour, which winds up April 7, marks the completion of Waring's 63rd year in show business.

Many of the original Pennsylvanians are still singing or playing in the Waring revue, although the emphasis these days is on youth. Waring has two sub-groups in the Pennsylvanians, the Young Pennsylvanians and the Blenders, a small vocal unit that specializes in more contemporary sounds.

The Blenders take their name from the fact that Waring held the original patent on the kitchen blender that bears his name.

The theme of this year's tour has been "More About Love," reflecting the mostly romantic repertoire the group performs.

Waring and his troupe travel in a GMC bus, followed by an 18-wheel tractor trailer that hauls the lights, sound equipment and musical instruments which make the show a self-contained unit.

Waring doesn't travel with an orchestra anymore. Synthesizers and a host of other electronic instruments take up the slack these days.

With vocalists, stage crew and musicians, the Waring troupe numbers about 30 persons. When they're not touring, they settle in Waring's Delaware Water Gap headquarters for a summer workshop session open to students. It's located near the Pennsylvania town where he first rehearsed his troupe in a living room in 1915.

Billboard SPECIAL SURVEY For Week Ending 3/31/79

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	SANTANA/EDDIE MONEY—Ron Delsener, Madison Sq. Garden, N.Y.C., N.Y., March 15	19,600	\$8-\$10	\$171,000*
2	STYX/BABYS—Gulf Artists Productions/Marjorie Sexton, Civic Center, Lakeland, Fla., March 13 & 14 (2)	20,000	\$8	\$161,000*
3	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Family Productions/Pace Concerts/Louis Messina, Summit, Houston, Tx., March 18	15,254	\$8.35-\$9.35	\$138,993*
4	SUPERTRAMP—Contemporary Productions, Checker Dome, St. Louis, Mo., March 18	13,450	\$7.50-\$8.50	\$112,109*
5	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Feyline Presents/R'n'B Productions, Convention Center, Ft. Worth, Tx., March 16	13,700	\$6.50-\$8.50	\$111,105*
6	STATLER BROTHERS/BARBARA MANDRELL—Ben Farrell/WAMZ, Freedom Hall, Louisville, Ken., March 17	15,000	\$5.50-\$7.50	\$100,600*
7	STYX/BABYS—Sidney Drashen's Jet Set Enterprises, Col., Jacksonsville, Fla., March 12	11,628	\$7.50-\$8.50	\$96,787*
8	SHA-NA-NA—DiCesare-Engler Productions, LSU Assembly Center, Baton Rouge, La., March 17	12,719	\$6.50-\$7.50	\$87,658*
9	BOSTON/SAMMY HAGAR—Contemporary Productions, Municipal Aud., Kansas City, Mo., March 12	10,147	\$7.50-\$8.50	\$84,581
10	BAR KAYS/PEABO BRYSON/LAKESIDE—Turning Point Productions/Dimensions Unlimited, Municipal Aud., Mobile, Ala., March 15	10,200	\$7.50-\$8.50	\$76,543*
11	STATLER BROTHERS/BARBARA MANDRELL—Ben Farrell, Roberts Stad., Evansville, Ind., March 18	10,031	\$5.50-\$7.50	\$69,412
12	BAR KAYS/EVELYN "CHAMPAGNE" KING/LAKESIDE—Turning Point Productions, Municipal Aud., New Orleans, La., March 14	7,900	\$7.50-\$8.50	\$67,000*
13	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Brotherhood Attractions, Civic Center, Lake Charles, La., March 17	6,916	\$7.50-\$8	\$53,991
14	SHA-NA-NA/MAC FRAMPTON—W. James Bridges Presents, Municipal Aud., Mobile, Ala., March 16	7,794	\$6-\$7	\$51,352
15	SHA-NA-NA/DR. HOOK—Aladdin Hotel, Aladdin Hotel, Las Vegas, Nev., March 13	6,376	\$7-\$8	\$49,925
16	RUSH/SAD CAFE—Entam, Civic Center, Wheeling, W. Va., March 18	6,233	\$7-\$8	\$46,812
17	RUSH/MOLLY HATCHET—Sound Seventy Productions, Municipal Aud., Nashville, Tenn., March 16	8,468	\$6.50-\$7.50	\$43,844
18	NAZARETH/THIN LIZZY—Sunshine Promotions, Arena, Dayton, Ohio, March 15	6,115	\$6.50-\$7.50	\$41,804
19	SANTANA/EDDIE MONEY—Monarch Entertainment, War Mem'l., Rochester, N.Y., March 14	6,205	\$6.50-\$7.50	\$41,510
20	NAZARETH/THIN LIZZY—Sunshine Promotions, Convention Center, Indianapolis, Ind., March 14	6,266	\$6-\$7	\$39,166

Auditoriums (Under 6,000)

1	SHA-NA-NA—Marquee Productions, Circle Star Thea., San Francisco, Calif., March 12 (2)	5,544	\$7.50	\$41,553*
2	SUPERTRAMP—Albatross Productions/Program Council, Field House, Univ. of Colo., Boulder, Colo., March 16	4,993	\$7-\$8.50	\$38,783
3	SHA-NA-NA/FABULOUS POODLES—W. James Bridges Presents, Grand Ole Opry, Nashville, Tenn., March 15	4,442	\$6.50-\$7.50	\$31,220*
4	NAZARETH/THIN LIZZY—Danny Kresky Enterprises, Stanley Thea., Pittsburgh, Pa., March 17	3,695	\$6.50-\$7.50	\$28,321*
5	MICHAEL FRANKS/ANGELA BOFILL—Brass Ring Productions, Music Thea., Royal Oak, Mich., March 16 (2)	3,451	\$7.50-\$8.50	\$28,189*
6	JIMMY BUFFETT/GOODMAN BROSE—Bill Graham Presents, Community Thea., Berkeley, Calif., March 12	3,441	\$6.50-\$8.50	\$27,145
7	STEPHEN STILLS—Ron Delsener, Palladium, N.Y.C., N.Y., March 18	3,300	\$8.50-\$9.50	\$27,000*
8	GIL-SCOTT HERON/ANGELA BOFILL—Crest Productions, Carnegie Hall, N.Y.C., N.Y., March 15	2,800	\$6.50-\$10.50	\$26,280*
9	NAZARETH/THIN LIZZY—Sunshine Promotions/Aiken Mgmt., Col., Evansville, Ind., March 13	3,165	\$7.50-\$8.50	\$25,042
10	STEPHEN STILLS/IRAKERE—Brass Ring Productions, Center Stage, Canton, Mich., March 14 (2)	1,628	\$10-\$12.50	\$22,228*
11	OUTLAWS/MOLLY HATCHET—Mid-South Concerts, Orpheum, Memphis, Tenn., March 18	2,555	\$6-\$7	\$17,591*
12	WAYLON JENNINGS/CRICKETS—Brass Ring Productions, Center Stage, Canton, Mich., March 12	1,100	\$7.50-\$8.50	\$14,454*
13	PHOEBE SNOW/MISSOURI WOODLAWN—Contemporary Productions/Chris Fritz & Co., Lyric Thea., Kansas City, Mo., March 15	1,635	\$7.50-\$8.50	\$13,060*
14	PHOEBE SNOW/J. MICHAEL HENDERSON—Sunshine Promotions, Circle Thea., Indianapolis, Ind., March 18	1,745	\$6.50-\$7.50	\$11,664
15	DIRE STRAITS/GAMBLER—Brass Ring Productions, Center Stage, Canton, Mich., March 15	1,425	\$7.50-\$8.50	\$11,113*
16	JOHN MAYALL/ROBBEN FORD—Brass Ring Productions, Center Stage, Canton, Mich., March 16	1,366	\$7.50-\$8.50	\$10,451*

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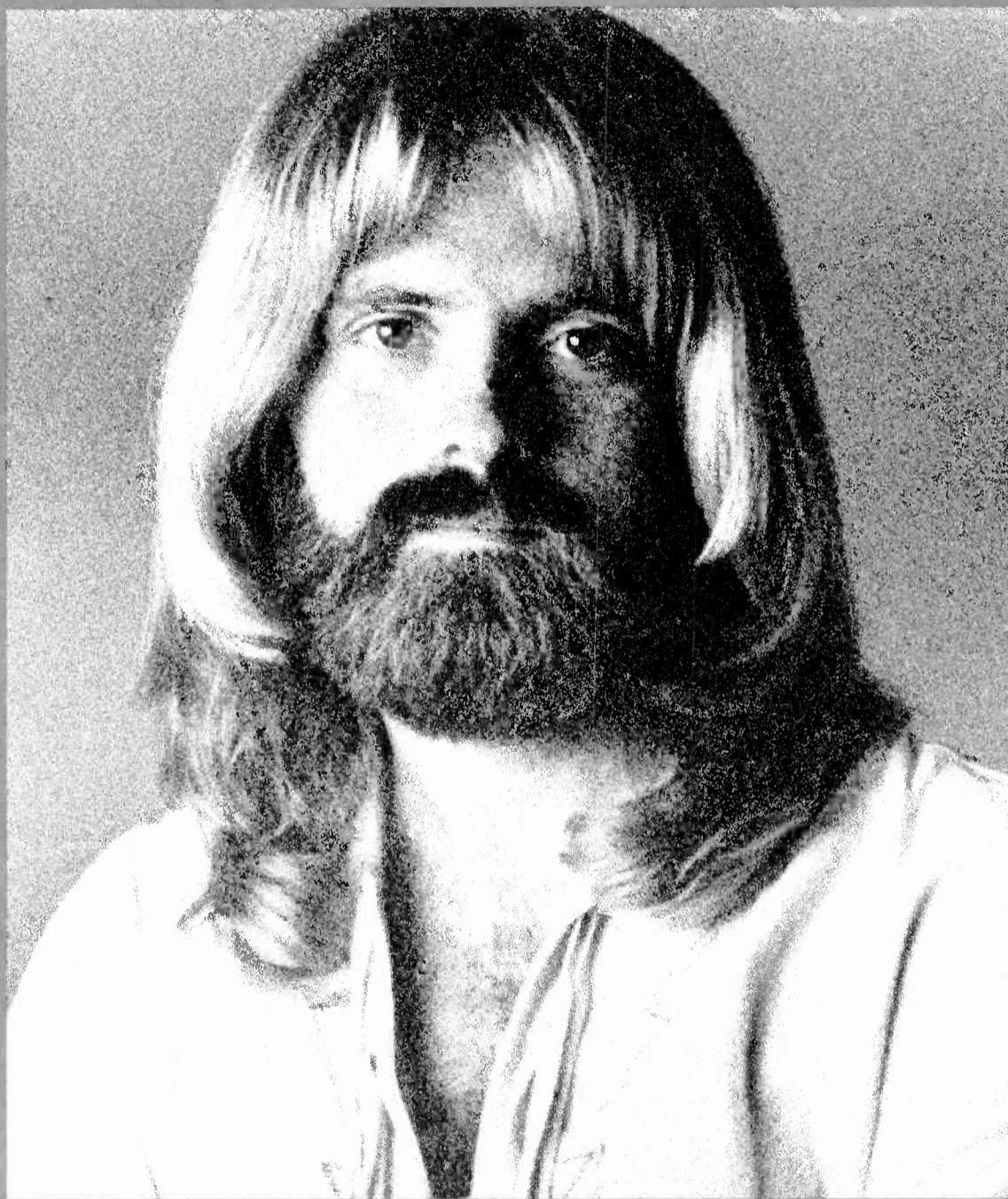
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HOSTILE TO ATTORNEY

FCC Edict Evokes Collegians' Protests

• *Continued from page 51*

casters plan strategy and financing to deal with the new ruling.

Other popular sessions at this year's convention included the record company forums and a panel on the Communications Act rewrite. Last year's record company forum was so well attended that IBS organized three separate forums this year, with a total of 19 labels represented. The main news from the record companies wasn't all that good, however.

"Out of a total of 8,000 radio stations on the air, only 400 to 2,000 get on lists for promotional records from various labels," Warner Bros.' Ricky Schultz told a disappointed group.

"It costs \$5,000 in postage alone to put you on our mailing list for one year. How can I justify that expenditure unless you give me feedback?" added A&M's Kathy Bacigalupo, who finds that many college stations don't communicate with record companies to let them know which records are going over on their station.

The label reps were able to offer some practical advice to student broadcasters who wish to be included on promotional lists. "We look for large schools with high-powered stations and good relationships with their local record stores."

Elektra/Asylum's Sherry Winston said. "If a record is doing poorly at a record store near you, start playing it. If we get good reports from the retailers, that's going to mean a lot to us about your effectiveness."

Congressman Lionel Van Deerlin (D-Calif.) took some hissing and booing for his House version of the Communications Act rewrite from students concerned about the "public interest" concept.

Nicholas Johnson, chairman of the National Citizens Communications lobby, drew cheers when he said, "Throwing out the public trustee concept because commercial broadcasters don't like it, is like saying the elevator manufacturers don't like using heavy cable so we'll get rid of elevator regulations."

Ohio School Seeks Acts With a Poll

BOWLING GREEN, Ohio—Lured by the prospect of free concert tickets and T-shirts, more than 700 students at Bowling Green State Univ. voted their musical preferences to advise the committee that picks concert artists for the school. Results were announced as students readied for the spring break.

The Performing Arts Committee of the Union Activities Office constructed the poll by listing 50 acts available for college concerts in the next few months. Acts ranged from Ambrosia to Henny Youngman. Ballots were published in the student newspaper.

When the voting was over, Cars received the most nods (420), followed, in order, by Carly Simon, Michael Stanley Band, Toto, Marshall Tucker Band, Pablo Cruise, Ambrosia, Firefall, Eddie Money, Donna Summer and Van Halen.

Students were also asked to pick their favorite category of music: disco, hard rock, soft rock, country, country rock, new wave, jazz, soul, or art rock. Soft rock and country rock prevailed.

Union Activities Office director James Stofan says that 10 times more underclassmen voted than upperclassmen and grad students. To encourage participation, the union awarded, through a ballot raffle, 20 concert tickets and 10 T-shirts.

Stofan says that while the vote "isn't exactly a mandate" to book the acts, the committee will try to schedule them. "The poll will give us some good ideas—and it's more representative of what the students want than the committee alone is."

Union Activities-sponsored concerts this year have included Chicago and J. Geils, both of which sold out. Harry Chapin and Peabo Bryson, however, drew comparatively small crowds. Generally, Stofan says, the school has one major and one minor concert act each quarter.

The largest indoor facility on campus seats 5,549. Smaller acts are booked into a 2,200-seat arena. About 15,000 students attend the university. **EDWARD MORRIS**

Calif. Ensemble Due For Hawaii

LOS ANGELES—The Chaffey College Jazz Ensemble will tour Hawaii in June to promote the band as a commercially viable recording entity.

Already established as an honor-winning performing band in the area of jazz education, the group has completed its third album at Hollywood's Sage & Sound Studios, called "Pack Your Axe."

The Chaffey Jazz Ensemble was one of three college bands to represent the U.S. in the Montreux, Switzerland Jazz Festival last July. The group has been invited back for a return engagement at the 1980 festival. The band is conducted by James Mason and his assistant, James Linahon.

Set Basie, Gordon

LOS ANGELES—Count Basie and his Orchestra and the Dexter Gordon Quartet performed at the Claremont Colleges' Bridges Auditorium Saturday (17). The program was sponsored by the Associated Students of Pomona College. Tickets were \$9.50-\$7.50.

Recession? New President Of Agency Isn't Worried

By DAVE DEXTER JR.

LOS ANGELES—Although the bears of Wall Street are waiting in the wings and an economic recession is being predicted by virtually every economist in the land, Robert Finkelstein, the 31-year-old new president of Jerry Weintraub's Management III and Concerts West, accepts the position unafraid of the music industry's future.

Like everyone else, he has heard rumbles that an economic recession will prevail in the fourth quarter of the calendar year 1979.

"We have projected plans for steady, unforced growth," he muses. "Weintraub is involved in all kinds of industry activity. Our doors will be open to new talent. But we are interested in only the extraordinary. Some call Management III picky—and we are."

A new British band, Tarney Spencer, is new on the firm's management roster. "It is different, it is good and we are expecting big things of it," Finkelstein notes. The band records for A&M.

"In the past, he says, "almost all of show business has been relatively immune to poor economic conditions. I'll go along with those in the industry who insist that ours is a business which is virtually recession-proof."

"People crave entertainment, live and on records," he adds. "In time of stress nearly everyone seeks relief from their jobs and personal problems. Inflation, the petroleum shortage—whatever it may be, the music business may bend, but never break."

The future is rosy, says Finkelstein, who works closely with Weintraub in running the two firms. "Management III will be expanding into new areas," he says. "We are looking at music and book publishing, hotels, amusement parks, pro sports and representing outstanding athletes. It's a fascinating and encouraging picture despite the pessimists on Wall Street," he says.

The new president remembers the last recession. It was in 1974. Record sales dipped, but not alarmingly, and when the year ended sales had



Robert Finkelstein: The new president of Management III and Concerts West Inc. is bullish on the music industry's future.

surprisingly increased 9.1% above those of 1973.

Nor did the dip critically affect pop and rock concerts. Top level acts maintained their lucrative grosses, with occasional exceptions. Talent in the lower and mid-ranges tailed off at the boxoffice, but minimally. Many traders like Finkelstein were proven correct in their thinking. Show business was almost recession-proof.

An alumnus of UCLA and Georgetown Univ. in Washington, D.C., Finkelstein has worked for MCA and, more recently, as an attorney in the law offices of Rudin and Perlstein. They handle, among other prominent clients, Frank Sinatra.

"I'm intrigued by this business and the people in it," Finkelstein declares. He will be working intimately with talent like Bob Dylan, Neil Diamond, John Denver, the Carpenters, John Davidson, the Pointer Sisters, Harry Chapin and the Moody Blues.

Once a star of Little and Pony League baseball in suburban Encino, where he fielded thousands of ground and fly balls, Finkelstein now must field far more difficult problems in administering management and concert promotions for the big boss, Weintraub.

Blondie Now U.S. Success

• *Continued from page 71*

ducer Mike Chapman to begin recording its fourth LP.

The band has also taken the time to get its own business affairs in order, working to gain control of its own economic destiny.

"We signed a lot of contracts when we were starting out, like a lot of other people do. We were naive," admits Clem Burke, drummer for Blondie. "Now we are cleaning up our affairs. When we started we were happy just to make a record, but as we are going along we find that everything is open to negotiation."

The band's desire for new contracts has sparked a dispute between the band's management and musicians, sources say. However, Peter Leeds remains the band's manager.

One result of the band's greater awareness of the business of the music is that now the individual Blondie musicians are helping other younger artists, steering them away from some of the pitfalls that might befall a new artist.

Blondie was a rock band that early on found that it could incorporate disco into its repertoire without betraying any of its rock ideals.

"The thing about disco is that somebody working a nine-to-five

job can experience it more. There is an interaction with people so that they can feel they have a night out, as opposed to going to a rock concert and just sitting there.

"It also has to do with upward mobility. When people work they like to be able to dress up at night and have a little enjoyment in their lives," says Burke.

"Another aspect that is rarely touched upon is the biological aspect," adds Stein. "The four/four beat has a calming effect, whereas the erratic rock beat has an exciting effect. It makes the audience excited."

Stein adds that he likes to work with syncopated rhythms. As the principal songwriter in Blondie with Debbie Harry, he is seeking a synthesis of rock and disco in the band's music.

Though Blondie was one of the first of the new wave bands, both musicians make a distinction between "new wave," which is the recent period of time in which a number of rather diverse acts have come to the fore, and "punk" which is a specific minimal form of rock music. Blondie was never a punk band, its members claim.

MARCH 31, 1979, BILLBOARD

Rock Out But Jazz Is OK On Stony Brook's Campus

By ED HARRISON

LOS ANGELES—The State Univ. of New York at Stony Brook is starting its first jazz festival which could become an annual event.

The four shows will take place in the new 1,000-seat Stony Brook Fine Arts Center main auditorium, which will have its official opening in September.

According to Tom Nielssen, chairman of Stony Brook Concerts, the jazz festival is a "pre-inaugural showcase" designed to test the hall's facilities.

In fact, the school was adamantly opposed to allowing Stony Brook Concerts' use of the \$1 million facility, fearful of rowdy crowds. Although rock shows were voted down, the school granted permission to sponsor jazz.

The festival opened March 16 with Al Jarreau and continues with the Ron Carter Quartet/Sam Rivers Trio Friday (30); Stan Getz April 20 and Pat Metheny May 4.

Student tickets are scaled at \$5, \$6 and \$7 while public tickets are \$7-\$9.

Nielssen says jazz has always been popular in the area but before now there was never an adequate facility. The 3,000-seat gym was too large and the 350-seat auditorium was too small. The new modern Fine Arts auditorium is furnished with modern sound and lighting equipment, says Nielssen.

According to Nielssen, jazz is carrying Stony Brook through the term because of a tailoff in the rock market on Long Island this spring.

The school presented Patti Smith March 17, the only rock act this spring. Chic performed for 3,600 students in the course of two shows which Nielssen claims were successful.

If the jazz festival is successful, Nielssen is looking at sponsoring one each term, which would call for eight shows per year.

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MARCH 31	CHICAGO, ILL	AUDITORIUM THEATRE
APRIL 1	DETROIT, MICH	MASONIC TEMPLE
APRIL 3	WASHINGTON, D.C.	DAR CONSTITUTION HALL
APRIL 5	ATLANTA, GA	ATLANTA CIVIC
APRIL 6	COLUMBIA, S.C	TOWNSHIP HALL
APRIL 7	CHARLESTON, S.C.	GALLARD AUDITORIUM
APRIL 8	AUGUSTA, GA	BELL AUDITORIUM
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APRIL 14	ST. LOUIS, MO	KIEL AUDITORIUM
APRIL 15	MEMPHIS, TENN.	DIXON MYERS
APRIL 19	BOSTON, MASS	ORPHEUM
APRIL 20	SPRINGFIELD, MASS	CIVIC CTR.
APRIL 21	NEW YORK, NEW YORK	FELT FORUM
APRIL 22	BALTIMORE, MD	CIVIC CENTER
APRIL 26	SAVANNAH, GA	SAVANNAH CIVIC (2 SHOWS)
APRIL 27	LAKELAND, FLA	LAKELAND CIVIC THEATRE
APRIL 28	BIRMINGHAM, ALA	BOUTWELL AUDITORIUM
APRIL 29	BATON ROUGE, LA	THE CENTROPLEX
MAY 3	CINCINNATI, OHIO	PALACE THEATRE
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FAB FIDDLE—The Fabulous Poodles fiddle around with Craig Brashears, second from left, local promotion manager for Epic, Portrait, Associated Labels, Memphis, following their recent Nashville debut at the Grand Ole Opry House.

Theatre Goes To College

NEW YORK—Adelphi Univ. has taken over the 1,700-seat Rivoli Theatre in Hempstead, L.I., and hopes to attract a wide variety of acts to the hall, providing they don't conflict with the booking policies of its 2,400-seat neighbor, the Calderone Concert Hall.

The reason the university must ask the permission of the Calderone management is that Dr. Frank Calderone made that a stipulation of the agreement between the two parties when he deeded the 54-year-old former vaudeville house to the school

recently. A physician, Dr. Calderone is the son of the late Salvatore Calderone, a pioneer movie house operator on Long Island. The Calderone family owns another movie house as well.

Adelphi, meanwhile, has booked several classical acts into the hall, renamed the Adelphi Calderone Theatre, and is booking its first rock concert Wednesday (28), when Renaissance makes it a stop on its current college tour.

The university has embarked on an extensive remodeling campaign for the theatre, introducing new sound and lighting systems, and refurbishing the lobby. There are six dressing rooms and facilities for loading and unloading at stage level.

Booking can be handled through the concert chairman of the school's Students Activities Board. The current chairman, Joanne B. Korman, says Calderone Enterprises and local promoter Mark Puma, who has exclusive rights on the Calderone Concert Hall, have been acting in an advisory capacity.

8 Bands Tapped

ORANGEBURG, S.C. — The Willis Blume Agency here is set to hold its sixth annual Spring Showcase of Bands at the Carolina Town House, Columbia, S.C., May 6. More than 80 exhibitors of music industry products and services are expected to be on hand for the event. Eight bands will be showcased to talent buyers.

Talent In Action

EDDIE MONEY

Madison Square Garden, New York

Santana (reviewed here recently) is a hard act to open for. For all the hard, stomping beat that Money and his six-piece band sent throughout the Garden March 15, the group never broke the buzz of conversation, though the crowd did muster applause at the conclusion of each song.

With his powerful and gritty delivery sounding like a cross between Joe Crocker and Rod Stewart, vocalist Money literally kicked, jabbed and twirled through a nervously paced 10-song set. Money and his band performed competently and enthusiastically, drawing from the energy of a rocking spirit, but the 45-minute program suffered from Eddie's samey material, most of which is hard-hit, midtempo rock.

Unfortunately, the majority of songs culled

from his two Columbia albums offered little melodic interest to offset this lack of rhythmic versatility. Blandness and a sense of déjà-vu trailed from song to song.

Several tunes did manage to break the mold, however. "Call On Me," while hardly a ballad, moved at a slow, almost funeral-like pace, colored by an overall somber tone. And the band seemed happy to loosen up for "Maybe I'm A Fool." Money's current single with its soul-flavoring and a relaxed, enjoyable flow.

Here the band's light vocal accompaniment, playfully echoed Money in well-chosen spots, while the vocals were enhanced by the airy synthesizer support of Randy Nichols.

Throughout the set, guitarist Jimmy Lyon added welcome touches. His determined, loping guitar lines were an effective contrast to the

punchy rhythmic stance of most tunes, and his impassioned solo in "Call On Me" was a moody, yet distinctive highlight of the set.

BOB RIEDINGER JR.

JUDY COLLINS

Roxy, Los Angeles

Collins fused elements of rock and MOR in the first Roxy appearance of her career March 15.

Her 100-minute, 19-song set, which included two encores, mixed songs by such rock writers as the Eagles, Randy Newman and Steve Goodman with MOR material by the likes of the Bergmans, Stephen Sondheim, Marvin Hamlisch, Carole Bayer Sager and Bruce Roberts.

This rock/MOR blend was also reflected in

(Continued on page 80)

Talent Talk

Diana Ross, the "Saturday Night Live" women: Jane Curtin, Gilda Radner, and Lorraine Newman, and new Casablanca artist Meadowlark Lemon (of the Harlem Globetrotter) all showed off their varying basketball skills at a benefit game for the U.S. Olympic Committee at the Felt Forum in New York. ... Regina's disco assumed the guise of a gambling den when MCA and UA records honored their artists Kenny Rogers, the Oak Ridge Boys and Dottie West who appeared at Carnegie Hall. A gambling party followed where partygoers were given \$1 million in play money to play with. Title of Rogers' latest LP is "The Gambler."

Country music came to the McGuire Air Force Base in New Jersey when Ronnie Milsap and Tammy Wynette headlined four benefit performances at the base for various military charities.

The Blue Brothers will star in a musical comedy adventure film for Universal to begin filming this summer in Chicago. Dan Aykroyd is writing the script and John Belushi is helping.

Rock Against Racism, which started in Britain almost three years ago to counter any identification between new wave rock and right wing politics, is now being organized in the U.S. under the auspices of the Yippies. A concert is set for Houston Sunday (1) with the N.Y. Rockers and local groups. Other concerts are planned for

New York, Chicago and other cities. Meanwhile, the Gizmos, an Indiana new wave group, has done its part, headlining a Malcolm X benefit concert organized by the National Coalition Supporting African Liberation at Indiana Univ.

Expect new LPs soon from Patti Smith and Graham Parker, both on Arista. Also on tap from Arista is a new studio album from Lou Reed to feature such cuts as "Disco Mystic" and "I Wanna Boogie With You." ... The Boontown Rats played the Coconut Grove in L.A. ... Ray Stevens' single is called, "I Need Your Help, Barry Manilow." ... Lena Horne and Marvin Hamlisch are headlining the Westbury Music Fair.

ROMAN KOZAK

Signings

Ohio Players to Arista with the LP, "Everybody Up," scheduled for release soon. ... Anne Murray re-signs with Fred Lawrence of Agency for the Performing Arts for representation in all fields. Leonard Rameau continues as Murray's personal manager. ... Windsong Records has acquired U.S. and Canadian distribution for Maxine Nightengale product. First release under the new deal is "Lead Me On" produced by Denny Diante. ... Broadway singer/songwriter/actress Rhetta Hughes to Buddah Records. She will record her debut LP in about six weeks.

The Rockets to RSO with a self-titled LP already released. ... Royce Albrighton's Nektar (formerly Nektar) to Ken Sandler Management. ... Carlsen-Macek Band to a recording agreement with Seattle West Recording Corp. The group is in the studio recording its debut product. ... 20/20, a new rock 'n' roll quartet to Menage A. Trois, Inc. for exclusive personal management.

Hank Williams, Jr. to Elektra Records through an agreement with Curb Productions. Debut LP for the label is "Family Tradition," produced by

Ray Ruff and Jimmy Bowen and scheduled for release in April. Current single under new contract is "To Love Somebody." ... Stephanie Boosahda to Chrism Records, a division of Tempo, Inc., with first LP project slated for spring release, and to songwriters agreement with Tempo. Boosahda and husband, Wayne, are owners of Morning Star Productions, while she is represented for bookings by the Morning Star Agency and personal management through Dan Brock Associates.

MARCH 31, 1979, BILLBOARD

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Talent In Action

• Continued from page 79

the makeup of Collins' seven-man band, which featured a harpist as well as an electric guitarist who drew applause with his funky rockish solos.

The veteran artist's vocals retain their purity and technical brilliance and her control was usually (though not always) faultless.

She performed several numbers with little band backup, including Sondheim's "I Remember Sky," Henley and Frey's "Desperado" and Sager and Roberts' "Starmaker," on which the instrumentalists bowed out one by one, leaving Collins singing a cappella at song's end.

Collins performed without an opening act and took the stage sans introduction. Her warm patter reflected the life-begins-at-40 attitude she has exhibited in recent interviews. "I'm so excited I feel like a teenager," she bubbled. "It's nice to have it so intimate."

All 10 of the songs on Collins' new "Hard Times For Lovers" LP were included in the set. Highlights included the Hugh Prestwood title song, packed with catchy pop hooks, and Henry Gaffney's "Happy End," a stylized European-sounding 1940s period piece.

Collins also included such signature turns as "Who Knows Where The Time Goes" and "Some-

day Soon" though she omitted other past hits such as "Both Sides Now," "Amazing Grace" and "Cook With Honey."

The only criticism of Collins' class act is that it could use more midtempo material like "Hard Times For Lovers" and "City Of New Orleans" (the set opener), if only to better pace the melancholy ballads which predominate.

PAUL GREIN

TAVARES TIERRA

Roxy, Los Angeles

The pairing of these two groups for a run which began Friday (16) demonstrated that disco is rapidly becoming pervasive throughout popular music.

Here are two groups, Tavares with black roots and Tierra with Latin roots, performing back to back—Tierra opened since Tavares is the headline set—and showing great similarity in their presentation.

Both worked with an eight-piece band. Tierra was the band, both singing and playing. Tavares had a backup band of instrumentation similar to Tierra.

Tierra, being Latin-oriented, had a bit more

emphasis on percussion—it had three drummers and for a finale was joined by Willie Bobo, its mentor, who came up from the audience to play an impressive congo solo.

Each group played for an hour with a half hour break between.

Tavares, a group of five brothers, sang with strength, conviction and on slower numbers with warm harmony. It certainly impressed the audience, which called them back for three encores after their set of 10 selections. Tierra played seven tunes.

The group takes turns soloing, but Chubby is featured most and rightly so. It had a varied program for opening night—even including the Bee Gees' "Stayin' Alive" and a "Happy Birthday" to its personal manager, but it stands out best when it turns out mellow harmony on a tune like "Love Call."

DOUG HALL

STEVE FORBERT

Bottom Line, New York

No, Forbert didn't headline the Bottom Line, when he appeared there March 16. But he could have. And next time he no doubt will. This time around he opened for Nicolette Larson (who was

reviewed here recently), and all but stole the show.

Forbert, a young singer/songwriter signed to Nempor Records, comes from Mississippi. It wasn't so long ago that he sang for nickels and dimes at New York City train stations before advancing to the coffee house circuit. Now, he has become a local favorite and his fans were out there in the audience cheering every one of his songs in his 45-minute set. He was awarded a standing ovation at the end.

Forbert is of the new generation of electric folk singers, and three songs into his set he was joined by a four-man rock band that considerably enlarged the perimeters of Forbert's guitar-harmonica-and-vocal songs.

Forbert sings generally optimistic songs, with a strong, slightly gruff voice that works even better in the context of a rock band than working strictly solo. His 12-song set included selections from his debut LP, "Steve Forbert's Midsummer's Night Toast," "What Kinda Guy," "Grand Central Station, March 18, 1977," and the local favorite, "You Cannot Win If You Do Not Play."

Forbert obviously enjoyed himself up onstage as did his audience. And just to show he wasn't too serious about his music, he included "Wooly Bully," the great Bubblegum song, at the end of his set.

ROMAN KOZAK

LENA HORNE VIC DAMONE

Cafe Crystal, Diplomat Hotel,
Hollywood, Fla.

The pairing of these two seasoned performers was almost a feat of magic for the Diplomat Hotel audience March 10.

Damone, who opened the show with a 45-minute set of a dozen songs, has an even better voice than he showed in the 1940s when he was a matinee idol for thousands of screaming teenage girls.

In addition to singing many of his records (including "I Have But One Heart" and "You're Breaking My Heart") Damone did excellent renditions of "Send In The Clowns" and "Here's That Rainy Day" accompanied only by his pianist.

His strong, clear and mellow voice was at its best with ballads, but he did a good job with such uptempo tunes as "In The Still Of The Night" and "MacArthur Park." There's no doubt that the legendary Lena Horne is just as sexy and sizzling as she ever was and, at 61 years old, she dances and cavorts around the stage with energy that would make anyone half her age envious.

In her 55-minute set she managed to cover almost every type of music from jazz to disco, torch, MOR and funk.

Among her 14 songs was a haunting rendition of "Someone To Watch Over Me" and a stunning interpretation of "Love Me Or Leave Me" in which she was accompanied by only her bass guitarist.

The highlight of the two-hour show was when the two artists performed a medley of Richard Rodgers show tunes including "With A Song In My Heart," "Where Or When," "Falling In Love With Love," "I Have Dreamed" and "Happy Talk." Rodgers' ever familiar and well loved tunes performed by Horne and Damone did more than just please the crowded Cafe Crystal as the two artists were awarded a standing ovation at the end of their 20-minute duet. Both were backed by a large band.

SARA LANE

STEVE REICH

Bottom Line, New York

ECM artist Reich is a modernist composer who specializes in what The New York Times has dubbed "trance music," and judging from the attention riveted at his performance March 18 by what could be termed a predominately rock-oriented audience, his music does have a compelling effect on a listener.

The highlight of this approximately 90-minute date was a performance of Reich's "Music For 18 Musicians," an hour-long work built around vibraphones and xylophones, but the composer first warmed up by offering a hand-clapping exercise and "Drumming Part IV."

The former consists of four hands clapping a simple but lively rhythmic pattern while the latter offers a more intricate arrangement involving vocals and a bank of bongo drums, reminiscent of Polynesian rhythms. Nine musicians participate in this, laying simple rhythms one on top of another, then the music abruptly stops, with the sudden silence producing a startling effect.

This was followed by "Music For Mallets, Voices And Organs" which utilizes the vibraphones and xylophones and an organ that produces a steady, well-rounded fog horn effect.

Four female voices dart in and out of this instrumental mix, dancing lightly over the pulsating rhythms with a bird-like, flute-like effect. The audience, which included rocker David Bowie, was entranced and indicated its pleasure with sustained applause.

The main event followed after a brief intermission.

"Music For 18 Musicians" involves vibes, xylophones, organs, pianos, violins, cello, clarinet, bassoon and voices. The vibes introduce the initial theme, producing an other-worldly effect, and the voices chime in and enhance it. Another vibist appears eventually and adds a new rhythm and a counter melody.

During the performance the vibists switch positions with each other."

Just when things begin to get boring (about halfway into it), the tempo increases and the reed instruments and violin provide a delicate counterpoint to the relentless hammering of the vibes. Although English composer Mike Oldfield achieved a similar effect with synthesizers on his "Tubular Bells," the glory of Reich's work is that it is performed live by humans.

Why is this music becoming increasingly more popular with rock audiences? For one thing, it's totally new. It's also mesmerizing entertainment, somewhat mystical in flavor, appealing to a generation lacking much else in the way of religious experience.

If Reich and Philip Glass are the cutting edge of this short of "trance music," it's likely that it will continue to influence avant-garde rockers like Bowie, Brian Eno and others. DICK NUSSER

PIA ZADORA

Riviera Hotel, Las Vegas

Zadora notched her best effort yet as a bona fide opening act March 9.

The bouncy, energized singer initiated her cohesive, tight-knit 45-minute, 10-tune set with the upbeat "Brand New Day" from "The Wiz."

Her newly expanded presentation continued with the disco effort, "She Was Made For Dancing," a strong handling of the Peter Allen-Carole Bayer Sager ballad "Don't Cry Out Loud" and a Broadway medley.

Musical director-pianist Joseph Kanon creatively fashioned "Applause," "Hello, Dolly" and "Promises, Promises" into a show-tune package reminiscent of Zadora's theatrical days.

Stevie Wonder's ballad "Too Shy To Say" showcased Kanon and guitarist Dick Eliot of the 27-piece Dick Palombi Orchestra.

A disco medley showcased her improved, clear vocal style on such familiar selections as "Last Dance," "You Make Me Feel Like Dancin'" and "Dance, Dance, Dance."

After a dance number, "Sixty Seconds," featuring Zadora scored with a strong ballad, "You Needed Me."

Her latest Warner Bros. single release, ballad "Tell Me" and the pop-oriented "Thank You For Being A Friend" closed Zadora's set supported by backup singers Anne Torelli and Kim Gabriel.

HANFORD SEARL

CAROLYNE MAS

The Other End, New York

Greenwich Village's club scene is hot again, with the likes of Steve Forbet, Willie Nile and Carolyn Mas drawing crowds and attracting record company executives in droves to the little clubs that have earned their reputations as breeding ground for new talent.

Forbet, of course, is on his way, signed to Epic Records (via the Nempor label). Nile is being courted by Arista, with a signing expected any moment. Mas is being touted as a female Bruce Springsteen and mentioned in the same breath as Janis Joplin, Lou Reed and Geraldine Chaplin.

She is very young, and although her songs possess the fierce rhythms of the rockers she's been compared to, her lyrics are still girlish. But she has a strong voice and a commanding stage presence that many other femmes can only wish they had.

She also has the services of Forbet's producer, Steve Burgh, who has gotten her together with a crack quintet of veteran rockers who contribute a great deal to her vitality. With more sophisticated lyrics, she'd be hard to stop.

She opened her 45-minute, eight-song set March 15 with Nile's "Across The River," accompanying herself on piano. It's a dramatic opener, but the song, which succeeds on two levels, as a dream and as erotic reality, is as much responsible for the drama as Mas's performance. This happens again when she closes with Forbet's "You Cannot Win If You Do Not Play." When she begins to write tunes like that she can also write her own ticket. As a performer, though, she's on target already.

DICK NUSSER

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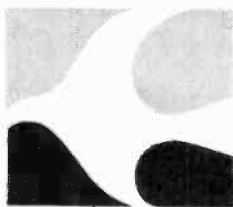


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Superstore Expansions Await Re-evaluations

By IS HOROWITZ

Record and tape retail chains which entered the superstore sweepstakes about two years ago with what appeared to be long stretch expansion in mind, are slowing their pace as they evaluate results today.

"We're in a holding pattern on superstores," says Paul David of Stark Record, who nevertheless reports that many more of the chain's "conventional" Camelot stores, now some 80 strong, are on the drawing board.

Reflecting the thinking of other chain executives, he says that at this point he is "neither pessimistic nor optimistic" as to the ultimate validity of the superstore concept. "The jury is still out," he adds.

Stark opened its first Grapevine superstore in Flint, Mich., two years ago and has since added units in Akron and Charlotte. While two of the stores count out at the informal definition standard of about 10,000 square feet, the third holds some 8,400 square feet of floor space, but qualifies in terms of catalog depth and turnover.

David feels the floor-space criterion can be misleading. Stock and turnover are the key ingredients and if a 5,000 square foot store can churn out the volume, it, too, should qualify.

In fact, it is just these conditions that give him pause. Larger stores that stay open longer do bring in the extra volume, but not necessarily an adequate return on investment. It should at least equal that garnered by conventional outlets, says David.

Superstore openings up the investment ante by three to five times over conventional stores, he notes. And it's hardly worth the effort if the

return margin doesn't at least equal that of smaller outlets.

Peaches, with 36 units that meet superstore criteria, is also slowing down its expansion timetable, in or-

Heiman reports success with the switch to local buying by its stores scattered over 25 states. It's working out much better than the company's central warehousing approach,

National Record Mart's superstore wing, Oasis, grew to a web of five March 29 with the opening of its latest store in Pittsburgh. All were launched over the past year, but a

ventory that can run as high as \$750,000 worth at retail per superstore.

Price remains a potent magnet for consumers, says Grimes, and early



der to "maximize effectiveness," says Tom Heiman. An opening in Richmond this month and another in Omaha in April continue the chain's store-a-month pace of the past two years, but future launches will be less frequent.

New marketing schemes will be explored in order to build volume, Heiman indicates, noting that for the first time the chain, in March, ran a sale to stimulate traffic. "We must be more flexible in our approach," he says.

dropped some four months ago, he says.

Most significant, however, is Peaches' move to bolster its profit posture by real estate acquisition. Nine of its stores are now situated on property owned by the chain and, in fact, it is now leasing property to other retailers. Owning and controlling property is described as part of the firm's diversification master plan, both attracting additional revenues and furnishing benefits in depreciation.

slowdown on new openings pends. "We're giving it lots of thought," says Jim Grimes, vice president of merchandising.

The combination of full-line inventory and low prices does attract volume traffic, he notes, but finding additional population-dense locations worth the investment is not always easy. Average sales per customer, as expected, are larger than in the National's conventional stores, now some 55 strong, and people stay longer as they browse an diverse in-

on after each superstore launch shelf price inducements ran about \$1 less than in mall establishments. This, however, has been trimmed to a current differential of about 50 cents, he indicates, as superstores have achieved consumer identity in their respective communities.

Industry attention is expected to focus sharply on Pickwick International's initial superstore experiment (Billboard, March 24, 1979). Its 15,000-square-foot Musicworks (Continued on page 110)

MARCH 31, 1979, BILLBOARD

One-Stops a Bright Spot In Current Picture

Grosses Improve; Many Are Expanding

Major one-stops, especially those which have swerved from the traditional jukebox service to handling more general retail accounts, are prospering.

Even in these industry dog days when returns often outweigh new accounts receivable, one-stop operators are optimistic. Bob Sarenpa, All Records Service, Oakland, Calif., and Jack Schlee Jr., Consolidated One-Stop, Detroit, relate the same growth pattern, even though they are 2,000 miles apart.

Schlee, who operates Merit Music, of which Consolidated is a division, finds more new strong black-operated soul music retailers consistently entering the greater Motor City marketplace. Sarenpa is a step ahead in his mart. He grew over the last 10 years as a vendor for independent black dealers. In some cases, those Western states stores have been swallowed up by a retail chain outlet which has opened in the same area.

But All Records' gross continues to spiral. A chain with but four of its stores, for example, targeted toward the ethnic marketplace doesn't have the savvy nor does it want to inventory specialized black music product in its central warehouse.

Both Schlee and Sarenpa have extended their scope of operations almost to the perimeters touched by a rack. They perform almost the service of a rack, except for the personal routeman contact the rackjobber possesses.

The bimonthly mailings each sends accounts have become like a master inventory control. Sarenpa puts out two inventory catalogs

yearly, with pages ranging from LP/tape discographies to complete accessory lines from needles and sheet music/folios to record/tape care and audio accessories.

addition, Schlee has established a system with specialized discount stores in Michigan where he now supplies them with the top 30 albums. These stores find selling at

stops can offer, Schlee notes.

Billis forecasts a steady flow of small accounts buying from one-stops, in that major branch distributors are continually elevating volume levels of individual accounts.

"We can also ship the small account faster. When the little dealer orders from a monster warehouse, his order may get stalled behind giant orders from big users. It's tougher to pull onesies and threesies than just shipping carton lot. The one-stop is equipped to fill that smaller order the same day," Billis points out.

He's bullish enough on the future to have blueprinted a consolidation of his present three warehouses, which today cover almost 50,000 square feet in central Los Angeles. He's planning an 80,000 square foot operation consolidated under one roof within the next 12 months.

Harold Okinow of Lieberman Enterprises, Minneapolis, illustrates his optimism by noting that in addition to Minneapolis, Kansas City, St. Louis, Dallas, Indianapolis and Portland one-stops in operation, the giant rack is penciling similar operations for its holdings in Denver, Jacksonville and Chicago.

All Lieberman one-stops are under the same roof as their warehousing facilities except for Indianapolis, which is physically separate. Dick Moerbitz and Doug Ackerman, who helm the Lieberman one-stop wing, have about 30 employees working with them nationally.

The biggest geographical spread covered by any single one-stop is that of Mobile One-Stop, Pittsburgh, whose trucks operate from upper Michigan deep into the South.

Brud Oseroff has seen his business swing from 100% operator service to a 75/25 split still favoring the jukebox owners. Oseroff marvels at the consistency of operator buying.

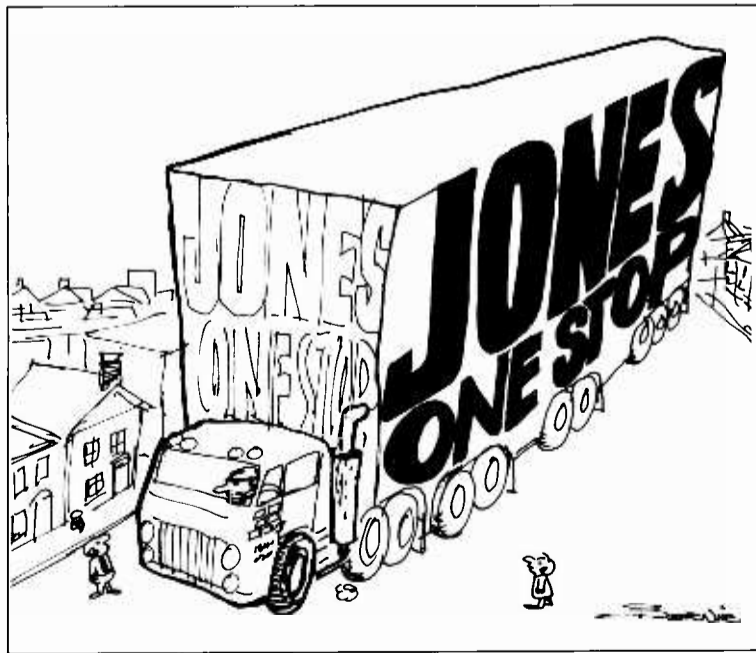
He feels one-stops got a foot up about a year ago when UPS introduced its "blue label" air service. He says he now can ship areas as distant as Florida and Georgia within 48 hours via UPS which bulks all packages for a certain area. That shipment goes by air to a major terminal, where the package is broken down and individual UPS trucks deliver it to individual addresses. He says the cost is about 5 cents extra per record or tape.

Both Pat Blunda, PB One-Stop, St. Louis, and Chet Kajeski, Martin & Snyder, Detroit, find their business is coming their way. Operator buying is still their profit base. Like their cohorts, they find free bonus goods as the biggest incentive they have to work on a particular release.

One-stop bosses almost universally bemoan the lack of a national organization to represent them. They note that the one session they have at NARM's convention is their only unifying event in the year.

They feel they require a more concerted publicity program to highlight their function and importance to distributors and branches.

JOHN SIPPEL



Sam Billis, City One-Stop, Los Angeles, prints just one such annual catalog which enables the smaller account to cherry-pick the best of this type catalog material.

Merit does offer a complete racking service for traffic discount and department stores on accessories. In

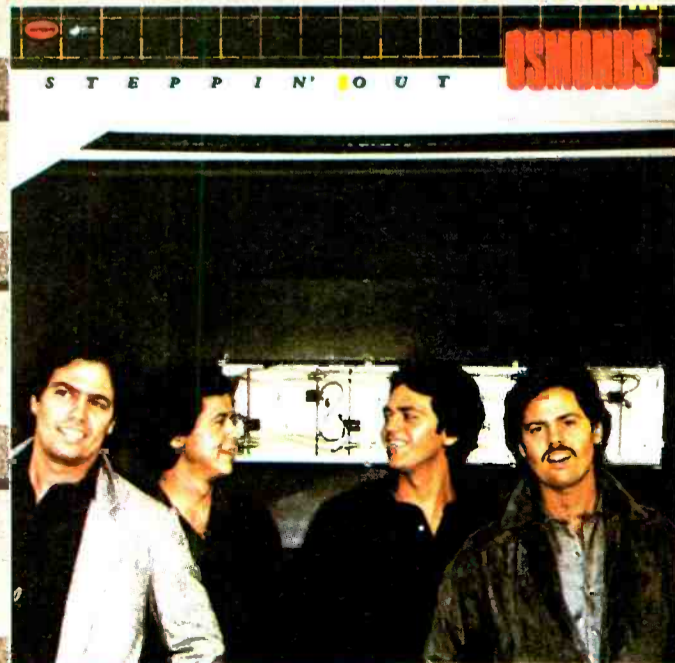
\$4.95 and \$5.95 produces continuous profit and, more importantly, builds youth traffic.

Schlee finds a proliferation of new out-of-town small city stores, whose primary thirst is in country product. These novices again require the expertise which only progressive one-



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May 5	Memphis, Tennessee	Mid-South Coliseum
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Bar Coding's Pros And Cons To Be Explored

By IRV LICHMAN

Bar coding as a Universal Product Code system of inventory control for the recording industry still has a long way to go.

With its adoption by the recording industry hardly well established, bar coding on the retail/rack level of the industry is welcomed by some and termed near-useless by others.

One obvious criticism is the lack of label attention. It's a trickle by any standard of measurement, with its present status limited to A&M, Music Minus One and Inner City Jazz, Chrysalis, Columbia (Masterworks and some pop) and Capitol (some pop).

Another is the use of bar coding on the back of albums, a positioning developed by the Recording Industry Product Coding Committee in its "Guidelines For The Recording Industry" adopted in October 1977. Critics maintain this positioning is highly inconvenient for scanning, since LPs must be lifted out of their displays in order to be scanned.

"I see the biggest impact of bar coding in the area of returns and, secondly, order entry," says Harold Okinow, president of Lieberman Enterprises.

"You've got to remember that Universal Product Coding is more than bar coding—it's the discipline enforced on the industry for a uniform numbering system, whatever that system might be."

Okinow stresses that, as he understands it, some labels are not abiding by the industry standards on bar coding placement.

He is particularly concerned with horizontal versus vertical placement. The latter, he contends, makes it inconvenient to use the pencil-like wand for scanning. A&M, for example, has it vertical while CBS is horizontal.

He also wonders how long it will take the industry to establish a bar coding system in the pipeline. "In three to five years, we can expect, perhaps, 75% to 80% of the industry to fill the pipelines with bar coded product."

John Cohen of Disc, the record and tape store, comments, "As a completely computerized company for many years, bar coding fits beautifully into our inventory control and order replacement. We have everything but still use the mechanical writing up of sales, which bar coding would solve."

"The more sophisticated the industry gets, the more bar coding becomes a necessity. I wish labels would stop dragging their feet and get on the bar coding bandwagon."

Jay Jacobs of Knox Racks says the value of bar coding runs the gamut of "fabulous" to "useless," depending on the size of the retail/rack setup.

"For medium or smaller retailers, it's fabulous for inventory control. Retailers on this level do not have sophisticated inventory control systems. With bar coding, they can pipe into local computer systems."

Jacobs, however, feels quite the opposite for midsize rack operations. "It's useless, as bar coding is on the

backside of records. They have to physically take albums and tapes out from locked displays in terms of sales.

If bar coding were on the frontside of product, it would be a simple matter to just flip the album.

retail/rack operation in Seattle. "Looking at bar coding over the past three years, I think it reads well, but it's not going to be effective unless they can get better placement on the LP and everybody jumps into it. It just has to be adopted universally."



"Pickwick, Lieberman and Handelman have their own stickers and utilize a belt system for scanning and separating product by company and number. Their systems even write up returns."

"My overall opinion is that the industry is crazy if it doesn't go to bar coding. It offers fantastic inventory control."

Another complaint is registered by Stan Jaffe of Roundup Music, a

Jaffe contends that placement on the back of albums means one has to be a contortionist to scan the code, unless the album is lifted out of its display. "You can be asking for a broken wrist or back otherwise."

He adds: "Large retail operations with point-of-sale scanning will find it helpful and so will labels for inventory control and returns."

While he agrees that more sophisticated systems are required for

home-office controls. Stu Schwartz of the Harmony Hut retail chain says that for the immediate future the company will maintain its current manual systems.

"But, if the record industry is as substantial as we say it is, it'll require electronic controls. But, in view of scant attention to bar coding by labels, they're not acting cohesively in this matter. It's a disappointment."

John Marmaduke of Western Merchandisers prefers a brief comment on bar coding, simply that "it will help immeasurably."

At a NARM business session Tuesday (27), the issue of bar coding will be tackled under the heading of "Records? Tapes? Bar coding?—A Marriage Of Convenience." It will include an address by Lee Humphrey of Boston Associates called "Implications Of Bar Coding To The Record Industry."

Chaired by Louis Kwiker of Music Stop, Inc., the session will hopefully lead to an informational flow not only on "implications," but "commitments" and "applications" as well.

Don Jenne, secretary-treasurer of DJ's Sound City in Seattle, adds his voice to those who feel that bar coding can not reach its potential until there is overall commitment by labels to its use.

"We've looked into computers—we even bought one, but we're not using it with just a handful of labels using the system," he says. "And its effectiveness is tied to 100% compliance by manufacturers."

In-Store Merchandising Tees Label Rivalry

By DICK NUSSER

Labels are placing more emphasis on in-store merchandising plans in the increasing battle for the consumer's attention, reports from record companies and retail accounts indicate.

All signs point to more creative, eye-catching displays being used to boost sales of product, especially hit product and acts that lend themselves to colorful point-of-purchase displays.

Mobles, once the rage, are giving way to a wide variety of display pieces, ranging from simple posters and empty LP jackets to life-size stand-up figures, streamers and the increasingly popular "4 x 48"—four foot square enlargements of the LP cover art or full-face shots of acts that are effective eye-grabbers.

"Anyone who wants to see effective displays should look to the West Coast, to Los Angeles, to all the chains out there, and to San Francisco at places like Odyssey Records. There's a wealth of creative ideas out there," says Dick Carter, RCA's division vice president of marketing.

Carter points to the growing use of mass displays of merchandise and floor-stacking techniques that are boosting sales in stores that have the room for such displays. He doesn't deny there's innovative merchandising on the East Coast, either, mentioning Strawberries in Boston and the Sam Goody chain.

Display specialists agree, however, that the size and physical layout of the store is the determining factor in what sort of display works best. That's why neon and now fiber optic displays are coming into vogue as attention-getters in crowded

Northeast stores where the fight for space is the most intense.

"Dramatic impact and flexibility" are what Pete Jones, Casablanca's vice president of marketing, looks for when he orders display material.

material, citing a past tendency to overproduce posters and related items that were wasted when they became outdated.

CBS, says Czosnyka, is "trying everything" rather than being locked

into a self-shipper design complete with a lighted display on top that carries out the theme of the album. It's an important tool for racked locations.

Czosnyka points out that LP cover

whatever is best depending on the location. The label maintains a staff of 35 inventory/merchandising specialists. All display aids are shipped from a central location in Rockaway, N.J.

Randall Davis, director of merchandising and advertising for Capitol Records, says the label has anywhere from one to four display specialists working in each of 13 district offices across the country.

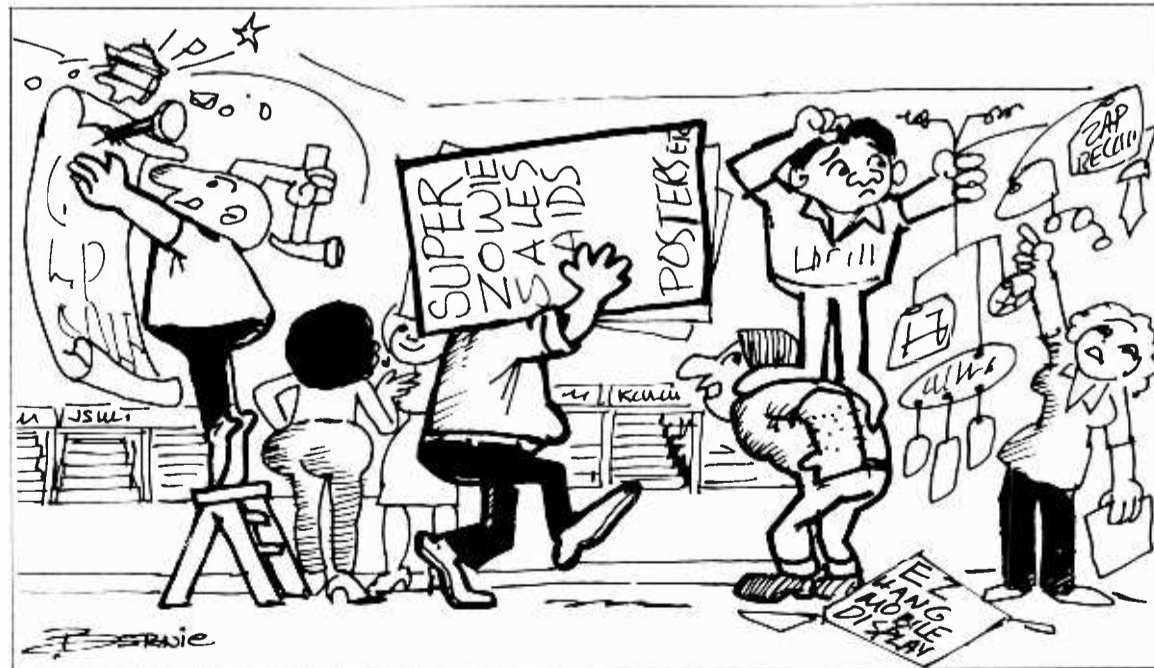
He cites "the huge demand" for point-of-purchase material and says that posters of all sizes are "a staple" of the label's merchandising effort. He estimates that 50% of the label's new releases are accompanied by a poster of some size. Jazz and country posters usually get a smaller size poster because the stores that specialize in that product are generally smaller layouts than the normal full-service, rock-oriented mall store.

Capitol will also be establishing a central merchandising fulfillment center sometime in the future, although material will always be available from Capitol-EMI branches, Davis adds.

Atlantic is using a 3 x 3 with a die-cut horse's head for an upcoming Ironhorse LP, although Joann O'Connor, assistant to marketing director/merchandising coordinator George Salovich, notes that the label depends on 2 x 2s for the bulk of its simple displays.

A new wrinkle is the development of 1 x 1s, the same size as ordinary covers, but without backs. They're usually mounted on cardboard, they're easier to bend and shape, and they're less expensive than LP covers.

(Continued on page 104)



"It has to be able to serve as many accounts as possible," Jones says. He's currently working on upcoming displays for the Village People and Donna Summer but, like most of his colleagues, he won't reveal details of the designs.

John Czosnyka, manager of customer merchandising, the CBS Records Group, says the label is aiming at "more efficient use" of display

into one approach when it comes to choosing the most effective point-of-purchase display material. CBS was a pioneer in the use of neon and is now introducing fiber optic displays that "change color and blink a bit" and are suitable for display behind counters. They are about 12 by 18 inches in diameter.

CBS also has a merchandising bin keyed to the Boston LP which in-

art isn't necessarily the most effective graphics to use for point-of-purchase displays. His department sometimes chooses a less complicated design or a more simplified type-face than the original cover art.

RCA's Carter says his department tries to select point-of-purchase displays that are "closest to the concept of the music." RCA doesn't have any favorite item, he adds, but uses

Sounding Board Q:

How has the \$8.98 list price for albums affected your business?

CHUCK SMITH, president, Pickwick, Minneapolis.



"We think that the movement to \$8.98 list is an inevitable consequence of the inflationary pressures that we are all experiencing, and will not mean meaningful consumer resistance."

Smith, with an extensive background in accounting, was previously executive vice president for the Handleman Corp. and has been president of Pickwick for the past two years.

SIDNEY SILVERMAN, president, United Records & Tapes, Hialeah, Fla.



"I have found no resistance at all to the \$8.98 list price. In fact, the situation is almost a repeat of the move to \$7.98 from \$6.98."

"The bottom line to me is what is on the record. If the record is a hit record, such as a Billy Joel or a Barbara Streisand, then you have no problem. It's not even a problem from a selected standpoint regarding inventory because this is something that gives you turn. You put in a Streisand or a Bee Gees and

you're turning 12 times in a department. It's when a new release comes out at \$8.98 that's not as appetizing a product and it sits in stock, that you've got a problem.

"The thing that kind of changed the overall attitude a few years ago was the Stevie Wonder album 'Songs In The Key Of Life.' Now, in the past 12-15 months in the record business, we've seen three gigantic albums—'Saturday Night Live,' 'Grease' and 'Donna Summer'—that have made me a believer as a merchandiser that if the product is exciting, people are going to pay the \$12.98 or \$8.98 or whatever. And if they don't want the product then they are not even going to pay \$4.98 for it.

"I think that if a movie came out today like 'The Sting' for example, and it received great reviews and everyone wanted to see it but the ticket price was \$7 a person. . . . people would still go."

Silverman has been president of United Records and Tapes for one year. Prior to that he was vice president of sales and marketing for the Florida distributorship for five years with previous experience with Capitol in sales. He also works with the Univ. of Miami School of Music merchandising program.

JAY JACOBS, owner, Knox Record Rack, Knoxville, Tenn.



"We are not finding any problem with the \$8.98 list price at all. Our number one and number two album for this week, in fact, are the same as Billboard's—the Bee Gees and Rod Stewart. The Village People LP is going up now and the Doobie Brothers just went up last week but there doesn't seem to be any change in the sales figures. Even when Billy Joel's album came out with the initial \$8.98 sticker on it, we never had any problems.

"My only concern is that it's a pain in the neck to change prices in midstream. I'd much rather see them come out with a record that's \$8.98 to start with, speaking now as a rackjobber, because we have 500 accounts, and it's so hectic and confusing. We don't price over so we have to pick them up, re-bag them and put the records back in the stores.

"But as far as resistance from the consumer, we're not finding any at all. I think this just shows how business is, the price change doesn't reflect increases or decreases. If an album's good, then it's going to move no matter what the price is—well, at least up to the point of 'Sgt. Pepper!'"

"I expect all the labels to increase their prices to \$8.98 within the year. I just hope they do it wisely and that greed doesn't stand in the way as it did with the picture disks.

"Last year we dealt with more product than ever before but

our rate of defective records was much greater than it's been in the past. All we are is conduits for the manufacturer and we're just filling the pipeline. So if albums are made poorly or don't sell for some reason, we're the ones who have to pick them up and absorb the costs."

A past president of NARM, Jacobs has been with Knox Records Rack for 11 years. He is also president of Music Jungle, Inc., a chain of record and tape retail stores. He has also been director of merchandising for UA Records and a vice president for District Records.

DAVID LIEBERMAN, chairman of the board, Lieberman Enterprises, Minneapolis.



"I think it's very important that the record industry does not go up from \$7.98 to \$8.98 list across the board. Great consideration should be given to the idea of introducing new acts at \$7.98 or even \$6.98. In the area of catalog and developing acts there's going to have to be variable pricing.

"I think the price increases have not prevented consumers from buying 'that' album. When the customer really wants something like a

Rod Stewart, a Doobies, it's not too much to pay. But sales of catalog product did seem to be affected during Christmas. The price has been upgraded to the point where catalog is at a much higher level in dollars and the consumer is becoming more selective. Above all, I'm concerned about the impact price hikes will have on new artist introductions."

David Lieberman, board chairman of Lieberman Enterprises and an avid pop music fan, oversees rackjobbing and one-stop operations in all regions of the U.S.

LOU LAVINTHAL, manager, Roundup Music, Seattle.



"There's been little if any resistance to the \$8.98 list price.

"I don't think it's hurting business at all. It doesn't matter what the price is if the product is a good release. The shelf price for Roundup merchandise at \$8.98 is set for \$7.87 compared to a \$6.55 level for featured items through advertised prices in the Seattle metropolitan market.

"There's been no effect on consumer traffic in our Fred Meyer account, for example, and I don't predict any erosion of profits in the distribution pipeline.

"When the list price jumped from \$6.98 to \$7.98 there was little resistance and I see that pattern repeating itself."

Lavinthal's firm services 55 stores in Washington, Oregon, Montana and Alaska.



LARRY SILVER, president, Transcontinent Record Sales, Inc. Buffalo, N.Y.

"The reaction to the \$8.98 retail price hasn't been great. During the fall season certain things in that price category were moving out but in the first couple of months of this year we're seeing a lot of resistance to it. We do a lot of rackjobbing. We rack about 600 locations and the people are walking in and walking out again when they see the prices on some of this stuff. They figure they will wait until it goes on sale.

"Frankly this is something I've noticed just in the last four or five weeks. But from what I've seen, if they ever raise catalog product to \$8.98, that's going to be disastrous to the industry. I mean it. Especially for racks, but it will affect everybody sooner or later and make this so-called 'depression proof' industry open to a depression. On certain items I can see it but it's wrong when you start to treat the music like a commodity. The girls at the rack accounts asked if we couldn't lower the prices but, of course, we can't.

"The labels aren't allowing any deals on the \$8.98 stuff. Consequently, you're seeing less traffic at the rack locations. The only thing it's helping is the market in budgets and cut-outs. But for the impulse buyer \$8.98 isn't an attractive price."

Silver presides over a distribution, wholesale and retail network that stretches over three states. A one-time trumpet player and promotion man, Silver also heads the Amherst Records label.

JOHN KAPLAN, executive vice president, Handleman Corp., Detroit.



"I think precedent has proven that a higher list price will not prevent the public from supporting hit product. The recent successes of high ticketed items like 'Grease,' 'Saturday Night Fever' and Manilow bear this theory out. After all, in our industry and, ironically, mainly for the best product, the list price is fictitious.

"Generally, the consumer is asked to make an outlay of only 25% to 30% of the established list price. So, all in all, I don't see the higher list causing any great problems for 'hit' product.

"Conversely, I don't think we have to be concerned about the consumer's edging off buying other than giant hits. I think 'the flat' period the industry is experiencing is an indicator that the consumer is beginning to react bearishly to all negative news he's barraged with daily in the media.

"I think that maybe the consumer might be beginning to think twice before picking up second or third albums. I think the high price is causing the industry to lose a sense of penetration and depth.

"Analyzing the charts, you'll see items reaching healthy chart positions on sales that would have been positioned much lower a few months ago. This is something we should all be concerned about.

"I read an article about the chairman of the board of McDonald's who was questioned about the erosion of net profits. Inflationary costs forced them to increase the price of their top of the line burger to a point where the public was deserting this burger 'star' for lesser priced items. If consumer rebellion was reached on a low ticket item like hamburgers, I think we're justified in being concerned that what happened to 'Big Mac' can happen to Fleetwood Mac."

"So much of our business is predicated on consumers making impulse decisions to buy hit product. I don't think \$8.98 is too much of a new negative factor at this time.

"However, the general economic situation concerns us and being good businessmen, we're closely watching our customer's inventory levels.

"It's the future that bothers me. The artist now controls the record companies and their unrealistic demands and royalties combine with inflationary operating costs to put our industry in a perilous position."

Kaplan entered the recording industry 33 years ago after World War II service in the army. In 1963, he sold three distributorships—Jay-Kay, ARC (partnered with Henry Droz) and Bigtown of Cleveland—to Handleman Corp.

Music Lifetime Love Of President Bergman

By JOHN SIPPEL

It wasn't a longshot that Barrie Bergman became NARM's president even before he hit 40. The industry's summit organization's youngest president in its history was born into an environment inclined toward music.

His parents, Harry, chairman of the board of Record Bar, the nation's third largest retail record/tape chain, and his mother, Bertha, were both music fans.

nucleus for their Durham store. They applied the same logic to the growing student body at the Univ. of North Carolina in Chapel Hill.

During this first retail expansion, Barrie Bergman was doing his four years of undergraduate study at Duke Univ., where he was a history major. He still worked in retail part-time and found hours to book local bands on the fraternity/sorority circuit. But his kicks came from read-

teenagers. They were married when Arlene was 18 and Barrie was a junior at Duke. Arlene worked at several of the early Bar stores. Their two daughters, Janice and Kim, have extensive record/tape collections.

What does the new NARM president see ahead for the industry and the part the organization will play in the next 18 months?

"NARM's Joe Cohen stole my thunder when he started his mar-

sensational. We are the obvious outlet to handle the disk. Currently we are in a year of less than normal economic growth. Take our own case. In a period like that, we have to fine-tune our own operations. We've seen volume average in the stores from \$300,000 to \$600,000. Now we have to tighten up internally," Bergman adds.

And he gets a kick from the forthcoming release of the first City

Lights album. It fulfills his hope that some day he would be working for a label. He and Barry Grieff, former A&M and ABC executive, jointly have the label, distributed through CBS. The first album by the Mighty Clouds of Joy, "Changing Times," combines sides produced by the Rev. James Cleveland and Frank Wilson.

Bergman isn't letting the addi-

(Continued on page 110)



Billboard photos by Lance Richardson

Busy Line: Phone balanced on a hunched shoulder, Barrie Bergman characteristically spends the biggest part of his work day long-distancing Record Bar stores and labels across the 48.



Mutual Interest: Barrie and Arlene Bergman's fondness for recorded music dates back to high school days. Here husband and wife take a moment off from their business day at the Durham, N.C., home office of the Record Bar chain.

In his early teens, Barrie, now president of Record Bar, became a record freak. That intense interest continues. It's manifest from his letters which normally lead off page 2 of "Off The Record," the Bars' house organ, wherein Bergman targets certain new acts and personally analyzes their sales potential.

His first brush with the industry came between 1955 and 1957, when, as a black music buff, he could demonstrate the latest wares of Willie Mabon, Chuck Berry, Fats Domino and Bo Diddley to customers of the Record Bar, Durham, N.C., now headquarters of the family-owned chain. But the owner of that first Bar was Paul Keyser, his uncle. Father Harry was operating a Musicland store in Burlington, N.C., 33 miles away.

Harry Bergman's entry into retail came by chance. A friend who owed him money defaulted and asked Bergman to take over his small jukebox route. Harry Bergman's wholesale food business was ailing. As the jukebox business looked secure, the elder Bergman slowly shifted into music about 1945. At that time, a profitable sideline for operators was the sale of used 78s.

Harry Bergman noted that sideline was growing. Instead of storing just the used 78s in an area in the back, he took the small store front and converted the front half into the Musicland store, adding new 78 singles and albums. Soon he was out of jukeboxes and fully into retail.

When one of Keyser's children required an educational specialty not available in Durham, Keyser decided to move to Jacksonville, Fla., where he now operates several Record Bars. Harry Bergman acquired the Durham Bar from his brother-in-law.

Then Harry Bergman acquired a 1,500 square foot downtown location for a Bar in Chapel Hill. The Bergmans discovered the college students at Duke were an excellent

ing trade papers like Billboard. He wanted to become a label executive.

In late 1968, Harry Bergman literally lucked into his first enclosed mall location. The 2,800 square foot location in North Hills bristled with traffic the Bergmans never imagined existed. Harry Bergman encouraged his son to remain in retail.

Barrie Bergman's glad he did. By 1972 the family's faith in the accelerated traffic of the new malls luring impulse buyers into Record Bars was paying off. Most North Carolina malls contained Record Bars. The Bergmans expanded the stores into the Southeast. By this time Bill Golden, Barrie's brother-in-law, and his sister, Mrs. Lane Golden, had finished at the Univ. of Florida and joined the Record Bar executive staff.

By 1975, there were 50 Record Bars. The chain was spreading nationwide. Four years later, there are 86 Bars and one superstore. Tracks, in Norfolk, Va. Barrie Bergman forecasts the chain will top 110 by the end of 1980. That's a pretty firm commitment based on negotiated mall leases. The Bar stores range from Salt Lake City east to the Philadelphia area, dotting the Midwest and then all through the South down to Tampa.

The music doesn't stop when Barrie Bergman is with his family in either their Chapel Hill home or their Atlantic Ocean shore second home at Hilton head, S.C. His attractive wife, Arlene, and he began dating as

velous job of enlisting and aiding the small retailer," Barrie Bergman notes. "The industry grew so quickly. We are in some ways still terribly unsophisticated. We got immersed in pricing. We forgot about profit. NARM's regional meetings help that. The retail certification course will be another big step forward."

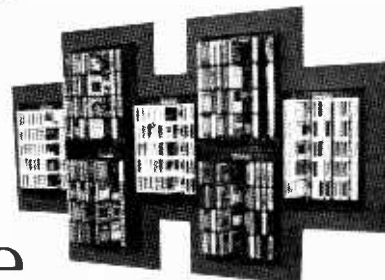
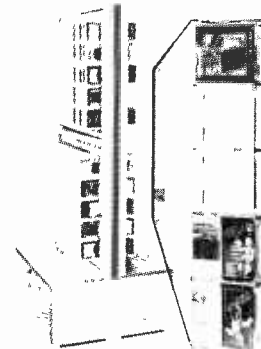
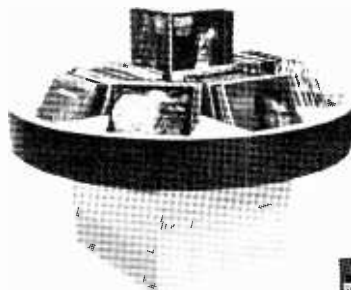
"I'm really excited about the next year. The videodisk is going to be

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Country Merchandising Practices Upgraded

Legion Of New Buyers Lifts Budgets

By KIP KIRBY

NASHVILLE—The days of low-budget, understated merchandising procedures for country albums and singles are over as modern country merges into the mainstream of mass appeal music.

Country product is selling as never before, and to audiences more sophisticated and better prepared to spend their dollars on country catalog. The burgeoning influence of crossover and pop trends in country music has created a whole new buying public, and nowhere can this trend be more clearly seen than in the high-volume country sales being reported by record labels, distributors and retail outlets.

One-stops and rackjobbers are finding themselves in the position of having to stock heavier concentration of country product to keep abreast of inventory reorders, reflecting active turnover in a field unused to such rapidly accelerating sales volume numbers.

Contributing to this upsurge are such factors as stronger record label support of country releases, the

growing popularity of country radio stations, widespread acceptance of country music on pop and MOR stations resulting in cross-merchandising of country product, younger and more sophisticated artists who are exploding the boundaries of traditional country music and the diminishing importance of geographic locale in achieving substantial country sales figures.

Speaking from a record company point of view, Roy Wunsch, director of marketing for Columbia, states, "Nothing goes out from our label without a complete marketing game plan behind it. We never look at an artist and wonder what can we do for him. In fact, we don't think too much in terms of country any more; we gear for an advertising campaign to promote a country artist in the same way we'd promote one of our rock acts."

Echoing this feeling on a different



side of the coin is Joe Bressi, vice president of purchasing and marketing for Stark Records & Tape Service, Inc., an 88-store retail chain that also handles some racks. He points out, "We treat the country product in our stores exactly the way we treat our pop product. We may cross-display it for artists such as Kenny Rogers who sell both ways, but basically country is a selling item now and we give it equal prominence with pop or rock."

"When we get in new country product, we'll display it on our feature or 'spotlight' rack near a main aisle of traffic, just as we do for any profitable album," says Jerry Hopkins, vice president and general sales manager of Western Merchandisers in Amarillo, Tex. "Often we'll display country pieces right along in the same rack space with rock product. Why not?—country's becoming a fast-moving item for us."

Stark services about 1,400 accounts, and Hopkins adds that though country sales represent less than half of its total business, it nonetheless accounts for a "substantial volume of our sales and growing all the time."

Marcia Fuller, advertising director for Stan's which handles several Louisiana-based retail stores and warehouse accounts throughout the South and into Mexico, works country product slightly differently.

"We're in an area where country already has a broad base of appeal," she says, "so we set up our country displays in a special section, using the Billboard charts to obtain the top 20 current album and singles for the week. We include all our country tapes, singles and LPs under one display in a featured position."

Jay Jacobs, president of Knox Record Rack, notes the steady demise in sales of traditional country artists and thinks that the competitive pricing on country LPs is killing the market for all but the pop-influenced artists who can successfully cross over.

"We used to sell an unbelievable amount of country," he asserts, "on artists such as Loretta Lynn, Conway Twitty and Charley Pride. Then the price started going up and the average country buyer couldn't afford to shell out \$6.98 for a record."

Jacobs notes that his accounts are doing well with budget and cutout country product at \$2.99 and \$3.49, as well as midline product that falls below the \$6.98 and \$7.98 category.

Agrees Bressi: "Today, we're looking at a much younger buyer, and the traditional artists don't seem to be relating to the young buyers."

Record company support has increased substantially, emphasizing the labels' awareness of country as a profit item, and they are underscoring their commitment with strong marketing and advertising programs.

Says Wunsch: "Several times a year we'll create a country campaign using tv, print and radio ads in many markets around the country. Rackjobbers have an obligation to their customers to stock, sell, support and turn the inventory that they've put into the stores. So obviously it's a heavy inducement when a major label comes to that racker with a comprehensive ad strategy designed to spur the initial 30-60 day period in the life of a new album."

Joe Galante, vice president of national marketing for RCA, points out another merchandising tool that record companies are utilizing to push country sales. "Country albums usually have two or three hit singles on them, so you can design

(Continued on page 106)

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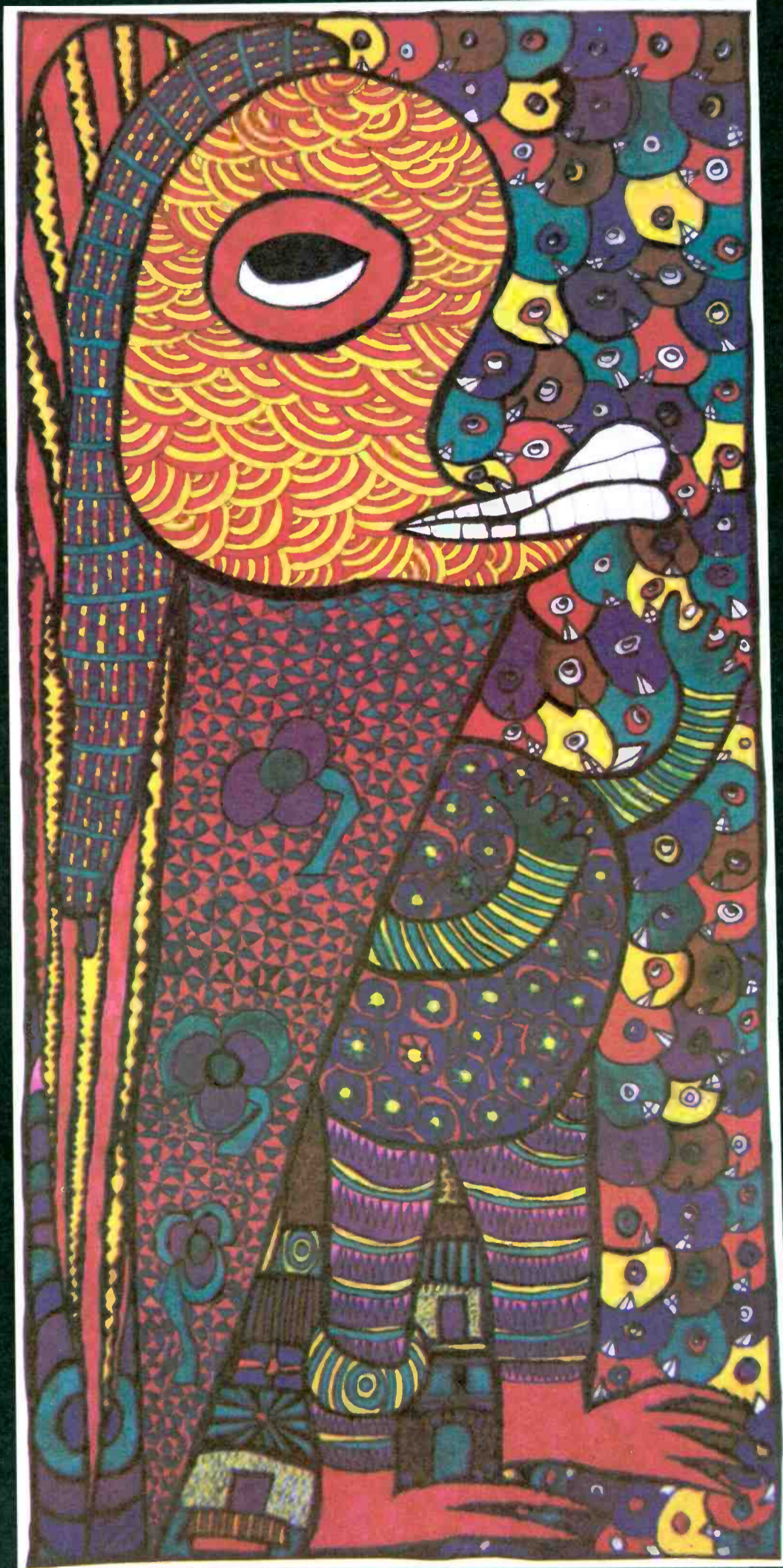
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Defective Disks Agenda Topic

Manufacturers And Retailers Differ As To Percentage

By ROMAN KOZAK

Is the quality of records getting better? Some record merchandisers say yes, others say no, with estimates of defectives ranging from 10% to less than 1%.

"The first thing we must do is to determine what is the degree of damage," says Joe Cohen, executive vice president of the National Assn. of Record Merchandisers, in commenting on his group's involvement with the problem of defective records. "It has certainly been discussed in NARM. It will be further discussed by the retail advisory committee at the March 23-28 convention.

"What NARM may do is to actually monitor the rate of returns and determine exactly what is defective. The problem is that the manufacturers say there are very few defectives. The retailers say there are many more. Of course it is difficult for the retailers to tell a customer

that the record he has just brought back is not a defective."

In the last year record manufacturers have been stung by criticism



from both inside and outside the industry as to the technical quality of their product. And with prices going up, many labels are more conscious of quality control in the manufacturing process.

In recent months CBS, Warners, Polygram, Casablanca, A&M, MCA and others have all reportedly boosted their quality control measures. Elektra, for instance, now has its own people monitoring the quality of the disks as they come off the presses at all plants which handle the label's product.

Sources say quality control was an important provision in the recent signing of A&M to RCA for manufacturing and distribution. CBS, meanwhile, is building a \$50 million state-of-the-art pressing plant in Georgia, which it hopes will produce better quality records.

At present the manufacturers are "very good" about accepting defective returns, say the merchandisers polled for this report, with no particular label best or worst. Some manufacturers' reps may privately grumble that some of the defectives they got back were not defective when they were first sent to the account but apparently defectives rarely become an issue between manufacturers and regular accounts.

"No manufacturer is more or less guilty in regard to defectives," says Rob Taylor, record and tape buyer for Lieberman outside Chicago, echoing a popular view. "When there is great demand for a title and they are pressed to produce a great quantity, then quality suffers. It happens on the pressings, and it happens with the mistakes in shipping."

Taylor says pressings are "a little worse" this year than last, but he says they still account for less than 1% of his shipments.

Also reporting that pressings are "not better" this year is Robin Hood, LP and tape buyer for MJS Entertainment Corp., a one-stop servicing some 300 accounts from Miami.

"In our warehouse we have a returns section which is divided into two, for the defective and the non-defective returns. We usually find that the defective stacks are higher," says Hood.

Among some of the recent defective disks, Hood points to last year's "Changes In Attitudes, Changes In Latitudes" LP, the latest Barry White LP, the Richard Pryor double album that had two of the same record in the jacket, the recent Eddie Money LP and the Don Hartman 12-inch single.

Hood says the biggest problems have been the big seller, with a large number of "Saturday Night Fever" and "Blondes Have More Fun," proving faulty.

Finding little problem with defectives this year are Ben Karol, head of the King Karol chain in New York City, and Bob Menashe, vice president, merchandising, for the East Coast Sam Goody chain.

"Lately it has been all right. We had some problems with the Shaun Cassidy album last year, and, I think, the Dan Fogelberg was coming back, but both companies acknowledged there were some bad batches and we had no more problems," says Menashe.

"Sometimes a carton may get crushed, and a few covers become unglued, though it is more likely on the European pressings where they use thinner covers. That we can filter

(Continued on page 109)

RACKERS, DEALERS AGREE

Sheets And Folios Add Extra Profits

By SALLY HINKLE

The sheet music and folio industry is on the rise in becoming a more viable entity for some of the country's major rackjobbers and retailers.



One such company, Record Bar, which services 87 stores nationally from its warehouse with folio product of some 250 titles ordered directly from the publishers, experienced a 50% increase in its chain activity over last year, while Stark Record Service, which handles the Camelot Records chain, reports a stable year.

"All sheets and books are dealt with through Charles Dumont & Son, Inc. of Cherry Hill, N.J., with the exception of Warner product which we've taken on ourselves," notes Dwight Montjar of Stark.

"We probably could have shown a healthier increase in activity over last year if, for a period of about six months, we had been in full swing with the Warner line.

"But because of Warner's one-price policy, which became effective in April of last year, we were not able to buy anything from Dumont and therefore, took on our own supplying of the hot Warner product until September when we couldn't see any kind of solution between Dumont and Warners on pricing. At this time, we made the decision to take on Warner product in-depth in-house."

For the Camelot chain, Montjar indicates that the average store carries 150 titles of sheet music and 380 folio titles. Both figures reflect both

Dumont service and Warner product.

Each operation services this material at retail for a list price that is set by the publishers and handles orders from the retail level by way of computer ticketing systems.

However, for the Warner line that Stark carries, a manual system has been set up within its warehousing facilities and catalogs issued every four to six months. Otherwise, all ordering is channeled through Dumont.

What seems to have hurt the sheet music and folio industry in the past is the timely availability of this product as the recorded product reaches its peak.

"This is where the publishers come in," notes Montjar. "As of late, however, publishers seem to be trying to come out with the sheets of books at the same time that the record is being released."

Just as publishers have been hesitant in taking a chance with timely releases, retailers are taking conservative attitudes in purchases from the publishers due to return policies.

"I think if the publishers could find a way to ease up on return restrictions, the market might become more aggressive," says Montjar.

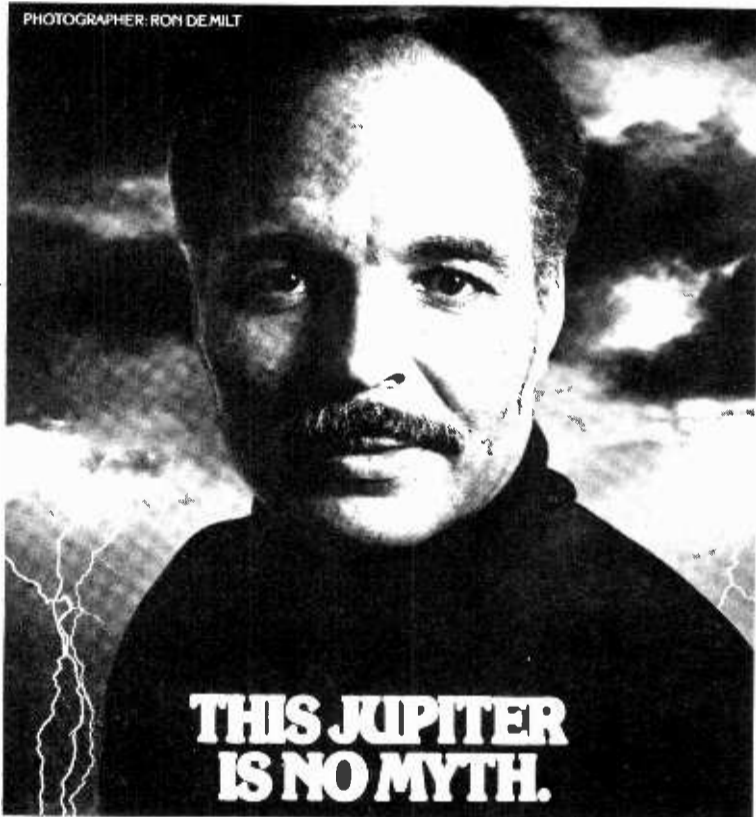
"As it stands now, I feel a little conservative in my buying, not only titlewise, but quantitywise, because if it doesn't sell, more than likely I'm going to have to fight for a return on it. Because of this situation, a lot of times I'll pass on a secondary artist."

To alleviate these problem areas on both sides of the fence, strides have been made by one publisher in particular, as noted by Montjar.

"One good thing I've seen happen lately is with Columbia Pictures Publications. They now have someone calling once or twice a week asking opinions of certain groups and/or new songs that are out and if we feel like these projects will sell on sheets."

Members Sought

NEW YORK—The Songwriter Seminars and Workshops is now interviewing prospective members for its next series of workshops which will begin in early March. The firm offers workshops in contemporary songwriting for the MOR, rock, country and r&b markets. Inquiries answered at (212) 265-1853.



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Eyes As Well As Ears Open Vast Market As the '80s Move Closer

By JIM McCULLAUGH

Video — including videocassette hardware and software as well as the emerging videodisk—will play a key profit role for record retailers and rackjobbers in addition to audio stores as the 1980s approach.

Already major record retailers have involved themselves to some extent with prerecorded videocassettes. The California-based Integrity network (Big Ben's, Hits-for-All

and Warehouse), Integrity executive vice president Ben Bartel notes "are selling them well."

Big Ben's seven outlets in the Southern California area are pushing prerecorded and blank videotape strongly, carrying programmed material from such suppliers as Allied Artists, Nostalgia Films and Media Home Entertainment.

Although films are the prime pro-

gram material now, music is expected to play a larger role in videocassette programming.

One firm, Media Home Entertainment in Los Angeles, offers nearly 20 rock-oriented videocassettes in its 70-title catalog including such artists as the Beatles, Cream, Yes, Steve Wonder, Rod Stewart and others.

Charles Band, president of Media Home Entertainment, claims, "It used to be that the outlets that sold the hardware were the leaders that sold the software but we see a definite shift lately. The record and tape store has become a much more important force and we are picking up many new record accounts."

Big Ben's carries no videocassette hardware.

Band indicates that he is using music material in the public domain or else material that he negotiated for from an owner such as a film distributor. A typical deal on a music videocassette, he maintains, might be a \$1,500 advance with \$3 to \$5 per tape as a royalty.

Media Home's music-oriented films have a suggested list of \$39.95 for 30-minute features while 60-minute features carry a suggested list of \$44.95. Films usually run higher.

A \$49.95 suggested list product, from various manufacturers is selling for \$44.95 at Big Ben's.

According to Dave Rothfeld of the New York-headquartered Korvettes chain, "We are going to go full



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bore with video this summer. The appliance and tv department will continue to merchandise the hardware but we will be creating a video section within the records and tape division and have a separate section for video either in or adjacent to record and tapes in each store. And we will be carrying both prerecorded videocassettes and as well as blank videocassettes.

"I feel strongly about video as an additional profit center for Korvettes. I'm even more enthused about the videodisk which is not too far away. Records, videocassettes and the video disk will be merchandised side by side in the future."

The MCA/Philips videodisk player is already on the market, having been introduced at Rich's in Atlanta several months back carrying a suggested list of \$695. The limited supply of units sold out quickly, according to a store spokesman there.

The second major market earmarked for the videodisk is Seattle with several department store chains in the area selected to receive shipments shortly.

Says Jack Findlater, MCA/DiscoVision president, "For the short term the retail outlets that sell the hardware will be selling the software exclusively. That will shift, however, as time goes along and both the hardware and software, particularly, become a mass merchandised item. I expect the record/tape store to be a major factor in merchandising the software."

"What we are going to see in the future," observes Dick Justham of DJs Sound City, a Pacific Northwest chain of 19 record/tape/hardware stores with outlets also in Alaska and Hawaii, "is a situation where a consumer goes into a record store, buys a videodisk and takes it home with the option of either listening to the stereo audio portion only or else seeing the artist perform the material as well. That's the future of the record business."

Justham indicates that he is trying to become one of the dealers in the Northwest that will merchandise both MCA videodisk hardware and software.

The primary record/tape chain carries Craig car stereo as well as Craig home playback equipment. The car stereo business has been a "little off" this year, indicates Justham, because of the many new suppliers entering that mushrooming field as well as an expansion of OEM activity as well by auto makers.

"We will be getting into blank videocassette strongly," he adds, although he is still hesitant about the hardware.

"There's too much upheaval right now among hardware makers and the software people. Unless tape makers put together a rental program of some kind, I don't see consumers buying videocassettes once the videodisk hits."

Justham says he has been studying the entire video industry for the past three years and is contemplating setting up a video only operation that would specialize in items like the videodisk, video cameras, etc.

Justham indicates that every DJs outlet is equipped right now for in-store video promotion films that labels or independent operators make available.

"This whole video area is a must for dealers to get in," he concludes.

One dealer who has already implemented the video only concept is Henry Tyler, owner of Stereo Town, a 13-store audio chain in Florida and Iowa.

Called Video Town, Tyler hopes to have one Video Town opened in his two major markets, Tampa and Des Moines by summer.

Embracing videocassette hardware such as Advent, Panasonic, JVC and others as well as blank videocassettes from such manufacturers like Ampex and TDK, Tyler envisions the specialty store as a home for the videodisk also.

"I haven't done any prerecorded videocassette buying as yet," he points out, "because I'm not that familiar with the suppliers yet. That will be one of our major priorities at the June Consumer Electronics Show in Chicago. One thing I do know is that I won't carry any pornography."

Tyler indicates margins on the hardware should run in the 20%-22% neighborhood ("but those are big dollars and should count up fast") while he anticipates margins on blank videocassettes to come in at the 40% mark.

Part of his philosophy for Video Town is the continuing proliferation of newer audio stores as well as wider audio component distribution through department stores and mass merchants like Sears, Penneys and Radio Shack which are diluting the audio hardware merchandising pie in many markets. He cites 28 new audio dealers opening in the last year in the greater Tampa area alone.

And although the mass merchants are whetting their appetites a little with video, Tyler maintains, "We will always be able to have an advantage since we will be able to offer the kind of expertise and service they can't hope to match. The videodisk is right around the corner and we hope to cover the whole video spectrum."

Tyler, although conceding that audio hardware merchandising is becoming more competitive, February was the best month in the chain's history due to aggressive promotions.

The chain exited the record/tape field last fall and stocks a wide range of audio equipment with major lines Bose, Advent, Pioneer, JVC and Technics.

"We're in very deep with video (Continued on page 106)



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Golden Reel Winners as of 1/79

Labels Vie For In-Store Merchandising Edge

• Continued from page 87

The label is coming out with die cut counter displays for Bad Co. also, and with a counter-top display for Sister Sledge that features a re-

fective mylar surface. Atlantic has also developed narrow streamers for Bad Co. that come in two foot and four foot lengths with the act's name emblazoned on them.

"They're a unifying motif," explains O'Connor. "We'll use them to tie the displays together."

Polygram's Rob Singer, national merchandising manager, says he

and his staff "are going to the stores to find out what they need and what they want, on an area-by-area basis."

He reveals that Casablanca is

coming out with a cube for the forthcoming Village People release and that Polygram is interested in using many different sizes of cubes in the future.

"We'd like to get an artist's entire catalog on a cube if possible," Singer adds. "We're experimenting with different sizes and different weights right now and we're getting feedback from the stores."

Almost all Polygram releases were accompanied by easel-backed 1 x 1s, he says, and that practice will continue with the introduction of trim-fronts, LP covers with no backs that are more pliable. Polygram will also make use of double sided 2 x 2s and 3 x 3s in response to requests from the retail trade.

RSO, for example, is bringing out a 3 x 3 that is double sided and scored so it can be folded for easier shipping.

The 1 x 1s are shipped mounted and unmounted, he adds, so they'll be adaptable to more creative bending, shaping and hanging.

Both RSO and Casablanca have national hot lines, Singer points out, to make it easier for retail accounts to secure merchandising aids. Otherwise, material is available through Polygram branches.

"All of our labels are also making videotape available for in-store use," Singer notes.

Ralph King is the man who oversees much of the merchandising activity in the Record Bar chain. He speaks for the other side, the retailer who is the ultimate authority in deciding which labels get the valuable display space.

"We've been fortunate in the fact that our managers enjoy putting together in-store merchandising effects," King says. He cites examples of groups that benefited from the zeal of individual accounts.

"The Tarney/Spencer Band on A&M was a regional hit around the Southeast," he says. "because it was a good record and our people gave it a lot of in-store play."

The cover art was featured on a 4 x 4 at one point, and another store created a diorama of the cover art, three pairs of feet sticking out from under a table.

Switch, a Motown act, received similar treatment from the Record Bar chain, which stages a new display effort every three weeks. Of course, there's usually merchandising money coming from the labels and a deal on product to defray the expense of putting the sometimes elaborate and bulky displays up.

Prizes and contests help boost the motivation of the staff, King agrees, and make the building of a display more of a pleasant chore.

Paul DeGennaro, marketing coordinator for WEA's New York regional branch, talks about how field merchandising has evolved from a "hodge-podge basis" to today's well-oiled and well-heelled operation.

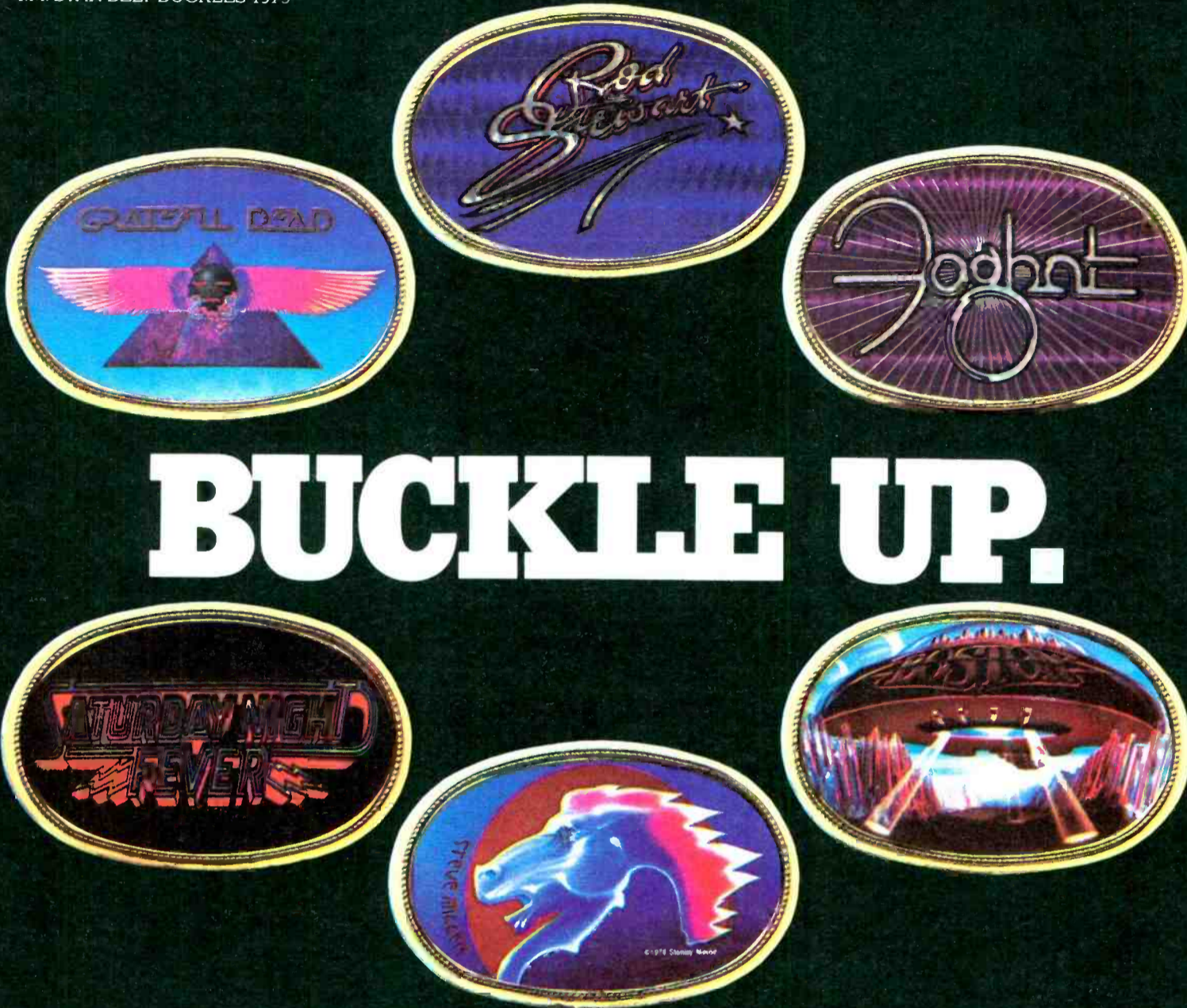
DeGennaro says that although the three WEA companies—Atlantic, Warners and Elektra/Asylum—are producing a wide variety of merchandising aids, 12 x 12 cubes are among "the hottest" display pieces being distributed these days, along with posters of all sizes.

The cubes, he points out, have LP art on all sides, and can be stacked to make "mountains" on the floor or in a window. Sometimes they are placed around WEA's neon fixture, which allows the names of various artists to be interchanged.

The neon signs are assigned to stores for a four-week period and then moved to give more accounts a

(Continued on page 106)

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In-Store Displays Spur Hot Labels' Rivalry

• *Continued from page 104*
chance to benefit from their appeal. DeGennaro claims that a neon sign in the middle of window, surrounded by album covers, is an un-

complicated and effective attention-getter.

DeGennaro candidly notes that the "fight for space" sometimes "gets touchy" and it's therefore important

for field merchandisers to develop a strong rapport with store clerks.

"Most stores generally assign space to the various companies, and there's also interplay between the

field merchandisers from the various labels," he adds. "We try to work together so everybody gets a share."

WEA recently became involved in cross-merchandising when it suc-

cessfully brought some of the stunning "Superman" display pieces, including the motorized telephone booth, into bookstores and a Korvettes department store where "Superman" bedspreeds were being sold.

"Everybody wants that 'Superman' display," DeGennaro chuckles. "In fact all the standup pieces are in big demand. We had at least three or four accounts which raffled off the Shaun Cassidy standup. People want these things for their homes."

Practices Upgraded

• *Continued from page 94*

campaigns that work off both the singles and the LP. Promoting country product is basically the same as promoting pop. You use the same elements and the same advertising dollars."

"Labels are constantly initiating incentive programs with us," comments Fuller. "They'll send us display items and point of purchase materials to support their country product, and often they'll take out local spot ads in addition to regular national advertising. I'd say that the labels certainly aren't slighting country any more."

"Label support has definitely increased for country releases," notes Hutch Carlock, president of Music City Record Distributors. "I'm just not sure if all the racks are using it as much as they could or should. Rackers are going to have to realize that country has changed and it's a profitable item that should be stocked in quantity."

Other label techniques used to bolster marketing campaigns on country product include creating contests and internal promotions with jobbers, in-store airplay contests, special tie-ins, and the demographic analysis of each artist's sales profile to determine how best to spend ad dollars to promote the release.

Geographical location used to be a major factor in country sales and airplay, but the mushrooming effect of crossover artists who sell equally

(Continued on page 110)

Video View

• *Continued from page 102*

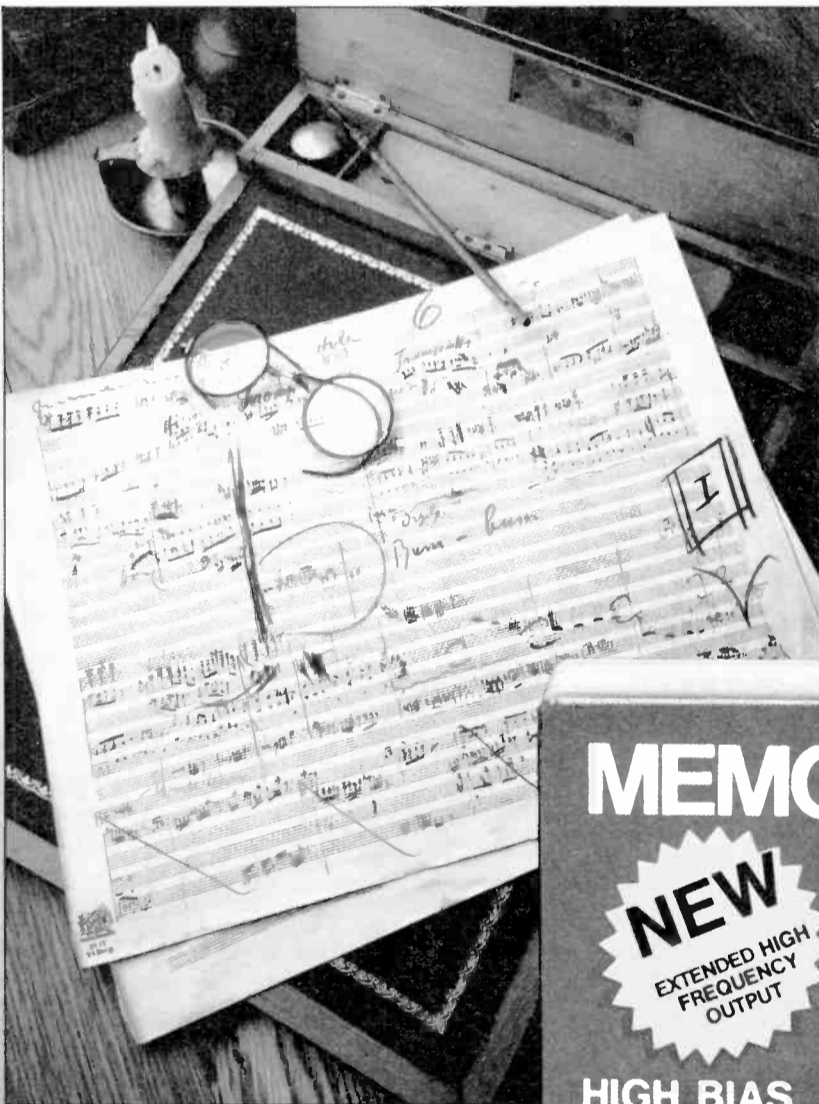
hardware and software," indicates George Levy, president of the Sam Goody chain in the East. The major software/hardware network carries such video hardware lines as Panasonic, RCA, Sony and JVC while merchandising Sony, TDK and Ampex blank videocassettes.

"It's become a major factor," he adds, "and will become even more so as prices come down. We're also prepping for participation with the videodisk. The additional profit center potential is enormous."

Levy indicates that although audio hardware sales were a "little sluggish" in October and November, business in hard goods is pretty much on a par with last year as many different audio categories are doing well across the board.

The Goody chain is anticipating doubling its size to approximately 60 stores with an anticipated gross of \$175 million by 1983, split 50% prerecorded audio and video software and 50% hardgoods including video.

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Audiophile LPs Require Special Sales Knack

Customers Out There, Say Dealers

You'll need careful buying, proper display and merchandising and knowledgeable salespeople to cater successfully to the audiophile recordings clientele. That's the advice of record dealers who've entered this growing specialty segment of the industry and of distributors handling the premium quality disks and tapes.

Dealers carrying the disks are witnessing a groundswell of consumer interest and awareness and healthy appetites for the \$15 and up disks. The special care you devote to cultivating the audiophile promises a reward of increased profits through heavier traffic and wider margins on the premium priced commodity.

The super-fidelity recordings, which provide music without pops, clicks and warps, allow the full capabilities of modern hi fi cartridges, amplifiers and loudspeakers to be unleashed. Consumer fascination with this true high fidelity sound is a potent market factor today, dealers and labels are finding.

Also the audiophile industry is

opening a door onto the next big era in sound recording—digital technology—and the new records place listeners at the forefront of this exciting development.

The audiophile disks—direct-to-disk, digital and "original master" pressings of conventional recordings—list from \$8.98 to \$17.98, with most currently above the \$15 mark. Many dealers anticipated much greater price sensitivity than is being experienced. According to retailers, consumer resistance to prices above \$15 for a single disk has not materialized.

The records commonly sell to owners of expensive stereo rigs. However, dealers say this group includes not only white collar workers and the highly affluent.

"There's a lot of sophisticated equipment out there, and the quality of normal pressings infuriates a lot of people," reports Larry Rosenbaum, owner of Chicago's Flip-Side record chain.

"We got some nice response to it," observes Rosenbaum who introduced direct-to-disk titles into the hits-oriented merchandise mix. "It's still limited primarily because of the selections available. I could see it growing as the selection is expanded."

Audiophile recordings first made

their noticeable impact on the market about three years ago, when producers of direct disks began showing up at the big hi fi shows. Direct disks were produced before that time, but these copies were quietly doled out

Digital recordings—taping the sound with a computer—create the greatest excitement now, though the market originally was geared to direct-to-disk.

Full line record stores with classi-



to select audio salons for their platinum-eared clientele.

Though the business was launched in the hi fi shops, spillover into record stores has increased with more than 50% of volume believed to be through record dealers today.

cal and jazz clientele are delving most heavily into the premium quality stocks. However, many smaller stores and hits dealers also have begun adding some titles. To sell the disks in record stores requires a special audiophile stocking section,

One Factor Is Display Given Stock

most dealers believe. Also the customer needs to be properly informed about the advantages of the disks. Though advertising and press notices create a lot of pre-sale in the audiophile market, many potential customers are awaiting an introduction.

Above all, dealers stress careful stocking, particularly as the costly disks can't be returned as easily as conventional product.

"Ninety percent of it is complete and utter dreck," professes Art Shulman, chain manager for Laury's Discount Records, Chicago. "That stuff doesn't move," Shulman notes, "but the quality stuff I'm moving hundreds."

Shulman is very excited about Angel Records' bow on the audiophile market with its "45 Sonic Series," while he also enthuses about Telarc digital recordings, Sheffield Labs direct-to-disks and Mobile Fidelity Sound Labs repressings of licensed pop product. Most dealers report these three lines at the head of the audiophile field.

(Continued on page 120)

YOUTHFUL BUYING HABITS

Collegians: Price, Proximity

By ED HARRISON

When it comes to collegiate buying habits, the two key words are price and proximity.

According to Jimmy Latham, music director at WEXL-FM, Univ. of Auburn, Ala., Oz Records, which recently opened an outlet near the university, has overtaken the Record Bar as the student's favorite store because of "location, prices and proximity."

Due to a price war, Oz is selling \$7.98 product for \$4.44 while Record Bar is at \$6.99.

At Tulane Univ., New Orleans, Sheppard Samuels, music director of the campus WTUL-FM, reports that Mushroom Records, one of the largest retail outlets in New Orleans and uniquely owned by students through a charitable trust fund, is far and away the most visited even though Leisure Landing has better prices.

"Proximity more than anything draws students," says Samuels. "They also have a good selection and its prices are among the lowest."

Bill Behenna, music director at the Univ. of Tallahassee's WFSU-FM, says the Record Bar, despite higher prices than the school co-op, is in the driver's seat because of its mall location, where most students do their shopping.

"Many of the persons who work there have also been station deejays," says Behenna. "They also have a lot of sale albums and are hip to AOR, new wave and reggae. Stu Murphy, the store manager, does a good job gearing demonstration sounds to students."

Van Elliot, music director at WIDR-FM at West Michigan Univ. in Kalamazoo, says Boogey Records is popular because "it's located within the area most kids live off campus" and is the cheapest.

She reports that State Vitamin, a drugstore that sells records, has moved onto campus and is luring

students because of price and selection.

At Hofstra Univ., Hempstead, Long Island, Bruce Friedericks, music director at WVHN-FM, takes sales surveys from both Korvettes and Record-World, the two largest chains outlets on the island.

Record World's strength is its mall location and the fact that it does promotions with the station which Korvettes has yet to do. There are also a number of small stores like Galaxy and Music Market in the school area.

Odyssey and Tower have the best prices and sales, although Leopold's Records, Rasputin Records and Rather Ripped (import and new wave) get their share of market.

All of those retailers named advertise regularly in the campus newspaper, alternative papers, and on commercial radio stations. In addition, the campus station or entertainment board frequently works with the store and record companies in various promotions when an act is playing in town.

"When an act works locally, the



Stu Osnow, director of the Univ. of Colorado's Program Council, reports that even though Rocky Mountain Records & Tapes is located farther from the campus at a downtown Boulder mall location, it is the principal outlet for student sales.

In addition to more discounted sale albums, the store does a lot of radio advertising, sponsors a mid-night album series over one of the commercial stations and is often an outlet for university concert tickets.

The Berkeley market has five stores, all with heavy traffic, according to Elizabeth Boorstein, music director at KALX-FM.

record companies plaster the stores," says Osnow. "The amount of help the record companies give us is quite considerable," says Boorstein. "They put ads in the paper and help us promote live broadcasts or album and ticket giveaways."

Behenna states that FSU is treated extremely well by labels and is fortunate in receiving excellent service. He regularly deals with labels' college promotion personnel as well as the Florida regional and Southeast promotion men.

The other music directors also report cooperation from record companies and retailers when it comes to promotions. Record companies are

Hi Fi Dealers Want Movers Credited

A basic stock of audiophile titles should include these acknowledged movers, according to hi fi dealers:

"Frederick Fennell Conducts The Cleveland Symphonic Winds," Telarc Digital 5038, distributed by Audio-Technica, \$17.98 list.

Stravinsky "Firebird Suite"—Atlanta Symphony Orchestra, Robert Shaw conductor, Telarc Digital 10039, distributed by Audio-Technica, \$17.98 list.

"Rumours"—Fleetwood Mac, Mobile Fidelity Sound Labs MFSL1012, distributed by Mobile Fidelity Sound Labs, \$15.98 list.

"Crime Of The Century"—Supertamp, Mobile Fidelity Sound Labs MFSL1005, distributed by Mobile Fidelity Sound Labs, \$15.98 list.

"A Cut Above"—New Dave Brubeck Quartet, Direct Disk Labs 106 (two records), distributed by Direct Disk Labs, \$22.95 list.

"I've Got The Music"—Thelma Houston, Sheffield Labs 2, distributed by Sheffield Labs, \$10 list.

"Film And The BB's"—Sound 80 Digital DLR102, distributed by Nautilus Recordings, \$12.50 list.

Copland: "Appalachian Spring"—St. Paul Chamber Orchestra, Davies, Sound 80 Digital DLR102, distributed by Nautilus Recordings, \$12.50 list.

"A Tribute To Ethel Waters"—Diahann Carroll and the Duke Ellington Orchestra, Orinda Recordings 400, distributed by Orinda Recordings, \$8.98 list.

"Comin' From A Good Place"—Harry James Band, Sheffield Labs 6, distributed by Sheffield Labs, \$12 list.

"Song For Sisyphus"—Phil Woods, Century Records 1050, distributed by Century Records, \$14.95.

Janacek: "Sinfonietta," "Taras Bulba"—Czech Philharmonic, Kosler conductor, Denon PCM OX7110, distributed by Discwasher, \$14 list.

"The Fox Touch, Vol. 1"—Virgil Fox, organ, Crystal Clear Records 7001, distributed by Crystal Clear, \$14.95 list.

Note Smoking—Louis Bellson and the Explosion Band, Discwasher Recordings DR002DD, distributed by Discwasher, \$14 list.

getting promotional copies to campus stations, although some say that service could be improved.

Labels with college promotion departments are the darlings of college radio, as they remain in fairly close communication via phone calls, mailers or personal calls.

"We get records mailed to us but if there's a rep in the area and we speak to them every three weeks, we get all the albums we need. Some labels send us what they think we'll add," says Auburn's Latham.

Reports Hofstra's Friedericks: "If a record is not sent, I'll make the call to get it." Sometimes they arrive three or four weeks after they make the chart, which is late. The more informed we are about the record, the more play it will probably get."

There seems to be a discrepancy when it comes to student record sales, in the wake of increasing list

price. Some says that stores are thriving and if someone likes something he hears he will buy it. To some of more concern is quality of the product, with many student complaining of defective records.

Says Friedericks: "Students are not being selective enough. They buy on a whim. Higher costs haven't hurt but there seems to be more taping of albums."

Tulane's Samuels differs: "Sales are down, or at least according to All South Distributing. Students are buying less because of price hike and the poor pressings."

Offers Latham: "Record companies put out more albums this year than last. Students want to listen to three or four cuts before buying the record due to price and other options. I wouldn't buy the new Eddie Money album just because it's Eddie Money, I'd have to listen first."

Program Directors Rap Quality Of 45 Singles

By HANFORD SEARL

Single disk quality and continued product flow are major concerns for larger radio markets from labels, racks and dealers while smaller areas remain virgin sales territory.

That trend is found in an informal survey of five randomly selected stations across the nation and includes FM as well as AM outlets in Ohio, Florida, Nebraska, Nevada and Washington.

"Our total service is excellent here. We get quick response from WEA and CBS product," says Bobby Knight, program director for both WCUE-AM and WKDD-FM, Akron, Ohio. "The quality of singing isn't worth a damn, though."

The 1,000-watt AM station programs Top 40 while on the FM side, Knight formulates soft AOR, adult contemporary sounds.

Considered a heavy, secondary market to northern neighbor Cleveland, the station reports Casablanca and Polydor singles quality the lowest while Columbia product is varied. Capitol singles always play well, adds Knight.

Knight says Gloria Gaynor, Rod Stewart, the Doobie Brothers, Bee Gees and Village People all are selling well in that market.

Similar to the other stations contacted, most label promotion arms supply WCUE and WKDD with needed biographies of new groups or acts, but the Akron stations minimize talk in their formats.

Conversely, KCLX-AM, KNOI-AM and KQQQ-FM, the three stations which service Pullman, Wash., indicates ready-to-pick sales success in a market area of some 100,000.

Washington State Univ. and Univ. of Idaho, at nearby Moscow, Idaho, provide the major untapped

record sales area with their respective college campuses.

"Aside from some product from our record distributor in Seattle, we've gotten no reply from Mercury and Polygram," laments Coy Baker, program director at KCLX-AM.

Playing only known past and present hits in the 4,000-population town of Colfax, Wash., near Pullman, the station does receive service from Columbia and Epic.

The 24-hour, 1,000-watt operation programs what is selling good locally, which presently includes such selections as "River Of Babylon" by Boney M, "Lady Love" by Lou Rawls and Linda Ronstadt material.

Baker, involved in radio since 1954, contends that the three Pullman stations and Moscow's KRPL-AM have more direct effect in their respective area than the 18 AM-FM Spokane stations in that 185,000 market size.

Michael Dame, program director for KNOI-AM and KQQQ-FM in Pullman, adds the emergence of disco in his market is linked directly to the university campuses.

Meanwhile, Kent Pavelka, operations manager for 50,000-watt KFAB-AM, indicates his station can't depend on labels for servicing and relies on a music service distributor.

The Omaha station, which aims its programming at adult contemporary audiences, claims a primary status market. It relies on new, breaking hits and groups through the trades rather than what's selling locally.

"We must be doing it right, because in the October/November Arbitron ratings in Omaha, we had a

32.7 share of the audience which means the station is number one in the country in persons 12+, 6 a.m.-midnight, seven days a week for metropolitan areas in the top 73 markets," says Pavelka.

shot at record promotion men for not coordinating local rock concerts better with the FM side.

"Whoever the record promoters are for these groups coming into the Aladdin Hotel, they're not doing

Consolidated by Burkhart-Abrahms, the AM side programs modern country. Shane says ABC, A&M and Warner Bros. service LPs well while at least two copies of singles are required.

KFMS-FM musical director Keith Stewart echoes Shane's remarks. According to Shane, a list of promotional men must be sent out by record companies for the Southern Nevada area.

And Rusty Walker, program director at WQIK-AM and FM, Jacksonville, Fla., supports the general aggravation over single quality while praising the service record of labels.

"There has been some problem with MCA in the past but generally our rapport and product flow is good," says Walker. "Our reservecing of LPs and singles is okay."

The 90,000-watt, 24-hour FM side and 5,000-watt day-side stations are programmed adult modern country music.

Walker adds the stations will break new artists based on gut feelings about the music, listener acceptance and how the song is doing in key markets in smaller areas.

Willie Nelson, Larry Gatlin, the Oak Ridge Boys, Ed Bruce and Dolly Parton are all seen as major sellers in the 11-county area presently while the breaking of new artist Larry John Wilson is cited by Walker.

Listener feedback through requests and callouts on local sales figures helps determine the station's programming, adds Walker, who judges new acts by the quality of their music with the station's personality.



A non-reporting operation, Pavelka adds KFAB-AM doesn't break new singles or artists and keeps pace with what's popular in major cities around the country.

Like most of the others, the Omaha station gets decent reservecing of LPs as well as all single products after a first-time play.

In Las Vegas, program director Doug Shane for KVEG-AM and KFMS-FM shares the disdain for single pressing quality and takes a

their jobs in coordinating activities with our station," insists Shane.

Also citing not much patter on the air, Shane says Atlantic and Gem Records send some biographical material on new groups since the 25,000-watt FMer breaks new product on two shows.

Those programs include a nightly midnight "Album Hour" program which spotlights a full LP and "All Night Album Flight," midnight to 4:30 a.m. Sundays in the 24-hour town of Vegas.

Recordings a Cultural Legacy, Insists WB's Cornyn

Continued from page 1

nurtured because historically this segment has been an innovative embryo;

- labels release more product that

Radio Spokesman Lobbies Loudly For Advertising

A closer tie between radio and record retailers coupled with better advertising was outlined Sunday (25) by Radio Advertising Bureau president Miles David at the NARM convention.

Addressing attendees of the 21st NARM opening session, David said 91% of prime customers listened to radio on an average day compared to only 55% for newspaper reading.

"Radio and record retailing are symbolic. The more people listen to radio, the more they buy records," reported David. "On an average day, people who spend \$12 or more a month on records virtually all listen to radio."

David announced two first prize winners out of 170 entries in NARM's contest to honor the most effective, creative radio commercials by record retailers.

The tied first place winners included Alan Dulberger, president of 1812 Overture Stores in Milwaukee and Madison, and Joseph Goldberg, president of Variety Records, a chain operating in Washington, D.C., shopping centers.

will make today's youth more aware of its musical heritage and stimulate its thinking about the future;

- the industry fosters artists and product, "whose only justification is their own merit."

With CBS Inc. president John Backe's forecast of a 50% drop in current earnings due largely to the slump in the record division fresh in the minds of the more than 3,000 conventioners here at the 21st convention, Cornyn at one point in his address advised listeners to "hang up" on the accounting department when it questions a culturally worthwhile recording project.

While Cornyn's third NARM address in eight years ignited positive mental explosions, the volume users here will create equally pyrotechni-

cal displays in eyeball encounters with suppliers in halls and suites.

They'll be echoing a major U.S. chain retailer's earlier query as to when labels will wake up to the fact that accounts need even more time to cover Christmas billing than the pledged 1979 90-day extended dating.

A strong undercurrent of opinion has the tonnage buyers ready to submit a program where on hit product they'll agree to the normal 30 days billing, but on catalog they'll want from 60 to 90-day extensions and maybe up to 120 days on unproven new releases.

But it's not all negative. Handleman's quarterly report last week was positive. The escalating disco boom continues to produce smiles.

Harrison 'Fine' Copyright To Abkco

NEW YORK—Allen Klein's Abkco Industries Inc. has purchased the copyright to "He's So Fine" in hopes of collecting damages that may accrue as a result of pending litigation against George Harrison, the ex-Beatle who was found guilty of infringing on the tune for his 1970 disk, "My Sweet Lord."

Klein, who once managed the Beatles, paid \$590,143 for the rights to the song, according to an item in his company's annual report. In-

Taking part in the morning session, the first time NARM has devoted a full segment to radio, David claimed sharpening up advertising was a way to beat inflation.

cluded in the purchase price was the amount paid to the heirs of the original author, Ronnie Mack, and for the renewal rights to the song. Bright Tunes held the publishing rights.

Harrison was the subject of a judicial decision in 1976 that ruled in favor of Bright Tunes' claim that he plagiarized its copyright.

"Similar actions are in progress or pending in other parts of the world," the Abkco report claims. "A trial to determine the amount of damages, if any, is pending. Since the company now has the copyright, any award for damages for the infringement would belong to Abkco."

Maybe. Abkco's accounting firm points

Cutouts and deletion merchants are offering the strongest selection of recent hit product in several years here. And they can pledge a continuing healthy selection of schlock over the next six months, for retailers and racks still await returns from holiday overstocks from distant store locations.

The climate is right for schlock. Retail is looking for profit-boosters.

National credit managers will be working overtime through the convention's end Wednesday (28) hassling with accounts over sluggish processing of RA credits.

With money tight on both the vendor and account side, the struggle is constant over withholding payments for as yet unauthorized credits for

some of the largest returns in the past five years.

And the problem is compounded because retailers and rackjobbers aren't exchanging overstock for new releases because of the recent three-month drought of new product by proven acts. A further rub is that store and rack location stocks are being thinned over 1978.

It's certain that while there is no convention agenda covering the \$8.98 list price hike, it's bound to come up often in the corridors and the convention floor. Retail veterans like Alan Dulberger, Paul David, John Cohen and Lou Fogelman have had store personnel taking headcounts on albums-per-customer sales at the register.

They report a falloff in the long-time habit of buying two or more albums, pointing out that with product now going at near \$5 or over, the record buff is taking the change from a \$10 bill, instead of buying an additional album.

Certain, too, is that this 1979 NARM summit will go down as one of the most constructive, for Joe Cohen and his lieges have welded a program which directly delves into how to put more carbon into the fluid that becomes black ink.

Credit Box

Stories written by John Sippel, Kip Kirby, Sally Hinkle, Cary Darling, Roman Kozak, Ed Harrison, Dick Nusser, Irv Lichtman, Alan Panchansky, Is Horowitz, Hanford Searl and Jim McCullaugh. Illustrations by Bernie Rollins. Section edited by John Sippel and Eliot Tiegel

See Country Merchandising Upgraded

• Continued from page 106

well in both rural and city areas has eliminated this for the most part.

"We used to find that our country sales were primarily rural," notes Jacobs, "but with today's crossover phenomenon and cross-merchandising tactics, we're finding some of our best sales coming from metropolitan areas."

"We have stores in all parts of the country," mentions Bressi, "and we're doing really well with country product in all locations. Our weakest sales are with the older, more traditionally established country artists."

Bressi adds that April will be country music month throughout all their outlets. "We'll be running chainwide promotions around the U.S. on country product from every record label. We expect strong sales action from all regions."

Nearby country radio stations in smaller cities and medium-sized markets can help boost sales and

provide exposure for new singles which in turn help to sell LPs. There is also a move by some country stations toward the direction of programming album cuts by country artists, a standard practice in rock radio but infrequently seen in coun-

Defective Disks

• Continued from page 100

right out in the warehouse. In the store the customer is always right. We used to test the records when they came back, but now we don't. We don't want to turn anybody off buying records," says Menache.

Though most stores say that they will exchange a disk only with the same title, Karol concedes that some of his customers may have playback equipment whose tracking force is too slight for some pressings, in which case he will allow the customer to pick another title.

try. If this is successful, even more albums may be purchased by country buyers, balancing out the sale of country singles.

With total sales volume of country product hovering around the 25%-30% mark at this time, distributors, rackers and retailers are viewing country as a serious and competitive entry into the sales stream of the industry.

Says one supplier, "When you ask, how can country product become more of a profit-making item, I can identify with the idea, but I think the question really should be, how can the industry have rackjobbers and customers pay more attention to this category of music? Country inventory may turn over more slowly than pop, and sales may not yet have reached the heights of consumer explosion seen in rock, but the crossover kind of country of today is changing all this right under our noses."

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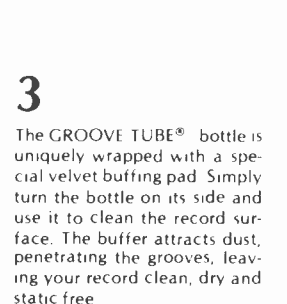
Many hours of research and ingenuity went into the development of GROOVE TUBE®. We'll match its effectiveness and ease of use against any of the other leading record cleaners selling for three times the price. Here's some reasons why.



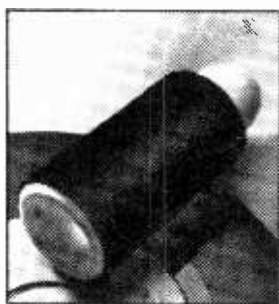
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GROOVE TUBE® comes with a very unique dab-on applicator. In fact, it's so unique a patent has been issued on just this sole component. It's designed to dispense just the proper amount of cleaning fluid to dampen your record. No sprays, no extra bottles, no mess. Just dab across the record while it rotates.



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See us at NARM

Creative Record Retailers

• Continued from page 98

design the stores the same wherever we go," states Pringle, who plans his concepts along with designer Ray Juncao. "The format is standardized."

Music Plus, though it has several outlets in shopping centers, does not yet get involved in mall locations.

Pringle himself has some experience in setting up stores as he worked in the same capacity for Integrity Entertainment Corp. which operates the mammoth West Coast Warehouse and Big Ben chains. He set up 60 stores for Integrity.

Then, in 1974, along with Lou Fogelman, David Marker, and David Berkowitz, Pringle left to start Music Plus. He cites a "difference in philosophy" as his cause for leaving.

One of the factors of Music Plus in which Pringle takes pride is the chain's insistence on display items. However, he notes that other stores are now following this lead. "Not long ago, manufacturers were not happy at first when asked for 200 copies of an album for display, but things are changing."

One of the elements in this change is the multi-media program launched by Russ Bach three years ago when he was a WEA branch manager.

"I saw that some retailers tend to get in a mold. There are other thoughts, other ideas, other ways to go. People in Seattle didn't know what was happening in L.A.," Bach says of why he originated the program.

The first presentation was a slide show for West Coast retailers and field merchandiser which showed the marketing techniques of Tower, Licorice Pizza and other West Coast chains.

The following year, it was a slide show covering what was taking place on a national scale. Last fall, a "Get Your Art Together" show was presented which showed what could be done with displays. Also, following the seminar, independent record retailers in seven markets were chosen for facelifts.

Results of this interior surgery will be seen at the WEA convention in New Orleans next September. However, the Bach/Moering show, which now includes animation and video, will next be seen at NARM and at the upcoming Stark convention.

Moering says the facelifts markedly increased sales. "One store we did didn't sell one Chaka Khan album. After we set up the display, it started to sell it," he claims. "It was interesting to see what was done."

Both Moering and Bach note the move away from throwing away stand-up displays. "I have a saying, 'never throw a die-cut away, save it for another day,'" says Moering. "One store used a Steve Martin stand-up from a previous release,

put a wire rack on it and it became useful for selling 'King Tut' singles."

Bach notes that the stand-ups can be used to cross-plug other artists.

Bach also sees a trend of strong regional chains stepping out of their respective regions. However, Pringle says his chain has no intention of moving outside the Los Angeles area.

As for any upcoming economic recession or energy crisis, or combination of both, no one sees any major cutback in video, electric or neon displays right away.

"I was in a stateside store in St. Louis not long ago and they said they had sold 800 'Nicolette Larson' albums off video alone," says Moering. "The Marley and Stones tape were good for them and they're looking for Dire Straits."

This is the cheapest form of entertainment and in-store play and display help sell it. I don't think it's going to change."

Pringle is optimistic about weathering any economic or energy crunch. He started his chain in 1974, which was not a good year for oil imports or the economy.

He sees possibly fewer hours for stores but says display will continue to expand in creativity. Pringle notes that neon, for example, doesn't draw that much power.

Jacobs, who plans to open between three and five stores in the Knoxville area in the next year of about 5,000 square feet each, also sees the possibility of fewer hours but not much else.

"I lived through the other one," Russ Bach says of the 1974 squeeze. "We are going to be affected but at this point, you can't predict. That's where it is right now. You can't take any action."

Lifetime Love

• Continued from page 93

tional responsibility of heading NARM dull his personal interest in music. He envisions NARM as providing an extension of that hobby. "I hope that, for example, at the banquets and often during the day of the 1980 convention we will have more contemporary acts for entertainment. Maybe too we should have more new acts presented. Music is what it's about. We should be hearing music of today at the convention."

Barrie Bergman builds always for tomorrow. Father Harry delights in telling the anecdote which occurred recently when the family was at Hilton Head for a holiday. During dinner, both daughters suddenly amazed the family gathering by asking their parents when they would start working in one of the stores. Granddaddy is happy that the stores appear high in the Bergmans' futures.

Superstores Growth

• Continued from page 82

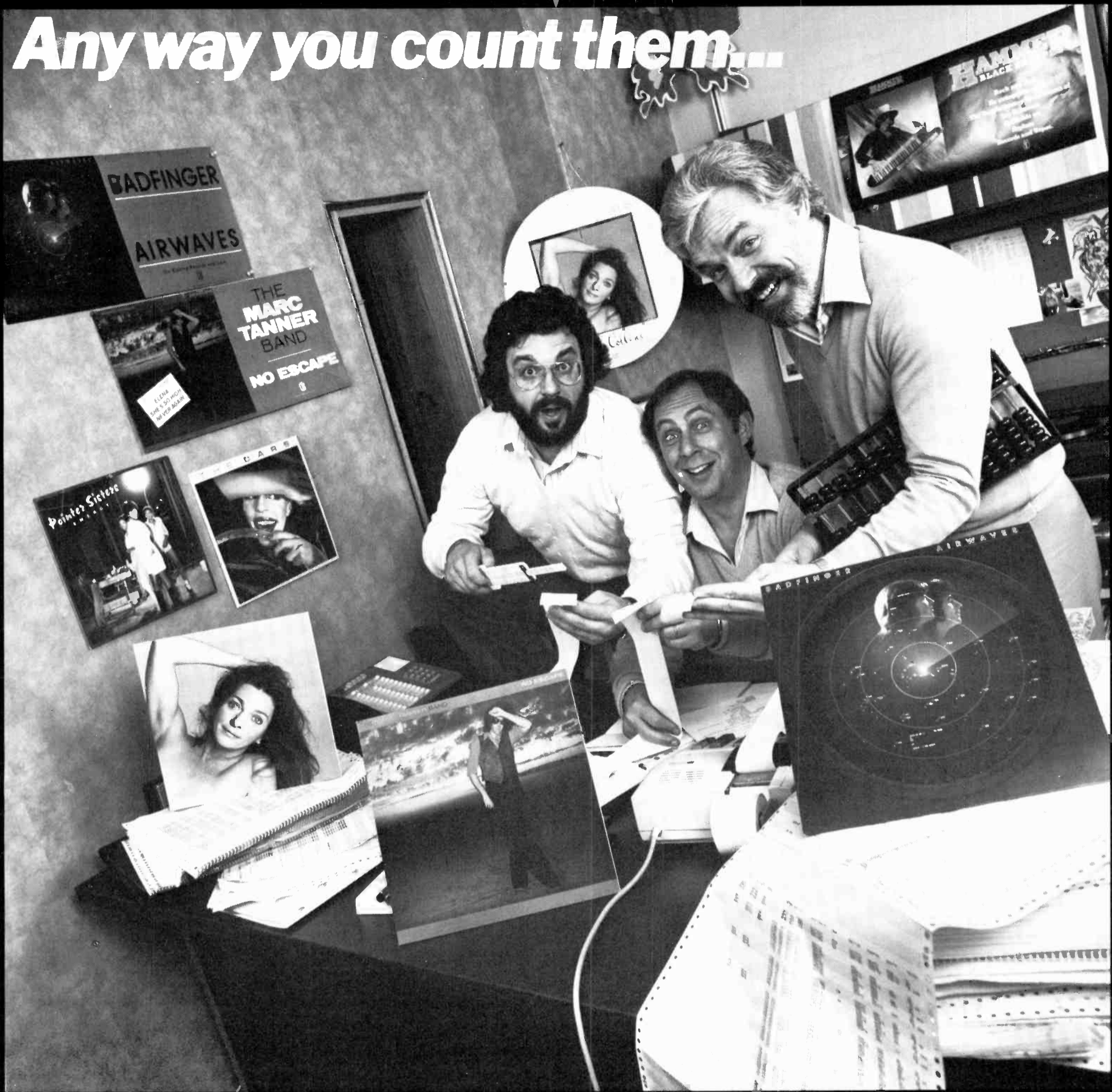
opens in Chicago later this spring, but president Chuck Smith emphasizes that the outlet will serve mainly as a "merchandising lab" to test a variety of fixtures and marketing aids with a varying mix of audio and video software and hardware.

Smith maintains that the Musicworks, located in a neighborhood shopping mall in the Windy City, should not be considered a pilot operation for a chain of such outlets. Depending on the results that come out of extensive merchandising tests there, Pickwick could add more larger units in the future, however.

Among those whose commitment to the superstore concept remains firm is Music Market, the new enterprise which opened its first 10,000 square-footer in East Meadow, L.I., this past February. Firm is operated by veteran record and tape merchandisers Jack Grossman and Jesse Selter.

Grossman says results so far have met all expectations and "we are now seriously involved in negotiations for other stores," also of super category. The next is slated for a July opening, he adds, and the company's blueprint calls for "two or three more" by the end of the year.

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Note: Sorry, but all exhibitors must register separately for the Forum, if you can take the time away from selling to participate in many of the exciting events.

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Register Now! Registration at the door will be \$25.00 higher.

*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

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Title(s) _____

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Tape/Audio/Video

Lighting & Laser Effects Spark Disco Forum

This is the second of a two-part report on Billboard's recent Disco Forum V.

NEW YORK—While the heavy beat of today's hottest music reverberated through the halls of the New York Hilton during the recent Disco Forum V, it was as much the sophisticated new lighting and laser effects that created the total environment that continues to keep the market exciting.

There were as many, if not more, new custom lighting firms on hand

Provide Exciting Environment For Market

By STEPHEN TRAIMAN

at their first Forum to test the market, as there were audio companies getting an initial look at the potential of the still-growing volume for new and refurbished jobs, as well as the expanding mobile area.

The number of special-effects lighting controllers, and new forms of lighting—from incandescents and neon to tube and other flexible

products—was hard to keep up with, as the price range is tailored to virtually any budget.

With lasers, it's definitely another story, as the basic unit still requires an investment of about \$4,000 to \$10,000 including any one of a half-dozen commercial helium-neon lasers, plus the various controller and scanner units.

Realistically, only the larger clubs can afford such an installation, but at least one new firm in the business has hit on a new lease plan for special club shows.

Virtually all offer a lease-purchase arrangement, so the investment can be paid off over the period of time, and the interest was high

from a growing number of club owners.

• Offering one of the most dramatic exhibits was a light and laser related product, the Disco Shell brought over by **Shell Structures** of Victoria, Australia. A geodesic structure of acoustic-reflector mirror panels that vividly reflect any lighting or laser effects, the unit is offered in a 10-foot-diameter size for mini clubs or suspended over the floor, up to 50-foot-wide by 25-foot-high

(Continued on page 118)



Billboard photo by Stephen Traiman

GOODY TAPE CLINIC—Maxell rep Jeff Holt, right, runs through the firm's effective in-store blank tape test clinic for Murray Landsberg, left, Sam Goody Livingston, N.J., store manager, and Phil Tudanger, the chain's accessory buyer.

RECORD/TAPE DEALERS AGREE Accessories Bring New Profits

NEW YORK—"An accessory is a necessity, and now accounts for a good portion of our business," says Phil Tudanger, accessory buyer for the 28-store Sam Goody chain.

"I'm a gimmick person, with an eye for displays that catch the customer's eye and get that impulse sale that means so much to all of us in the business today."

The comments of Tudanger, with the Goody organization for a dozen years and in his current post for about 10 months, are typical of a growing awareness among record/tape dealers that accessories mean important bottom line dollars.

With the ever growing squeeze on prerecorded products as manufacturers steadily pass along higher costs in the form of wholesale price increases, the accessory area looks even better to small and large retailers alike.

While it once was record and tape carrying cases, then inexpensive disk care products and LP holders, now it is a more sophisticated and expensive array of various preservatives, cleaner and protectors for software.

As the customer is paying more for his disks and tapes—the audiophile recording boom is testament to this—he or she also is willing to pay more to keep their records and tapes in the best condition possible.

The result has been a proliferation of accessory lines, both U.S.-made and imported, with literally three dozen or more on view at the Winter CES last January in Las Vegas. Included were a number of new faces, many of whom are eying the record industry for the volume of product it can move, through proved distribution channels.

Both chain retailers like Goody's Tudanger and rack buyers like Bob Mitchell of Pickwick International have many pressures from new and existing lines. On a rare occasion they may take on an item for full distribution, but usually there's a test in a few stores by a Goody, or in a key area by Pickwick.

"If it's truly expensive we'll try it in about 10 of our flagship stores," Tudanger says. "The new line of Fidelitone cases is a good example. With their solid walnut look and

hidden hinges, for 20 to 60 cassettes and also Beta and VHS videotapes, it will probably only go in our higher-income locations.

"On the other hand, the Allsop 3 cassette deck cleaner is a natural. I saw the demo in Las Vegas, tried a sample in my home and the car, and took a full order for all the stores," he observes.

Tudanger and other forward-looking dealers are high on the prospects for all video-related accessories. Goody already has the Sony, TDK and 3M blank videotapes, and Tudanger picked up the Nortronics videotape demagnetizer and head cleaning kit, the industry's first.

He's also looking at the videotape bulk eraser, with the pistol-shape Robins unit at \$24.95 already bought individually by some of the stores. Sonar in Miami also has a fine unit, but he feels it's a bit high-priced for the Goody operation.

In carrying cases, Tudanger went through the inventory and cut down on those lines that had been producing fewer turns. He now has Le-Bo.

(Continued on page 120)

L.A. HI FI EXPO Key A/V Exhibitors Report Good Business, Exposure

By HANFORD SEARL

LOS ANGELES—Top product flow in the area over the last six months and wide-ranging exposures for new audio and video technology were reported by a dozen leading manufacturers at the Hi Fi Stereo Music Show here last week.

Companies from Cerwin-Vega to TDK—part of 150 audio/visual firms at the four-day Sheraton-Universal Hotel event—said business was brisk and described the consumer response "excellent."

"We've increased business in all stores and since we picked up Federated, that's helped too," said Cerwin-Vega president Gene Czerwinski. "This show has been good for us."

Drawing about 28,000 to the hotel in North Hollywood March 15-18, the first L.A. show produced by Virginia-based Teresa Rogers, utilized two floors.

More than 80 rooms found manufacturers demonstrating products from tapes, stereo units and disco lighting to speaker systems.

Forty new products were shown by Cerwin-Vega, seen previously at the Winter CES in Las Vegas, which included a 10,000-watt "Super Disco" exhibit. That system contained 12 18-inch base speakers and eight big-range tweeters.

Spokesmen for Sony Magnetic Tape said a first of the year business slowdown, a traditional situation, had picked up and that consumer re-

sponse to product had been substantial.

"Considering there's a show here in the western region every three years, either in L.A., San Diego, Seattle or San Francisco, I'd say we got good exposure," said Bob Moody, key account Sony rep for Southern California.

Sony showed video and audio magnetic tape, namely the EHF

high-bias audio formulation that replaced its line.

Claiming an always-busy business schedule, Sound Unlimited Systems, a disco company, showcased home disco units from \$1,000-\$7,000.

"This is a new type of venture for us," reported Edward King, Sound president. "We're basically into

(Continued on page 122)

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In the world of music, the perfectionists are a highly visible minority. In the premium cassette business, they account of 8% of the market in numbers, but over 18% in sales. Because of the influence they exert on their friends, their overall impact extends far beyond their purchases. Among audio perfectionists, the number one cassette, of any bias, is TDK SA.

The perfectionists want the best possible sound quality, and since most quality manufacturers set up their decks to sound their best with SA, SA is the logical choice for home use.

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The perfectionists appreciate technological superiority. SA's advanced cobalt-adsorbed gamma-ferric oxide particle formulation made it the first non-chrome high bias cassette. And many parts of its super-precision mechanism, such as its double hub clamp and bubble liner sheet have yet to be equalled.

The perfectionists insist on reliability, and they know that TDK was first with a full lifetime warranty*-more than 10 years ago.

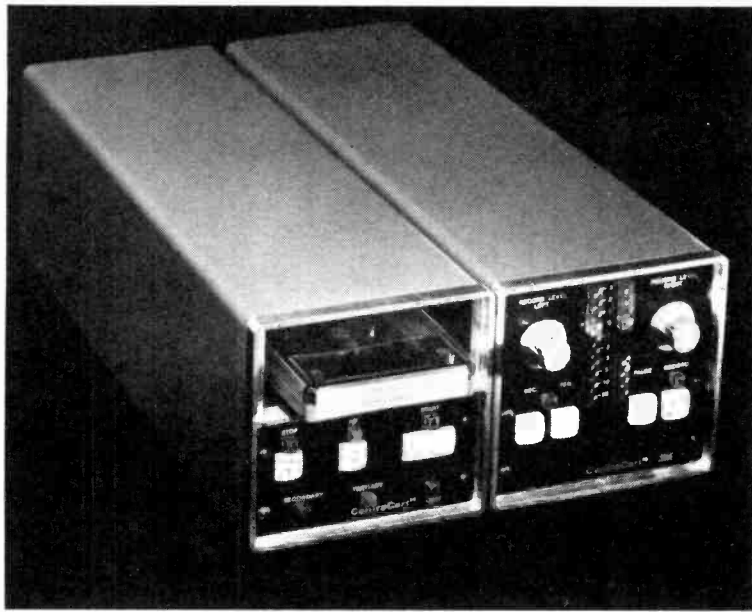
For the retailer, the opportunity is a lucrative one. Create an SA customer and you are also creating a better customer, one who

buys more cassettes. Then he converts his friends and... you get the picture. It's all part of the ongoing process that has made TDK SA the number one selling high bias cassette in America. We'd like you to be part of that process. TDK Electronics Corp., Garden City, N.Y. 11530. In Canada, contact Superior Electronics Ind., Ltd.

*In the unlikely event that any TDK cassette ever fails to perform due to a defect in materials or workmanship, simply return it to your local dealer or to TDK for a free replacement.

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3M CENTRACART—Innovative new broadcast cartridge system from 3M includes superior sound cartridge, above, with center slot to improve performance. Available in 1980, hardware includes complete play/record system, left, with left/right channel record levels, at \$2,900, separate play-only unit at \$1,700.

Competition Growing For Pro & Consumer Blank Tape Markets

By STEPHEN TRAIMAN

NEW YORK—The best indication on the health of the tape industry is the heightened competition in both the industrial and consumer markets.

On the one hand, the fantastic growth of prerecorded tape sales, particularly cassettes, over the last three years has brought new entries into the bulk market.

Joining Columbia Magnetics, Capitol Magnetics and 3M from the U.S., plus Agfa-Gevaert and BASF from Europe, are new entries from Swire InterMagnetics, AudioMagnetics, and Certron.

On the consumer side, the battle for the high-end premium market share is on in full earnest, with at least a half-dozen lines slugging it out, including Maxell, TDK, Sony, BASF, Ampex, Fuji and 3M. With product of basically equivalent quality (depending on who you talk to), the real key has become the marketing.

Just a notch below these lines is the mid-priced market where Memorex has long had a key share, with 3M, Sony, TDK, Maxell, BASF and Ampex joined by such new entries as SDS Tape's HE line and now an RKO Broadcast I from RKO National Tape Service.

On the lower end of the business, both Columbia and Capitol are con-

centrating on private label for major chains, although Capitol still has some branded distribution. InterMagnetics, Certron, AudioMagnetics and others all are "trading up" in quality, offering a basically better tape at a lower price to dealers.

The one common denominator in blank growth is the music industry. Recognition that the rackjobber can literally move mountains of blank tape, compared to the limited sales volume of hi fi and electronics outlets, is not lost on any manufacturer or marketer today.

And now with a growing array of blank video product from virtually every manufacturer entering the pipeline, the record industry stands to share an even bigger piece of the profit dollar from higher-price videocassettes.

In the commercial market, more aggressive moves are noted in every company, as the current leaders look to hold onto their market shares in the face of stiff competition. The trend to more quality bulk tape, despite the higher cost, seems to be accelerating, with the evidence that the audiophile disk—and now tape—market is growing.

• Columbia Magnetics maintains its penetration in the lube and cassette markets more than doubled its
(Continued on page 119)



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Japan Tape Assn. Survey: More Taping, Younger User

By HARUHIKO FUKUHARA

TOKYO—In its latest fact-finding survey the Magnetic Tape Assn. of Japan reports that the penetration rate for cassette tape recorders last year increased 3% over the year before to 74%, while the average age of cassette tape users continues to decrease.

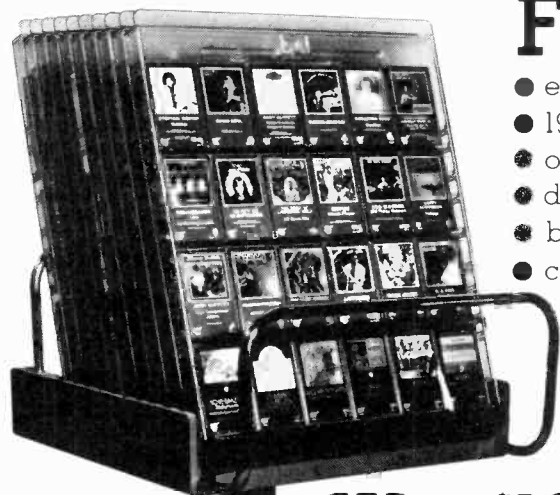
The survey was conducted from Jan. 16 to Dec. 1 last year and focused on users of cassette tape recorders, decks and other tape reproduction equipment in the 23 wards of Tokyo.

As in the 1977 survey, 57% of the users were male and 43% female. The age shares of the total were split 27% for the 15-20 age group and 14% each for the 12-14, 21-25 and 26-30 groups. This indicates that the majority of cassette tape users are younger than 25.

Students accounted for largest single occupation (43%) with 18% at junior high school, 14% at senior high school and 11% at the college and university level.

(Continued on page 120)

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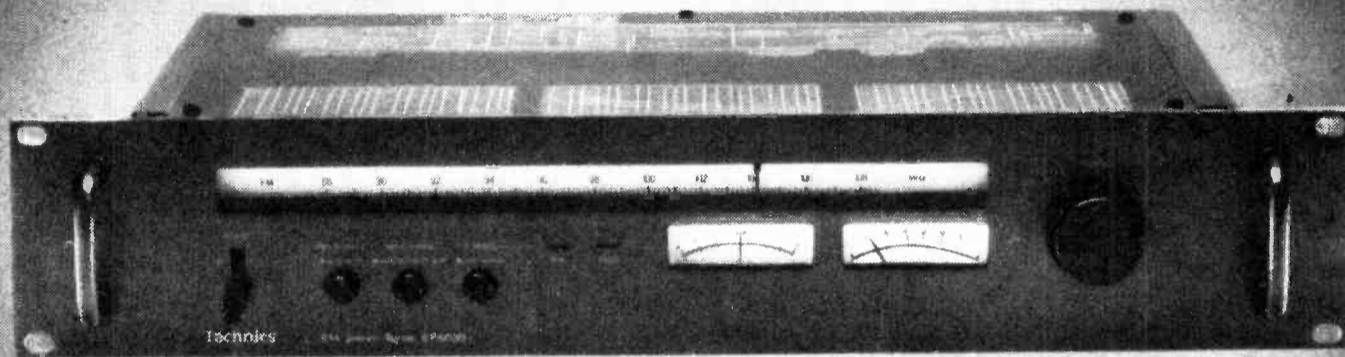
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The Technics ST-9030 tuner. Purists would feel better if it cost over \$1,000.



To some, tuners that offer 0.08% THD, 50 dB stereo separation, a capture ratio of 0.8 dB and waveform fidelity should demand a price tag of over \$1,000. But with the ST-9030 this performance can be yours for less than half that price.

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double-tuned circuits, plus dual gate MOS FETs in the 2-stage RF amplifier and balanced mixer circuit. What's more, there's a servo tuning circuit that locks into the tuned frequency, regardless of minor fluctuations. The result: Negligible drift distortion and maximum stereo separation.

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THD (stereo): Wide—0.08% (1 kHz), Narrow—0.3% (1 kHz). S/N: 80 dB. FREQUENCY RESPONSE: 20Hz—18 kHz +0.1, -0.5 dB. SELECTIVITY: Wide—25 dB. Narrow—90 dB. CAPTURE RATIO: Wide—0.8 dB. Narrow—2.0 dB. IF, IMAGE and SPURIOUS RESPONSE REJECTIONS (98 mHz): 135 dB. AM SUPPRESSION (wide): 58 dB. STEREO SEPARATION (1 kHz): Wide—50 dB. Narrow—40 dB. CARRIER LEAK: Variable —65 dB (19 kHz). Fixed —70 dB (19 kHz, 38 kHz).

Technics ST-9030. A rare combination of audio technology. A rare standard of audio excellence.

Technics
Professional Series

Lighting & Laser Effects Spark Disco Forum

• Continued from page 114

units with 125 panels for road shows.

• The "laser for a day" plan is offered by **Laser Displays** of Boston, making its first Forum, with Bart Johnson quoting prices of \$500 to \$4,000, depending on the program. Basic system is about \$11,000, including a graphic synthesizer offering eight basic images, an optical control unit and a laser like a 10 milliwatt Hughes unit. The system was shown with **Roctronics' Lasergraph**, a \$4,000-list unit that offers a series

of function generators for the DJ to mix and create patterns. There is a sync mode with music, a "chopper" to break up beams, and a remote-control motorized effects wheel, plus all necessary paperwork for the government.

• **Laser Presentations**, Columbus, Ohio, used two traveling shows under the Laser 1 banner for state fairs and other events, helping promote the system's use, notes Russ Rauch. The new systems are more sophisticated, offering "geometric mirror

games" designed for larger operations and starting at about \$18,000, with the different lasers the major cost factor. Recent installations include Papagaio's Disco in Sao Paulo, Brazil; Poison Apple, Chicago Heights, Ill., and the Flying Saucer Videothèque, a geodesic dome in Isla Verde, P.R. The firm teamed with Sound Unlimited to provide one of the more effective sight and sound displays at the Forum.

• **Laser Arts**, New York, specializes in low-cost optical modulating systems that start at about \$3,500 including a 5-watt helium neon laser, going up to about \$16,000, according to Paul and Don Kainen. The product line is being expanded this spring, with its own scanner box and control box remaining as the heart of the system. Among recent jobs are Bill Taylor's Circus Club, Lexington, Ky., and One's Disco in Lower Manhattan.

• **Science Faction** debuted its new SFC-2000 series of laser scanning systems, with a one-channel system at \$5,500 plus the laser, additional channel at \$5,000 and a special effects module at \$1,000 per channel, notes Dick Sandhaus. Special units include an electro-optic dimmer/strobe/blanking package at \$3,000, and a Laseriter computer graphics playback module at \$2,500.

• **Lasertronics** of the U.K. was on hand in the person of Don Gaastra to back up U.S. distributor efforts for its Lasertrace, with the special effects unit—controller and scanner—now available separately at \$3,125 list.

• Bridging the laser and lighting fields are several animated effects firms with sophisticated new systems now available. **Blackstone Productions** of Austin, Tex., which provided an innovative visual display for the awards banquet, now has a wider array of animations and graphics to go with its multi-projector slide system that is usable with any wall, ceiling or floor surface, notes Lowell Fowler. **Ixtlan's Rainbow**, Newport Beach, Calif., is marketing the Rainbow music animation computer that uses any stereo audio input to activate the projector which translates them into symmetrical, colored, animated images. Units start at \$1,750 and go up to \$4,750 for a 64-channel model.

• In the more elaborate controller category, **Meteor Light & Sound** brought audio and lighting together in its new Clubman Combo that offers three-channel sound-to-light and three-channel sound or audio chase with rate control for lighting, and audio circuits that provide full crossfade over four channels selected from two line and two phono inputs. Also new is the Chaser Matrix, with Vince Finnegan Jr. noting it provides Starburst, Pinwheel Scan and new Nebula patterns with one-button control. Firm has its restyled line fully rack mounted, including its 10-way SuperChaser, Sonalite 3 and Sonalite 4 controllers, Graphic Equalizer, Vamp 1 (50 watts/channel) and Ramp 1 (90 watts/channel) power amps. Extra-fact and 4-way Matrix modules.

• **Big Apple**, Columbus, Ohio, previewed its Ion Acoustic light controller with full memory. Rod Bortel says each of four primary colors is individually programmable, with separate zoner controls, and a tv monitor display for each program and a preview of the others that are being used for floor or wall patterns. The Forum display was most effective in a darkened room, which was shared by **NeoRay Lighting** with its

low-voltage flexible lighting and Inner Vision infinity panels.

Also from **Big Apple** is a new audio mixer with digital beat read-out, a voice-activated mike and digital countdown plus built-in equalizer at \$1,750 list. Les Bortel notes that the Forum offers "the best opportunity for anyone in the business to get a look at what's coming in exciting equipment and effects."

• **Dillon's Discotheque** from **Entertainment Engineering** is an integrated loudspeaker/lighting system previewed at the Winter CES in Las Vegas, combining a 15-watt/RMS power amp and iridescent diffraction film in a contemporary art-deco design to provide unique color and light patterns. Basic 47½-inch high by 23½ wide by 13½ deep unit is \$600 list, and can be used as ceiling or wall panels, or standing floor units.

• **Metrolites**, formerly MGM Stage lighting, is distributor for the new 12 and 16-beam multi-directional **Rotolites**, which Jack Ransom termed a good new item with the large influx of European buyers on hand. Firm also had several new units from **Optikinetics** of the U.K. for its Solar special effects projectors. A Mode Unit 4 offers crossfade and sync, a 4-way Strobe Controller handles sequential audio, and a new strobe unit is available at \$210 list, noted Neil Rice.

• **Litelab** had its full line of controllers and lighting effects on hand, with Peter Zopp noting most attention to the new L-6400 64-channel controller that offers the most sophisticated variety of patterns to date. Also getting attention was the Micro Lite logic tube lighting, all custom order units with no price firm as yet.

• **Electronic Designers** had five new units in the budget-priced area, with George Ipolyi citing much greater activity. Top-line unit is an improved version of the SAS-1003C computer 1241 10-channel controller at \$875, with the low-end a new SAS-401A-B sequential chase light-control at \$140.

• **Lance Enterprises**, also at its first show on its own to back up distributors, brought along a new Quadrasweeper with four lamps and individual low voltage controls at \$450.

• **Smithall Electronics** reported "real good business" for its custom 16-channel programmable computer with memory and instant programming, going for \$10,000 and up with power pack, depending on installation, according to Gary Wright.

• **Ekkor** reported a lot of good leads for its LS/Four controller, with Dave Hanna now offering an Expander for eight channels, a Zone Control and Matrix modules.

• **Lighting Experiences** of Baltimore, at its first Forum, shared space with **Champion Lighting**. Jeff Brier brought along a new portable mixing board for all lighting needs, packed in a suitcase, with a variety of a 4-, 8- and 16-channel units available with memory and zoner functions. Champion had "The Joint," an adjustable high-polish finish aluminum elbow at \$69.50 without bulb, that Bob Martin said was getting attention for its wide uses.

• **Equipment Supply Co.**, affiliated with Design Circuit, is now offering a full system incorporating its Aluminerve controller, Micronerve low-budget controller expandable up to 40 channels, and a Matrix module for expanding the system, plus power pack, according to Dante Arrigo.

• **Times Square** is now offering a total memory package for the DJ, notes Bob Riccardelli, with a new 10EX strobe exciter at \$825 list that can be used separately or patched into a 10 by 12 mixer, while the smaller 4EX at \$300 can handle left-right-alternate-chase modes. Each unit can take up to 10 strobes per channel. Also new is the Battelstar five-beam police beacon with regular (\$396 list) or variable speed (\$470 list) motors.

• **M.E. Productions/Lights Fantastic** has a full line of new control-
(Continued on page 122)

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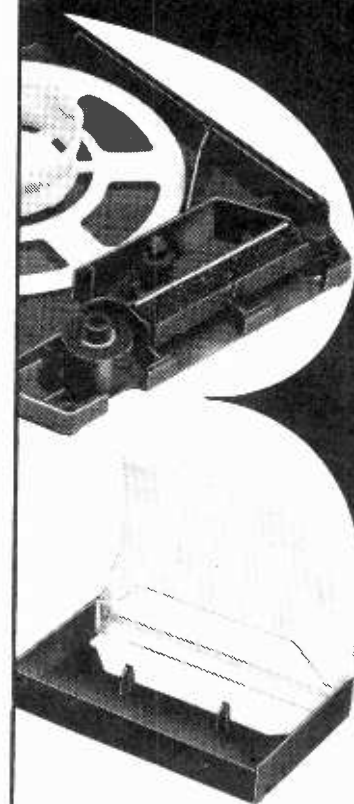
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Competition Grows In Pro & Consumer Blank Tape Marts

• Continued from page 116

projections last year, with 8-track lube still a prime product although this format is losing ground rapidly to cassette. However, while prerecorded cassettes were up 70% in unit volume in 1977 (and probably close to that last year), 8-track sales still were 20% ahead in '77, and certainly increased again in 1978.

The CBS tape division is widening its distribution of the new Ultra III bulk cassette product, which Glenn Hart claims is doing extremely well, even as both BASF and Agfa-Gevaert claim more penetration for their better bulk products.

• At BASF, Ivan Sieben, new audio/video products marketing manager, reports the improved DPS bulk cassette formulation is already shipping to selected customers on the Easy Stack hubs that provide a big shipping weight advantage. Longer lengths are coming, from a 7,200-foot C-60 and an 8,400-foot C-90 to 9,600 and 12,000 feet respectively.

• Agfa-Gevaert's Maria Curry brought that firm's improved cassette tape over from Germany last fall, and was the first to employ a Stack Hub that helped keep the cost differential on the better tape within reason. Agfa also was first to go with longer lengths of tape for duper economy, and she sees a growing market for better-grade bulk products.

• Swire InterMagnetics, joint venture of British-owned John Swire & Sons and U.S. owned InterMagnetics, announced plans for production of 8-track lube tape and cassette bulk product via plants in Taiwan, Hong Kong and eventually Thailand. AudioMagnetics is installing a new industrial cassette line which will free some space to provide more 8-track lube tape for duplicators. And Certron also announced plans to enter the commercial bulk cassette mart, though entry has been delayed to later this year.

In the consumer area, this year's NARM will be the scene of a number of key promotional announcements from virtually all the major blank tape entries. Accent will be as much on video as audio, with product now available from Maxell.

TDK, Sony, 3M, Ampex, BASF, Fuji, Dupont and soon, Memorex, via its joint venture with Bell & Howell. A number of either lines are marketed," as opposed to manufac-

ture, but also are playing a growing role in the music distribution mart.

• TDK is highlighting an "Excellent Response" promo with its normal-bias AD product, "for those

people who want to show they know how to listen, with TDK Excellent Response T-shirts for dealer use. Bud Barger notes the accent is on "carryable" entertainment for the

home, car and portable markets, with full support in national magazine ads. Also launching April 1 is an encore SA-90 program, with a 15-

(Continued on page 125)

There are other ways to improve your sales record besides selling records.



ASR West Has Duping Boost In First Year

LOS ANGELES—Less than a year after ASR West opened last April 1 in suburban Canoga Park, the new plant of Fairfield, N.J.-based ASR Recording Services has tripled daily capacity to 75,000 units, co-owner Sani Rothberg reports.

Now laying claim as the "largest custom tape duplicator in Southern California," Rothberg notes that with expansion at ASR East, the combined output can handle 50 million 8-tracks and cassettes annually.

Rothberg says the new West Coast operation, headed by Bob Goldman as general manager, has brought freight savings and service advantages that have broadened the firm's client list, especially in view of heightened demand for prerecorded tape product.

Among customers listed by Rothberg are A.V.I., Alshire, Atlantic, Arista, Capitol, Casablanca (Parachute, Chocolate City), Elektra/Asylum, Goodlife Productions, Monument, North American Liturgy, Pablo, Phonogram, Pickwick, RSO, Sparrow, Starsong and Warner Bros.

Scotch® Recording Tapes—they make a profit center all on their own. And no wonder—because you can't sell a line of tapes with truer, purer sound than Scotch Recording Tape. And we have a very effective advertising campaign to make them very easy to sell. *Sports Illustrated, People, Playboy*, and the audio buff magazines are just some of the publications. There's television advertising too—plus

extensive merchandising.

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So, get in touch with your local Scotch Recording Tape representative and find out how you can make another profit center right in your store.

Before you know it, you'll be recording big sales with more than just records.

Scotch® Recording Tape. The truth comes out.

3M

Accessories Bringing New Profits

• Continued from page 114

Savoy, Crestmark and Service, in addition to the limited Fidelitone units.

Observing that quality has gone up all throughout the accessory business, Tudanger notes that Goody is the largest Discwasher account in the East. He just added the Discorganizer unit for record care items, the Hi-Fi Seer light, the Disckeeper rack for 50 LPs in all stores and the D Stat II mat in its new packaging.

Tudanger feels that any record/tape retailer who doesn't visit the CES is making a mistake, since there's no better place to see—and compare—virtually every accessory line imaginable. "You can talk to the reps, and other retailers in hi fi and department stores, to get the line on a certain product or company," he points out.

"The point is, that we're talking about a lot of plus dollars that can be picked up very easily by the alert salesperson," he says. "If a customer has just invested several hundred bucks in a new cassette deck, he's going to be interested in taking care of that investment."

"At the same time, with our growing audiophile disk business, that buyer who is putting out \$12 or \$15 a record is a lot more likely to be interested in keeping that disk in top condition."

His comments aren't that unusual, and are echoed by many dealers and rack service people across the continent.

A number of leading accessory firms are making the NARM scene for the first time, while others are still just observing the record industry for its potential. These are some of the newest items available in ac-

cessories, as a checklist for interested retailers and distributors.

• **Allsop 3** cassette deck cleaner in cassette format has a ribbonless wiper arm that cleans head, capstan and pinch roller at one time. Pre-pack starter kit includes an effective point of purchase display and 50 cleaners, with a 5%/100% advertising allowance or net purchase applying to the displays. Suggested list is \$5.95.

• **Aspen Ltd.** features its "deck tester" test tape for 8-track machines, a Tape Head Cleaner Kit with "environmentally safe" CO₂ propellant, chemically treated Wipe Heads and its newest item, anti-static Plastic Wax for component cabinets.

• **B&G Electronics** of Victoria, B.C., has the Tracker line of disk/tape care units. Include is the Record Care Kit with RC-1 cleaning solution and preener brush, a Tape Recorder Care Kit with HC-1 head cleaning solution, applicators and dust cloth, and the new deluxe Record Care Brush with rosewood inlaid handle.

• **Audio-Technica's** newest entries include a Sonic Tonic, special white, viscous damping fluid for the cartridge housing, leads and other places where tiny resonance problems occur, at \$6.95 list, and a Disc Stabilizer, a brass disk in rubber jacket that fits over the turntable spindle to hold the record closely to the platter to eliminate subtle, annoying vibrations.

• **Bib Hi-Fi's** Audiophile Edition of accessories in black, chrome and anodized aluminum include a Groov-Stat static reduction device (\$29.95 list), Record Valet Kit (\$12.95), parallel-tracking Groov-Kleen (\$12.95) and Stylus Cleaner (\$9.95), as well as a number of other items.

• **Calibron** is the brand name for Horian Industries, a major OEM supplier to Pickwick and others, now going after its own business with a line of Clean-Sweep disk care and Clean-Track tape care products. Most innovative is the Illuminated Demagnetizer at \$20 list.

• **Clear Trak** professional disk care line distributed by Speaker Uppers has a unique product in its Stylus Air Cleaner that uses a blast of inert freon-based "air" from an extended nozzle-tube to blow dust off the stylus.

• **Discwasher** has several new units in its line, including the Hi-Fi Seer audio equipment illuminator (\$7 list), V.R.P. (valuable recording protector) record sleeves, DiscKeeper precision record rack for up to 50 LPs (\$65 list), and the D-Stat II mat in its new packaging (\$8.50 list).

• **Elpa Marketing** is now exclusive U.S. distributor for the new Audio Mate disk care line for Scandinavia which includes the unusual Clean-O1 record care brush of Angora goat hair at suggested \$5.95 list. Also due are a record cleaner, stylus cleaner, record brush, Static Pistol, head/demagnetizer cleaning kit, record cleaning arm, anti-static mat and Record-Puck "de-warper."

• **Empire Scientific**, which has its own Audio Groome line of disk care products and introduced the Disco Film "peeler cleaner" last year, is now exclusive U.S. distributor for the Cecil Watts record care line from the U.K. AUDIO Groome now includes a Static Eliminator, Dust Eliminator, Anti-Static Record Mat, and Stylus Cleaning Kit.

• **Fidelitone** is featuring the Record Conditioner with purifier fluid in a cherrywood handle. The full Fidelicare line includes the re-

(Continued on page 123)

MORE MUSIC OUTLETS

Audiophile Distribution Widening

• Continued from page 108

Says Shulman: "The customer is selective, he's willing to spend the money, but only for the creme de la creme."

Things are moving with startling swiftness in the audiophile market and the retailer must keep pace. Many were prompted by early excitement for the craze to bring in titles quickly overshadowed by new developments.

"We're at a point now where we've got to be more selective because consumers are more selective," explains Jim Rose, manager of Chicago's Rose Records. "Some of the stuff that we brought in in our enthusiasm isn't selling that well," he notes.

At Rose, digital recordings are hardest to keep in stock, and the dealer is anxiously awaiting London's entry into digital with a two-record Vienna Philharmonic set.

"We're waiting for the majors to come up with the big names who are really salable," Rose relates.

Among the mall store chains that have gotten into audiophile product are Disc Records and Camelot Records, both doing well with select digital and direct-to-disk titles.

"I think the audiophile suppliers right now are overestimating the market a little," says Lew Garrett, buyer for Star Records' Camelot operation. The audiophile record sections in the Camelot stores hold about 150 titles.

Garrett says the audiophile producers are pushing for greater exposure than the product yet merits. However, he points out that the best audiophile selections turn faster than all but a few classical titles and margins on these selections are higher.

Dealers uniformly are impressed with the salability of the \$15 price point. Audiophile albums run up to \$17.98 list and there is little discounting of this merchandise.

"The people who are going to buy it have got \$8,000 tied up in equipment; they're not going to worry about a \$15 record," says Ken St. Jean, manager of Hegewisch Records, Calumet City, Ill.

"I think dealers should bring in a few pieces of the better sellers, at least the top merchandise," explains St. Jean, whose clientele is largely blue collar.

Japan Survey

• Continued from page 116

The average tape ownership worked out at 24.6, breaking down into 18.7 general-purpose tapes and 5.9 music tapes.

About 60% of all users have pre-recorded tapes in their collection but 74% of them have fewer than 10 tapes in their collection.

The average age of prerecorded tape buyers is increasing year by year although the average number of tapes has remained fairly constant.

Analyzing the increase in the penetration rate of cassette tape playback equipment, the association notes that 60% of the total is radio/cassette units, 16% cassette decks, 11% cassette tape recorders, and 7% cassette car stereos. The radio/cassette share is also increasing from year to year.

"They're looking for specific pieces. Every two weeks I go through 10 copies of the Frederick Fennell on Telarc," he adds.

Marcus Klorman, head of New York's Euroclass Distributors, says many small dealers had aversion to handling such high price stock. Klorman is an Eastern seaboard subdistributor for many classical audiophile titles including the sought-after digitals.

"We're going crazy with the digital stuff," he enthuses, adding that dealers are impressed with the amount of consumer inquiries being fielded.

Price is less a factor than anyone believed. "Many small retailers who wouldn't handle it before because of the price are more comfortable today," Klorman states.

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Audiophile Recordings

BETTER THAN LIVE—Larry Coryell and the Brubeck Brothers, Direct Disk Labs DD109, distributed by Direct Disk Labs, \$14.95 list.

Electric and acoustic guitar, piano doubling synthesizers, electric bass and drums/percussion is the lineup displayed on this Nashville direct disk. On paper the audiophile's interest might be sustained by this instrumentation, but attention flags for lack of sonic nourishment. Direct disk work requires all the editing internally before the red light appears, however this disk includes too many stretches barren in sonic variety and an overdilution in musical ideas. Musical shortcomings won't kill commercial potential, however. Rock record buyers are likely to be interested in Coryell's guitar work, and the scarcity of contemporary music in audiophile series also must be taken into account. There are plenty of driving fusion music riffs here to fill that gap. Synthesizers and electric guitars reproduce excellently in the spacious soundstage ambience that is familiar from the Brubeck father and sons release on this label. Sound is clean. A "super-disk" analog-mastered pressing with a \$10 price tag is being offered in addition to the direct disk.

★ ★ ★
LIEBESTRAUME: THE MOST BEAUTIFUL MELODIES FOR HARP—Ayako Shinozaki, harp, Ensemble Lunaire, Denon OX7133, distributed by Discwasher, \$14 list.

Aside from some slight distortion that appears to originate in the pressing—a rare departure for Denon—this is one of the most satisfying audiophile titles yet in the Japanese series. The harp, with its complex overtone structure, makes an ideal subject for digital reproduction, and here it emerges with splendid body and ring. The arrangements cast soloist against a small body of strings and woodwinds, with close miking spotting many pleasant transient effects in the ensemble. For classical buffs, as dinner music, or for pure sonic enjoyment the program of favorite lyrical moments, including "Claire De Lune" and Satie's "Gymnopédies" is outstanding.

★ ★ ★
CARNIVAL FROM BRAZIL—Sambatuque, Toshiba-EMI Pro-Use Series LF-95019, distributed by Audio-Technica, \$15.95 list.

Capturing the spontaneity of exotic Latin rhythms with a distinct African beat in the direct disk format is no mean task, and this six-piece Brazilian group, plus a couple of female vocalists, does an admirable job for the most part. As one of the rare Latin-flavored audiophile releases, the disk provides an interesting mix of unusual percussive elements with reed-

like flute and string effects. The excellent miking process which the accomplished Toshiba team has embellished in the Tokyo studio is evident throughout the album. Particularly good are the fast-paced climax in "Madrera Chorón"

on side one, and the excellent guitar and tambourine/cymbal isolation in "Nega" on side two, perhaps the liveliest of all the cuts which captures the true vitality of "carnival in Rio." If there's any detrimental issue, it's the relative

sameness of most of side one, with more variety apparent on the second half. Overall, an appealing though offbeat example of another aspect to direct disk—tracing the roots of our music today.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of Oct. 7, 21; Nov. 4, 18; Dec. 2, 16; Jan. 3; Feb. 3, 17; March 10, 17.

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VIDEODISK
PROGRESS
IN ATLANTA

ATLANTA—Three months after the Dec. 15 launch of the Magnavox-built Magnavision videodisk system of Philips and MCA, only about one-third of the player orders from the initial three dealers have been filled, and only two-thirds of the initial 202 titles have been delivered, a follow-up survey indicates.

Spokesmen for Allen & Bean and McDonalds, and estimates of Rich's department store deliveries, indicate about 300 to 350 of some 1,000 orders had been filled by Magnavox machines, with the company promising a continual stepup of production. One result of delayed delivery has been to push back debut in the Seattle-Tacoma market to last week of April, from a planned April 12 bow.

MCA DiscoVision had supplied about 133 of the initial 202 catalog titles by last week, but not the trio of hour-per-side films. Perhaps 10,000 units have been sold to date, including about 3,000 at Allen & Bean, with a very low percentage of defectives, mostly due to "locked grooves." Biggest demand is for "Animal House," "Saturday Night Fever" and "Godfather," not available yet but promised soon by MCA's Norman Glenn.

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The first digitally master-recorded disc was released by Denon in 1972. A revolution was thus begun in stereo phonograph discs that have better dynamics without tape hiss that magnetic mastering can produce.

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ALUMI DOLONG

DENON
PCM

L.A. Hi Fi Show—Good Exposure

• Continued from page 114

doing clubs, having done about 125 in the last 4½ years."

King's firm has equipped Epaminonda's. Rumors and Vibrations discos in Las Vegas and showed three basic systems, among them HDMT 12, a bi-amp Cerwin-Vega 118 system.

The only branch dissenter to a brisk six months business pace in the L.A. market came from Shure Brothers regional sales manager Michael Petterson, who cited tax-slashing Proposition 13 as a sales deterrent.

"The market was skyrocketing until that measure was adopted," said Petterson. "Sales aren't hurting though."

Shure showed a first-time con-

sumer look at a distortion-reducer M95HE stylus retailing at \$89.95. Petterson felt more consumer traffic might have been generated at a downtown location.

But, according to show producer Teresa Rogers, the hi fi confab was the best attended yet in the L.A. market. "We will come back here sometime in March of 1980," she said.

Meanwhile, TDK's Doug Booth, Southern California video sales rep for Dayside Marketing, claimed good business in the video end.

"The same thing that happened in audiotape is now taking place in video, something we expected," Booth reported. "The traffic here is more than we anticipated."

Booth listed the going video price

for tapes at \$13-\$27.95 for 60 and 120 minute length cartridges and reviewed TDK's Beta format introduced at the Vegas CES show.

3M Scotch recording tape promoted Metafine, the first metal-particle tape on the market. John Thyseen, regional sales representative for Scotch, indicated the first quarter as good a year as ever.

Wilfred Schwartz's Federated Group had the largest retail exhibit, which occupied 4,000 square feet with more than 70 audio and video lines.

Federated's standout project featured a Klipsch sound system of four speakers with MacIntosh Amps, which included video shots of the recent Jupiter exploration on a six-foot, Advent 760 screen.

"There was string response to our booth," claimed Cheryl Deering, director of advertising for Federated. "We had our doubts at first but there was lots of advertising for this show."

A new Fisher remote control turntable was featured in the Klipsch presentation.

Eric Fossum, national sales manager of American Audioport, which imports Japanese hardware for Discwasher and Denon, agreed about the show's impact.

The Denon \$1,300 DP-80 turntable was displayed, previously seen at Vegas's Winter CES while the regular line of record accessories was shown by Discwasher.

"We've been pleased by the turnout for the show," said Jerry Iggulden, JBL district manager for Southern California. "There's been an upward trend at the end of February for us."

Iggulden saw the surge as a common happening after the Christmas rush.

A 45-minute presentation on JBL's loudspeaker system was shown to the public which utilized two, six by eight foot advent video screens. The most popular loudspeaker model was the 220.

DISCO FORUM IS A MOBILE MART ALSO

NEW YORK—In the mobile equipment and portable console area, some innovative new units and ideas were offered at Billboard's recent Disco Forum V.

• Sound Dynamics of Kansas City has a "Magic Disco" that folds into a suitcase, a \$2,495-list unit that includes twin Kenwood 3070 turntables and a Numark mixer. A companion Pro Fog machine uses crushed dry ice for more intense effects, according to Stewart Turner.

• Sound Promotions of San Diego sold its two demo models off the exhibit floor of its console on wheels that folds into a Bobadilla-built case. Dean Atkinson also reports interest from the Arthur Murray chain of dance studios for his units.

• SWB Electronics of Canton, Ohio, has a \$4,995-list mobile package that includes Technics turntables, Stanton cartridges, Cerwin-Vega mixer and speakers, Crown amplifiers, Electro-Voice mike and a patent-pending console.

• Disco Concepts of West Dundee, Ill., has an innovative "Truck'n Disco" franchise deal, offering a fully equipped, customized van, with a \$12,900 down payment on a two-year, open-end lease-purchase plan.

Lighting & Lasers At Disco Forum

• Continued from page 118

lers, highlighted by its 10 by 1200MZ, alternating starburst/pinwheel with zoning chase and memory for automatic changes between 3 and 10 seconds, plus "audio on" mode with a separate "clock" for total non-repeat patterns, according to Tom Misiak.

• **Entertainment Dynamics**, at its first Forum, designed a custom 27-channel EDI-1000 control system to change primary colors into multiple patterns of infinite variety, according to John Allen. With power control module the unit is \$7,000 for up to 40 circuits, expandable to 80 in a single enclosure. Firm also has three new speaker systems, a base, mid-range and Gauss compression tweeter.

• **Rotronics** is offering what Doc Iacobucci says is the first disco floor with curved partitions in a sandwich of hollow cellular cores between two sheets of plexiglass for lightness and strength. Using the firm's Translator Plus controller, any color or pattern can be generated for the floor, which comes in prefab 12-circuit modules 7 by 8 feet at \$4,000, plus the controller. An integral air-cooled system distributes air to each "cell" in the floor.

• **Crown Industries** now has both disco frosted and disco woodgrain versions of its Star Dust "roll-up" dance floors, at \$7 a square foot and up, according to Phil di Trollo. He reports good response and a lot of new distributor contacts at the Forum, "reflecting a lot more solidarity and professionalism."

• **Controlled Lyte Systems** is now featuring all UL-approved controllers, says Fred Calistri. The Orbiter series of variable speed units now has 5- and 10-head single-circuit, 10-head double circuit and 20-head four-circuit models, with a four-channel chaser coming. Chrome starburst is available 7 to 12 feet in diameter, 12 to 24 inches out from the wall, tapering to 2 inches. "We've got a lot of design work to follow up from the show here," he reports.

• **Vista Lighting** had one of the more innovative new materials in the imported Vistarope flexible Lexan rope lights available in four colors, multicolor and clear, at \$110 to \$140 for the basic 16½-foot, ¾-inch-diameter tube. Available in 100-volt, or 12-volt power for portable systems, the material drew inquiries from distributors, dealers, roller rinks, electrical contractors, music dealers and commercial lighting fixture people at the Forum, according to Earl Matzkin.

• **Pas-Port** was another newcomer to the market very much pleased with the reaction to its unusual fibre optic lighting effects in all custom-designed systems. Bill Breedlove notes good acceptance from the competition, and a high level of response to the units which use no electronic circuitry, operating on low voltage with a single bulb as light source.

• **Kenroy Lighting** also made its first Forum with the Starfire low-voltage flexitubes and chaser tubes, at approximately \$2.50 per running foot, plus special custom design availabilities, notes Craig Newman. Starfire element is a tiny incandescent lamp, and the tubes come in ¾-inch round or ¼ by 4/16-inch rectangular profiles.

• **Lumens** brought along a different product for its first Forum, the "Spectra-Star" new age light-diffracting material in bronze, clear or mirror acrylic finish, ¼ or ¼ inch thick. Six years in development us-

ing environmental laser research, the surface is usable for many concepts in the club.

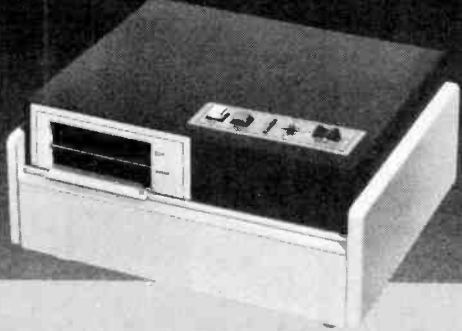
• **Data Display** division of Decora Industries, with its full line of strobes and other special effects lighting, notes "a lot of leads" from its first show, according to Harvey Bart. "We saw many dealers, distributors and mobile operators."

• **Swivelier** had some new 6-inch-diameter custom wheel effects for the special effects projector built by Pluto Electronics of the U.K. exclusively for the firm. New low-voltage pinspots also drew attention, says Graham Jacobs.

• **Device Lighting**, which manufactures its own spun aluminum "Hot Spots" at \$54 list, had a "tremendous" first Forum, with a number of key leads, according to Larry Bock.

• Universal Disco Design Light-
(Continued on page 124)

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Disk/Tape Dealers See Accessories Bring New Profits

• Continued from page 120

named "Spin And Clean" record washing system.

• **Groove Tube**, distributed by Artie Lewis Enterprises, is an instant record cleaner in a velvet clean-pad tube that is priced to give dealers a 50% to 53% markup at \$5.49 list. It already has been tried by a number of chains with good sell-through, Lewis says, and good re-orders.

• **Hammond Industries** is broadening distribution for its Quietone record care spray containing Electrolube, a U.K. development known for its conductivity and anti-friction properties. Blister-packed, the four-ounce can has a list of \$7.95 and the economy Professional seven-ounce size is \$11.95. With the smaller size also available in a three-color box. Record Shack is national distributor.

• **Le-Bo's** newest accessory addition is a tape recorder care line, including a Cassette Repair Kit with splicing block, tabs and screwed C-O housing; re-recording labels, inspection mirror/cassette winder, audio swabs, and mailer boxes. All are blister-packed for pegboard display.

• **Metrosound** of the U.K. has an innovative Superelg rolling record cleaner that uses a polymer roller material cleaned in warm water, with a five-year warranty at \$16.99 list. U.S. distributor RNS Marketing also has the new anodized aluminum expandable record storage system for up to 60 LPs at about \$16 list.

• **Nortronics'** new Auto Sound Tape Care Center is a compact counter display for a six-product series of items including a Cassette Life Extender head cleaner, 8 Track/Cassette Head Demagnetizer, Cleaning Spray & Swabs, Tape Head Cleaner, Cotton Swabs and Capstan Cleaner. All are blister packed.

• **GRT Design** is working on some new products for the Summer CES including a budget-priced record cleaner, and is currently considering repackaging its Sound Cleaner and both the record and tape maintenance kits. The Dustbuster Counter Tray prepack with 24 Dustbuster kits is getting key promotional backing, and the pedestal Tape Display adjustable for cassettes or 8-track or videotapes, with browsing "leaves," is still \$99.50.

• **Panasonic** has its first accessory, a battery-operated "double-clean" record care unit from its business products division that uses a rotary brush of PVC bristles to collect dust from the LP surface and deposit the particles in a built-in dust box.

Operating on two AA batteries, the unit is \$16.95 list.

• **Recoton**, with a full line of record and tape care units, is highlighting its DisCare deluxe record maintenance system with a solid

wood handle applicator and plush fabric with foam backing, and an exclusive formulation as the cleaner and lubricant.

• **Transcriber's** Sound Saver line is topped by its Classic 1 with an ex-

clusive Micro Stor system that uses a humidification/cleaning process rather than a wet technique. Also in the expanding line are a Disc Shield Kit and Lite-Track.

• **VOR Industries** is featuring its

new wet cleaner, an anti-static formulation called "V6" at \$12.95 list. Product is backed by an extensive outside consultant test of V6 and 10 competing solution cleaners.

STEPHEN TRAIMAN



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Care System combines both the preservative and the cleaner at a competitive \$15 suggested retail price point. Our Record Care Work Pad, Stylus Care Kit and Refills complete our unique line of fast selling record care products.


And to support your retail efforts, we have developed aggressive, far-reaching marketing and merchandising programs:

- Heavy national advertising
- Unique new record care pamphlet
- Attention-getting POP pieces

- Musical event sponsorship program
- Retail sales contests
- Special college programs

In short, we'll be doing more than ever to get customers into your store and turn your sales force on to Sound Guard.

Remember, everyone who has a record collection is a potential Sound Guard customer... a profitable Sound Guard customer.

Sound Guard. Everything  else is a lot of noise.

Sound Guard preservative-Sound Guard™ cleaner. Sound Guard™ Total Record Care System. Sound Guard is Ball Corporation's registered trademark. Copyright © Ball Corporation, 1979, Muncie, IN 47302.



Benefits Cite Stanton, Hollander & Knazick

NEW YORK—Separate back-to-back benefits here will honor a trio of consumer electronics industry leaders. Walter Stanton, president of Pickering & Co., will receive the B'nai B'rith Youth Services second annual national electronics industry man of the year award at a testimonial dinner dance April 7 at the New York Hilton.

On Saturday (31), Saul (Sonny) Knazick, senior vice president of Emerson Radio, and Stanley Hollander, vice president of Allbrands Appliance & T.V. Co., will be honored at the United Jewish Appeal-Federation of Jewish Philanthropies radio-tv, electronics and appliances division.

Sound Waves

NEW YORK—Thirteen is a lucky number for 3M. That's how long its researchers have been working on the development of Scotch Metafine tape. And now the 3M marketing

team is poised, ready to deliver product the moment the new metal decks appear on dealers' showroom floors. The company has been writing orders for Metafine tape since

By IRWIN DIEHL

late February, so states Michael Vendetti, Long Island retail market rep for 3M.

Metal tape has been a viable product for some time. But, the absence of cassette deck hardware has denied consumers the superior performance promised by metal tape.

The most prominent deck design problems have been concerned with the construction of erase and record heads capable of withstanding bias currents more than doubled in magnitude compared with conventional types.

According to Scotch Metafine technical data, the bias requirement is some 6.5 dB greater than oxide tapes. This translates into more than four times the power delivered to erase and record heads. Heating of the heads is also four times greater.

Conventional heads would literally "go up in smoke" if such extreme bias currents were applied or at the very least would "interfere" with the accurate rendering of signal on tape due to magnetic saturation of the heads.

Other deck design considerations most likely relate to the dramatic improvement in metal tape harmonic distortion levels. Metafine boasts a harmonic distortion level of some 49 dB below reference, equal to that of many open-reel systems.

Coercivity rating is 1000 oersted, and 3M engineers say 90 oersted either way will not affect performance. This would put in within the 1050 oersted "target value" set recently by the Electronic Industries Assn. of Japan metal tape committee (Billboard, March 10, 1979).

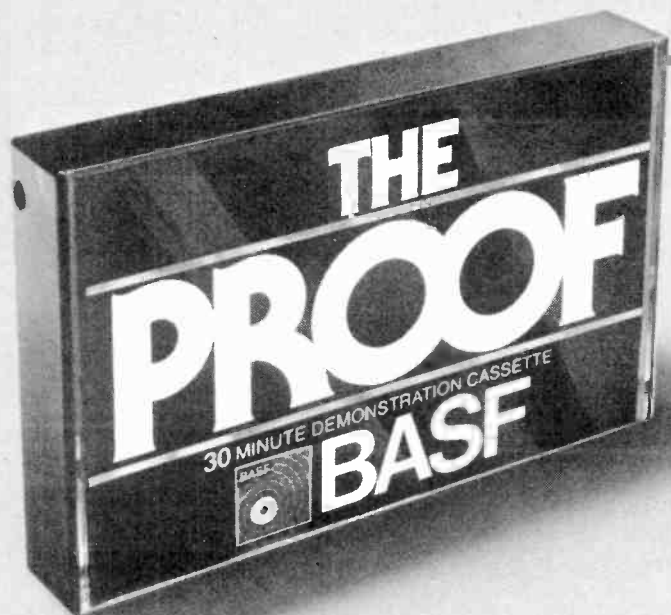
This more than 20 dB improvement over the conventional oxide cassette requires "cleaner" record and playback electronics to gain full benefit of that performance.

Among the manufacturers who have overcome the hurdles and are ready to deliver product are Aiwa, first on the U.S. market next month, with a Metafine "pack-in" promotion due. Other metal tape deck manufacturers include Tandberg, JVC, Onkyo, Marantz, Sony, Hitachi, Sansui and Yamaha. More pack-ins are under negotiation, according to 3M's Vendetti.

The 3M dealer support for Metafine product is most evident with point of purchase displays, window banners, radio scripts and fact sheets, announcement ads, decals and counter displays. All materials are free with dealer orders. Also available is a prerecorded demo tape for dealers to demonstrate the Metafine performance.

— (Continued on page 126)

THIS YEAR YOU'LL NEED ALL THE PROOF YOU CAN GET.



Pro-I's (normal bias) maximum output level is unsurpassed among ferric cassettes.

Pro-II's (chrome high bias) incredibly advanced chrome formulation enables it to perform up to reel-to-reel specifications.

Pro-III's (ferrichrome) formulation gives superb results on all recorders, especially car stereo cassette players.

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So, to help you sell BASF Professional Series cassettes we're sending you The Proof. The Proof is a pre-recorded demonstration cassette proving, once and for all, that Pro-Series cassettes are the most sensitive recording tapes money can buy.

Advanced, second-generation coatings are the reason why Pro-Series cassettes deliver the finest sound reproduction available.

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TO HEAR IT IS TO BELIEVE IT.™

Lighting & Lasers

• Continued from page 122

ing's mercury-neon division had a stunning neon sunburst infinity panel in a 4 by 4-foot module that goes for \$7,000, as one example of its custom work. Ed Gould notes the growing number of neon-capable controllers are a big help in expanding their business.

• **Disco Explosion** had a full range of its Octagon cluster beacons featured, with 3, 4, 6 and 8-sided units in three sizes, according to Randy Hansen.

• **Diversitronics** had its new audio sensitive strobe control at \$300 list, and a DS5 display star strobe at \$80, with Larry Cada reporting good interest in the firm's growing number of distributed lines as well.

• **Olympic Decor** had its new eternal light "Starbox" with random infinity effects in a basic 2 by 2-foot module at about \$200. Emmett McLoughlin termed the firm's first Forum "very worthwhile" in exposure and leads.

• **M & S Marketing** had its budget-priced 8-channel "Promixer" at a special \$119.98 for the show, with dealer interest for the low-end home disco market noted.

Competition Grows In Pro & Consumer Blank Tape Marts

• Continued from page 119

cassette storage unit free with the purchase of four SA-90 tapes.

• Maxell's newest promotion is three premium UD-XL I or II cassettes in a storage box for the price of the cassettes alone. Paul Miller observes that the packaging is used to explain different applications for the two formulations.

At NARM, Maxell is distributing a series of ad reprints that originally appeared in *Billboard* dealing with features of Maxell tape. They will go to all record salesmen in the next two months to help them sell tape more knowledgeably. A dealer display contest, debuted in February, runs through May with prizes for the best window and in-store displays.

• BASF has a series of promotions to celebrate the "rites of spring" and end the winter doldrums. Rites Of Spring offers a "buy two, get one free" sales unit of three Performance C-90s in a standup carton with cartoon graphics and handle, with 100 of these in a colorful pre-pack with header, at suggested \$7.18 list.

The Car Box promo that was a hit last fall is encoring this spring, with a padded vinyl carry case for 2 cassettes coming with five Professional III ferrichrome tapes designed for best autosound performances, a \$32.40 value at a list of \$26.45, price of the tapes alone. Two Studio pre-packs are available, and the chromium dioxide C-120 is offered in a "buy one, get one free" deal at \$5.99 list.

• Fuji is starting to make inroads in record chains, according to Gary Conway, and is not at NARM but expects to join this year. Several special promos are being set for the Summer CES, being tried out at such chains as Licorice Pizza and Tower on the West Coast, Emerald City in the Southeast and Sam Goody in the Northeast, he says. Licorice Pizza is the first record chain to handle the Fuji videocassettes, and reportedly has run a number of successful promos.

• 3M has a number of specials in its various lines, but much interest at NARM will center on its Metafine cassettes, the first metal-particle tapes available on the market, in Japan since December, and now the U.S. With Aiwa shipping the first metal-capable cassette deck this month, 3M has a pack-in deal for one free C-90 Metafine tape (\$8.95 list).

At least seven other manufacturers are talking about similar deals to launch their decks later this spring or summer. While a number of other companies are committed to a metal tape, only Philips of Holland has announced marketing plans for Europe next month and the U.S. this summer. Meanwhile, 3M is making the most of its gamble to be first with the new premium hi fi formulation that also offers much potential for such products as a micro musicassette and a compact stereo videocassette.

• Sony is showing its new high-bias EHF line of cassettes which replaced the chromium dioxide formulation in a Winter CES preview. Also anticipated were samples of the first "alloy powder" metal-particle Microcassette on the Japanese market, a 90-minute/3-hour tape with superior frequency response for two-speed Olympus-type recorders that is expected on the U.S. mart by summer.

• Ampex has its new Grand Mas-

ter II high-bias premium cassette, which also debuted at the Winter CES, and Bill Weismann also is shaping new programs for the firm's broadened line of videocassettes.

Special spring promos are due for the Plus and 20/20 Plus lines as well.

• At Memorex, Al Pepper is highlighting the new High Bias extended high frequency output cassettes us-

ing an advanced ferrite formulation to complement the premium normal bias MRX3, still getting prime identification from Ella Fitzgerald (and various musical friends) on tele-

vision. Also anticipated were samples of the new Memorex videotapes, to be manufactured by the firm under its joint venture with Bell & Howell.



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Sound Waves

• Continued from page 124

Among the performance features are: as much as a 9 dB increase in maximum modulation level over that of chrome tape, an improved high frequency saturation level and a tape noise level of -59 dB. This "quantum" improvement is the result of years of research and the use of metal particles instead of metal oxide for the magnetic coating.

Though the metal tape can only be recorded on a "metal deck" the metal cassette can be played back on any deck with chrome equalization. Frequency response of the tape extends the full audio bandwidth 20 Hz to 20 kHz. This, together with the other performance capabilities, suggests that the new metal cassette decks will rival the 7½ i.p.s. open-reel decks.

The metal tape cassette in itself could certainly prove a most wel-

come alternative in the recording studio, allowing accurate and convenient rough or reference mixes of work in progress. Yet the development and success of the metal tape cassette will hopefully prove a forerunner of the metal tape open-reel format.

With other innovations that have occurred in analog recording technology, metal tape might allow an analog tape recording performance approaching that of the latest digital systems at a considerable dollar savings.

The Metafine is being made available in three formats: C-46, C-60 and C-90 with suggested retail prices at \$6.25, \$6.95 and \$8.95, respectively. Scotch high bias Master II will be sold right alongside the Metafine product with the latter being recommended for the most exacting applications while the Mas-

ter II is recommended for routine recording needs.

Other blank tape companies have a commitment to metal tape, but only Philips of Holland has announced a firm marketing plans. However, TDK, TDK, Fuji, Maxell, BASF, Sony and others are expected to be in limited marketing sometime this year.

3M took the gamble on being first, and is determined to make the most of its opportunities.

Studio Track

Simon Andrews, engineer and owner of Manhattan's Right Track Recording Studios, is featured speaker at the Thursday (29) noontime rap session for songwriters hosted by the American Guild of Authors & Composers (AGAC). ASKAPRO seminars are held at AGAC headquarters, 40 W. 57th St., with a call to (212) 757-8833 reserving a space.

* * *

Nashville's 24-track Creative Workshop booked with Michael Johnson finishing up his second EMI-America LP, co-produced by Steve Gibson and Brent Maher, Maher also handling the engineering duties. Also, Hotel in working on its album for the Scotti Brothers, Dain Eric producing and Todd Cerney behind the board. Eric also just completed production on Capitol artist Michael Clark's forthcoming LP, Cerney engineering.

CMA male vocalist of the year Don Williams in at Jack Clement Recording Studios working on new single, with Garth Fundis engineering. ... Donna Fargo, with husband-producer Stan Silver in at Woodland Sound Studios cutting material for her new Warner Bros. LP, Gene Eichelberger and Danny Hilley behind the board.

* * *

Screams, recently signed to Infinity, recording a debut LP at the Record Plant, Sausalito, Calif., Terry Luttrell producing for Dollars and Sense Productions, Inc., Tom Fley engineering, assisted by Alex Cash.

Muscle Shoals Sound Co. Into Disk, Music Firms

LOS ANGELES—The Muscle Shoals Sound Studios located in Sheffield, Ala., has broadened its activities with the formation of a record label, two publishing firms, and an in-house production company, with future plans calling for the addition of a mastering lab.

The label, called Muscle Shoals Sound Records, is distributed through Malaco Records by TK Records in Hialeah, Fla., and the two publishing companies are called Muscle Shoals Sound Publishing Co., Inc. (BMI) and Formula Music, Inc. (ASCAP).

The two 24-track studio complex, 10 years old and founded by Jimmy Johnson, Barry Beckett, Roger Hawkins and David Hood (who also comprise the Muscle Shoals Rhythm Section), moved into a new 31,000 square foot building on the Tennessee River last year which was once the site of the local U.S. Naval Reserve.

The first signing to Muscle Shoals Sound Records is the Dealers who are being produced by Hawkins.

All four owners are continuing to produce with Beckett recently co-producing Phoebe Snow's "Against The Grain" with Phil Ramone and the Staples "Unlock Your Mind" with Jerry Wexler. Beckett is also producing Joan Baez for Portrait as well as a solo Mavis Staples album.

Jimmy Johnson has produc-

tion credits on the recent "Sly and the Family Stone's First and Last" LP, has just finished producing the recent Amazing Rhythm Aces album and is co-producing Jackson Highway with Hood.

There's a lot of mysticism about Muscle Shoals," according to Johnson. "It's sort of thought of as a place you can't get to. Some people in the business don't know you can actually come here to work. People know that they like the music that comes out of here but a lot of the music that comes out of here never gets credit for coming out of here. Only the avid album back readers know about us."

With 20 gold albums to its credit including such artists as the Rolling Stones, Paul Simon, Leon Russell, Traffic, Millie Jackson, Johnny Taylor and others, recent album projects have included Bob Seger's double platinum "Stranger in Town" LP and Cat Stevens' "Izito" LP.

The studio, in its first year of operation in 1969, had a gold single with R.B. Greaves "Take A Letter Maria."

Johnson was also Lynyrd Skynyrd's first producer in 1971.

The record label, according to Johnson will be r&b slanted and will focus on local talent. After a Dealers single, Johnson and Hawkins will co-produce a George Jackson single. Beckett is also co-producing Dire Straits' second LP with Jerry Wexler for Warner Bros.

Activity at New York's RPM Sound Studios sees Salsoul Records completing Candio, engineered by Bill Davis, assisted by Mark Friedman and Vic Manno; Bumblebee recording for RCA, Billy Kessler engineering; Ubiquity Star Booty

produced by Roy Ayers for Elektra being mixed by Billie Kessler and Larry Levan; and Dee Dee Bridgewater produced by George Duke being completed for Elektra, Billie Kessler and Larry Levan engineering.

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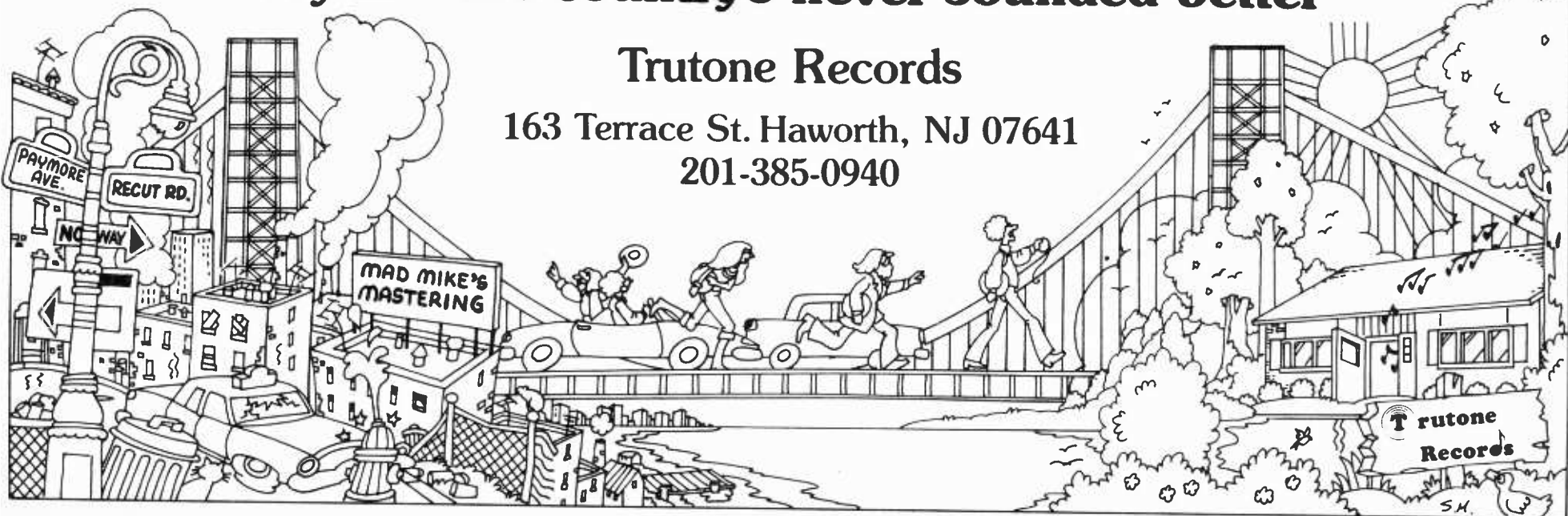
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Disco

FOR TEENS ONLY *California's Knott's Farm Turns Ballroom Into Club*

BUENA PARK, Calif.—Knott's Berry Farm, the oldest and third largest entertainment park in the U.S., will make a major commitment to disco this summer when it converts its giant Cloud 9 ballroom into a teen disco.

Move to the conversion was encouraged by what park officials describe as "tremendous" response received in the past to live appearances by disco-oriented entertainers like Edwin Starr, Taste of Honey and Cheryl Lynn.

According to Craig Thompson of Knott's Berry Farm, the room, to be called Cloud 9 Disco, has been enlarged by 3,150 square feet to allow for the construction of a 20-foot by 64-foot lighted dance floor, as well as an additional dancing area covering 3,600 square feet.

Coinciding with the opening of Cloud 9 Disco will be the formation

of a Knott's Disco Fever Club, which potential members can join at no cost. Membership to the club provides participating teenagers with unlimited use tickets to attend Cloud 9.

The Pepsi-Cola Co. will co-sponsor the club, and will distribute more than one million membership cards with its soft drink products through 15,000 retail outlets in Southern California.

Regular visitors to the park will also have access to the disco through the purchase of an "unlimited use" ticket for the rides and other attractions.

Second sponsor of the club is the Los Angeles-based disco radio station, KUTE-FM. According to Thompson, KUTE will host weekly disco parties at the club and around the park during the summer. For the official opening, KUTE will host

two disco dance competitions to be held in the streets around the club.

Although Cloud 9 is designed as a teen disco, and will serve no hard liquor, adults will not be discouraged from attending.

Cloud 9 was converted from a popular cabaret/ballroom at a cost of more than \$150,000. Its state-of-the-art sound system will include such components as Technics turntables, and its light show will feature neon clouds, mirror balls, lasers, strobes, spinners, oscillators, and a rear-screen projector.

In spite of its huge size, the park's operators expect a spillover of customers and are in the process of converting its nearby Airfield Eatery into a second discotheque to accommodate crowds. Unlike Cloud 9, which will serve only snacks in addition to soft drinks, the Airfield Eatery will maintain restaurant facilities.



PRICE STUDY—A prospective buyer debates price quotes at one of the sound component booths, while one of the sales staff points out the advantages of using his system.

A Long & Winding Road For King 'Champagne' Singer's Achievement An RCA Triumph

By IRV LICHMAN

NEW YORK—The long and winding road sometimes required to develop an act from scratch to stardom is an RCA Records' saga for Evelyn "Champagne" King.

From an uneventful beginning in August of 1977 when the label mar-

keted her first album, "Smooth Talk," the performer has emerged 1½ years later as a solid gold performer.

Perhaps just as importantly, notes Dick Carter, division vice president, marketing, the label "learned inval-

uable lessons in disco marketing techniques" and in pop strategy as well.

The overall investment in putting King over totaled about \$600,000. Carter notes, including \$300,000 in direct media support.

But, figures cited by Carter show how well the financial outlay has paid off:

- The album—now undergoing a second show on the LP charts—is nearing the platinum plateau at 900,000.

- The LP has also produced two gold singles, "Shame" and the current "I Don't Know If It's Right," and 500,000 in 12-inch sales. RCA's highest figure yet in this configuration.

- And the most immediate payoff is advance orders of 500,000 on her new album, "Music Box."

Along the way toward this achievement, the label was forced to readjust its marketing strategy at several critical points. Carter observes. One was a switch in cover design, from a static portrayal of the 17-year-old performer to more dynamic head shot.

In addition, the 12-inch version of "Shame" replaced an edited version on the LP, leading to a well-meant, but almost disastrous decision to drop the 12-incher.

"After Evelyn was brought to the attention of Warren Schatz (division vice president, pop a&r) by her producer/discoverer T Life, he sent T Life back into the studio to stretch 'Shame' and make the album hotter," recalls Carter.

"After we released the album, going with about 15,000 copies, nothing happened. There was sporadic r&b interest, but nothing really surfaced. But there was internal enthusiasm for the album as a well-sung, well-produced release, and her name kept coming up at meetings with inquiries of 'what's happening?'"

The 12-inch version was remixed in January of 1978 and the first indication of radio interest started at WILD-AM in Boston, where it became the number one record, remembers Ray Harris, division vice president, black music marketing.

Other Northeast stations like WAVZ-AM in Hartford and

(Continued on page 131)

Magazine Running Natl Awards Show

BOSTON—Donna Summer, Cerrone, Musique, Linda Clifford, Voyage, Village People and Sylvester are among the disco artists nominated for top awards in the upcoming Nightfall Magazine annual national disco awards ceremony.

Awards will be presented in such categories as best disco single, best disco album, best disco group, best female artist, best new group, best new male artist, best record label, best disco in-

strumental, best 12-inch disco disk, best 12-inch remix and best producers.

Winners will be chosen by secret ballot mailed to various music critics and disco industry personnel.

Additional awards to the most outstanding Boston area radio deejay, and the Jimmy Stuard Award, will be voted on by members of the Boston Record Pool.

Winners will be announced April 15.

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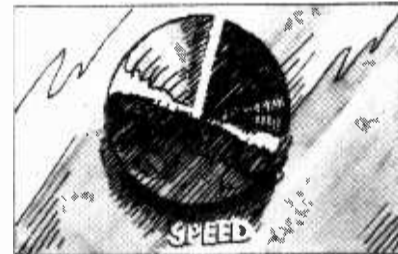
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Billboard's Disco Action

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ATLANTA

- This Week
- 1 WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Cotillion (LP/12-inch)
 - 2 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP)
 - 3 KNOCK ON WOOD—Amii Stewart—Ariola (12-inch)
 - 4 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12-inch)
 - 5 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12-inch)
 - 6 KEEP ON DANCIN'/DO IT AT THE DISCO/LET'S LOVE DANCE TONIGHT—Gary's Gang—SAM/Columbia (LP/12-inch)
 - 7 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 8 I WHO HAVE NOTHING—Sylvester—Fantasy (12-inch)
 - 9 MAKIN' IT—David Naughton—RSO (12-inch)
 - 10 SHAKE YOUR BODY (DOWN TO THE GROUND)—Jacksons—Epic (12-inch)
 - 11 TAKE ME HOME—Cher—Casablanca (LP/12-inch)
 - 12 (EVERYBODY) GET DANCIN'—Bombers—West End (12-inch)
 - 13 TRAGEDY—Bee Gees—RSD (LP/12-inch)
 - 14 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 15 IT MUST BE LOVE—Alton McClain & Destiny—Polydor (12-inch)

BALT./WASHINGTON

- This Week
- 1 (EVERYBODY) GET DANCIN'—Bombers—West End (12-inch)
 - 2 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12-inch)
 - 3 KNOCK ON WOOD—Amii Stewart—Ariola (12-inch)
 - 4 WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Cotillion (LP/12-inch)
 - 5 AT MIDNIGHT/SATURDAY NIGHT—T-Connection—TK (LP/12-inch)
 - 6 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12-inch)
 - 7 DISCO NIGHTS—G.Q.—Arista (12-inch)
 - 8 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12-inch)
 - 9 TAKE ME HOME—Cher—Casablanca (LP/12-inch)
 - 10 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 11 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12-inch)
 - 12 FIRST CHOICE LP—all cuts—First Choice—Salsoul (LP)
 - 13 BY THE WAY YOU DANCE—Bunny Sigler—Salsoul (12-inch)
 - 14 KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12-inch)
 - 15 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12-inch)

BOSTON

- This Week
- 1 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12-inch)
 - 2 HE'S THE GREATEST DANCER/WE ARE FAMILY/LOST IN MUSIC—Sister Sledge—Cotillion (LP/12-inch)
 - 3 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12-inch)
 - 4 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12-inch)
 - 5 DISCO NIGHTS—G.Q.—Arista (12-inch)
 - 6 (EVERYBODY) GET DANCIN'—Bombers—West End (12-inch)
 - 7 KEEP ON DANCIN'/DO IT AT THE DISCO/LET'S LOVE DANCE TONIGHT—Gary's Gang—SAM/Columbia (LP/12-inch)
 - 8 FIRST CHOICE LP—all cuts—First Choice—Salsoul (LP)
 - 9 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 10 DANCE WITH YOU—Carrie Lucas—Solar (12-inch)
 - 11 KNOCK ON WOOD—Amii Stewart—Ariola (12-inch)
 - 12 IT MUST BE LOVE—Alton McClain & Destiny—Polydor (12-inch)
 - 13 TAKE ME HOME—Cher—Casablanca (LP/12-inch)
 - 14 SHAKE YOUR BODY (DOWN TO THE GROUND)—Jackson—Epic (12-inch)
 - 15 AT MIDNIGHT/SATURDAY NIGHT—T-Connection—TK (LP/12-inch)

CHICAGO

- This Week
- 1 WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Cotillion (LP/12-inch)
 - 2 KNOCK ON WOOD—Amii Stewart—Ariola (12-inch)
 - 3 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP)
 - 4 (EVERYBODY) GET DANCIN'—Bombers—West End (12-inch)
 - 5 DISCO NIGHTS—G.Q.—Arista (12-inch)
 - 6 STAR LOVE—Cheryl Lynn—Columbia (12-inch)
 - 7 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12-inch)
 - 8 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12-inch)
 - 9 FIRST CHOICE LP—all cuts—First Choice—Salsoul (LP)
 - 10 KEEP ON DANCIN'/DO IT AT THE DISCO/LET'S LOVE DANCE TONIGHT—Gary's Gang—SAM/Columbia (LP/12-inch)
 - 11 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12-inch)
 - 12 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP)
 - 13 DANCE WITH YOU—Carrie Lucas—Solar (12-inch)
 - 14 TAKE ME HOME—Cher—Casablanca (LP/12-inch)
 - 15 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)

DALLAS/HOUSTON

- This Week
- 1 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Cotillion (LP/12-inch)
 - 2 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12-inch)
 - 3 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12-inch)
 - 4 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 5 KNOCK ON WOOD—Amii Stewart—Ariola (12-inch)
 - 6 (EVERYBODY) GET DANCIN'—Bombers—West End (12-inch)
 - 7 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12-inch)
 - 8 DANCE WITH YOU—Carrie Lucas—Solar (12-inch)
 - 9 MAKIN' IT—David Naughton—RSO (LP)
 - 10 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP)
 - 11 DISCO NIGHTS—G.Q.—Arista (12-inch)
 - 12 AT MIDNIGHT/SATURDAY NIGHT—T-Connection—TK (LP/12-inch)
 - 13 TAKE ME HOME—Cher—Casablanca (LP/12-inch)
 - 14 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 15 HERE COMES THE NIGHT—Beach Boys—Caribou (12-inch)

DETROIT

- This Week
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12-inch)
 - 2 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Cotillion (LP/12-inch)
 - 3 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12-inch)
 - 4 SPANK—Jimmy "Bo" Horne—Sunshine Sound (TK) (12-inch) (R)
 - 5 FILL MY LIFE WITH LOVE/ONE MORE MINUTE/BELLE DE JOUR—St. Tropez—Butterfly (LP/12-inch)
 - 6 FIRST CHOICE LP—all cuts—First Choice—Salsoul (LP)
 - 7 DISCO NIGHTS—G.Q.—Arista (12-inch)
 - 8 DANCE WITH YOU—Carrie Lucas—Solar (12-inch)
 - 9 STAR LOVE—Cheryl Lynn—Columbia (12-inch)
 - 10 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12-inch)
 - 11 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12-inch)
 - 12 IT MUST BE LOVE—Alton McClain & Destiny—Polydor (12-inch)
 - 13 MAKIN' IT—David Naughton—RSO (12-inch)
 - 14 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 15 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12-inch)

LOS ANGELES

- This Week
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12-inch)
 - 2 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Cotillion (LP/12-inch)
 - 3 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 4 (EVERYBODY) GET DANCIN'—Bombers—West End (12-inch)
 - 5 KNOCK ON WOOD—Amii Stewart—Ariola (12-inch)
 - 6 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12-inch)
 - 7 TAKE ME HOME—Cher—Casablanca (LP/12-inch)
 - 8 DANCE WITH YOU—Carrie Lucas—Solar (12-inch)
 - 9 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12-inch)
 - 10 AT MIDNIGHT/SATURDAY NIGHT—T-Connection—TK (LP/12-inch)
 - 11 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 12 DISCO NIGHTS—G.Q.—Arista (12-inch)
 - 13 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12-inch)
 - 14 ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP/12-inch)
 - 15 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12-inch)

MIAMI

- This Week
- 1 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Cotillion (LP/12-inch)
 - 2 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12-inch)
 - 3 KNOCK ON WOOD—Amii Stewart—Ariola (12-inch)
 - 4 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 5 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12-inch)
 - 6 (EVERYBODY) GET DANCIN'—Bombers—West End (12-inch)
 - 7 LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP)
 - 8 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 9 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12-inch)
 - 10 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12-inch)
 - 11 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP)
 - 12 ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP/12-inch)
 - 13 I WHO HAVE NOTHING—Sylvester—Fantasy (12-inch)
 - 14 CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (LP/12-inch)
 - 15 NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12-inch)

PITTSBURGH

- This Week
- 1 KNOCK ON WOOD—Amii Stewart—Ariola (12-inch)
 - 2 MAKIN' IT—David Naughton—RSO (12-inch)
 - 3 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12-inch)
 - 4 (EVERYBODY) GET DANCIN'—Bombers—West End (12-inch)
 - 5 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 6 HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Cotillion (LP/12-inch)
 - 7 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12-inch)
 - 8 FIRST CHOICE LP—all cuts—First Choice—Salsoul (LP)
 - 9 DANCE WITH YOU—Carrie Lucas—Solar (12-inch)
 - 10 DISCO NIGHTS—G.Q.—Arista (12-inch)
 - 11 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12-inch)
 - 12 CRAZY—The Glass Family—JDC Records (12-inch)
 - 13 NIGHT TIME FANTASY—Vicki Sue Robinson—RCA (12-inch)
 - 14 WHOLE LOTTA LOVE/WONDERFUL MEDLEY—The Wonder Band—Atco (LP/12-inch)
 - 15 ROCK IT TO THE TOP—Mantus—S.M.I. (LP/12-inch)

SAN FRANCISCO

- This Week
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12-inch)
 - 2 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Cotillion (LP/12-inch)
 - 3 (EVERYBODY) GET DANCIN'—Bombers—West End (12-inch)
 - 4 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12-inch)
 - 5 DANCE WITH YOU—Carrie Lucas—Solar (12-inch)
 - 6 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 7 MY BABY'S BABY—Liquid Gold—Parachute (12-inch)
 - 8 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP)
 - 9 DISCO NIGHTS—G.Q.—Arista (12-inch)
 - 10 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12-inch)
 - 11 I GOT MY MIND MADE UP—Instant Funk—Salsoul (LP)
 - 12 KNOCK ON WOOD—Amii Stewart—Ariola (12-inch)
 - 13 I WHO HAVE NOTHING—Sylvester—Fantasy (12-inch)
 - 14 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12-inch)
 - 15 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)

SEATTLE/PORTLAND

- This Week
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12-inch)
 - 2 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Cotillion (LP/12-inch)
 - 3 KNOCK ON WOOD—Amii Stewart—Ariola (12-inch)
 - 4 (EVERYBODY) GET DANCIN'—Bombers—West End (12-inch)
 - 5 MY BABY'S BABY—Liquid Gold—Parachute (12-inch)
 - 6 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12-inch)
 - 7 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 8 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12-inch)
 - 9 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 10 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP)
 - 11 AT MIDNIGHT/SATURDAY NIGHT—T-Connection—TK (LP/12-inch)
 - 12 DISCO NIGHTS—G.Q.—Arista (12-inch)
 - 13 DANCE WITH YOU—Carrie Lucas—Solar (12-inch)
 - 14 TAKE ME HOME—Cher—Casablanca (LP/12-inch)
 - 15 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12-inch)

MONTREAL

- This Week
- 1 DANCER—Gino Soccio—Quality (LP)
 - 2 KNOCK ON WOOD—Amii Stewart—Quality (LP)
 - 3 I GOT MY MIND MADE UP—Instant Funk—RCA (12-inch)
 - 4 HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—WEA (12-inch)
 - 5 KEEP ON DANCIN'—Gary's Gang—CBS (12-inch)
 - 6 FIRE NIGHT DANCE—Peter Jacques Band—Quality (LP)
 - 7 IN THE NAVY—Village People—Polydor (12-inch)
 - 8 ULTIMATE LP—Ultimate—Polydor (LP)
 - 9 BANG A GONG—Witch Queen—TC (LP)
 - 10 SUPERMAN (Thrill Me)—Wonderland Disco Band—Quality (12-inch)
 - 11 I ONLY WANNA GET UP AND DANCE—Raes—A&M (12-inch)
 - 12 LET ME TAKE YOU DANCING—Bryan Adams—A&M (12-inch)
 - 13 HOT NUMBER—Foxy—TK (12-inch)
 - 14 THE STRANGER—Shining Star—Unidisc (12-inch)
 - 15 MAKE ME FEEL ALRIGHT—Karen Silver—Quality (12-inch)

NEW ORLEANS

- This Week
- 1 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12-inch)
 - 2 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Cotillion (LP/12-inch)
 - 3 (EVERYBODY) GET DANCIN'—Bombers—West End (12-inch)
 - 4 CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (LP/12-inch)
 - 5 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12-inch)
 - 6 KNOCK ON WOOD—Amii Stewart—Ariola (12-inch)
 - 7 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP)
 - 8 MY BABY'S BABY—Liquid Gold—Parachute (12-inch)
 - 9 DISCO NIGHTS—G.Q.—Arista (12-inch)
 - 10 TAKE ME HOME—Cher—Casablanca (LP/12-inch)
 - 11 WHOLE LOTTA LOVE/WONDER BAND MEDLEY—Wonder Band—Atco (LP/12-inch)
 - 12 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 13 WASTIN' MY LOVE/NIGHT TIME—Sticky Fingers—Prelude (LP)
 - 14 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 15 HERE COMES THE NIGHT—Beach Boys—Caribou (12-inch)

NEW YORK

- This Week
- 1 WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Cotillion (LP/12-inch)
 - 2 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12-inch)
 - 3 I GOT MY MIND MADE UP—Instant Funk—Salsoul (LP)
 - 4 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12-inch)
 - 5 (EVERYBODY) GET DANCIN'—Bombers—West End (12-inch)
 - 6 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 7 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 8 CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (LP/12-inch)
 - 9 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12-inch)
 - 10 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12-inch)
 - 11 TAKE ME HOME—Cher—Casablanca (LP/12-inch)
 - 12 MY BABY'S BABY—Liquid Gold—Parachute (12-inch)
 - 13 KNOCK ON WOOD—Amii Stewart—Ariola (12-inch)
 - 14 FIRST CHOICE LP—all cuts—First Choice—Salsoul (LP)
 - 15 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP)

PHILADELPHIA

- This Week
- 1 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Cotillion (LP/12-inch)
 - 2 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12-inch)
 - 3 I GOT MY MIND MADE UP—Instant Funk—Salsoul (12-inch)
 - 4 DISCO NIGHTS—G.Q.—Arista (12-inch)
 - 5 FIRST CHOICE LP—all cuts—First Choice—Salsoul (LP)
 - 6 PARTY SONG/TAKIN' A CHANCE/NIGHT TIME—Sticky Fingers—Prelude (LP)
 - 7 THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12-inch)
 - 8 EVERYBODY HERE TONIGHT MUST PARTY—Direct Current—TEC (12-inch)
 - 9 ULTIMATE LP—all cuts—Ultimate—Casablanca (LP)
 - 10 BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12-inch)
 - 11 KNOCK ON WOOD—Amii Stewart—Ariola (12-inch)
 - 12 TAKE ME HOME—Cher—Casablanca (LP/12-inch)
 - 13 JAMMIN' AT THE DISCO—Philly Creme—Fantasy (12-inch)
 - 14 (EVERYBODY) GET DANCIN'—Bombers—West End (12-inch)
 - 15 DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12-inch)

PHOENIX

- This Week
- 1 KNOCK ON WOOD—Amii Stewart—Ariola (12-inch)
 - 2 DANCER/DANCE TO DANCE—Gino Soccio—Warner Bros. (LP/12-inch)
 - 3 BELLE DE JOUR LP—all cuts—St. Tropez—Butterfly (LP/12-inch)
 - 4 WE ARE FAMILY/HE'S THE GREATEST DANCER—Sister Sledge—Cotillion (LP/12-inch)
 - 5 CRAZY/AFTER THE DANCE—The Glass Family—JDC Records (LP/12-inch)
 - 6 (EVERYBODY) GET DANCIN'—Bombers—West End (12-inch)
 - 7 BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP)
 - 8 TAKE ME HOME—Cher—Casablanca (LP/12-inch)
 - 9 FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP)
 - 10 FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12-inch)
 - 11 MAKIN' IT—David Naughton—RSO (12-inch)
 - 12 KEEP ON DANCIN'/DO IT AT THE DISCO/LET'S LOVE DANCE TONIGHT—Gary's Gang—SAM/Columbia (LP/12-inch)
 - 13 WUTHERING HEIGHTS LP—all cuts—Ferrara—Midson (LP)
 - 14 NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12-inch)
 - 15 I WHO HAVE NOTHING—Sylvester—Fantasy (12-inch)

National Disco Action Top 40

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TW	LW	TITLE(S), ARTIST, LABEL
★	1	WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Cotillion (LP/12-inch) SD 5209/COT 44245
★	2	DANCE TO DANCE/DANCER—Gino Soccio—Warner Bros. (LP) RFC 3309
★	3	(EVERYBODY) GET DANCIN'—Bombers—West End (12-inch) WES 22115
★	4	GOT MY MIND MADE UP—Instant Funk—Salsoul (12-inch) SG 207
★	5	KNOCK ON WOOD—Amii Stewart—Ariola (12-inch) AR 9000
★	11	FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP) PRL 12163
★	9	DISCO NIGHTS—G.Q.—Arista (12-inch) SP 38
★	10	THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12-inch) RCA 11457
★	13	TAKE ME HOME—Cher—Casablanca (LP) 7133
★	10	DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12-inch) WBSO 8727
★	16	FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12-inch) WBSO 8772
★	22	HOLD YOUR HORSES—all cuts—First Choice—Salsoul (LP) GG 401
★	13	KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12-inch) 23-10885
★	14	AT MIDNIGHT—T-Connection—TK (LP/12-inch) DASH 30009 X
★	17	MAKIN' IT—David Naughton—RSO (12-inch) RPO 1007
★	16	ULTIMATE LP—all cuts—Ultimate—Casablanca (LP) NBLP 7128
★	21	BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP) EXLI-3312
★	18	ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP) FLY 016
★	23	BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12-inch) GG 403
★	20	I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP) PD 16184
★	25	DANCE WITH YOU—Carrie Lucas—Solar (12-inch) YO 11483
★	26	I WHO HAVE NOTHING—Sylvester—Fantasy (12-inch) D-129
★	23	CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (LP) SD 19216
★	24	SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (12-inch) 28-50657
★	27	PARTY SONG/TAKIN' A CHANCE/NIGHT TIME—Sticky Fingers—Prelude (LP) PRL 12164
★	29	MY BABY'S BABY—Liquid Gold—Parachute (Casablanca) (12-inch) RRD 20523
★	15	FLY AWAY—all cuts—Voyage—Marlin (LP) 2225
★	30	STAR LOVE—Cheryl Lynn—Columbia (LP/12-inch)* JC 35486
★	29	LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP) PD 16180
★	30	TRAGEDY—Bee Gees—RSD (LP/12-inch)* RPO 1008
★	31	CRAZY—The Glass Family—JDC Records (12-inch) JDC 12-1
★	—	WORK THAT BODY—Taana Gardner—West End (12-inch) WES 22116
★	35	NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12-inch) PD 11442
★	—	ROCK IT TO THE TOP—Mantus—S.M.I. (LP) SM 601
★	—	WUTHERING HEIGHTS LP—all cuts—Ferrara—Midson (LP) MSI 008
★	38	IT MUST BE LOVE—Alton McClain & Destiny—Polydor (12-inch) PRO 074
★	—	BRIDGE OVER TROUBLED WATERS/DON'T GIVE IT UP—Linda Clifford—RSD (LP/12-inch)* RS2-3902
★	39	WHOLE LOTTA LOVE/WONDERFUL MEDLEY—The Wonder Band—Atco (LP/12-inch) DSKO 158/SD 38-111
★	39	HAVEN'T STOPPED DANCIN' YET—Gonzalez—Capitol (LP) SW 11855
★	40	FLY ME ON THE WINGS OF LOVE—Celi Bee—APA (LP) APA 77003

* non-commercial 12-inch

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

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



HAPPY WINNERS—Larry Hart of Baltimore, triumphantly holds Teresa Ryce, his dancing partner in his arms, as he shows off his trophy following the finals of Solar Records, "Tossing, Turning & Swinging" dance competition held at the N.Y. Copacabana. The contest which offered \$6,000 in prizes, coincided with the nationwide tour of Shalamar, Solar Records artists.

Vue-More Offers New Rotolite Series

NUTLEY, N.J.—The Vue-More Manufacturing Co. here has developed the first of what it calls its Constellation series of Rotolites for discos.

The unit, exhibited at the recent Billboard Disco Forum, is a 16-light assembly with two clusters rotating concentrically in opposite directions.

According to Sal Mahlab, president of Vue-More, the unit incorporates a high torque motor with a multiple slip clutch assembly in the gear train. Power to the revolving lights is fed separately from the motor so that instant light effects in motion can be achieved at full rotational speed, according to Mahlab.

A second version of the system, with 12 lights and single direction rotation is also being developed as part of the series. Delivery of the units is scheduled for June 1979.

Meanwhile, Vue-More's plant facilities are being expanded to accommodate production of the new units.

Terpers Earn 2 Corvettes

By BOB RIEDINGER JR.

NEW YORK—One of disco's longest running dance contests drew to a freestyling close Saturday (24), when Cherry's discotheque in Glen Cove, N.Y., gave away two 1979 cherry red Corvettes.

What originally began almost 30 weeks ago as a competition drawing from the tri-state area burgeoned into an event of national proportions.

According to Cherry's owner Howard Shapiro, discophiles from the southern part of the country and as far west as California entered in increasing numbers recently in hopes of dancing their way to the keys to the Sting Rays.

Each week in the preliminary rounds of contests, the club presented cash prizes to first and second place couples at the Friday night eliminations. First place win-

ners were invited back for the semi-finals night scheduled for Friday (23). Third place contestants walked off with two bottles of champagne.

Rogers Stereo in Freeport, N.Y., beefed up the premiums, providing Cherry's with car tape deck/CB radios as weekly first place prizes in return for promotional consideration. The north shore Long Island club which holds 1,500 persons advertises on New York City FM radio outlets WKTU, WBLS and 99X.

Majestic Chevrolet, also in Freeport, supplied the two Corvettes. Vice president of the dealership Al Leibowitz says the club purchased the first car at a specific reduced price and acquired the second at a floating reduced rate.

Leibowitz feels the effectiveness of the disco promotion from a dealer
(Continued on page 130)

Operators Assist Children Of World

NEW YORK—The International Children's Appeal is teaming with discotheque operators across the country to stage a charity "Perfect Couple Contest" with proceeds going to needy children around the world.

The contest, inspired by UNICEF's declaration of 1979 as the Year Of The Child, hopes to raise

between \$3 to \$5 million from the contest which will be based on participants' ability to dance, the fashion appeal of the clothes they wear on the dance floor and their physical characteristics.

Club owners around the country are being encouraged to enter the preliminaries, utilizing their clubs on slow nights to stage the show.

According to Rod Harrod of the International Children's Appeal, there is no limit on the number of discos in any given city which can enter the contest. However, there will be one official club at which regional runoffs will be held.

Club owners participating in the contest can charge whatever admission
(Continued on page 130)

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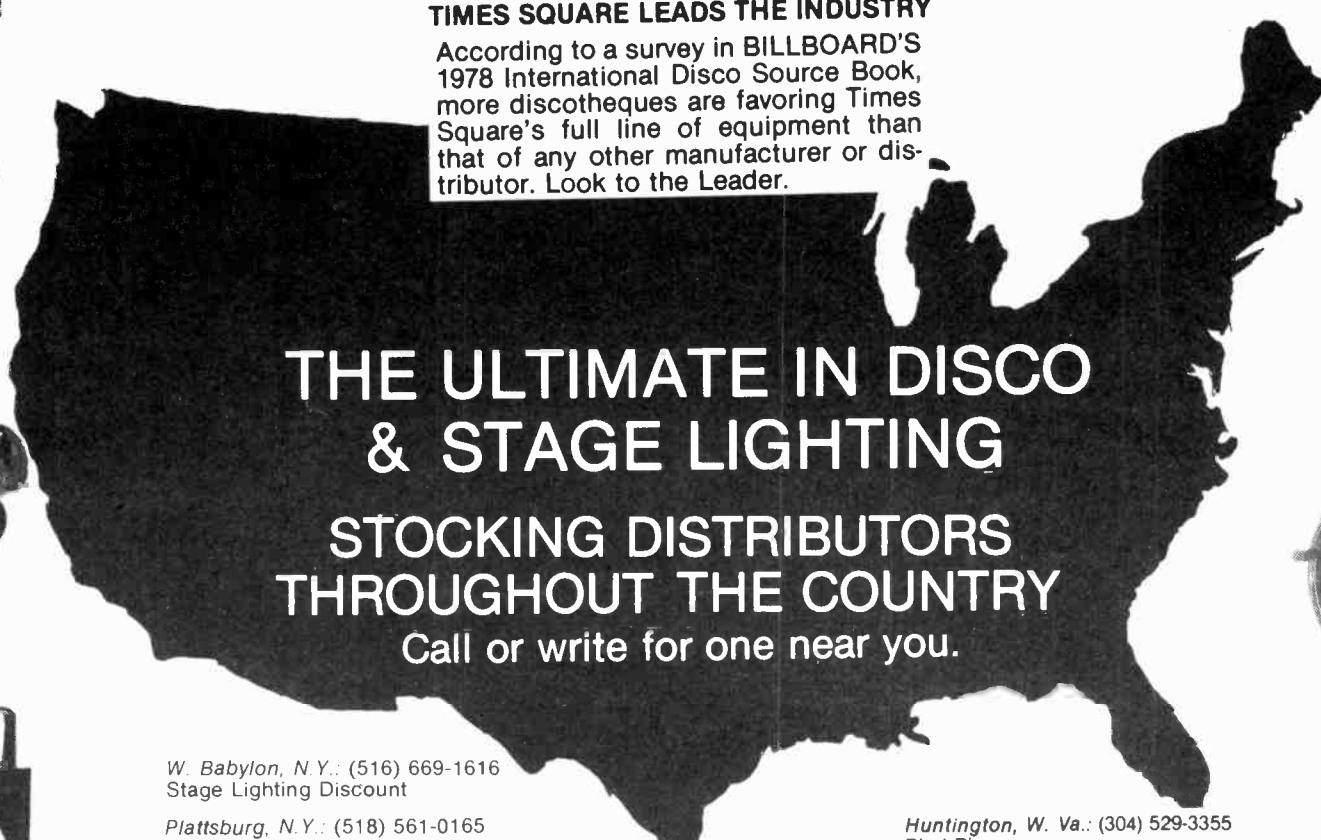
TIMES SQUARE LEADS THE INDUSTRY

According to a survey in BILLBOARD'S 1978 International Disco Source Book, more discotheques are favoring Times Square's full line of equipment than that of any other manufacturer or distributor. Look to the Leader.

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Flint Music Center

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HIRES PRODUCT MANAGER

CBS Canada Now Into Disco Market

By DAVID FARRELL

TORONTO—CBS Canada has become the first label in the country to hire a disco/black product manager, and in the coming months, the company has plans for increasing its own market share in an area of repertoire that is increasingly profitable.

Dominique Zgarka moved into the CBS head office here from Montreal, where he co-founded the Canadian Record Pool and the Vancouver Record Pool. His brother Michel, meantime, still operates the Canadian International Record Pool, which is primarily involved in servicing record pools outside the country.

Zgarka's first approach to disco from the other side of the fence was to huddle with marketing and promotion reps and executives from the label for a two-day disco seminar at the Inn On The Park here. He related the proven formula of breaking a hot disk from the pool through the disco stores to disco and second-

dary radio outlets, tracking sales and order-fills and then marching into Top 40 stations with the bill of goods.

Zgarka's philosophies on marketing buck the whole tradition of launching and exploiting pop product, but then the disco phenomenon has already bucked a lot of set notions on how things should be done.

For disco products' on-going development, the label is going to be hiring an independent support staff for certain markets, contracting at least three outside Canadian producers to remix 12-inch releases for this market and tying in with large retail accounts for "CBS Disco" booths to be installed in key outlets.

Summarizing Zgarka's address to CBS staffers at the seminar, the new product manager related the following:

- Disco records are often misinterpreted as being boring disks with a heavy drumbeat, in fact disco music is anything that can be danced to and, therefore, is played in discotheques.

- A disco deejay is the program director for a discotheque. He is the person responsible for making thousands of people hear records and should be treated to the same con-

(Continued on page 147)

Brinton Forms Firm

LOS ANGELES—Jane Brinton & Co., a new independent disco promotion firm, bows with a No. 1 disco record, "Instant Funk" on Salsoul, its exclusive account. Brinton, a former staffer at Tom Hayden & Associates, is also working RCA and Butterfly releases on a product-by-product basis.

Amy Lebovitz, most recently with Jet Records, is the firm's director of promotion and marketing.

IN N.Y.

Electric Circus A 3-Time Loser

NEW YORK—For the third time since its aborted plan to open last October, the Electric Circus disco here has failed in its bid to get a cabaret license.

The New York City Dept. of Consumer Affairs has again denied the disco operators' bid for the license on the grounds they failed to submit "complete and accurate" financial information about the amounts and sources of funding for the club.

Without the necessary operating licenses, the million dollar room on Manhattan's Fifth Ave. cannot legally open for business. However, despite the rulings, the club has been hosting what it calls weekend "private" parties for which it charges a fee.

The parties are said to be open to "members only" and no alcohol is served.

Meanwhile, spokespersons for the room reveal that officials of the State Liquor Authority and the Dept. of Consumer Affairs will be taken to court to show cause why they are withholding approval of the operating license.

L.A. Shack Now Open As a Disco

LOS ANGELES—The Shack, a restaurant built in 1941 to serve the film studio trade, reopened with a disco March 15.

The club, owned by Kelley Dellagatta and Sal Hasbum, caters to a young clientele, ranging in age from 20 to 40. The music programming features quarter hours of top disco hits, fad dance music and slow, soft disco.

Sound and lights, installed by Wes Connelly, feature electronically-driven color spinners, starbursts, colored lights and mirror balls. The Shack is located at 1046 N. Cole Ave, off Santa Monica Blvd. here.

2 Corvettes

• Continued from page 129

standpoint was questionable and Majestic withdrew its contest affiliation halfway through the option period. Majestic and Cherry's, he says, are concerned now with "discrepancies in the contract that have to be ironed out."

As additional contest prizes, home stereo systems were also being offered in the final rounds.

World's Children

• Continued from page 127

sion fee they deem fit for the occasion. To enter their winners in the runoffs they will have to pay a sponsorship fee of \$200 to the International Children's Appeal.

Cost of transportation and other expenses to area finals must be paid either by the contestants or their sponsors.

Travel and hotel expenses to the finals will be paid by the International Children's Appeal.

According to Harrod, no decision has yet been made on the venue for the finals, which will be held either in New York, Washington, D.C., or Los Angeles.

Registration for the contest closes April 30, with the finals scheduled for December. A first prize of \$50,000 in cash is being offered to the winning couple.

FUN HOUSE OPENS

4 Spinners Rotate At New N.Y. Club

NEW YORK—The Fun House, New York's newest million dollar discotheque, will not only be the largest room of its kind in the city when it opens to the public Friday (30), it will also boast a radical departure from conventional policy by featuring a different deejay on each of the four nights it will operate weekly.

Normally discos feature one main spinner whose personality and style generally result in the creation of a loyal clientele who patronize the club especially to dance to the music of that spinner.

The operators of the Fun House hope that in offering four of the city's top spinners, they can create a multi-faceted image for the room, and hopefully attract a different clientele each night.

The four spinners to be featured at the 24,000 square foot room are award winners Jim Burgess and Bobby DJ Guttdaro, and Roy Thode and Jonathan Fearing.

The Fun House, owned and operated by Jerry and Vinnie DeGerolamo and Ronnie Bryser,

is described as a giddy, outrageous kaleidoscope of colors, mirrors, murals and circus-like effects. It is aiming at a predominantly gay clientele, but will also have an open door policy toward heterosexuals.

The sound system at the Fun House was designed by Roger Hatch of Ultimate Sound. It includes turntables by Technics, speakers by GLI and amplifiers by McIntosh.

The light show by Litelab of New York, runs the gamut of strobes, chasers, blacklights, rainlights and fog machines. It will be operated by "Spanky," the light technician who operated the complex light show at the recently destroyed Infinity discotheque here.

The Fun House is being described by its operators as a cross between Studio 54 and the Flamingo. They stress, however, that there will be no hassles at the door to turn customers off, and that membership holders will never be turned away. Admission charge for nonmembers will be \$12 per person. The room will operate Wednesdays through Sundays.

Disco Mix

By BARRY LEDERER

NEW YORK—Prelude Records should have no difficulty in securing a well-deserved place on deejays' turntables with the new Theo Vaness album "Bad, Bad Boy." Released as two 12-inch 33 1/3 r.p.m. disks, the artist's recording has captured the sound and vitality of his first LP plus more. "Sentimentally It's You" is the highlight and reminiscent of Voyage in vocalization that is uplifting and haunting.

The melody line and orchestration convey a pulsating momentum from beginning to end. "No Romance/Keep On Dancing" is a longer 9:46 minute cut that is more pop-disco oriented with a bongo break that provides a steady backbeat surge.

"I'm A Bad, Bad Boy" puts fine use to some slick and fresh arrangements on this 6:10 minute pleaser. Producer Michael-Lana & Paul Sebastian along with Francois K, responsible for the disco mix, have given feeling to some new and enticing material.

Prelude has also released "The Martin Circus" import LP. Formerly a Vogue release, the label's attention will be focused on the title cut "Disco Circus" running 11:40 minutes. Although it has a harsh and somewhat rock-fla-

vored flair, if it is toned down the searing instrumental cuts can be appreciated.

Michael Parenteau, new director of national disco promotion at Salsoul Records, reports response from East and West Coast deejays on the "Disco Madness" LP. The album was remixed by Walter Gibbons, whose imagination and cleverness has given added dimension to the label's former hits. Highlights include the Salsoul Orchestra's "Magic Bird Of Fire" which has been reworked to soaring heights. The original tracks have been utilized to formulate exciting dance energy that is captivating both listener and dancer alike. Another potential chart-climber is the First Choice cut "Let No Man Put Asunder" which has been revitalized and given an updated feeling equal to their current hits "Hold Your Horses" and "Great Expectation."

Many deejays are turning over Eugene Record's "Magnetism" 12-inch and finding that the B side titled "Medley: I Don't Mind/Take Everything" is receiving interesting response. This 11:45 minute cut is a good combination of soul and funk, not only in the artist's voice, which ranges from smooth to sassy, but also in the orchestration.

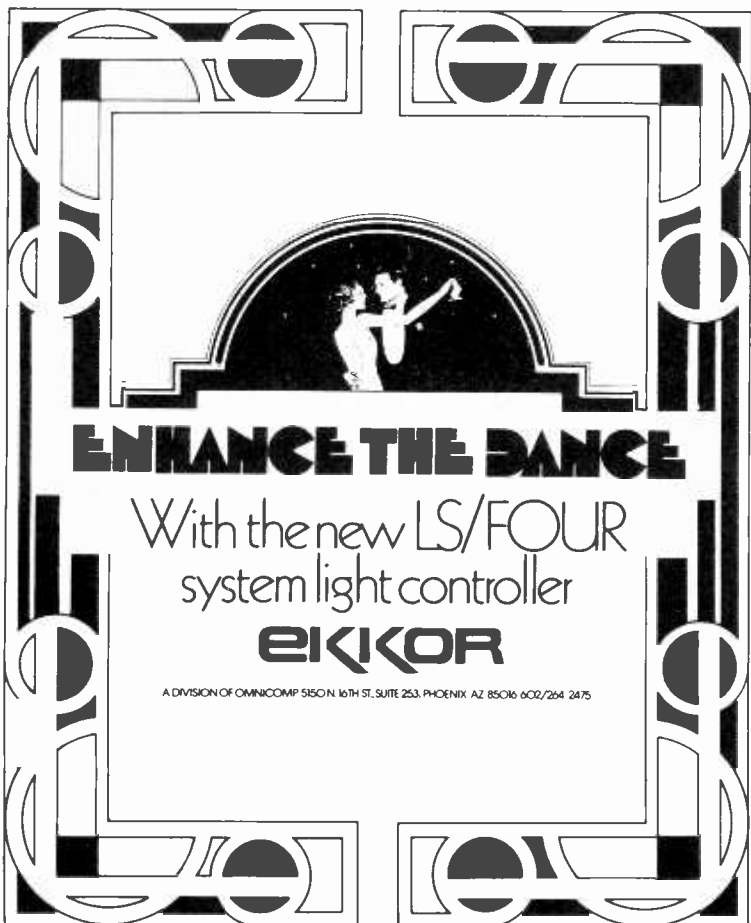
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RCA Takes Long & Winding Road For King

• Continued from page 127

WGTR-AM in Nidack, Mass., picked up on the record.

With a spread of interest developing to the south of this area, the label embarked on a press and public relations campaign, while King made a number of club and concert appearances, often fronting for well-known acts.

"She did not limit herself to disco showcasing," Harris points out, "and this eventually helped to cross the record over."

A decision was then made to change the cover art. "It just wasn't strong enough," Carter explains. He is a firm believer on the "positive impression" to be gained from visual impact in-store. Also, a 4 by 4 poster was redesigned.

With strong local feedback, the label reacted strongly to "pockets" of sales and radio play, making investments in print ads and initiating an "image" buildup. "The image campaign was rather easy and no problem, since Evelyn provides a classic rags to riches flavoring," Carter notes.

Still, there were periods when her budding career seemed to wax and wane. Carter comments, "There seemed to be tremendous resistance to her as a 'one shot occurrence.'"

But the label continued to follow "leads" with store and disco promotions.

As "Shame" began to pick up Top 40 play, the label decided to put the 12-inch version on the LP and drop the 12-inch release after sales of about 300,000, with the album itself at about 650,000.

"After we cut the 12 incher, Top 40 play practically stopped," Carter says. "It was a mistake and within 10 days we had it back on the market, selling about 120,000 more copies."

Carter feels that the 12-incher buy has so much influence that by word-

of-mouth he can affect airplay. "The 12-inch buyer is unique in our industry," he maintains.

Under recent discussion was the possibility of including both "I Don't Know If It's Right" and the

LP's title song "Smooth Talk" in the new album. The latter approach was based on the belief by Carter and Harris that "Smooth Talk" was another key cut in the album.

The idea was abandoned. And

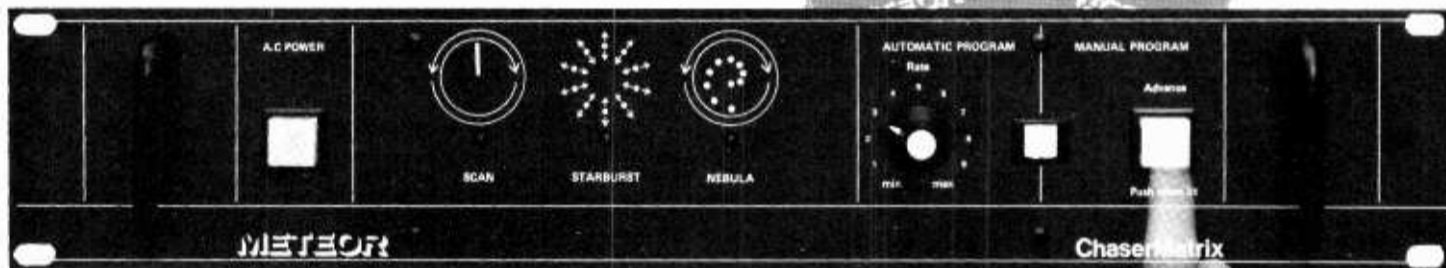
Carter now thinks along the lines of hitting the market with "Smooth Talk" along with whatever cut emerges from the new LP, although no firm decision has been made.

To Carter, getting King to her cur-

rent status was like having "impacted wisdom teeth."

But, as it stands now, Evelyn "Champagne" King is traveling a super highway paved with gold and, hopefully, platinum.

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FormME492D

For U.K. Firm, Business Booms

LONDON—Lasertronics managing director Mike Geary reports good business for the British firm resulting from attendance at this year's Billboard Dance Forum.

Besides selling two message-writing Laserwriters and setting up six authorized U.S. dealerships at the show, Geary finalized a \$100,000 sale to a Hong Kong dealer.

Geary aims to exploit what he sees as a market gap in the U.S. for small lasers. "There's no way we can compete with the Americans when you look at the technology they have," he says, "and that's why we have gone for a hole in the market with the small machines."

The Lasertrace range are easily installed lasers requiring little more than mains supply, audio signal and mounting point, whereas larger lasers call for three phase power supply and water cooling.

1st 12-In. Disco RSO Single Out

LOS ANGELES—RSO Records is offering commercial 12-inch 33 1/3 r.p.m. disco singles for the first time. The first release, slated for Wednesday (14) will be "Makin' It," the theme song from the ABC-TV series, performed by David Naughton.

The song was written by Freddie Perren and Dino Ferakis and produced by Perren.

RSO will followup with a second 12-inch single featuring "The Rock" by East Coast. The commercial 12-inchers carry a \$3.98 suggested list.

Soul Sauce

Bray Finally Spotted As Brown Mgr.

By JEAN WILLIAMS

LOS ANGELES—If I had a choice of giving roses or barbed wire, I would give Polydor Records the wire.

Two weeks ago in an attempt to reach James Brown concerning the controversy surrounding his appearance at Nashville's "Grand Ole Opry," I called Polydor, the label for which he records.

This reporter was advised by someone in publicity that Brown's whereabouts were unknown. However, his "manager" Bobby Red was on the premises and he could tell me about the situation.

After being transferred to Red, who identified himself as Brown's "manager," I was given the information that appeared in a previous Soul Sauce column. Red alleged that Brown had just contracted to be produced by Neil Diamond, and Bob Bray, head of Celebrity Management Inc., in Nashville had made the deal for Brown to appear at the "Grand Ole Opry." After double checking with Polydor as to Red's position, it was again stipulated that he was Brown's manager.

When the story appeared, Bray called, refuting Red's statements, which leaves me highly embarrassed. Bray notes that he and not Red is Brown's manager, saying he took on the singer's personal management several months ago, and Brad Shapiro, co-producer for Millie Jackson, is now producing Brown.

Bray added that Red had indeed passed himself off as Brown's manager in the past.

Well, a call to Len Epan, Polydor's West Coast publicity director, corroborated Bray's statement as to Brown's management situation.

But according to Bray, Red called him asking if he (Bray) would like for Neil Diamond to produce Brown. "I told him to have Diamond's attorney send me a proposal. That was the last I heard of Diamond producing James," said Bray. He says he has a five-year personal management contract with Brown.

By this time, not quite knowing just what to believe, this reporter asked Bray to put me in touch with Brown and was told that Brown would contact me that evening or early the following morning. At presstime I had not received a call from Brown.

A call to Brad Shapiro revealed that "I was hired by Polydor to produce James. Dick Kline (executive vice president of Polydor) called and asked me to produce him."

"Since that time, James and I have come to an understanding that from now on I will produce him," Shapiro notes that he is working on Brown's LP which will be completed the end of April. Title of the LP is "The Original Disco Man," with a single "It's Too Funky In Here," says Shapiro. He points out that he wrote all the tunes on the LP.

Red could not be reached for comment.

Eddie Pugh, former vice president, r&b promotion at Casablanca, now has his own company, Double Lady Productions, in L.A., with his first product already on the street. It is "Movie Queen" by Living Proof on U.A. Records.

(Continued on page 133)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 3/31/79

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This Week			Last Week			Weeks on Chart			★STAR Performer—singles registering greatest proportionate upward progress this week			This Week			Last Week			Weeks on Chart			This Week			Last Week			Weeks on Chart		
TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))									TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))									TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))											
★	2	10	HE'S THE GREATEST Dancer—Sister Sledge (N. Rodgers, B. Edwards, Cotillon 44245 (Chic, BMI))	36	25	15	★	69	2	SOMEWHERE IN MY LIFETIME—Phyllis Hyman (J. Alvarez), Arista 0380 (Mid-America/Whee, ASCAP)	★	69	17	★	78	3	ANY WAY YOU WANT IT—Enchantment (E. Johnson), Roadshow 11481 (RCA) (Desert Rain/Sky Tower, ASCAP)												
2	1	13	I GOT MY MIND MADE UP—Instant Funk (K. Miller, S. Miller), Salsoul 2078 (RCA) (Lucky Three, BMI)	★	63	2	★	80	3	REUNITED—Peaches & Herb (D. Fakaris, F. Perren), Polydor 14547 (Perren/Vibes, ASCAP)	★	80	3	★	81	2	HOLY GHOST—Bar-Kays (H. Thigpen, J. Banks, E. Marion), Stax 3216 (Fantasy) (East Memphis, BMI)												
★	8	10	SHAKE YOUR BODY—Jacksons (R. Jackson, M. Jackson), Epic 850656 (Peacock, BMI)	38	32	20	★	81	2	IT'S ALL THE WAY LIVE—Lakeside (F. Lewis), Solar 11380 (RCA) (Spectrum VII, ASCAP)	★	82	4	★	82	4	DANCE WITH YOU—Carrie Lucas (C. Lucas), Solar 11482 (RCA) (Spectrum VII/Hindu, ASCAP)												
4	3	16	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (C. Brown), Source 40967 (Nouveau/Ascent, BMI)	39	27	11	★	83	2	FIRE—Pointer Sisters (B. Springssteen), Planet 45901 (Bruce Springssteen, ASCAP)	★	83	2	★	83	2	CROSSWINDS—Peabo Bryson (P. Bryson), Capitol 4694 (Warner Bros./Peabo, ASCAP)												
★	11	8	DISCO NIGHTS—C.Q. (E. R. LaBlanc), Arista 0388 (C.Q./Arista, ASCAP)	40	40	7	★	84	4	LIFE IS A DANCE—Chaka Kahn (G. Christopher), Warner Bros. 8740 (Akee/Motiv, ASCAP)	★	84	4	★	84	4	KEEP YOUR BODY WORKING—Kleeer (N. Durham), Atlantic 3559 (Kleeer, BMI)												
6	5	10	DO YOU THINK I'M SEXY—Rod Stewart (R. Stewart, C. Appice), Warner Bros. 8724 (Riva, ASCAP)	★	50	4	★	85	2	DANCE, LADY DANCE—Crown Heights Affair (F. Nerangus, B. Britton), De Lite 912 (Delightful/Crown Heights/Cabrini, BMI)	★	85	2	★	85	2	ARE YOU READY FOR LOVE—Spinners (T. Bell, L.M. Bell, C. James), Atlantic 3546 (Mighty Three, BMI)												
★	7	9	I WANT YOUR LOVE—Chic (B. Edwards, N. Rodgers), Atlantic 3557 (Chic/Cotillon, BMI)	42	31	23	★	86	2	SHAKE YOUR GROOVE THING—Peaches And Herb (D. Fakaris, F. Perren), Polydor 14514 (Perren/Vibes, ASCAP)	★	86	2	★	86	2	THE ROCK—East Coast (M. Foreman, C. Waller, A. Gee), RSD 922 (Moonstruct/Mich Den, BMI)												
★	13	8	OH HONEY—Delegation (Gold & M. Denne), Shadybrook 1048 (Janus) (Screen Gems/EMI, BMI)	43	43	8	★	87	5	BOOGIE TOWN—F.L.B. (L. James, D. James), Fantasy 849 (Parker/Wimol, BMI)	★	87	5	★	87	5	BY THE WAY YOU DANCE—Bunny Sigler (L. Davis, D. Richardson, G. Bell), Gold Mind 4018 (RCA) (Not Listed)												
★	15	5	KNOCK ON WOOD—Amii Stewart (B. Leng), Ariola 7736 (Warner Bros., ASCAP)	44	37	10	★	88	2	POPS, WE LOVE YOU—Diana Ross, Stevie Wonder, Marvin Gaye, Smokey Robinson (P. Sawyer, M. McLeod), Motown 1455 (Jobete, ASCAP)	★	88	2	★	88	2	IN THE NAVY—Village People (J. Morali, H. Belolo, V. Willis), Casablanca 973 (Can't Stop, BMI)												
★	11	10	LOVE BALLAD—George Benson (Scarborough), Warner Bros. 8759 (Unichappell, BMI)	45	39	16	★	89	2	CONSISTENCY—Oris (O. Marsh), Warner Bros. 8758 (Star of David, BMI)	★	89	2	★	89	2	SATURDAY NIGHT—T-Connection (T. Cookley), Dash 5051 (TK) (Sherlyn/Deibel, BMI)												
★	12	4	DANCIN'—Grey & Hanks (L.R. Hanks, Z. Grey), RCA 11460 (Iceman/Unichappell, BMI)	46	46	8	★	90	2	POPS, WE LOVE YOU—Diana Ross, Stevie Wonder, Marvin Gaye, Smokey Robinson (P. Sawyer, M. McLeod), Motown 1455 (Jobete, ASCAP)	★	90	2	★	90	2	GET DANCIN'—Bombers (M. Jones, M. Simon), West End 1215 (Mandingo, BMI)												
★	12	13	I WILL SURVIVE—Gloria Gaynor (D. Fakaris, F. Perren), Polydor 145087 (Perren/Vibes, ASCAP)	★	57	7	★	91	3	HANG IT UP—Patrice Rushen (D. Rushen), Elektra 45549 (Baby Fingers, ASCAP)	★	91	3	★	91	3	DON'T YOU WANNA MAKE LOVE—Shotgun (E. Lattimore, T. Steels, I.W. Talbert), ABC 12453 (Home Fire/Funk Rock/ABC/Dunhill, BMI)												
★	17	9	I DON'T WANT NOBODY ELSE—Narada Michael Walden (N.M. Walden), Atlantic 3541 (Gratitude/Cotillon, BMI)	★	58	5	★	92	5	DON'T YOU WANNA MAKE LOVE—Shotgun (E. Lattimore, T. Steels, I.W. Talbert), ABC 12453 (Home Fire/Funk Rock/ABC/Dunhill, BMI)	★	92	5	★	92	5	LOVE—Shotgun (E. Lattimore, T. Steels, I.W. Talbert), ABC 12453 (Home Fire/Funk Rock/ABC/Dunhill, BMI)												
★	20	7	HOT NUMBER—Foxy (I. Ledisma), Dash 5050 (TK) (Sherlyn, BMI)	★	49	9	★	93	4	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (N. Helms, M. Butler), Tama 54297 (Motown) (Colgems-FMI/Jobete, ASCAP)	★	93	4	★	93	4	SATURDAY NIGHT—T-Connection (T. Cookley), Dash 5051 (TK) (Sherlyn/Deibel, BMI)												
★	15	16	KEEP ON DANCIN'—Gary's Gang (Matthew, Turner), Columbia 3 10884 (Midib/Eric Matthew, ASCAP)	★	51	10	★	94	3	THIS YEAR—Curtis Mayfield (C. Mayfield), Curtom 919 (RSD, Mayfield, BMI)	★	94	3	★	94	3	GOOD, GOOD FELLIN'—War (Allen, Brown, Jordan, Miller, Oskar, Rabb, Scott, Goldstein), MCA 40995 (Far Out/Milwaukee, ASCAP/BMI)												
★	16	7	LIVING IT UP—Bell & James (L. Bell, C. James), A&M 2069 (Mighty Three, BMI)	★	52	11	★	95	3	FREAK THE FREAK THE FUNK—Fatback Band (L. Curtis), Spring 191 (Polydor) (Citta, BMI)	★	95	3	★	95	3	BRIEGE OVER TROUBLED WATER— Linda Clifford (P. Simon), Curtom 921 (RSD) (Paul Simon, BMI)												
★	17	22	HIGH ON YOUR LOVE SUITE—Rick James (R. James), Gordy 7164 (Motown) (Jobete, ASCAP)	★	53	18	★	96	2	TAKE ME HOME—Cher (M. Allier, B. Esty), Casablanca 965 (Rick's, BMI)	★	96	2	★	96	2	LOVING YOU—Donald Byrd (J. Hall), Elektra 46019 (D.B. Music, ASCAP/Blackbyrd, BMI)												
★	18	24	IT MUST BE LOVE—Alton McClain & Destiny (J. Footman, J. Wieden), Polydor 14532 (Specolite, Traco, ASCAP, BMI)	★	54	4	★	97	5	YOU BRING OUT THE BEST IN ME—Delis (D. Carter, J. Ellis), ABC 12440 (Perk's, BMI)	★	97	5	★	97	5	STRAIGHT TO THE BANK—Bill Summers (Chandler, Summers, Washington, Miller), Prestige 768 (Fantasy) (Billsum/Hey Skimo, BMI)												
★	19	12	HEAVEN KNOWS—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 959 (Ruk/s/Say Yes, BMI)	★	55	21	★	98	2	WHAT'S YOUR SIGN GIRL—Danny Pearson (D. Pearson, T. Sepe), Unlimited 1400 (CBS) (Not listed)	★	98	2	★	98	2	DO YOU WANNA GO PARTY—KC & The Sunshine Band (H.W. Casey, R. Finch), TK 1033 (Sherlyn/Harrick, BMI)												
★	20	14	AQUA BOOGIE—Parliament (G. Clinton, W. Collins, B. Worrell), Casablanca 950 (Rubberband, BMI)	★	56	9	★	99	2	BRIGHTER DAYS—Vernon Burch (V. Burch), Chocolate City 017 (Casablanca) (Unart/Sand B./Rick's, BMI)	★	99	2	★	99	2	GIVE LOVE A CHANCE—Cameo (A. Lockett, L. Blackmon), Chocolate City 018 (Better Days, BMI)												
★	21	18	KEEP IT TOGETHER—Rufus (A. Toussaint), ABC 12444 (Marsaint/Warner-Tamerlane, BMI)	★	57	4	★	100	9	YOU CAN DO IT—Al Hudson (Al Hudson), RCA 11456 (Nance/Hologram, ASCAP/ITC, BMI)	★	100	9	★	100	9	SHAKE—Cap Band (C. Wilson), Mercury 74053 (Total Experience, BMI)												
★	22	36	SHINE—Bar-Kays (J. Alexander, L. Dodson, H. Henderson, C. Allen, F. Thompson, M. Beard, L. Smith, W. Stewart), Mercury 74048 (Bar Kays/Warner-Tamerlane, BMI)	★	58	5	★	90	2	LOVING YOU—Donald Byrd (J. Hall), Elektra 46019 (D.B. Music, ASCAP/Blackbyrd, BMI)	★	90	2	★	90	2	CAN'T YOU SEE I'M FIRED UP—Mass Production (G. McCoy & J. Drumgole), Cotillon 44248 (Atlantic) (Two Pepper, ASCAP)												
★	23	6	STAR LOVE—Cheryl Lynn (J. Footman, J. Wieden), Columbia 3 10907 (Colgems/EMI/Specolite, ASCAP/Screen Gems/EMI/Traco, BMI)	★	59	7	★	91	3	WHAT'S YOUR SIGN GIRL—Danny Pearson (D. Pearson, T. Sepe), Unlimited 1400 (CBS) (Not listed)	★	91	3	★	91	3	YOU CAN DO IT—Al Hudson (Al Hudson), RCA 11456 (Nance/Hologram, ASCAP/ITC, BMI)												
★	24	23	A FUNKY SPACE REINCARNATION—Marvin Gaye (M. Gaye), Tama 54298 (Jobete, ASCAP)	★	60	4	★	92	5	BRIGHTER DAYS—Vernon Burch (V. Burch), Chocolate City 017 (Casablanca) (Unart/Sand B./Rick's, BMI)	★	92	5	★	92	5	GIVE LOVE A CHANCE—Cameo (A. Lockett, L. Blackmon), Chocolate City 018 (Better Days, BMI)												
★	25	28	SAY THAT YOU WILL—George Duke (G. Duke), Epic 850060 (Mycenaes, ASCAP)	★	61	3	★	93	4	YOU CAN DO IT—Al Hudson (Al Hudson), RCA 11456 (Nance/Hologram, ASCAP/ITC, BMI)	★	93	4	★	93	4	SHAKE—Cap Band (C. Wilson), Mercury 74053 (Total Experience, BMI)												
★	26	35	IN THE MOOD—Tyrone Davis (P. Richmond, D. Ellis, R. Locke Jr.), Columbia 3 10904 (Content/Tyrone, BMI)	★	62	4	★	94	3	WHAT'S YOUR SIGN GIRL—Danny Pearson (D. Pearson, T. Sepe), Unlimited 1400 (CBS) (Not listed)	★	94	3	★	94	3	CAN'T YOU SEE I'M FIRED UP—Mass Production (G. McCoy & J. Drumgole), Cotillon 44248 (Atlantic) (Two Pepper, ASCAP)												
★	27	34	I WANNA WRITE YOU A LOVE SONG—David Oliver (M. Gradney, D. Oliver), Mercury 74043 (Dales/Grandiniego, BMI/At Home, ASCAP)	★	63	3	★	95	3	YOU CAN DO IT—Al Hudson (Al Hudson), RCA 11456 (Nance/Hologram, ASCAP/ITC, BMI)	★	95	3	★	95	3	YOU CAN DO IT—Al Hudson (Al Hudson), RCA 11456 (Nance/Hologram, ASCAP/ITC, BMI)												
★	28	5	STAND BY—Natalie Cole (N. Cole, M. Yancy), Capitol 4690 (Jay's/Chappell/Cole Arama, ASCAP/BMI)	★	64	3	★	96	2	WHAT'S YOUR SIGN GIRL—Danny Pearson (D. Pearson, T. Sepe), Unlimited 1400 (CBS) (Not listed)	★	96	2	★	96	2	SHAKE—Cap Band (C. Wilson), Mercury 74053 (Total Experience, BMI)												
★	29	26	I WANNA BE CLOSER—Switch (J. Jackson), Gordy 7163 (Motown) (Jobete, ASCAP)	★	65	7	★	97	5	BRIGHTER DAYS—Vernon Burch (V. Burch), Chocolate City 017 (Casablanca) (Unart/Sand B./Rick's, BMI)	★	97	5	★	97	5	CAN'T YOU SEE I'M FIRED UP—Mass Production (G. McCoy & J. Drumgole), Cotillon 44248 (Atlantic) (Two Pepper, ASCAP)												
★	30	30	DON'T IT MAKE IT BETTER—Bill Withers (B. Withers, P. Smith), Columbia 3 10892 (Beumig, ASCAP)	★	66	59	24	★	98	2	WHAT'S YOUR SIGN GIRL—Danny Pearson (D. Pearson, T. Sepe), Unlimited 1400 (CBS) (Not listed)	★	98	2	★	98	2	YOU CAN DO IT—Al Hudson (Al Hudson), RCA 11456 (Nance/Hologram, ASCAP/ITC, BMI)											
★	31	21	NEVER HAD A LOVE LIKE THIS BEFORE—Tavares (L.R. Hanks, Z. Grey), Capitol 4658 (Medad/Irving, BMI)	★	67	3	★	99	2	YOU CAN DO IT—Al Hudson (Al Hudson), RCA 11456 (Nance/Hologram, ASCAP/ITC, BMI)	★	99	2	★	99	2	SHAKE—Cap Band (C. Wilson), Mercury 74053 (Total Experience, BMI)												
★	32	42	FEEL THAT YOU'RE FEELIN'—Maze (F. Beverly), Capitol 4686 (Amazement, BMI)	★	68	4	★	100	9	WHAT'S YOUR SIGN GIRL—Danny Pearson (D. Pearson, T. Sepe), Unlimited 1400 (CBS) (Not listed)	★	100	9	★	100	9	CAN'T YOU SEE I'M FIRED UP—Mass Production (G. McCoy & J. Drumgole), Cotillon 44248 (Atlantic) (Two Pepper, ASCAP)												
★	33	41	WOMAN IN LOVE—Three Degrees (D. Bugatti, F. Musker), Ariola 7742 (Chappell, ASCAP)	★	69	7	★	90	2	WHAT'S YOUR SIGN GIRL—Danny Pearson (D. Pearson, T. Sepe), Unlimited 1400 (CBS) (Not listed)	★	90	2	★	90	2	YOU CAN DO IT—Al Hudson (Al Hudson), RCA 11456 (Nance/Hologram, ASCAP/ITC, BMI)												
★	34	33	CAPTAIN BOOGIE—Wardell Piper (J. H. Fitch, R. Cross), Midsong 1001 (April Summer/Diagonal, BMI)	★	70	4	★	91	3	WHAT'S YOUR SIGN GIRL—Danny Pearson (D. Pearson, T. Sepe), Unlimited 1400 (CBS) (Not listed)	★	91	3	★	91	3	SHAKE—Cap Band (C. Wilson), Mercury 74053 (Total Experience, BMI)												
★	35	19	CONTACT—Edwin Starr (E. Starr, A.E. Pullan, R. Dickerson), 20th Century 2396 (ATU/Zonai, BMI)	★	71	3	★	92	5	WHAT'S YOUR SIGN GIRL—Danny Pearson (D. Pearson, T. Sepe), Unlimited 1400 (CBS) (Not listed)	★	92	5	★	92	5	CAN'T YOU SEE I'M FIRED UP—Mass Production (G. McCoy & J. Drumgole), Cotillon 44248 (Atlantic) (Two Pepper, ASCAP)												

MCA Is Landing Butterfly In Net

LOS ANGELES—MCA has reportedly purchased disco-oriented Butterfly Records for \$2 million. The Butterfly label, headed by A.J. Cervantes, has reportedly been financially plagued in recent months following early disco success with Tuxedo Junction, THP Orchestra, Saint Tropez and others.

The reported purchase is concurrent with MCA's new disco thrust. The label has entered into an agreement with Marc Kreiner's MK Dance Promotions, the production promotion firm that launched Chic's "Dance, Dance, Dance (Yowsah, Yowsah, Yowsah)."

Also, Donn Warshow, who's been doing disco promotion at MK for the past year, has taken over the newly created slot of national disco coordinator handling all disco-related projects.



STILL SURVIVING—Gloria Gaynor, producer/writer Freddie Perren, Marty Goldrod, Polydor's West Coast general manager, and producer/co-writer Dino Ferakis, work on a new version of "I Will Survive" which Gaynor performed on the Easter Seals Telethon this past weekend.

Soul Sauce

Continued from page 132

According to Pugh, although disco is the craze, particularly with many new groups, "Movie Queen" is a ballad. "I went with a ballad because with everything being up-tempo people need a break and something different," he says.

The record is not exactly new; it has been with U.A. since 1976, but with Pugh's commitments to other labels, "I felt it would be a conflict of

interests to release a record on one label while working for another.

Living Proof is a five-man standup singing group from Miami, formerly tagged the Prolifics. It is not the same Living Proof signed to JuPar Records.

The Howard Law School in Washington held an entertainment law symposium, inviting industry executives as guest speakers Wednesday (21).

Set as panelists for the event, sponsored by the Entertainment Law Society in conjunction with the Student Bar Assn., were Larkin Arnold, senior vice president at Arista; David Franklin of David Franklin Associates, Glenda Gracia, executive director of the Black Music Assn.; Louise West, head of Bees-Wiz Music Publishing Co. and Robert Bennett of WUL-AM Washington.

According to Lawrence Williams, a member of the Student Bar Assn., the panelists were invited to give the prospective entertainment law students insights into the entertainment industry. "There seems to be a trend that's showing there is more of a demand for entertainment lawyers.

"The panelists are informed on how to deal with artists, artists' contracts, record companies and exactly what the industry needs from entertainment lawyers," says Williams.

He notes that although this is the first time a symposium of this type has been held, it is expected to be an ongoing program.

Motown plans to introduce a specially retail priced "Disco Party Pac," which consists of four to six previously released or current 12-inch disco singles. The initial "Disco Party Pac," set to be released nationally in April, will feature product by Marvin Gaye, Rick James and High Energy.

Each 12-inch will include an A side and an instrumental B side. The package is expected to retail at less than \$10.

The firm is involved in a promotional, merchandising and advertising campaign aimed at the retail level. A variety of in-store aids, mobiles, posters and displays promoting the package also are available.

Plans are underway to launch a massive radio campaign in major disco markets such as New York, Philadelphia, Chicago, Los Angeles and Baltimore/Washington. A series of disco parties also will be held in each market for major retailers to introduce the "Disco Party Pac."

Gospel singer/composer Edwin Hawkins will sponsor a music and arts seminar at the Golden Gateway Holiday Inn, San Francisco, April 14.

The event is scheduled for six days. Invited personalities include: the Rev. Jesse Jackson, actor Brock Peters and gospel singing groups Jessy Dixon, Danniebelle Hall, Myrna Summers, Bill Thedford, Calvin Bridges, the Rev. Walter Hawkins & the Love Center Choir and Edwin Hawkins & the Family.

The seminars will include workshops in songwriting, vocal technique, keyboard technique, painting, drama, interior design and fashion design.

"Black And White Music" was the topic to be discussed by LeBaron Taylor, vice president, black music marketing at CBS Records and arranger/conductor Harold Weeler on "Tony Brown's Journal," which aired Sunday (25) 11:30 a.m.-noon on WNBC-TV, New York.

The show, which also featured performance footage of Santana, George Duke and Billy Joel, deal with how the acceptance of black music by whites and the tremendous popularity of white musicians in the black community has changed the racial definition of popular music.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	7	8	FUNK Instant Funk. Salsoul SA 8513 (RCA)	37	NEW ENTRY		DISCO NIGHTS C. Q., Arista AB 4225
2	2	8	BUSTIN' OUT OF L SEVEN Rick James, Gordy G7 984 (Motown)	38	42	6	SUPER MANN Herbie Mann, Atlantic SD 19211
3	3	17	DESTINY Jacksons, Epic JE 35552 (CBS)	39	36	5	BREAKWATER Breakwater, Arista AB-4208
4	1	19	2 HOT Peaches & Herb, Polydor PD 1-6172	40	34	7	CARMEL Joe Sample, ABC AA 1126 (MCA)
5	5	8	CHUCK BROWN & THE SOUL SEARCHERS Source SOR 3076 (MCA)	41	NEW ENTRY		IN THE MOOD WITH TYRONE DAVIS Tyrone Davis, Columbia JC 35723
6	10	6	WE ARE FAMILY Sister Sledge, Cotillion SD-5209	42	39	12	THE ADVENTURES OF CAPTAIN SKY Captain Sky, AVI 6042
7	19	2	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2BSK 3277	43	NEW ENTRY		IT'S ALRIGHT WITH ME Patti LaBelle, Epic JE 35772 (CBS)
8	6	18	C'EST CHIC Chic, Atlantic SD-19209	44	37	24	THE MAN Barry White, 20th Century T 571
9	9	6	SPIRITS HAVING FLOWN Bee Gees, RSO RS-13041	45	41	15	CLEAN Edwin Starr, 20th Century T-SS9
10	4	9	LOVE TRACKS Gloria Gaynor, Polydor PD1-6184	46	46	31	SWITCH Switch, Gordy G-7980 (Motown)
11	11	15	CROSSWINDS Peabo Bryson, Capitol ST-11875	47	47	7	PATRICE Patrice Rushen, Elektra 6E 160
12	8	12	HERE, MY DEAR Marvin Gaye, Tamla 1364 (Motown)	48	49	15	LIGHT OF LIFE Bar Kays, Mercury SRM-1 3732
13	25	4	KNOCK ON WOOD Amin Stewart, Ariola SW 50054	49	61	5	TAKE ME HOME Cher, Casablanca NBLP 7133
14	13	8	MADAME BUTTERFLY Tavares, Capitol SW-11874	50	50	4	'BOUT LOVE Bill Withers, Columbia JC 35596
15	15	8	SOMEWHERE IN MY LIFETIME Phyllis Hyman, Arista AB-420	51	51	6	MIND MAGIC David Oliver, Mercury SRM-13747
16	22	17	SHOT OF LOVE Lakeside, Solar Solar BXL 1 2937 (RCA)	52	62	45	COME GET IT Rick James & the Stone City Band, Gordy G7 981
17	21	13	BELL & JAMES Bell & James, A&M 4728	53	63	3	LET THE MUSIC PLAY Arpeggio, Harem PD-1-6180 (Polydor)
18	23	7	PROMISE OF LOVE Delegation, Shadybrook 010	54	30	7	NUMBERS Rufus, ABC AA 1098 (MCA)
19	14	16	MOTOR BOOTY AFFAIR Parliament, Casablanca NBLP 7125	55	60	2	KEEP ON DANCIN' Gary's Gang, Columbia JC 35793
20	12	23	CRUISIN' Village People, Casablanca NBLP 7118	56	48	37	STEP II Sylvester, Fantasy F9556
21	16	13	WANTED Richard Pryor, Warner Bros. BSK 3364	57	45	20	MONEY TALKS Bar Kays, Stax STX 4106 (Fantasy)
22	20	7	ANGIE Angela Bofill, GRP GRP 5000 (Arista)	58	NEW ENTRY		INTIMATELY Randy Brown, Parachute RRLP 9021 (Casablanca)
23	17	8	ENERGY Pointer Sisters, Planet P-1 (Elektra/Asylum)	59	NEW ENTRY		I'VE ALWAYS WANTED TO SING Bunny Sigler, Gold Mind GA 9503 (RCA)
24	31	3	FOLLOW THE RAINBOW George Duke, Epic JE 35701 (CBS)	60	NEW ENTRY		DANCE LADY DANCE Crown Heights Affair, De Lite DSR 9512 (Mercury)
25	24	19	BOBBY CALDWELL Bobby Caldwell, Clouds 8804 (TK)	61	38	19	GET DOWN Gene Chandler, 20th Century 578
26	18	17	THE BEST OF EARTH, WIND & FIRE, VOL. 1 Earth, Wind & Fire, Columbia FC 35647	62	57	3	BRITE LITES/BIG CITY Fatback Band, Spring SP 1 6721 (Polydor)
27	27	28	LIVE AND MORE Donna Summer, Casablanca NBLP 7119	63	55	6	EXOTIC MYSTERIES Lionel Linton Smith, Columbia JC 35654
28	28	13	T-CONNECTION T-Connection, Dash 30009 (T.K.)	64	53	21	CHAKA Chaka Kahn, Warner Bros. K3245
29	32	45	SMOOTH TALK Evelyn "Champagne" King, RCA APL 1 2466	65	59	4	ALL THE WOO IN THE WORLD Bernie Worrell, Arista AB 4209
30	40	3	JOURNEY TO THE LAND OF ENCHANTMENT Enchantment, Roadshow BXL 1-3269 (RCA)	66	52	30	IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219
31	26	19	JOURNEY TO ADDIS Third World, Island (LPS 9554 (Warner Bros.))	67	65	11	EVERY 1'S A WINNER Hot Chocolate, Intimely INF9002
32	29	8	YOU FOOLED ME Grey & Hanks, RCA AFL1 3069	68	58	15	WE ALL HAVE A STAR Wilton Felder, ABC AA 1109 (MCA)
33	43	3	FEETS DON'T FAIL ME NOW Herbie Hancock, Columbia JC 35764	69	NEW ENTRY		MILKY WAY Chocolate Milk, RCA AFL1 3081
34	44	5	AWAKENING Narda Michael Walden, Atlantic SD 19222	70	56	8	SHIPWRECKED Gonzalez, Capitol SW 11855
35	35	6	CUT LOOSE Hamilton Bohannon, Mercury SRM-1 3762	71	NEW ENTRY		SHOTGUN III Shotgun, ABC AA 1118
36	33	21	CHERYL LYNN Cheryl Lynn, Columbia JC 35486	72	66	21	FLAME Ronnie Laws, United Artists UA LA 881
				73	69	13	TRUTH 'N' TIME Al Green, Hi HLP-6009 (Cream)
				74	NEW ENTRY		GLADYS KNIGHT Gladys Knight, Columbia JC 35704
				75	74	3	NEW ORLEANS HEAT Albert King, Tomato TOM-7022

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Dealers Liable For Piracy Links

Continued from page 3
 racy legislation from its beginnings in the early 1960s to the more recent laws that provide stiff penalties and include special provisions for illegal duplication of records and tapes. Earlier laws only provided sanctions for recovering mechanical rights.

Kaplan produced counterfeit jackets for albums by Steve Miller ("Fly Like An Eagle") and George Benson ("Breezin'") and compared them, via an overhead projector, with legitimate copies.

Both he and Perez point out that a careful observer can detect differences between the legitimate copy

and the counterfeit but, Kaplan says, "when they're in a bin with each other it's hard to tell the difference."

Kaplan urged artists and composers to testify themselves whenever their copyrights were violated, citing the added publicity value the introduction of "the human element" can bring.

Kaplan says his office has reports indicating there is a brisk trade in illegal classical recordings these days, with an emphasis on cassettes available by mail-order. Nostalgia and big band sounds are also current favorites among pirates, he adds.

Perez began his talk by calling il-

legal duplication a "white collar crime" that was becoming more international in character. One of the difficulties with such crimes, he says, is that the criminal can remain far away from the scene, making investigation difficult.

Many of the FBI's investigations begin on the retail level, he notes.

Perez says there are presently 350 ongoing investigations involving piracy and counterfeiting and that there were 112 convictions last year for illegal duplicating.

In some cases links to organized crime have been discovered as part of an investigation into piracy, he reveals.

WCI Survey Now Paying Dividends

Continued from page 16
 Harry Chapin, Fleetwood Mac and the Eagles, to mention a few.

"Media image surveys can zero in not only on what stations in a certain market attract the rock buyer, but even the day-parts most listened to, which can then be purchased for specific spots," Kapp observes.

Kapp had the people in from all eight branches just three weeks ago to officially introduce the profiles. Up to now they've been getting some limited information by phone, but terminals are now being installed in

all branches to provide instant access to the data bank via a separate keyboard.

Kapp recalls that the first study was sent to hundreds of people in various industry and non-industry areas. Inside, both Handleman and Lieberman requested copies for their respective meetings, to distribute to all their salespeople for follow-up use and guidance.

A number of colleges are using the initial study, and the followup gift-giving material in various pop music and other courses. Included are

Bowling Green State Univ., Pasadena City College, the Claremont (Calif.) College psychology dept., Univ. of Wisconsin communications dept., California State Univ. at Hayward and the Univ. of New Orleans.

Based on the information in the first survey, released at last year's NARM convention, Coca-Cola was able to convince Burger King to go along with a major record promotion test now underway with WEA. Kapp claims, "This was mainly because the entire report is bullish on the industry."

Dolly Parton Hit With \$3 Mil Suit

NASHVILLE — Porter Wagoner has slapped his one-time partner and protegee Dolly Parton with a \$3 million lawsuit.

Alleging breach of contract, the suit was filed Wednesday (21) in Chancery Court for Davidson County, Tenn.

Wagoner filed the suit individually and doing business as Porter Wagoner Enterprises, and on behalf of Owepar Publishing Co. Defendants are Dolly Parton Dean (her married name) individually and as an officer and director of Owepar Publishing, and doing business as Velvet Apple Music, Song Yard Music and Dolly Parton Enterprises.

The action seeks an accounting

of all Parton's net income and record royalties to the date of judgment, 15% of her net income from June 1974 through June 1979, and 15% of her record royalties from the date the payments ceased to the date of judgment. Wagoner also wants the court to issue a declaratory judgment that Parton "is liable under contract to pay Porter Wagoner 15% of her record royalties earned from the date of judgment for so long as she receives such record royalties."

As an alternative to the above demands, Wagoner seeks \$2 million for "future loss of income from Dolly Parton Dean's net income and record royalties."

Arista Distributor Change

Continued from page 4

label's need to establish a high profit margin during the critical "development period" of a new artist, and the need for restraint during that same period on the part of the distributor.

Elsewhere, Goldman said there will have to be "hardnosed evaluations of the penetration of the independent distributor into the marketplace both in terms of the number of accounts serviced and the service provided to these accounts on behalf of the independent manufacturer and his product."

And, so far as the aforementioned "expansion of markets by individual distributors" is concerned, Goldman asked rhetorically if such expansion will "require the effective elimina-

tion of other distributors?" "Probably so," he answered, adding that it would be a shame for "uniquely qualified distributors" to be lost that way, "merely because there is an unwillingness or inability of contiguous distributors to see a commonality of interests and translate that into a merged, better financed, better staffed, expanded operation."

But doesn't that sound like a clarification call to consolidate?
 "There's no grand plan," Goldman reiterated. "We're just saying that these are some of our thoughts . . . I don't know what will happen until I speak to some of these people, until I sit down with Milt Saltstone and Chuck Smith and get down to specifics . . . but it's not a planned move to set up any more moves."

Tribunal's Household Poll

Continued from page 3

In a year with little copyright activity, home taping has become a major issue at the Tribunal. Other business is being held off until next year when proceedings begin on mechanical royalties and jukebox royalty rates. In the meantime, with

technological advances making duplication of copyrighted work at home fast, cheap and easy the Tribunal has a particularly difficult problem making sure that technology doesn't totally outmode the protection available under the new Copyright Act.

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MARCH 31, 1979, BILLBOARD

Classical

BACH TO BACH Michigan Shop Carries Large Stock, Including Music Books

By ALAN PENCHANSKY

CHICAGO—The audience for classical music in Western Michigan is expanding, according to operators of the only all-classical record shop serving the area.

Bach To Bach Records, Kalamazoo, mixes a full range of classical titles with original cast and international ethnic disks. One also finds musical scores, books about music and—soon to be added—house plants—in the unusual shop.

"There's definitely more interest in classical music," relates Bach To Bach's manager Sue Lappin, a pianist who gave up teaching for retailing. "Kalamazoo is a cultural city and we need this type of store because there are a lot of things going on," she adds.

The outlet has boosted its disk and tape inventory to \$25,000 wholesale from the \$20,000 that was invested when doors opened originally two Christmases ago. Biggest problem for the outlet has been the generating of exposure to the public. However, business picked up dramatically this past Christmas and has continued strong as the outlet gains in reputation.

Customers travel from as far away as Jackson and Cedar Rapids,

Mich., to shop at the small store housed in a vine-covered building that's described as "rustic." In the store's latest move to broaden its appeal and clientele base, live house plants are being added this month.

According to Lappin, the programming of the Kalamazoo Symphony and Kalamazoo's local concert series programs are a major influence on customer selection patterns, along with the impact of PBS-TV broadcasts felt nationwide. Lappin feels opera recordings are less in demand here than in big metropolitan centers, noting that her figures diverge from national sales charts in this area.

A recent performance of the Rachmaninoff Second Symphony by the Kalamazoo orchestra precipitated many retail inquiries, with shoppers preferring the Philips recording of the work conducted by Edo de Waart.

"Anything" by Itzhak Perlman is selling strongly, says Lappin, following the recent PBS airing about the violinist's career and family life, and the Claude Bolling jazz-classical fusions are consistently in demand.

"I would say we really have a broad selection of people," explains Lappin. Range of the shoppers includes sophisticated, well-traveled professional people heavily into classical music, owners of "very sophisticated, advanced audio systems," for whom direct-to-disks and digital LPs are amply stocked, and a great number of record buyers just starting out in classics, many of these young people branching out from rock and jazz.

"A lot of patrons come in and like

to talk for a long time, but don't know too much about classical music," explains the retail manager. "The average customer stays a half-hour or an hour, maybe longer."

Lappin's policy is to keep plenty of opened demo copies on hand so that novices can decide for themselves in which area their interests lie. For the novice a limited basic repertoire of solo, orchestral and choral/orchestra works has been compiled, narrowing down examples to a few key selections of each era.

Even the widely published basic repertoire lists are so extensive, Lappin believes, that beginners are overwhelmed.

The Bach To Bach clientele includes students attending Western Michigan Univ., Kalamazoo College and several smaller schools in the area. With no commercial classical radio station in the region—there is an NPR station affiliated with the state university—advertising and promotion require special effort and planning.

Lappin advertises regularly in the symphony and recital programs to reach the classical listener. A newsletter is mailed out every several months.

Ordering for the small store is done through Vinyl Vendors one-stop. Kalamazoo, with direct buying from labels such as CRI, Peters International, Vox and others.

For the small shop, getting service by labels without strong regional representation is a problem. Lappin discloses. She points the finger to several companies from whom it is hard to secure product.

NEW APPOINTEES

Buffalo Looking To Rudel, Bychkov Duo

By JIM BAKER

BUFFALO—Julius Rudel, director of the New York City Opera for more than two decades, will have Russian emigre Semyon Bychkov as his associate conductor next fall when he begins a three-year term as music director of the Buffalo Philharmonic Orchestra.

Bychkov, who conducted the Buffalo Orchestra through "Trovatore" last summer at Art Park in Lewiston,

N.Y., is on the faculty of the Mannes College of Music in New York.

While Rudel will succeed Michael Tilson Thomas, who led the Philharmonic the past eight seasons before resigning, Bychkov will take the associate post to be vacated by Peter Perret. He has served under a short contract as the Exxon/Arts Endowment conductor.

An assistant conductor will be named at a later date, raising the orchestra's conducting staff to three. According to orchestra manager Michael Bielski, the third conductor will be someone "with a pops background," although Bychkov will lead some pops concerts.

(Continued on page 154)

London: 8-City Pavarotti Promo

CHICAGO—London Records plans a special marketing effort in eight cities where Luciano Pavarotti is scheduled to sing "Tosca" this spring. The label has a new complete recording of the opera with Pavarotti about to be released.

According to John Harper, London's classical sales head, co-op ad moneys will be available and full page ads are placed in the Metropolitan Opera programs. Pavarotti will be heard with the touring Met Opera in "Tosca" eight times. Harper relates.

Billboard
Top50

Billboard SPECIAL SURVEY For Week Ending 3/31/79

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	11	CRAZY LOVE Poco, ABC 12439 (Pirooting, ASCAP)
2	2	10	I JUST FALL IN LOVE AGAIN Anne Murray, Capitol 4675 (Peso/Hobby Horse, ASCAP/Cotton Pickin' Songs, BMI)
3	3	10	FOREVER IN BLUE JEANS Neil Diamond, Columbia 3-10897 (Stonebridge, ASCAP)
4	4	9	MUSIC BOX DANCER Frank Mills, Polydor 14517 (Unichappel, BMI)
5	9	6	STUMBLIN' IN Suze Quatro & Chris Norman, RSD 917 (Chinnichap, BMI)
6	29	3	BLOW AWAY George Harrison, Dark Horse 8763 (Ganga, BMI)
7	13	7	CAN YOU READ MY MIND Maureen McGovern, Warner Bros. 8750 (Warner Tamerlane, BMI)
8	5	6	JUST ONE LOOK Linda Ronstadt, Asylum 46011 (Premier, BMI)
9	8	12	DANCIN' SHOES Nigel Olsson, Bang 240 (Canal, BMI)
10	11	9	WHAT YOU WON'T DO FOR LOVE Bobby Caldwell, Cloud II (TK) (Sherlyn/Lindseyanne, BMI)
11	20	6	I NEVER SAID I LOVE YOU Orsa Lia, Infinity 50004 (Cass David/Chess, ASCAP)
12	10	11	LADY Little River Band, Capitol 4667 (Screen Gems-EMI, BMI)
13	6	12	NO TELL LOVER Chicago, Columbia 3-10879 (COM/Street Sense/Polish Prince, ASCAP)
14	12	10	I WILL SURVIVE Gloria Gaynor, Polydor 14508 (Perren-Vibes, ASCAP)
15	7	17	LOTTA LOVE Nicolette Larson, Warner Bros. 8664 (Silver Fiddle, BMI)
16	18	5	I'LL COME RUNNING Livingston Taylor, Epic 850667 (Morgan Creek/Songs of Bandier/Koppelman, ASCAP)
17	31	3	LOVE IS THE ANSWER England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI)
18	19	6	THE LAST TIME I FELT LIKE THIS Johnny Mathis & Jane Oliver, Columbia 3-10902 (Leeds, ASCAP)
19	27	5	JUST WHEN I NEEDED YOU MOST Randy VanWarmer, Bearsville 0334 (Fourth Floor, ASCAP)
20	25	4	I WANT YOUR LOVE Chic, Atlantic 3557 (Chic/Cotillion, BMI)
21	14	8	SONG ON THE RADIO Al Stewart, Arista 0389 (D.J.M./Frabjous, ASCAP)
22	15	18	A LITTLE MORE LOVE Olivia Newton-John, MCA 3067 (John Farrar/Irving, BMI)
23	33	3	LOVE BALLAD George Benson, Warner Bros. 8759 (Unichappel, BMI)
24	16	11	GOODBYE, I LOVE YOU Firefall, Atlantic 3544 (Steven Stills, BMI)
25	22	7	WHAT A FOOL BELIEVES Doobie Bros., Warner Bros. 8725 (Snug) BMI/Milk Honey (ASCAP)
26	30	6	TAKE ME HOME Cher, Casablanca 965 (Ricks, BMI)
27	26	7	TRAGEDY Bee Gees, RSO 918 (Stigwood, BMI)
28	21	23	THE GAMBLER Kenny Rogers, United Artists 1250 (Writers Night, ASCAP)
29	28	8	EVERY WHICH WAY BUT LOOSE Eddie Rabbitt, Elektra 4554 (Peso/Warner Tamerlane/Malkyie, BMI)
30	17	10	HEAVEN KNOWS Donna Summer & Brooklyn Dreams, Casablanca 959 (Ricks, BMI)
31	32	11	FIRE Pointer Sisters, Planet 45901 (Bruce Springsteen, ASCAP)
32	35	5	ALMOST GONE Barry Mann, Warner Bros. 8752 (Screen Gems-EMI/Summerhill, BMI)
33	40	2	SUPERMAN Barbra Streisand, Columbia 3-10931 (Emanuel/Music Of Koppelman-Bandier/Megusta, ASCAP)
34	NEW ENTRY		WHAT'S ON YOUR MIND John Denver, RCA 11535 (Cherry Lane, ASCAP)
35	39	5	OH, HONEY Delegation, Shadybrook 1048 (Screen Gems-EMI, BMI)
36	36	5	EVERY TIME I THINK OF YOU The Babies, Chrysalis 2279 (X-Ray/Jacon, BMI)
37	23	16	SOMEWHERE IN THE NIGHT Barry Manilow, Arista 0382 (Irving/Rondor, BMI)
38	24	5	WHEELS OF LIFE Gino Vannelli, A&M 2114 (Almo/Giva, ASCAP)
39	43	2	HARD TIME FOR LOVERS Judy Collins, Elektra 46020 (Careers, BMI)
40	34	11	DOG AND BUTTERFLY Heart, Portrait 70025 (W/Isongs/Know, ASCAP)
41	45	3	BELLAVIA Chuck Mangione, A&M 2118 (Gates, BMI)
42	NEW ENTRY		I NEED YOUR HELP BARRY MANILOW Ray Stevens, Warner/Curb 8785 (Ray Stevens, BMI)
43	NEW ENTRY		REUNITED Peaches & Herb, Polydor/MVP 14547 (Perren-Vibes, ASCAP)
44	42	3	PRECIOUS LOVE Bob Welch, Capitol 4685 (Glenwood/Cigar, ASCAP)
45	47	2	THEME FROM ICE CASTLES (Through The Eyes Of Love) Melissa Manchester, Arista 0405 (Golden Horizon, BMI/Golden Torch, ASCAP)
46	48	2	GIVE ME AN INCH Ian Matthews, Mushroom 7040 (Ackee, ASCAP)
47	NEW ENTRY		(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT Barbara Mandrell, ABC 12451 (MCA) (East Memphis/Klondike, BMI)
48	37	4	SONG FOR GUY Elton John, MCA 40993 (Jodrell, ASCAP)
49	44	2	THE CHASE Giorgio Moroder, Casablanca 956 (Gold Horizon, BMI)
50	46	2	SULTANS OF SWING Dire Straits, Warner Bros. 8736 (Almo, ASCAP)

Classical Notes

The Boston Symphony, winding up its momentous mainland Chinese tour, enthralled a stadium crowd of 18,000 March 19 in Peking. Harold Schonberg in The New York Times reported wild demonstrations of enthusiasm as Seiji Ozawa conducted works by American and Chinese composers, and the Peking Central Philharmonic Orchestra and the Boston merged forces in a monster rendition of the Beethoven Fifth Symphony. The Times quotes American Ambassador Leonard Woodcock: "The way the Chinese soak up the music and the way in which Ozawa and the orchestra members have established a rapport with the Chinese people has done more good than anything that can be established through diplomatic channels."

The next major opera rediscovery, if CBS Records has its way, is likely to be "Cendrillon" ("Cinderella"), Jules Massenet's rarely staged 1899 work. Frederica Von Stade takes the title role in the world premiere recording for CBS, A three-record set to appear in April with heavy advertising support. "To think of an opera being that good and that unknown boggles my mind," assures one Masterworks executive about the upcoming release. "It's going to surprise a lot of people."

ALAN PENCHANSKY

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TULSA TIME—Don Williams, flanked by his manager Jim Halsey, left, and Tulsa mayor James Inhofe displays his key to the city of Tulsa and a framed version of the Billboard Hot Country Singles chart showing his ABC record "Tulsa Time" at No. 1. The mayor also proclaimed Feb. 4 as "Don Williams Day" in Tulsa.

Elektra/Asylum Prepping 10 LPs

By KIP KIRBY

NASHVILLE—In the largest album release campaign in its history, Elektra/Asylum, Nashville, will be hitting the marketplace with 10 LPs within a two-month period, according to Jimmy Bowen, vice president and general manager of the label's local office.

"These releases are being shipped in two separate groups of five each," notes Bowen. "Each group will have its own marketing plan, with an additional marketing strategy for the combined package of 10 albums."

The shipments will be backed by national, regional and localized promotional programs geared to lay the groundwork for the label's new artists and to place advertising dollars advisedly, Bowen says. He also stresses that E/A Nashville is not a country office but a major branch for the entire label's efforts.

Noting that this represents the "most extensive marketing campaign that Elektra/Asylum, Nashville, has put together to date," Bowen says that advance promotional plans call for 16-inch x 16-inch cover blow-ups on all product, as well as banners, posters, point of purchase material with graphics ties, radio spot buys and strong trade and consumer advertising.

"We'll be buying multiple trade ads on both groups of releases," comments Ewell Roussell, director of local sales and marketing for E/A, "followed by some full-page trade ads on the individual artists. We also plan to use extensive consumer advertising to stimulate buying interest."

Reinforcing the marketing program will be the label's first-time use of a large billboard located on Division St. adjacent to Music Row which will display a montage color ad for the five product releases.

Elektra/Asylum enters the initial phase of its two-part campaign Wednesday (28) with debut LP releases on label newcomers Susie Allanson, Jerry Lee Lewis, Tommy Overstreet and Wood Newton, and its third album by Vern Gosdin.

Lewis' first album for the company, entitled "Jerry Lee Lewis," was cut in L.A., marking the first time in several years that the artist has recorded outside Nashville. E/A has already shipped the first single

from the LP, "Rockin' My Life Away."

Allanson's debut on Elektra, under a special agreement with Curb Productions, is titled "Heart To Heart." Her first single from the album, "Words," jumped to number 8 on the Billboard Hot Country Singles chart.

Veteran performer Tommy Overstreet's initial album effort for E/A, "I Will Never Let You Down," is slated to ship simultaneously with his single by the same name.

Singer-songwriter Wood Newton preceded his debut album on the label, "Wood Newton," with "No Exit For Love" which reached number 52 on the Billboard country chart. His current single, "Lock, Stock And Barrel" holds position 49 on the same chart.

And Vern Gosdin, with two previous albums for E/A, is represented in the March package shipment with his latest album, "You've Got Somebody." His similarly-titled single is currently moving up the Billboard Country Singles chart at 35 with a star.

Phase two of the shipment takes place on April 17, when the label is scheduled to release the subsequent five albums, which include Eddie Rabbitt's "Loveliness," Stella Parton's "Love You," "Family Tradition" by Hank Williams Jr., Hargus "Pig" Robbins' "Unbreakable Heart," and the debut LP of singer-songwriter Bobby Braddock, titled "Between The Lines."



STUDIO TALK—Stella Parton looks over tour plans with Dick Blake, left, and John McMeen, on a break from an Elektra recording session. Blake and McMeen recently acquired Parton as a client for the Dick Blake International Talent Agency.

• Continued from page 3

tained is Chic Doherty, a veteran of the MCA operations for more than 20 years, who will serve as vice president of marketing and business affairs, a position he previously held prior to the merger.

Commenting on the merger, Foglesong says "It's a tremendous shot in the arm in terms of additional promotion, distribution, sales and merchandising representation. We now have a true commitment by a company that wants to be in the record business, and the potential is unlimited."

With a combined artist roster now totaling some 33, the merger puts MCA in the same ballpark of an RCA and CBS in terms of roster size. However, Foglesong doesn't view roster size as an indication of label strength.

"I've never gone along with that type of criteria. Last year, ABC's country operations won more Country Music Assn. awards than any other label in town.

"To me, what you do in billings and chart positioning is really more of an indication of how you're able to handle acts and develop them. This determines whether you're a major label or not."

Working with the same autonomy that has characterized the ABC operations, Foglesong notes that fitting into the national picture is just as much a priority.

"It's extremely important that we have autonomy here. It's very important that we make deals and commitments without checking with the ivory tower. But, at the same time, it's important that we communicate with these people and utilize their talents in their areas.

"We're not on a big ego trip here. We're on a trip to try to handle as many artists as possible and make money. And to accomplish this end, it's going to require an integration of the division into the total organization."

With the merger behind, MCA/Nashville must now look at its future role in terms of roster, staff additions and housing needs.

"We will undoubtedly be adding a couple of other people as we go along," says Foglesong. "We could probably use one other person in a&r and maybe a young producer who could help us with a lot of the screenings."

"In terms of roster size, we fortunately are not that overloaded to where we cannot handle the current amount of product. But, I do believe in a tight roster, and one that lends itself to experimentation with a certain number of acts."

Foglesong plans to become involved in a study of the roster with Ron Chancey as soon as possible. He notes he hasn't met some of the MCA acts and some of those involved with the artists.

Among the acts on the MCA roster are Bill Anderson, Kim Charles, Jerry Clower, Joe Ely, Merle Haggard, Melanie Jayne, Loretta Lynn, Abby Marable, Bill Monroe, Nick Nixon, Ray Pillow, Ernest Rey, Ronnie Sessions, Cal Smith, B.J. Thomas, Conway Twitty, Leona Williams and Faron Young.

Artists formerly associated with ABC include Roy Clark, John Conlee, Narvel Felts, Micki Fuhrman, Jerry Fuller, George Hamilton IV,

Rainey Haynes, Roy Head, Barbara Mandrell, the Oak Ridge Boys, John Wesley Ryles, Hank Thompson, Buck Trent, Rafe Van Hoy and Don Williams.

For now, the staff of the merged operations will continue to function from the present location, laying

aside the rumor of a move to the MCA building on Music Row.

"Unfortunately those offices won't house our staff, and it doesn't lend itself to expansion," notes Foglesong. "So, for the time being, we'll continue to operate from our own offices."

RCA Chicago Showcase Exposes 3 Country Acts

NASHVILLE—As part of a concentrated promotion to encourage exposure for its artists through a series of regionalized concert appearances, RCA Records sponsored a showcase recently to spotlight Steve Wariner, Razy Bailey and Jim Ed Brown & Helen Cornelius.

"We developed the concept as part of an overall marketing strategy to rotate our acts in particular areas where they may need exposure due to lack of radio airplay or tour dates," says Joe Galante, vice president of marketing, RCA Nashville.

"We've found that this form of casual exposure to program directors, sales accounts and media representatives provides accessibility for our artists and gives them a chance to perform for people who otherwise might never see them."

The showcase for Wariner, Bailey and Brown & Cornelius took place March 16 at Chicago's Nashville North club. Approximately 170 persons were invited from regional radio stations, accounts, distributors, one-stops, retail outlets and publications.

Wariner opened the two-hour showcase with an acoustic set including his two singles "I'm Already Taken" and "I'll Always Love You Mark." He was followed by Bailey who appeared with his four-piece backup band. Bailey's set led off with his top 10 country single, "What Time Do You Have To Be Back To Heaven," and concluded with a 15-minute medley of old favorites from the '50s and early '60s.

Headliners Brown & Cornelius performed a selection of tunes from their latest album, "Jim Ed Brown & Helen Cornelius," including "You Don't Bring Me Flowers" and their latest single, "Lying In Love With You," which debuted on the Billboard Hot Country Singles chart at a starred 24 the following week.

The showcase series, which began earlier this year in Atlanta when RCA presented Dave & Sugar and Wariner in a special appearance for invited industry personnel, is expected to continue, Galante notes, with "three to four more showcases throughout the year in selected areas of the country."

Among those attending the Chicago event were producer Tom Collins, Tandy Rice, president of Top Billing, Inc.; executives from Lieberman, Handelman, Sound Unlimited, Radio Doctors, Singer, Rose Records, Martin & Snyder and Pickwick plus radio personnel.

Represented were radio stations WJJD-AM Chicago; WMAQ-AM Chicago; WKKN-AM Rockford, Ill.; WMAY-AM Springfield, Ill.; WTSO-AM Madison, Wis.; WYTL-AM Oshkosh, Wis.; WCCN-AM Neilsville, Wis.; KFGO-AM Fargo, N.D.; WITL-AM Lansing, Mich.; WNRS-AM Ann Arbor, Mich.; WJVA-AM South Bend, Ind.; and WLJE-FM Valparaiso, Ind.

Also in the audience at the presentation were regional RCA executives, sales accounts and national and area media.

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	10	I JUST FALL IN LOVE AGAIN—Anne Murray (Dorff, Sklerov, Lloyd, Herbstritt), Capitol 467S (Peso/Hobby Horse/Cotton Pickin' Songs/BMI/ASCAP)	35	54	3	YOU'VE GOT SOMEBODY, I'VE GOT SOMEBODY—Vern Gosdin (M. C. Johnson), Elektra 46021 (Carpax/Sea Dob, ASCAP)	68	79	2	MY PLEDGE OF LOVE—John Anderson (J. Stafford Jr.), Warner Bros 770 (Wednesday Morning/Our Children's, BMI)
2	4	10	IT'S A CHEATING SITUATION—Moe Bandy (C. Putnam, S. Throckmorton), Columbia 310889 (Tree, BMI)	36	62	3	JUST LONG ENOUGH TO SAY GOODBYE—Mickey Gilley (J. Foster, B. Rice), Epic 8-5067 (April, ASCAP)	69	69	4	THERE HANGS HIS HAT—Linda Naile (F. Stanton, A. Badale, J. Johnson), Ridgepat 002798 (Century 21), (Mandy, ASCAP)
3	9	7	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT—Barbara Mandrell (H. Banks, R. Jackson, C. Hampton), ABC 12451 (East Memphis/Klondike, BMI)	37	39	8	CAN I SEE YOU TONIGHT—Jewel Blanch (D. Allen, R.V. Hoy), RCA 11464 (Duchess Posey/Tree, BMI)	70	82	2	I CAME ON BUSINESS FOR THE KING/BLUE RIBBON BLUES—Joe Sun (J. Hemphill, J. Sun)/(J. Rushing, W. Holyfield), Ovation 1122 (Hemphill, BMI)/(Vogue, BMI)
4	10	7	ALL I EVER NEED IS YOU—Kenny Rogers & Dottie West (J. Holiday, E. Reeves), United Artists 1276 (United Artists/Racer, ASCAP)	38	48	5	THERE'S ALWAYS ME—Ray Price (D. Robertson), Monument 45-277 (Gladys, ASCAP)	71	63	12	I WILL ROCK AND ROLL WITH YOU—Johnny Cash (J. Cash), Columbia 3 10888 (House of Cash, BMI)
5	2	11	GOLDEN TEARS—Dave & Sugar (J. Schweers), RCA 11427 (Chess, ASCAP)	39	47	4	WHAT A LIE—Sammi Smith (T. Skinner, J. Wallace), Cyclone 100 (GRT) (Hall-Clement, BMI)	72	75	3	JACK DANIEL'S, IF YOU PLEASE—David Allan Coe (D.A. Coe), Columbia 3-10911 (Warner-Tamerlane, BMI)
6	15	8	SWEET MEMORIES—Willie Nelson (M. Newbury), RCA 11465 (Acuff/Rose, BMI)	40	43	6	MY LADY—Freddie Hart (D. Goodman, B. Reneau, R. Schulman), Capitol 4684 (Highball/Lowball/Cross Keys, BMI, ASCAP)	73	NEW ENTRY		LO QUE SEA (WHATEVER MAY THE FUTURE BE)—Jess Garon (R. Ruiz), Charta 131 (NSD), (Mr. Mori/Music Craftshop, ASCAP)
7	3	12	SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS—Mel Tillis (C. Crofford, T. Garrett/D. Gaskin), MCA 40983 (Peso/Malkyle, BMI/Sawgrass, BMI)	41	65	2	IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME—Bellamy Brothers (D. Bellamy), Warner/Curb 8790 (Bellamy Brothers, ASCAP)	74	84	2	MAY I—Terri Hollowell (K. Bowman), Con Bro 150 (Con Bro, BMI)
8	18	6	WHERE DO I PUT HER MEMORY—Charley Pride (J. Weatherly), RCA 11477 (Keca, ASCAP)	42	52	4	I LOST MY HEAD—Charlie Rich (J. Slate, S. Pippin, L. Keith), United Artists 1280 (House Of Gold/Windchime, BMI)	75	80	4	TWO PEOPLE IN LOVE—Lorrie Morgan (E. Raven), ABC/Hickory 54041 (MCA) (Milene, ASCAP)
9	5	12	I HAD A LOVELY TIME—The Kendalls (S. Throckmorton, D. Cook), Ovation 1119 (Cross Keys, ASCAP)	43	51	4	NEXT BEST FEELING—Mary K. Miller (D. Hice, C. Hardy), Inergy 1312 (NSD) (Hice Haus, ASCAP)	76	78	2	BUT FOR LOVE—Jerry Naylor (G. Pistilli, T. Cashman, T. West), Warner/Curb 8767 (Ampco, ASCAP)
10	17	8	THEY CALL IT MAKING LOVE—Tammy Wynette (B. Braddock), Epic 850061 (Tree, BMI)	44	46	4	LIVE ENTERTAINMENT—Don King (D. King), Con Bro 149 (Wijex, ASCAP)	77	67	5	YOURS LOVE—Jerry Wallace (H. Howard), 4 Star 5-1036 (Harlan Howard/Tree, BMI)
11	22	5	BACKSIDE OF THIRTY—John Conlee (J. Conlee), ABC 12455 (MCA) (House Of Gold/Pommard, BMI)	45	53	3	I WANT TO WALK YOU HOME—Porter Wagoner (M. Gayden), RCA 11491 (Whispering Wings, BMI)	78	64	10	LOVING YOU IS A NATURAL HIGH—Larry G. Hudson (L.G. Hudson), Lone Star 706 (Corlene, BMI)
12	12	11	TRYING TO SATISFY YOU—Dottsy (W. Jennings), RCA 11448 (Baron, BMI)	46	55	3	LOVE LIES—Mel McDaniel (C. Black, S. Barrett), Capitol 4691 (Tri-Chappel/Cindy Lee, ASCAP)	79	NEW ENTRY		HOLD WHAT YOU'VE GOT—Sonny James (J. Tex), Monument 45-280, (Tree, BMI)
13	13	9	TOO FAR GONE—Emmylou Harris (B. Sherrill), Warner Bros. 8732 (A. Gallico, BMI)	47	56	4	MEDICINE WOMAN—Kenny O'Dell (K. O'Dell), Capricorn 0317 (Hungry Mountain, BMI)	80	85	2	KISS YOU AND MAKE IT BETTER—Roy Head (M. Davis), ABC 12462 (MCA) (Screen Gems/EMI/Songpainter, BMI)
14	14	10	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE—Con Hunley (M. Sherrill, L. Kimball), Warner Bros. 8723 (A. Gallico, BMI)	48	50	5	CHEATER'S KIT—Tommy Overstreet (R. Bourke, G. Dobbins, J. Wilson), ABC 12456 (MCA) (Chappell, ASCAP)	81	81	4	FRECKLES—Shylo (S. Whipple), Columbia 3-10918 (Tree, BMI)
15	16	7	I'M GONNA LOVE YOU—Glen Campbell (M. Smotherman), Capitol 4682 (Seventh Son/Royal Oak, ASCAP)	49	49	5	LOCK, STOCK & BARREL—Wood Newton (E. Stevens, B.J. Bourgoon), Elektra 46014 (Deb Dave, BMI)	82	NEW ENTRY		TO LOVE SOMEBODY—Hank Williams, Jr. (B. Gibb, R. Gibb, M. Gibb), Elektra/Curb 46018, (Casseroles, BMI)
16	19	7	WISDOM OF A FOOL—Jacky Ward (A. Silver, R. Alfred), Mercury 55055 (Planetary, ASCAP)	50	8	9	WORDS—Susie Allanson (B. Gibb, R. Gibb, M. Gibb), Elektra/Curb 46009 (Casseroles, BMI)	83	83	5	I'VE SEEN IT ALL—Sandra Kaye (R. Nelms), Door Knob 8-093 (WIG) (Door Knob, BMI)
17	20	7	FAREWELL PARTY—Gene Watson (L. Williams), Capitol 4680 (Western Hills, BMI)	51	7	11	STILL A WOMAN—Margo Smith (M. Smith, M. David, N. Wilson), Warner Bros 8726 (Galamar/Dusty Roads/A. Gallico, BMI/Easy Listening, ASCAP)	84	60	6	YESTERDAY—Billie Jo Spears (P. McCartney, J. Lennon), United Artists 1274 (McLean, BMI)
18	21	6	SLOW DANCING—Johnny Duncan (J. Tempchin), Columbia 310915 (WB/Jazz Bird, ASCAP)	52	11	12	MY HEART HAS A MIND OF ITS OWN—Debby Boone (J. Keller, H. Greenfield), Warner/Curb 8739 (Screen Gems-EMI/Big Screen, BMI)	85	66	7	I'M BEING GOOD—Davis Wills (A. Jordan, N. Marlin), United Artists 1271 (Chess, ASCAP/Pi-Gem, BMI)
19	25	7	TOUCH ME WITH MAGIC—Marty Robbins (S. Bogard, M. Utley), Columbia 310905 (Lyn-Lou/Algee, BMI)	53	24	10	TAKE ME BACK—Charly McClain (L. Rogers, R. Williams, C. McClain), Epic 850653 (Bill Black, Partnership, ASCAP/Julap, BMI)	86	88	2	LAWYERS—Billy Walker (J. Riggs, B. Walker), Caprice 2056 (Best Way/Sound, ASCAP)
20	26	8	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU—Gail Davies (G. Davies), Lifesong 81784 (CBS) (Beechwood/Dickerson, BMI)	54	27	10	FANTASY ISLAND—Freddy Weller (F. Weller, B. Cason), Columbia 310890 (Young World, BMI/Buzz Cason, ASCAP)	87	87	2	LOVE IS HOURS IN THE MAKING—Sterling Whipple (S. Whipple), Warner Bros. 8747 (Tree, BMI)
21	30	5	I'LL LOVE AWAY YOUR TROUBLES FOR AWHILE—Janie Fricke (J. MacRae, B. Morrison), Columbia 310910 (Music City, ASCAP)	55	NEW ENTRY		HOW TO BE A COUNTRY STAR—The Statler Brothers (H. Reid, D. Reid), Mercury 55057, (American Cowboy, BMI)	88	89	2	LOOKING FOR THE SUNSHINE—Mickey Newbury (M. Newbury), ABC/Hickory 54042 (MCA) (Milene, ASCAP)
22	42	3	DON'T TAKE IT AWAY—Conway Twitty (T. Seals, M. Barnes), MCA 41002 (Danor, BMI)	56	59	4	I THOUGHT YOU'D NEVER ASK—Louise Mandrell & R.C. Bannon (C. Putnam, D. Cook), Epic 850668 (Tree, BMI/Cross Keys, ASCAP)	89	91	3	EASY TO LOVE/EASY—Jimmie Rodgers/Jimmie Rodgers & Michelle (R. Wilkins, E. Martinez/J. Fuller), Scimshaw 1319/1320 (Blackwood, BMI)/(Blackwood/Fullness, BMI)
23	31	6	SECOND-HAND SATIN LADY (And A Bargain Basement Boy)—Jerry Reed (D. Feller), RCA 11472 (Guitar Man, BMI)	57	23	10	HEALIN'—Bobby Bare (B. McDill), Columbia 3-10891 (Hall-Clement, BMI)	90	NEW ENTRY		THE MYSTERIOUS LADY FROM ST. MARTINIQUE—Hank Snow (R. Redd, M. Torok), RCA 11487 (Cedarwood, BMI)
24	NEW ENTRY		LYING IN LOVE WITH YOU—Jim Ed Brown & Helen Cornelius (D. Rutherford, G. Harrison), RCA 11532 (Pi-Gem, BMI)	58	44	13	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU—Billy "Crash" Craddock (J. Adrian), Capitol 4672 (Pick A Hit, BMI)	91	93	2	LIPSTICK TRACES (On A Cigarette)—Amazing Rhythm Aces (N. Neville), ABC 12454 (MCA) (Unart, BMI)
25	32	7	THIS IS A LOVE SONG—Bill Anderson (J. Weatherly), MCA 40992 (Keca, ASCAP)	59	61	4	LOVE ME TENDER—Linda Ronstadt (E. Presley/V. Maltson), Asylum 46011 (Elvis Presley/Belinda, BMI)	92	94	3	YOU AND ME AND THE GREEN GRASS—Pal Rakes (R. Griff), Warner Bros. 8766 (Blue Echo, ASCAP)
26	33	7	WALKING PIECE OF HEAVEN—Freddy Fender (M. Robbins), ABC 12453 (Mariposa, BMI)	60	70	5	TAKES A FOOL TO LOVE A FOOL—Burton Cummings (B. Cummings), Portrait 670024 (Shillelagh, BMI)	93	95	2	LEANING ON EACH OTHER—B.J. Wright (B. Holmes, J. Payne), Soundwaves 4581 (NSD) (Clancy, BMI)
27	29	8	LOVE IS SOMETHING EASY—Sandy Posey (S.P. Robinson), Warner Bros. 8731 (Amy's Mom's/Heavy Duty's, ASCAP)	61	35	8	I WANT TO THANK YOU—Kim Charles (R. Bourke), MCA 40987 (Chappell, ASCAP)	94	96	2	I CAN ALMOST TOUCH THE FEELIN'—The Le Gardes (G. S. Paxton, S. Milete, J. Lusk), 4 Star 1037 (Carpax, ASCAP/Kaysey, SESAC)
28	28	9	SHADOWS OF LOVE—Rayburn Anthony (W. Holyfield), Mercury 55053 (Maplehill/Vogue, BMI)	62	37	8	LET'S KEEP IT THAT WAY—Juice Newton (C. Putnam, R.V. Hoy), Capitol 4679 (Tree, BMI)	95	NEW ENTRY		THE PIANO PICKER—George Fischhoff (G. Fischhoff), Drive 6273, (TK), (United Artists/Kimlyn/George Fischhoff, ASCAP)
29	36	4	DOWN ON THE RIO GRANDE—Johnny Rodriguez (J. Rodriguez, B. Boling, O. Teasley), Epic 8-50671 (Hallnote/House Of Gold/Dark Stream, BMI)	63	45	11	SON OF CLAYTON DELANEY—Tom T. Hall (T.T. Hall), RCA 11453 (Hallnote, BMI)	96	NEW ENTRY		YOU'RE THE ONE WHO REWROTE MY LIFE STORY—Don Schlitz (T. Benjamin), Capitol 4661, (Top Of The Town, ASCAP)
30	34	4	ISN'T IT ALWAYS LOVE—Lynn Anderson (K. Bonoff), Columbia 3-10909 (Sky Harbor, BMI)	64	57	10	THE OUTLAW'S PRAYER—Johnny Paycheck (B. Sherrill, G. Sutton), Epic 850655 (Julop/Flagship, BMI)	97	68	15	EVERY WHICH WAY BUT LOOSE—Eddie Rabbitt (S. Dorff, M. Brown, T. Garrett), Elektra 45554 (Peso/Warner-Tamerlane/Malkyle, BMI)
31	41	3	LAY DOWN BESIDE ME—Don Williams (D. Williams), ABC 12458 (MCA) (Jack, BMI)	65	58	13	I'LL WAKE YOU UP WHEN I GET HOME—Charlie Rich (S. Dorff, M. Brown), Elektra 45553 (Peso/Warner-Tamerlane/Malkyle, BMI)	98	NEW ENTRY		TELL HIM—Pia Zadora (B. Russell), Warner/Curb 8766, (R. Melin, BMI)
32	6	12	SOMEBODY SPECIAL—Donna Fargo (D. Fargo), Warner Bros. 8722 (Prima Donna, BMI)	66	76	6	MUSIC BOX DANCER—Frank Mills (F. Mills), Polydor 14517 (Umchappel, BMI)	99	NEW ENTRY		IT'S ONLY MAKE BELIEVE—Robert Gordon (Twitty, Nance), RCA 11471, (Twitty Bird, BMI)
33	40	5	DARLIN'—David Rogers (D. S. Blandemer), Republic 038 (September/Yellow Dog, ASCAP)	67	77	2	I WANT TO SEE ME IN YOUR EYES—Peggy Sue (F. Stanton, A. Kent), Door Knob 9094 (Wig) (Chip 'N' Dale, ASCAP)	100	73	7	FOREVER IN BLUE JEANS—Neil Diamond (R. Bennett, N. Diamond), Columbia 310897 (Stonebridge, ASCAP)

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Billboard photo by Ellis Widner

Murphey Prepares: Michael Murphey rehearses with bandmembers Rick Fowler, left, and Jody Maphis, right, at the Motherlode Club in Red River, N.M.

Murphey Looks To New Band, Concept

By ELLIS WIDNER

TAOS, N.M.—The songs of Michael Murphey speak of his commitment to life. His love of nature and the land where he was born, and a profound respect for the Indian and his eloquent statements on human relationships surface in songs, anchored in the music of his native Southwest.

Seated in the comfortable music room of his adobe home here, the singer-songwriter talks excitedly about rehearsing a new touring band and some serious career changes.

Murphey recently signed a booking and management agreement with the Jim Halsey Co. and a new album, "Peaks, Valley, Honky-Tonks and Alleys" has been released by Epic.

"I think the Halsey agency understands that my music is grounded in the country tradition and it knows how to get that message across to country music fans."

However, Murphey says it is a "spirit of understanding" that led him to sign with Halsey.

"I know Jim has a deep sympathy for the Indian people. He respects their way of life and their spiritual way. I have that same feeling."

Murphey's music draws heavily on the country influences. He has also recorded classics—like Hank Williams' "Mansion On The Hill."

"I have a kindred spirit with Williams' songs. I want to record more of them. I've always felt 'Honky Tonkin' was the ultimate honky-tonk song."

But, for Murphey, concern about his fellow man is inseparable from the music. "I want to be remembered first and foremost as a man who cared about other people. My art is wrapped up in that philosophy. That's the direction I'd take even if I weren't a musician."

His now band consists of pianist and long-time associate Rod Phillips. Nashville drummer Jody

Maphis (son of Joe and Rose Lee Maphis and a veteran of the Earl Scruggs Revue) and three new faces from Red River—guitarist Mike Hearne (nephew of Bill and Bonnie Hearne), bassist Rick Fowler and fiddler David Coe.

Besides performing with the band, Murphey is also doing his one-man show for some dates.

Murphey says the new show "will have more of a family feeling than before, a more positive performance and a much happier Michael Murphey. Everything will be up."

"Any 'down' music will be presented in a spirit that we can be happy people who don't have to wallow in sadness."

That spirit of good times is a sharp contrast to the serious moodiness of his previous album "Lonewolf." "That album was recorded during a bleak period in my life," says Murphey. "It was a necessary statement to make."

Divided into studio and live sides, Murphey's album "Peaks, Valley, Honky-Tonks And Alley" is his strongest release since "Blue Sky—Night Thunder," which produced the gold single "Wildfire."

The life side showcases Murphey's ability to instantly attain a rapport with an audience. The songs include live version of "Germoino's Cadillac" and "Cosmic Cowboy."

"When I first recorded 'Cosmic Cowboy,' everybody seemed to take it so seriously. In the live setting, the tongue-in-cheek intentions of the song surfaces."

The good spirits continue to the studio side as well, with the impact of a new love showing on "Lightning" and an excellent rendition of Sam Cooke's "Chain Gang." There is also another story-song in "South Coast" and a poignant ballad "Once A Drifter."

Murphey says the entire album is included in his new show.

Gusto Issues 'Themed' LPs; 32 To Start

NASHVILLE—Gusto Records has launched a series of themed releases geared to provide the label with an aggressive sales year.

Included are 32 new packages conceptually themed under such banners as "20 Bluegrass Originals," Vintage Vault Series and Super Hit Series.

Bluegrass packages, comprising 20 cuts per album, are "Reno & Smiley," "The Stanley Brothers," "Instrumentals — Various Artists," "Collectors Edition—Various Artists," "New And Ole"—Various Artists, and "Hymns."

New releases for the Vintage Vault series include "Starday-Dixie Rockabillys-Vol. 1" and Vol. 2 featuring such artists as Thumper Jones, Sonny Fisher, "Groovy" Joe Poovey, Link Davis and others of the rockabilly era.

New issues for the Super Hit series, which feature the hits of each year by the original artists, include "Super Hits" for years 1953, 1956-1967 and 1971 for a total of 15 LPs. The "Super Hits" series is available only in 8-track and cassette, while other issues are available in LP form as well.

Other packages are "Greatest Hits" by Bob Gallion and Patty Powell. "16 Greatest Gospel Hits" by Reno & Smiley, "16 Greatest Gospel Hits" by the Stanley Brothers, "Best Of Little Jimmy Dickens," "Best Of Warner Mack," "Good Old Bible" by George Jones, "14 Greats" by the Grassroots and "Sweet And Funky Gold" by Sam and Dave.

A super rack display has been designed as a merchandising aid for the Super Hit series with accommodating space for 250 8-track tapes.

Also available is a combination numerical order form/catalog to accounts to facilitate inventory and ordering.

Anderson U.K. Dates On Radio

NASHVILLE—England's Ember Concert Promotions, Ltd. tied concerts with radio remotes for the package of Bill Anderson and the Po' Folks with Faron Young and the Country Deputies.

The teaming played 14 performances in 10 major cities, including London, Belfast, Glasgow and Aberdeen, with shows in Liverpool and Newcastle recorded by local radio stations for subsequent rebroadcasts to larger audiences.

In conjunction with the tour, Ember Records also released four LPs, including Anderson's latest MCA effort, "Sexy Lady," a duet LP of some 20 songs by Anderson and Mary Lou Turner, an LP by Faron Young and one of the Country Deputies.

A heavy schedule of press and radio interviews was also set to promote the tour.

Notes Jeffrey Kruger, head of both Ember Concert Promotions and Ember Records, "The future success of European tours lie in two or more major names joining in similar packages to recreate the illusion of a mini-festival to emulate Wembley."

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 3/31/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	16	1	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
2	6	3	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
3	13	2	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503
★ 4	19	5	TNT—Tanya Tucker, MCA 3066
5	17	4	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
6	17	6	TOTALLY HOT—Olivia Newton-John, MCA 3067
7	47	8	STARDUST—Willie Nelson, Columbia JC 35305
★ 8	34	10	HEARTBREAKER—Dolly Parton, RCA AFL 1-2797
9	28	9	EXPRESSIONS—Don Williams, ABC AY 1069
★ 10	9	12	JOHN DENVER, RCA AQL 1-3075
★ 11	8	14	SWEET MEMORIES—Willie Nelson, RCA AHL 1-3243
12	20	13	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628
★ 13	7	16	THE BEST OF BARBARA MANDRELL, ABC AY-1119
14	40	7	WHEN I DREAM—Crystal Gayle, United Artists UALA 858 H
15	2	15	JUST LIKE REAL PEOPLE—The Kendalls, Ovation OV 1739
16	24	11	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 1-2979
17	59	17	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
★ 18	3	21	OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279
19	17	19	ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444
20	7	20	LEGEND—Poco, ABC AA-1099
21	18	21	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
22	62	23	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
23	42	22	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 1-2780
24	7	24	NATURAL ACT—Kris Kristofferson & Rita Coolidge, A&M 4690
25	42	29	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
26	61	26	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12686
27	21	27	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA APL 1-2983
28	28	31	TEAR TIME—Dave And Sugar, RCA APL 1-2861
29	63	30	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
30	4	33	MEL TILLIS—Are You Sincere, MCA 3077
31	49	35	ENTERTAINERS . . . ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram)
32	20	32	ROSE COLORED GLASSES—John Conlee, ABC AY 1105
33	24	28	MOODS—Barbara Mandrell, ABC AY 1088
34	8	19	WE'VE COME A LONG WAY BABY—Loretta Lynn, MCA 3073
35	20	39	PLEASURE & PAIN—Dr. Hook, Capitol SW 11859
36	2	42	JIM ED BROWN AND HELEN CORNELIUS, RCA AHL 13258
37	7	37	Y' ALL COME BACK SALOON—The Oak Ridge Boys, ABC/Dot DDDD-2093
38	16	34	ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA CPL 1-3082
39	51	45	VARIATIONS—Eddie Rabbitt, Elektra 6E 127
40	21	38	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35623
41	25	41	LIVING IN THE U.S.A.—Linda Ronstadt, Asylum 6E-155
42	49	36	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
43	117	40	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
44	11	48	DUETS—Jerry Lee Lewis & Friends, Sun 1011
45	81	46	HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719
46	NEW ENTRY	46	A WOMAN—Margo Smith, Warner Bros. K 3286
47	NEW ENTRY	47	GARY—Gary Stewart, RCA AHL 1-3288
48	NEW ENTRY	48	CONWAY—Conway Twitty, MCA 3063
49	3	50	LOVE LIES—Cristy Lane, LS LS 8029
50	36	43	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903 H



RABBITT FEVER—Elektra artist Eddie Rabbitt, center, receives Billboard's Star Award for "Every Which Way But Loose" onstage at his Palomino Club performance in Los Angeles. Presenting the plaque for the No. 1 country hit are Billboard's Steve Lake, left, and Gerry Wood, right.

Musexpo Pushes Nashville Crowd

NASHVILLE—Musexpo '79 is putting a push on Nashville participation at its Miami Beach event this year. Ervan James has been retained to improve the Nashville representation at the music business confab.

"This area is young and alive, and I'm going to do all I can to improve its representation," comments James. Musexpo '79 is slated for Nov. 4-8.

He learned how to make a song glow through the smoke and clatter of small Southern clubs. Four consecutive hit singles have spread the talk on Con Hunley from Tennessee to the world. Con Hunley is the soulful album debut of a major star.



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Issue date:
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Billboard



CHARLES CONCERT—New MCA act Kim Charles belts out his first release, "I Want To Thank You," at Le Club in St. Petersburg's Tierra Verdi Hotel. Charles drew a soldout crowd.

GREATER GRAPHICS EMPHASIS

CBS Records/Nashville Is Expanding

NASHVILLE—Nashville's pioneer in-house design and packaging department for a label is expanding.

A larger staff, new approaches to LP packaging and more on-location photo sessions will bolster the creative services department of CBS Records/Nashville.

Bill Johnson has been appointed to the newly-created position of assistant director, creative services, reporting to the department's director Virginia Team. Johnson will initiate and implement the graphic design and concept for CBS/Nashville in cooperation with Team. He'll also assist in preparing graphics for advertising audio/visual presentations.

"We'll now be afforded the opportunity to explore some new prospects and approaches to album packaging," comments Team, who worked with CBS Records in both New York and Los Angeles. Johnson previously worked as assistant art director at Rolling Stone magazine.

Team believes in the importance of a Nashville art department for a label as large as CBS. "I used to do the country packages in New York with really no feel for the music, the artists or the audiences. Being here I have my fingers on the pulse, and I

now have a relationship with country."

Among the innovations forged by Team has been the increased use of photographers from outside Nashville. Norman Seeff, Beverly Parker, Frank Laffitte and Baron Wolman are four nationally recognized photographers who have gone on assignment for CBS/Nashville. In some cases, their portfolios had been completely devoid of country artists.

Seeff, who shot covers for such acts as Santana, Chicago and Captain & Tennille, now has added Tammy Wynette, Johnny Rodriguez and Johnny Cash. "I now find myself working as strongly in Nashville as in New York or L.A. because Virginia is such an energy force," says Seeff.

Parker—whose credits include Johnny Mathis, Van Morrison and Billy Joel—now has Willie Nelson to her credit.

Team has initiated a CBS/Nashville trend toward photographing more artists on location for their LP covers. Recent on location covers include Tammy Wynette and David Allan Coe in Florida, Johnny Duncan in Texas and Willie Nelson and Johnny Rodriguez in California.

Gala Opryland U.S.A. Season Starts

• Continued from page 71

and the state of Tennessee abroad last fall at the KLM Royal Dutch Airline travel show in Amsterdam. The troupe performs popular progressive and crossover country selections, as well as the number one hit each week taken from the Billboard Hot Country Singles chart.

"Showboat" highlights gospel, jazz, blues and spiritual tunes, incorporating a special salute to the Kern & Hammerstein musical of the same title and also a musical tribute to Stephen Foster.

"Country Music U.S.A." features singing and dancing portrayals of legendary country music performers spanning the years from the "Louisiana Hayride" to today's "Grand Ole Opry" entertainers. A spotlight selection focuses on bluegrass and hoedown music.

"For Me And My Gal" is a romantic turn-of-the-century musical that revolves around the nostalgia of the Gaslight era and showcases a medley of George M. Cohan favorites.

The "Opry Star Showcase" will present feature appearances by different "Opry" stars each Monday through Thursday afternoon. These concerts are offered at no additional cost to park visitors and provide an

excellent opportunity to view the talents of some of today's top country music entertainers.

Porter Wagoner will hold open tapings of his television show at Opryland, June 4-6, and again June 12-14. Park visitors are invited to sit in the audience and participate in the filmings.

Also performing this year at Opryland's various stage pavilions will be the Sh-Booms, Jimmy & the Jets, Three Of A Kind, Mack Magaha & the Bluegrass Country Group, and Russ Jeffers & Smoky Mountain Sunshine.

Opryland also is sponsoring two special soap opera festivals this season, with eight different stars of the daytime favorite series on hand to perform onstage and meet fans. The soap opera festivals take place June 2-3 and Oct. 6-7.

Singers Barbara Mandrell and Gordon MacRae, who have been appointed the official Opryland U.S.A. spokespersons for 1979, will host the opening weekend festivities and welcome guests to the park.

Opryland is located nine miles outside Nashville, and operates on weekends only from Saturday (31) through May 27, when it begins its regular seven days a week schedule.

Nashville Scene

By SALLY HINKLE

Bill Anderson will be visiting his alma mater, the Univ. of Georgia in Athens, April 11, for a benefit concert designed to establish funds for a scholarship to be given annually to a journalism student in Anderson's name. . . . Mercury artist Glenn Sutton recently previewed material from his "Close Encounter Of The Sutton Kind" LP at Nashville's Exit/In.

RCA's Kelly Warren, who recently appeared with a host of artists for Johnny Rodriguez's telethon in Corpus Christi, is slated for upcoming segments on "Nashville Music" and "Pop Goes The Country," two Nashville-oriented syndicated television programs. Warren's forthcoming single is "I'll Love Your Leaving Away."

Jimmy Dean hosted the Memphis portion of the National Easter Seal Telethon, which was aired live Saturday and Sunday (24-25) by WPTY-TV in Memphis. . . . MCA Records has re-issued British signer Stu Stevens' single, "The Man From Outer Space," after signing a recording contract with Stevens this month.

The sixth annual Music City Tennis Invitational, benefiting Vanderbilt Univ.'s Children's Hospital, will be held May 22-24 at the Nashville Racquet Club. The doubles tournament will feature play in three categories, including both partners in the music business, open with one or both partners in the music business, and classifications in either the sharps or flats division.

Donna Fargo will headline her first two week engagement at the Riviera Hotel in Las Vegas, April 5-18. . . . Johnny Rodriguez, Jody Miller, Alvin Crow, Red Steagall, Jana Jae, Tweed and Johnnie Lee Wills and the Boys are slated to appear at the 41st annual Johnnie Lee Wills Tulsa Stampede, May 1-6, at Tulsa's Expo Square Pavilion. . . . Chris LeDoux plays the Terrace Ballroom in Salt Lake City, Saturday (31), with Ernest Tubbs and the Texas Troubadours.

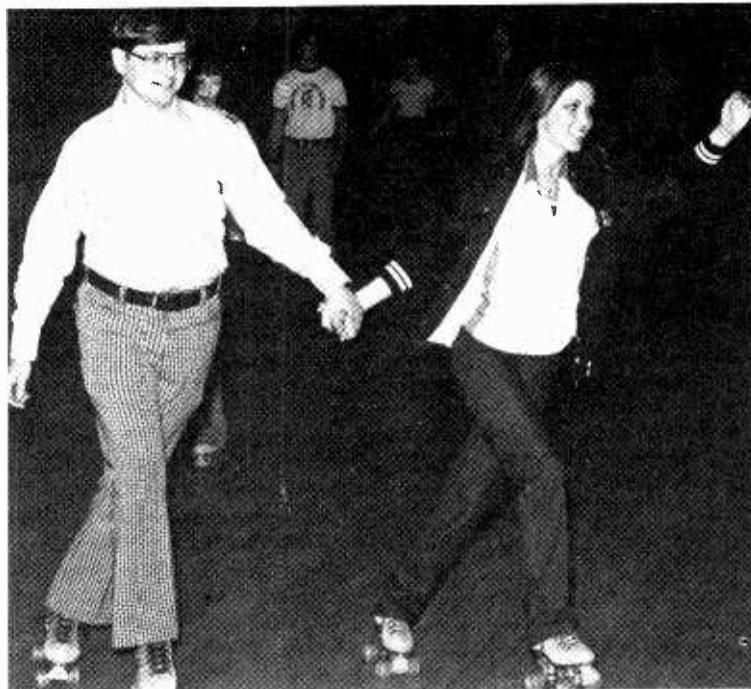


TEXAS TRIBUTE—After performing in Austin, Jim Ed Brown, left, and Helen Cornelius are presented with a proclamation naming the RCA duo honorary Texans. Reading the proclamation is Univ. of Texas' athletic director Darrell Royal, right.

Royce and Jeannie Kendall recently taped a segment for "Pop Goes The Country," which is set for airing this fall. . . . Tom T. Hall has been woodshedding in Ormond Beach, Fla. recently with his seven piece band to test his new spring show. . . . Epic's Michael Murphey has been celebrating the release of his new LP, "Peaks-Valleys Honky-Tonks And Alleys," with dates in the Texas area.

Freddy Fender starts April north of the border with three days in Toronto appearing on the CBC-TV special, "Super Country Superstars," Sunday-Tuesday (1-3). Fender then returns to the states with performances at the NCO Club in Fort Knox, Ky., Wednesday (4), the Playboy Club and Resort, Friday and Saturday (6-7), and the Rickenbacker Air Force Base in Columbus, Ohio, April 8.

Joe Stampley begins April with an opening at the Caravan East in Albuquerque, N.M., April 2, before moving on the Caravan Clubs in El Paso, April 3, and in Amarillo, April 4. From Texas, Stampley then travels to Knoxville, Tenn. for an appearance at the Knoxville Civic Coliseum. . . . Hank Thompson plans to have them dancing at the Anthony Gap in Anthony, Tex., April 4, the Longbranch Restaurant in Hamlin, Tex., April 6, and the annual KTOW-AM Tulsa Spring Show at the Tulsa Assembly Center, April 8, with Roy Clark and Tammy Wynette.



Rockin' Roller: Epic artist Charly McClain, right, treats the winner of the KCKN-AM "Old Fashioned Roller Skating Party" to a spin around the rink.

Epic Hosts Roller Skating Party

NASHVILLE—Epic Records here has gone to the roller rink for its newest promotion.

Epic's Charly McClain hosted an "Old Fashioned Roller Skating Party" sponsored by KCKN-AM in Kansas City. Tied in with the title of McClain's current single, "Take Me Back," the party was offered as a prize to the winner of the "Take Me Back" drawing and 50 of their closest friends.

To enter the contest, listeners called in on a designated caller basis to win LPs by Columbia's Marty Robbins and Moe Bandy along with Epic's Mickey Gilley and McClain. By winning the record, they automatically became eligible for the roller party drawing.

For three hours, KCKN air personalities, CBS personnel, the winner, Fred Everman, and his friends had free run of the roller rink and its facilities.

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Underestimate Losses To Home Taping In Britain?

• Continued from page 1

But the latest check shows that most people record more, often five times that amount. With the figure now estimated at 17 minutes per session, it can be further projected that one home tapper spends an average of seven hours a year picking up music, mainly from radio sources.

The 1977 survey, by management consultants Anna, Impey & Morrish, fed claims that about 13 million persons in Britain record off-air from time to time.

John Deacon, new director general of the British Phonographic Industry, told guests at the Music Trades Assn. dinner in London Monday (19) that the new interpretation was obviously a matter of concern.

He said that an upgrading of the lost sales for that year could realistically be put at \$200 million. But, he added, "There is always the difficulty of estimating just what proportion of the tracks copied resulted in a direct loss of record sales. Remember that we are looking at 1977 figures. We have reason to believe the position has worsened since then."

That conservative figure of \$200

million could well be as much as \$300 million. But, said Deacon, "When one thinks that the entire retail sales total for 1977 (in the country) was just under \$600 million, one can understand the magnitude of the problem. That is just home taping, to which must be added other piracy matters."

The British Phonographic Industry, along with the Mechanical Copyright Protection Society, un-

dertook its first survey into home taping—or domestic piracy as it's been termed by some observers here—in 1973, when the problem first emerged. The next study came in 1975, and then 1977. Now, said Deacon, a new survey, maintaining the two-year formula is likely.

The latest statistical interpretation fuels the trade's determination to persuade the government to intro-

(Continued on page 148)



NIPPER SHIPS—RCA Records traffic manager John Sebastian, right, hands over one of 100 replicas of RCA's "Nipper" mascot to USAIR air freight sales manager Glenn Wargo. Firm is handling the shipment of the Nippers to RCA's branch offices around the world. RCA decided last year to revive Nipper as a promotional device.

Hall Completes IFPI Team

LONDON—The appointment of lawyer John Hall as director of anti-piracy here completes the International Federation of Producers of Phonograms and Videograms (IFPI) team in the fight against counterfeiting, bootlegging and allied crimes against the record industry.

Hall, a Queen's Counsel, is to direct legal activity against pirates throughout the world and is to advise IFPI national groups on how to set up and organize local campaigns.

"I've always been keen on the overseas side of legal practice and will expect to be specially active in the U.S. and Europe," he says.

Other leading members of the IFPI team: David Attard, responsible for activity against pirates in the Mediterranean areas; Steven Neary, director, Hong Kong regional office, with deputy Tim Fung; Joy Goldsmith, chief legal adviser on piracy matters in London headquarters, and Gerry Oord, fund raiser and international promoter of the fight against piracy.

Thailand Pirates: On The Run?

In this second part of his special report on the music business in Thailand, Billboard correspondent Glenn Baker analyzes industry reaction within the country to the recently enacted antipiracy legislation.

BANGKOK—EMI's Thai chief Pramahn Boosakorn estimates that the present loss of business to the pirates there runs at 98% for cassettes, 100% for singles and 5% for albums.

He also estimates that a top foreign chart item can sell more than 100,000 tapes for the pirates, while average sales for the legitimate release rarely exceed 4,000—though local artist material, which is seldom pirated, can sell up to 15,000 units.

Boosakorn is not entirely confident about the immediate effects of the new copyright law: "Nobody has the time to go to every city and launch a test case.

"It's going to be three to four years

before piracy is contained. The pirates here have their own trade associations, and a lot of places to hide their operations. Hong Kong and Singapore are small islands which are easy to cover; we have 72 provinces and 2,000 kilometers from North to South."

EMI Thailand is licensee for CBS, United Artists and Phonogram, and presses stock for Central Department Store, the RCA licensee, in addition to handling its own repertoire, domestic and foreign.

But Boosakorn ruefully predicts that the successful elimination of piracy would result in most of those companies opening their own Thai offices when their licensing arrangements with EMI expire.

He feels that it would also result in a consumer backlash against the higher prices of legitimate product. "Buyers are used to the pirate price, and then the lowest legitimate price is twice that. We've had good success with local artist cassettes by pricing them at about 60 baht (\$3), which is much higher than the pirates. With foreign repertoire, we have to charge more—approximately 100 baht (\$5)—but we still keep the price down.

"The pirates are waiting for official notice to be served on them by the record companies, then they will stop. We don't want to put them in jail, we just want to stop them. They have made the Thai people very aware of recorded music. I think we can use their retail outlets and knowledge of the market to sell legitimate recordings."

Billy McCartney, an Australian-born executive of Nite Spot Productions, major radio and television programmer for Thai broadcasters, already sees signs that pirate operators are retreating.

"Tapes are being dumped on the market now," he says. "Some of them are selling off for 10 baht (50c)

U.S. PRODUCT SCHEDULED

Winning Ways Continue For Japan's Pink Lady

By HARUHIKO FUKUHARA

TOKYO—Pink Lady, top-selling Japanese act which is on the eve of being launched internationally, is about to claim its eleventh million-seller here, with "Zipangu."

The pair, Mii and Kei, are this nation's most successful disk partnership. Figures through March show they have sold 14.5 million singles and 2.3 million albums in just under two years.

Highlights on their road to stardom include "UFO" with 1.95 million single sales, "Wanted" with 1.65 million and "Monster" with 1.6 million. Pink Lady's last 45, "Chameleon," sold 1.25 million units.

The act will try their luck in the U.S. this May, it's reported, with a debut single on Warner-Curb, "Kiss In The Dark." Producer Mike Curb recently completed mixing duties on a selection of repertoire, disco and pop-slanted. Tunes are new, and all have been cut in English.

Pink Lady leaves for the U.S. at the end of April to star in a television special for airing by CBS. The duo will be Stateside for about a month.

This summer, they will give a concert for 200,000 at the Osaka Expo fairgrounds.

Pink Lady won the industry's top awards last year, the Grand Prix at both the Japan Popular Song Festival and the Record Award Festival, major events in the country's pop music year.

• Another top Japanese attraction set for U.S. and international release is the Yellow Magic Orchestra.

Debut album by the group, whose music is described as combining Brazilian rhythms, electronics and the surf sound with a dash of disco, will ship via A&M's Horizon label in May.

It is the first product release in the U.S. for Alfa Records under the terms of its reciprocal deal with A&M/Horizon. Latter lines are distributed in Japan by Alfa.

Horizon's vice president and creative director, Tommy Li Puma, reportedly tuned in to the Orchestra while on a trip to the Far East last year. "There are a lot of Japanese artists who have the qualities to appeal to the international market," he says. "I was particularly impressed by the Yellow Magic Orchestra, and thought it valid music for the U.S. and Europe."

Act comprises three musicians: Haruomy Hosono, bass and keyboards; Yukihiro Takahashi, drums and percussion; and Ryuichi Sakamoto, keyboards and percussion. Hosono is the arranger for the group, all of whom also play synthesizers.

The group is planning to follow up the album's release with concerts overseas, starting in London this June. It will move on to Germany, France, Italy and Spain for more dates and television appearances. A nationwide tour of the U.S. is set for September.

each around Bangkok. Those guys don't scare easily, so when they start to act like that, you know they're taking the new law seriously."

Observes Sugree Chorakan, secretary general of the Record & Tape Assn. of Thailand (RAT) who also assisted in the drafting of the 1978 Amended Copyright Act, "We will give the pirates a chance to cease their activities before we charge them under the new law. Most will stop but it will still be two to three years before we catch the real criminals.

"My association members hope to put the ex-pirates to work in the legitimate industry, particularly in the area of local recording, which we feel will expand by 100% at least. What were once pirate retail outlets will become official shops, for legitimate product sales.

"We will even try to match the old pirate prices, for the sake of the shops, who fear a loss of business. The companies will be issuing a series of back catalog local material cassettes for 35 baht (\$1.75), the same price as the old illegal tapes. New releases of local repertoire will be priced at 50 baht (\$2.50) and all

(Continued on page 146)

French Surge

VIENNA — New interest in French product is yielding strong disk sales in Austria. French pianist Richard Clayderman is top artist for Musica, with sales of over 110,000 singles and 75,000 albums for his "Ballade Pour Adeline" (RCA). The followup LP, "Traumeri," sold 25,000 units in a matter of days.

Some 6,000 copies of French pop singer Patrick Hernandez' "Born To Be Alive" (Decca) shipped on release, while there's also big action for RCA's Laurent Voulzy and "Paris-Strasbourg."

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WESTERN GREETING—Earth, Wind & Fire's Verdine White greets Japan's Tai Ohnishi during a special meet-the-artists day hosted by CBS Records International in Los Angeles for visiting CBS/Sony executives and media folk from Japan. Ohnishi, who is associate general manager of international a&r for CBS/Sony, and the other visitors also got together over tea and sushi with Herbie Hancock, Eddie Money, Jules and the Polar Bears and Journey. With White and Ohnishi is, center, Dennis Killeen of CRI.

SACEM Looks To SESAC Deal

By HENRY KAHN

PARIS—The Societe des Auteurs, Compositeurs & Editeurs de Musique, French copyright society, is seeking a reciprocal deal with U.S. society, SESAC.

Until now, relations and collaborations between the two groups have apparently been cool, with the French organization representing the interests of SESAC only in the lesser areas of biblical and church music.

SACEM has said it does not wholly approve of SESAC methods, and therefore the U.S. society handled only the smallest percentage of French music repertoire.

But now it's felt that the American body is drawing nearer to the French style of operation, particularly in observing similar rules and regulations for foreign compositions as for U.S. works.

And SACEM now admits that it wants to correct a situation where French works take only a minor place in U.S. importance ratings. Closer collaboration is seen as the proper answer.

• Meanwhile, SACEM has also agreed to a new plan here for composers to receive advance royalty payments for film music. But the limited finance available means that only a handful of film writers will initially benefit.

The decision was made at a recent meeting between SACEM, the Office of Cinema Creation, the Na-

tional Cinema Center and the Ministry of Cultural Affairs' director of music.

About 40 films are involved, but no more than around \$30,000 is available for the scheme—and that includes a \$20,000 subsidy to the fund from the cultural ministry and the National Film Center. Consequently, it's unlikely that more than four or five films will be selected.

The monies will be paid first to the movie producer, unless the composer's contract names a publisher, in which case payment will go to the publisher nominated.

More Exchange

MILAN—Calling for an increasing exchange of views and ideas between the world's independent record companies, Giuseppe Gianini, executive vice president of Italy's CGD-MM, is visiting the Americas during April, and includes the U.S. and Brazil in his itinerary. In addition, he's looking for more Italian repertoire representation overseas via licensees.

The Italian executive is at New York's Drake Hotel (March 31-April 7), Los Angeles' Beverly Hills Hotel (April 7-15), Rio Othon Palace, Rio de Janeiro and San Paulo (April 17-21) and New York again (April 30-May 2).

From The Music Capitals Of The World

LONDON

Eruption, German-based disco band which enjoyed big chart success in 1978 with "I Can't Stand The Rain," plays its first live show in Britain at the London Palladium May 29, guesting with the **Stylistics**. . . **Kim Clarke**, Scottish girl singer, signed worldwide with CBS, her first single (April 12) being "Fantasy," placed second in "Song For Europe" contest finals here.

High hopes from Polydor about **Brooks**, four-strong harmony group, with a debut single produced by **Tony Eyers**. . . CBS signed its first reggae band, **The Regulars**, with a first album "Victim" due in May.

Gull Records artist **Gary Boyle** back from Japan where he helped Japanese guitar ace **Junshi Yamagishi** cut a new album. . . Following K-tel lead in promoting big country crossover market here, EMI's new tv-advertised campaign, at \$500,000 cost, includes back-catalog plus UA

material, involving **Crystal Gayle**, **Anne Murray**, **Linda Ronstadt**, **Merle Haggard** and **Bobbie Gentry**.

WEA here set up exclusive licensing agreement with Laser, new company formed by **Alan Davison**, formerly of Lightning Records. . . And **Keith Yershon**, long-time employe, takes over Davison's a&r duties at Lightning.

Six-record box set of the complete works of **Buddy Holly** out via MCA here, compiled by **John Beecher** and **Malcolm Jones**, includes "every known" recording Holly made. . . **Billy Lawrie**, new director of a&r at Arista here, is brother of one-time chart regular Lulu.

Seat-ripping nonsense, as from the "hey-days" of the mid-1950s, at the Rainbow Theater here for a concert by **Bill Haley and the Comets**. . . And a fall return to the television screen here for "Oh Boy!" **Jack Good**-inspired series from the early 1960s which created many chart (Continued on page 149)

Eurofirms Will Be 'Titans,' Says Stein

By ROMAN KOZAK

NEW YORK—Are U.S. record companies losing the creative edge to their European competitors? Seymour Stein, whose Sire Records has the Europop supergroup Boney M. signed in the U.S., believes so.

"In 1972, or thereabouts, 56% of all the records and tapes sold, were sold in the U.S. In 1978 the figure was 36%. That is a dramatic drop. Why?

"Germany, Japan, and even France are becoming more affluent. The Swiss, the Dutch, the Scandinavians, the Japanese are all more affluent than we. Go to any of these countries and try to find a slum.

"So the big (sales) push is coming from Europe and Japan. Most people think that the U.S. share of records sold will go down to 30% and remain there. I estimate that it will go down to 25%. And if it goes down to 25% and 30%, why should American influences remain as strong as they are now?

"New types of music are making it now. There used to be four types of popular music, apart from classical: pop, jazz, rhythm and blues, and country and western. Three of these categories started in America. The fourth, pop, was mostly American, though there were English and French influences.

"But now disco, even though it is based, sort of, on r&b, is a truly original hybrid. To me the two biggest people in disco are Giorgio Moroder (Donna Summer), and Jacques Morali (Village People). Disco is the first of a trend in contemporary music that does not take its roots from American music, or is so far from it that its creators do not need the American know-how to make their records."

"The new wave is another example. Sure it's rock'n'roll, but its roots are so far gone, that it bares only a slight resemblance to American rock'n'roll. Enough new wave acts have now made it, that they don't have to apologize. And if they can't make it here, they can make it elsewhere," continues Stein.

"There are companies that are going to become titans in our industry, which are based outside America. What companies have come out of America and have grown in the past 10 years? I can only think of one, Arista. And that was really only a continuation of Bell. TK is a one-man operation. Henry Stone should live to be a 120, but when he goes—best the company.

"Casablanca? Yes, but who owns Casablanca? The Dutch. Who owns RSO Records? The Dutch and the Germans. Polygram used to be a joke. But it is not a joke any more. They are third to Warners and CBS and it is not all 'Saturday Night Fever.'

"Then you have Chrysalis, one of the biggest indies. It is an English company. There is Ariola, definitely the number six record company in the world, not MCA, though MCA may be number six here. You also have Hansa, Carrere, Virgin, Stiff—these are the exciting new companies.

"We are losing it," declares Stein, "because the new music is coming from France, from Germany, from England. CBS and WEA may not be falling apart but a lot of other American companies are, starting with Gulf + Western getting out of the record business and continuing with ABC, and United Artists."

Stein concedes that so far the impact of some of the new European

labels and acts has been minimal on the U.S. market, with such European superstars as Abba only going platinum in the U.S. after a \$1 million push by Atlantic Records.

Boney M, which has sold 50 million units worldwide and has gone triple platinum in Canada, has not yet dented the U.S. market, "and it has not been for any lack of promotion on our part or on Atlantic's, who had them before us," says Stein.

But, Stein says, it is just a matter of time, not only for Boney M.—"they may not even be signed to me any longer when they finally break"—but with other European or Japanese acts. He notes that it took many years before such acts as Pink Floyd, David Bowie, Fleetwood Mac, Cat Stevens or ELO broke big in the U.S. after achieving their first European success.

"Ariola is going to break here, and

(Continued on page 149)

EMI TRIMS OLDFIELD LP IN MALAYSIA

KUALA LUMPUR—Sensitivity over lyrics which may offend religious communities here (Billboard, Feb. 10, 1979) continues, with EMI removing one song, "Child Of Allah," from Sally Oldfield's debut album, "Water Bearer."

Connie Cheong, the company's a&r manager for English repertoire, reports that it will be replaced by Oldfield's "Mirrors," a hit single in some worldwide markets.

Notice given by the Malaysian government's religious department mentions that lyrics which contain sacred and controversial sentiments should be automatically excised, as it may stir resentment among staunch followers of Islam.

EMI's general manager, Michael Comerford, adds that the firm has not been notified as to what constitutes detrimental lyrics, but relies upon its own judgement prior to product release.

EUROPEAN REPERTOIRE ADMINISTRATOR

The Reader's Digest, a leading company in worldwide direct mail marketing of recorded music, is seeking an individual with a minimum of five years current music business experience to organize and execute repertoire development for record and tape products for European markets.

The European Repertoire Administrator will be responsible for creating new multi-album packages beginning with a basic concept idea and developing and controlling it to preproduction stages.

This position requires knowledge of material sources, international catalogues, particularly MOR, country, light classical and pop, as well as familiarity with music business operations, copyright and artist royalties. The job demands skill in communication in English, both written and verbal, especially the facility to describe new concepts in a fluent and literate manner. Previous work on multi-record special products would be advantageous. Knowledge of French would be helpful.

The appointed person will report directly to the International Music Marketing Director in New York and will work closely with the Reader's Digest U.S. repertoire department. There will be direct communication with Reader's Digest companies and with record companies throughout Europe which will require extensive correspondence and travel. Since the position deals with repertoire needs of European markets and will be based in Europe, residency in a European country would be desirable.

The Reader's Digest offers a generous starting salary which will fully reflect the skills required for this position. Interested persons are invited to submit a resume along with salary requirements to:

Vina Callanan
Manager of Employment

READER'S DIGEST

Pleasantville, New York 10570
an equal opportunity employer m/f

Reader's Digest

KING GIVES BIRTH TO EGG IN JAPAN

TOKYO—King Record Co. has signed French progressive label, Egg, for this market, and launches the line with product and a special concert of Egg artists April 6.

Initial releases include Tim Blake's "Crystal Machine," Vangelis Papatianassiou's "Ignacio," Francois Breant's "Sons Optiques," Patrick Vian's "Bruits Et Temps Analogues" and Conrad Schnitzler's "Con."

Blake, synthesizer soloist, and Vian, laser expert, leave France Sunday (1) for the Japanese date.

A newcomer to Egg, a division of Barclay Records, is Richard Pinhas, who records in his own electronic-music studio, and who is slated for recitals in New York, Toronto and Philadelphia this April and May.

The Egg/King tie-up will capitalize upon the increasing popularity in Japan of synthesizer and electronic music, sparked by the sales of Isao Tomita's product.

Computicket Chief Charged

SYDNEY—Fresh charges are expected here against the chief of Australia's largest computer booking agency, the now-bankrupt Computicket (Billboard, Dec. 24, 1979).

Executive chairman Harry Miller already faces three criminal charges over the February collapse of the firm, which went under to the tune of \$3.1 million. Among the casualties were Rod Stewart and Linda Ronstadt, both touring Australia at the time. Former's promoters were reportedly owed \$278,000, latter was

Bring Pirates Into Industry Mainstream

• Continued from page 145

international repertoire will be at 70 baht (\$3.50). We think this is a realistic attitude in bringing our product to the public's attention."

Chorakan claims that piracy fighting has an illustrious ten-year history in Thailand. "The old 1939 Copyright Act was a civil rather than criminal law, so prosecutions were few. But in 1969, when I was licensee for Liberty/United Artists, I charged pirates under the old law with duplicating the Fantasy trademark on Creedance Clearwater Revival albums, and they got six months jail. After that, they simply put their own trademark on the records, and the law couldn't touch them."

In 1970, Thai record companies formed a private society to fight the piracy of local recordings, and won 12 consecutive cases. The pirates were jailed for up to nine months each time, and that effectively

halted all illegal copying of Thai artists' recordings.

In 1975, cassette piracy began, and the Record & Tape Co. was formed to fight it—although the pirates themselves formed the Magnetic Tape Assn. to fight back. The MTA tried to negotiate with the RTC for the opportunity to pay royalties on their product releases, in return for no legal harassment. So, since 1976, more than 10 million baht (\$50,000) has been paid to the 12 members of what is now the Record & Tape Assn.

Chorakan is also a member of the Music Assn. of Thailand, whose president, Manrat Srikanononda, was most instrumental in drafting the Amended Copyright Act (Billboard, March 24, 1979). "We based it on U.S. and U.K. copyright laws, and were greatly assisted by IFPI director John West, who gave us information on the Berne Convention.

"It would have been passed three years ago, had there not been political turmoil and a change of government. However, when it was eventually passed late last year, the parliament wanted a penalty of three years jail, which the association thought was too severe.

"But whatever the means," concludes Chorakan, "we will defeat piracy. The struggle has been in progress for 10 years, and it will not stop until we have fully succeeded."

• During February, the National Legislative Assembly also passed Thailand's first Patent Bill, protecting all inventions except food, drugs, agricultural machinery and com-

apparently owed for early ticket sales.

Miller was granted bail on the existing charges in Sydney's Central Summons Court March 19. Maximum sentence, if he is convicted, is up to 14 years in jail.

At last week's hearing, the magistrate was told that more charges were likely to be filed against the Computicket executive. Further proceedings were adjourned until March 30.

BRITAIN'S PYE RECORDS

Tighten Returns Plan To Prevent 'Abuse,' Save \$

LONDON—Pye Records U.K. is toughening up its returns policy in the hope of preventing "wide abuse" of the privilege—and eventually saving the company up to \$400,000 in hard financial terms.

Managing director Derek Honey believes the strengthening of the returns department, plus more stringent checking procedures (including the testing of all records sent back as faulties), will also speed up retailers' credits.

Traditionally, Britain's record manufacturers have eschewed the sale-or-return (SOR) system in favor of granting retailers a returns privilege (about 5%) on unsold stock, over and above what is shipped back as faulties, wrong orders, etc.

Allegiance to this strategy has wavered in recent years, with some majors dropping 5% returns in favor of improved trade discounts.

At the same time, labels have been experimenting with more and more SOR schemes, primarily for television-advertised albums, but also for selected singles.

Latter practice has even prompted charges of chart manipulation, as SOR shipments and/or "free goods" have been

generously delivered to chart-return stores (those charged with reporting disk sales to the British Market Research Bureau, for the industry-sponsored best-seller listings).

In a letter to dealers, Honey says: "The 5% returns scheme was instituted to stimulate turnover by providing retailers with the ability to improve stock ranges without carrying risks of unsaleable stock. This should, we thought, have reduced the temptation to some dealers to return surplus stock as faulty items."

But, he says now, "This was not the end result. Over the past couple of years, we have not had enough senior personnel to control activity in the returns division, and we have not had space for sufficient test equipment. And we've noted that returns have steadily crept up.

"Because we didn't have the time to check them, we just passed everything automatically for credit. This has, almost inevitably, led to much product being returned as faulty.

"Our returns have been running at 14-15%, including the legitimate 5%. We say it should not run above 8-9% and we hope that future careful checking will fast bring down that level."

puter data. With penalties of up to two years jail and 300,000 baht (\$15,000), the law closely parallels the copyright law, and was the result

of the same lobbying forces. Patents, when registered with the Commerce Ministry, will be in force for 15 years.

19 Songs, Nations Represented At Eurovision 1979

JERUSALEM—The 1979 Eurovision Song Contest will be staged here Saturday (31) to the accompaniment of probably the tightest security precautions of the event's long history, and to an increasingly vocal chorus of dissent over its structure and relevance in today's sophisticated music marketplace.

The concerns of the Israeli organizers—the winning nation is required to play host for the following year's event, and Israel won in 1978—are obvious given the Middle East location.

And while the "anti-Eurovision" contest which is due to take place in Brussels on the same day may be more concerned with politics than music, there's little doubt that the original is experiencing more criticism and resistance among participating nations than at any previous time (Billboard, March 24, 1979).

The Israeli capital's National Hall (Binyamei Haoma) seats 2,800, though the televising of the contest will necessitate an audience numbering no more than 1,800, on March 31.

It will be beamed throughout Europe the same night, allowing for time zone differences, and each of the 19 entries—listed alongside with full artist, composer, publisher and label details—will receive television exposure on the scale of a record plugger's wildest fantasies.

The winner is selected by a multinational panel of judges who are, of course, forbidden to vote for the entry of their homeland.

Many of the contending songs are already available on record in their markets of origin. Others will become available throughout Europe

(Continued on page 149)

COUNTRY	SONG TITLE	ARTIST	COMPOSER/LYRICIST	MUSIC PUBLISHER	RECORD COMPANY	LANGUAGE OF SONG
Portugal	Sobe Sobe Balao Sobe	Manuela Bravo	Nobrega Sousa (c&l)	SPA	Intervalo	Portuguese
Italy	Raggio Di Luna	Matia Bazar	Cassano-Marralle-Ruggiero (c) Stellita-Golzi (l)	La Bussola	Ariston	Italian
Denmark	Disco Tango	Tommy Seebach	Tommy Seebach (c) Keld Heick (l)	Mermaid Music (EMI Music)	EMI	Danish
Ireland	Happy Man	Cathal Dunne	Cathal Dunne	April Music	CBS	English
Finland	Katson Sineen Taivaan	Katri-Helena	Matti Siitonen (c) Veksi Salmi (l)	Levytuottajat-Kustannus Oy	Scandia	Finnish
Monaco	Notre Vie C'Est La Musique	Laurent Vaguener (alias composer Jean Baudlot)	Paul de Senneville & Jean Baudlot (c) Jean Albertini & Didien Barbelivien (l)	Tremplin-Delphine	Disc 'AZ	French
Greece	Socrates Superstar	Elpida	Doros Georgiades (c) Sotia Tsotou (l)	Polygram	Philips	Greek
Switzerland	Troedler & Co.	Peter, Sue & Marc/Pfuri, Gorps & Kniri	Peter Reber (c & l)	Edition Paulus	PSM (distributed by Metronome)	German
Germany	Dschingis Khan	Dschingis Khan	Ralph Siegel (c) Bernd Meinunger (l)	Ralph Siegel	Jupiter	German
Israel	Haleluya	Milk And Honey (feat. Gali Atari)	Kobi Oshrat (c) Shimrit Or (l)	Gogli Music	Phonodor (Philips)	Hebrew
France	Je Suis L'Enfant Soleil	Anne-Marie David	Henri Giraud (c) Eddy Marnay (l)	Claude Pascal	Polydor	French
Belgium	Hey Nana	Micha Mara	Charles Dumolin (c) Guy Beyers (l)	Decibel	International Bestseller	Flemish
Luxembourg	J'ai Déjà Vu Ça Dans Tes Yeux	Jane Manson	Jean Renard (c & l)	Radio Music France	CBS	French
Netherlands	Colorado	Xandra	Rob & Ferdi Bolland (c) Gerard Cox (l)	EMI Publishing	Mercury/Phonogram	Dutch
Sweden	Satellit	Ted Gardestad	Ted & Kenneth Gardestad (c&l)	Sweden Music AB	Polar	Swedish
Norway	Oliver	Anita Skorgan	Anita Skorgan (c) Philip Kruse (l)	Frost Music	Snowflake Recs. (d/Phonogram)	Norwegian
United Kingdom	Mary Ann	Black Lace	Peter Morris (c & l)	ATV Music	EMI	English
Austria	Heute In Jerusalem	Christina Simon	Peter Wolf (c) André Heller (l)	Montana	Polydor	German
Spain	Su Cancion	Betty Missiego	Fernando Moreno (c & l)	Canciones del Mundo SA/Notas Magicas SA	Disco Columbia SA	Spanish

CBS Gears Up Disco Campaign

Product Chief Zgarka Tells All At Toronto Meet

• Continued from page 130

siderations shown a secondary radio station programmer. A key deejay is a disk jockey who plays in a major club and, through experience, and ability, has gained recognition among his peers.

• Disco radio programs represent the beginning of disco radio stations, a phenomena that has been in the U.S. for the past six months. Generally a disco station has a growing listening audience and one that represents a "specialized record buying" attitude.

• The small independently

owned retailers specializing in disco products cater to deejays and disco fanatics, and is being squeezed financially by the high cost of importing from the U.S. Their main problem is getting sufficient attention so that they may be given advance information on releases. They will not become volume buyers but, because of specialized clientele, are promotion vehicles, Zgarka noted.

Understanding the creative process in breaking a disco record is all important, Zgarka told staffers in no uncertain terms. In this, CBS promotion reps are now committed to making biweekly visits to record pools and "influential deejays," a practice that until recently was looked upon unfavorably.

Promotion reps will be encouraged to visit discotheques in their respective markets to get a feel for market and acquaint themselves with the spinners as they work.

Beyond this, weekly visits are a must now for the promotion men at stations featuring weekly disco shows, as is the need to keep Top 40 programmers up-to-date with disco chart movements.

It is also the responsibility of the promo reps to advise accounts of new and upcoming releases, to discourage imports and to advise accounts that 12-inch singles will be released simultaneously with the U.S. Play copies and merchandising aids are to be made more readily available than previously, the new product manager waxes.

On the subject of independent promotion companies, initially they are to be used for specific records and will work directly with head office in Toronto, but in conjunction with regional branches to avoid confrontations or overlap. In the case of contests/special promotions and artist appearances, guidelines will be given by Zgarka, but supervision is the responsibility of the local promotion department.

The indies will be hired to work product for a four to six-week period, creating the initial disco impact and bringing the record to a Top 40 potential.

In addition to all of this, CBS is introducing a weekly disco tip sheet to be distributed to discotheques, retail and wholesale outlets, radio stations, trade publications and CBS personnel.

Tip Sheet, as it is to be known, will contain lists of upcoming disco releases with short background information and progress reports on product releases and current prod-

uct. The sheet will also contain various Top 15s from retailers, disco pools and key disk jockeys.

Quicker releases are being keyed through a&r to knock out sales from U.S. import copies. The label is also accelerating the number of 12-inch commercial releases and trying out colored vinyls, some with an actual LP cover. Deejays will be used for occasional remixes.

The label is also attempting to limit quantities on 12-inch singles to followup with adding the longer version on the future pressing of the corresponding album. In the case of Keith Barrow, the longer cuts will be added on all future pressings of the LP, whereas with the T-Connection record, the 12-inch single and LP are marketed in one package as a two-record set with a \$10.98 list.

FIRST IN NEW YORK

Canadian Retailer Plans Outlet Chain

TORONTO—While Canadian companies are reportedly upset about the amount of publicity being given to them over disk exports, primarily to the U.S., one retail operator here is planning to test-market outlets in New York state this summer, for a chain of proposed stores carrying 80% Canadian-manufactured stock.

Don Desmarchais is a 27-year-old entrepreneur who has built a fleet of Record World stores up in the Ontario market in next to no time. Four of the 25 outlets are owned outright by Desmarchais, the balance are franchised with a \$2,000 buy-in, plus \$25,000 for stock fill.

Starting five years back, the youthful owner now intends to attack the U.S. market, luring in retailers with promises of low priced product shipped out of Canada. For the indie retailer in the U.S., his buy-in price roughly figures out to be 50% off the list price or \$4 even (U.S. funds) for a \$7.98 item and \$4.50 for an \$8.98 list tag.

The record World owner says he is confident that the Canadian dollar will remain below 90c for the rest of the year, and waxes that this is the time for the Canadian retailer to jump into the U.S. market and wet his feet.

"My research tells me that the franchise system has not been developed to the extent it has in Canada,



MEET FOXY—Country rocker Tanya Tucker and movie star Art Carney meet the CFOX-FM mascot backstage at Vancouver's The Cave, after Tucker's appearance at the station-sponsored date. She's currently enjoying the first gold album of her career, with "TNT" on MCA.

Thrust For 'Elvis' TV Soundtrack

TORONTO—The soundtrack album to "Elvis," with vocals by Ronnie McDowell, is breaking fast in the U.S., according to Ahd Music of Toronto which has acquired North American rights to the disk from Dick Clark Productions (Billboard, March 24, 1979).

Initially proposed as a television package with minor emphasis placed on conventional record outlets, Pickwick is now aggressively pushing the disk into the U.S. marketplace after KLAC-AM in Los Angeles aired the soundtrack in entirety and watched phone lines light up.

Peter Horvath negotiated the package on behalf of Ahd and he reports that the package "promises to become a front line record." Stock is being tested in several markets in Canada by Ahd, while Pickwick is doing likewise in Chicago, Buffalo and Minneapolis. Meanwhile KLAC-AM is involved in a contest built around the soundtrack album.

The recording features McDowell with the Jordanaires, and was cut in Nashville with Felton Jarvis and James Ritz producing.

Another Elvis-related disk doing brisk business is the "Elvis, A Legendary Performer, Vol. 3" pic disk, which has gone gold in Canada. It is believed to be the first pic disk to be certified, and its success underlines the still-bouyant market for the deceased performer's material, since the RCA disk is marketed with a \$15.98 list in Canada.

and that the market is starving for some new and aggressive companies to come in and start," he enthuses. "Especially now that wholesale prices are climbing and the independent accounts are getting squeezed out."

According to him, the first store should be opening in an existing retailing operation in Buffalo this summer, and the game-plan is for

five before the end of the year. All will initially carry an 80% Canadian manufactured stock fill, the balance representing U.S. and foreign labels that are either not available in Canada or are cheaper to purchase on U.S. soil.

At present, Record World's export division is turning over approximately \$50,000 per month, the owner claims.

WEA Canada Group Cuts Digital Album In Toronto

• Continued from page 4

figure that includes transporting the 2-track tape back to Salt Lake City—where Soundstream bases—to get the computer program necessary to cut the master disk.

The Soundstage Studios, located in this city's Yorkville suburb, have become internationally known in the past two years for its hi fi direct disk Umbrella Records line, which has issued at least 10 albums ranging from classical and jazz to rock recordings.

Soundstream's Bruce Rothaar worked with local engineer Dave Green and Richardson on the date. Once the computer program is arrived at, Richardson flies to Los Angeles to make the half-speed master at the JVC cutting center.

The album is expected to retail for around \$12.98 in Canada and the U.S., but a senior WEA official warns that final costs are entirely dependent upon where the label has to go to get hi fi pressings made.

If satisfactory pressings cannot be achieved in Canada or the U.S., it's entirely possible that WEA may use the JVC plant in Japan, although this would be a last resort because it creates order-fill problems.

WEA originally intended to cut True Myth direct-to-disk with a digital backup. Last minute considerations saw the switch to digital with an analog backup.

This relieved the pressure on the musicians to cut perfect sides, and also opened up the possibility of large press runs on the LP should demand be significant.

From The Music Capitals Of The World

TORONTO

Montreal's **Bombers**, already hot with "(Everybody) Get Dancin'," a 12-inch mix on U.S. release via West-End, now surface as the backup band behind **Gino Soccio** on the "Outline" LP just released by Quality in Canada and Warners/RFC in the U.S. Another Canadian production on release by the new RFC label is "Sticky Fingers," a studio project from THP Prod's.

Rush tours Europe with **Max Webster**, April through June. Both acts record for Anthem in Canada, Rush meantime is in the U.S. until March 25 with fellow-label act **Wireless** opening shows. . . . CBS announces **Meat Loaf's** "Bat Out Of Hell" LP has sold one million units (industry rumours persist that some 300,000 units went stateside) and that **Toto's** debut blockbuster is now platinum; also that "Live At Budokan," **Cheap Trick**, shipped gold.

Edmonton-based **Royalty Records** has issued singles by **Laura Vinson** and **Red Wyng**, and **Gary Fjellgaard**, both disks culled from recent LP offerings. . . . Hot new Canadian tracks on wax include **BTO's** "Heartaches," "Love Struck" from **Stonebolt**, "Away From You/Portrait" from **Cooper Bros.**, and "High On Your Love Suite" from **Rick James**. . . . Casablanca is rush releasing Montrealer **Alma Faye Brooks** debut solo for (RCA in Canada) in the U.S. under the title, "Alma Faye." The songstress has earned immediate disco support on this side of the border with the long-player debut. . . . Aquarius has released **Lewis Furey's** third album, entitled "The Sky Is Falling," produced by **John Lissauer**. The label is finally scoring internationally, too, with Canadian supergroup **April Wine**. "First Glance" is the LP and "Roller" is the track in motion.

DAVID FARRELL



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BRITAIN

(Courtesy of Music Week)
As Of 3/24/79
SINGLES

This Week	Last Week	Title	Label
1	1	I WILL SURVIVE, Gloria Gaynor, Polydor	Polydor
2	2	OLIVER'S ARMY, Elvis Costello & The Attractions, Radar	Radar
3	4	LUCKY NUMBER, Lene Lovich, Stiff	Stiff
4	6	SOMETHING ELSE/FRIGGIN' IN THE RIGGIN', Sex Pistols, Virgin	Virgin
5	5	CAN YOU FEEL THE FORCE, Real Thing, Pye	Pye
6	3	TRAGEDY, Bee Gees, RSO	RSO
7	7	I WANT YOUR LOVE, Chic, Atlantic	Atlantic
8	9	KEEP ON DANCING, Gary's Gang, CBS	CBS
9	15	WAITING FOR AN ALIBI, Thin Lizzy, Vertigo	Vertigo
10	13	INTO THE VALLEY, Skids, Virgin	Virgin
11	11	PAINTER MAN, Boney M, Atlantic/Hansa	Atlantic/Hansa
12	12	GET DOWN, Gene Chandler, 20th Century	20th Century
13	22	DON'T STOP NOW, Queen, EMI	EMI
14	18	HOLD THE LINE, Toto, CBS	CBS
15	21	MONEY IN MY POCKET, Dennis Brown, Atlantic	Atlantic
16	27	IN THE NAVY, Village People, Mercury	Mercury
17	26	CLOG DANCE, Violinski, Jet	Jet
18	19	YOU BET YOUR LOVE, Herbie Hancock, CBS	CBS
19	14	GET IT, Darts, Magnet	Magnet
20	25	TURN THE MUSIC UP, Players, Association, Vanguard	Vanguard
21	20	JUST WHAT I NEEDED, Cars, Elektra	Elektra
22	30	STRANGE TOWN, Jam, Polydor	Polydor
23	28	SULTANS OF SWING, Dire Straits, Vertigo	Vertigo
24	8	HEART OF GLASS, Blondie, Chrysalis	Chrysalis
25	34	ENGLISH CIVIL WAR, Clash, CBS	CBS
26	10	CONTACT, Edwin Starr, 20th Century	20th Century
27	NEW	BRIGHT EYES, Art Garfunkel, CBS	CBS
28	32	FOREVER IN BLUE JEANS, Neil Diamond, CBS	CBS
29	29	EVERYBODY'S HAPPY NOWADAYS, Buzzcocks, United Artists	United Artists
30	17	CHIQUITITA, Abba, CBS	CBS
31	24	HONEY, I'M LOST, Dooleys, GTO	GTO
32	33	IMPERIAL WIZARD, David Essex, Mercury	Mercury
33	NEW	COOL FOR CATS, Squeeze, A&M	A&M
34	16	SOUND OF THE SUBURBS, Members, Virgin	Virgin
35	NEW	WOW, Kate Bush, EMI	EMI
36	35	WHAT A FOOL BELIEVES, Doobie Brothers, Warner Bros.	Warner Bros.
37	NEW	EVERYTHING IS GREAT, Inner Circle, Island	Island
38	NEW	HE'S THE GREATEST DANCER, Sister Sledge, Atlantic	Atlantic
39	NEW	OVERKILL, Motorhead, Bronze	Bronze
40	NEW	BRISTOL STOMP, Late Show, Decca	Decca

LPs

1	1	SPIRITS HAVING FLOWN, Bee Gees, RSO	RSO
2	2	PARALLEL LINES, Blondie, Chrysalis	Chrysalis
3	3	MANILOW MAGIC, Barry Manilow, Arista	Arista
4	5	C'EST CHIC, Chic, Atlantic	Atlantic
5	4	ARMED FORCES, Elvis Costello, Radar	Radar
6	20	BARBRA STREISAND'S GREATEST HITS, VOL. 2, CBS	CBS
7	7	THE GREAT ROCK 'N' ROLL SWINDLES, Sex Pistols, Virgin	Virgin
8	16	COLLECTION OF THEIR 20 GREATEST HITS, Three Degrees, Epic	Epic
9	NEW	MANIFESTO, Roxy Music, Polydor	Polydor
10	NEW	DESOLATION ANGELS, Bad Company, Swan Song	Swan Song
11	6	THANK YOU VERY MUCH REUNION CONCERT AT THE LONDON PALLADIUM, EMI	EMI
12	14	DIRE STRAITS, Vertigo	Vertigo
13	9	MARTY ROBBINS COLLECTION, Lotus	Lotus
14	11	BAT OUT OF HELL, Meat Loaf, Epic	Epic
15	21	FEEL NO FRET, Average White Band, RCA	RCA
16	8	LIVE (X CERT), Stranglers, United Artists	United Artists
17	18	THE BEST OF EARTH, WIND & FIRE, CBS	CBS
18	110	52ND STREET, Billy Joel, CBS	CBS
19	15	EQUINOXE, Jean Michel Jarre, Polydor	Polydor
20	13	NEW BOOTS AND PANTIES, Ian Dury & The Blockheads, Stiff	Stiff
21	12	BLONDES HAVE MORE FUN, Rod Stewart, Riva	Riva
22	17	IMFLAMMABLE MATERIAL, Stiff Little Fingers, Rough Trade	Rough Trade
23	23	ACTION REPLAY, Various, K-Tel	K-Tel
24	NEW	LION HEART, Kate Bush, EMI	EMI
25	27	STRANGERS IN THE NIGHT, Chrysalis	Chrysalis
26	19	SCARED TO DANCE, Skids, Virgin	Virgin
27	24	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS	CBS
28	NEW	JAZZ, Queen, EMI	EMI
29	33	NIGHTFLIGHT TO VENUS, Boney M, Atlantic/Hansa	Atlantic/Hansa
30	22	OUT OF THE BLUE, Electric Light Orchestra, Jet	Jet

31	28	FEETS DON'T FAIL ME NOW, Herbie Hancock, CBS	CBS
32	25	WINGS GREATEST, Wings, Parlophone	Parlophone
33	35	AT THE BUDOKAN, Cheap Trick, Epic	Epic
34	NEW	YOU DON'T BRING ME FLOWERS, Neil Diamond, CBS	CBS
35	NEW	TUBULAR BELLS, Mike Oldfield, Virgin	Virgin
36	26	DON'T WALK-BOOGIE, Various, EMI	EMI
37	32	SHEIK YERBOUTI, Frank Zappa, MCA	MCA
38	31	20 GOLDEN GREATS, Neil Diamond, MCA	MCA
39	NEW	ANGEL STATION, Manfred Mann's Earthband, Bronze	Bronze
40	NEW	OVERKILL, Motorhead, Bronze	Bronze

WEST GERMANY

(Courtesy Media Control/Musikmarkt)
As Of 3/19/79
SINGLES

This Week	Last Week	Title	Label
1	1	HEART OF GLASS, Blondie, Chrysalis	Chrysalis
2	3	TRAGEDY, Bee Gees, RSO	RSO
3	2	Y.M.C.A., Village People, Metronome	Metronome
4	4	CHIQUITITA, Abba, Polydor	Polydor
5	9	LE FREAK, Chic, Atlantic	Atlantic
6	5	DARLIN', Frankie Miller, Chrysalis	Chrysalis
7	6	BABY IT'S YOU, Promises, EMI	EMI
8	7	TROJAN HORSE, Luv, Carrere	Carrere
9	8	NO TIME FOR A TANGO, Snoopy, CNR	CNR
10	12	TOO MUCH HEAVEN, Bee Gees, RSO	RSO
11	10	BULLDOZER, Oliver Onions, Polydor	Polydor
12	13	BALLADE POUR ADELINE, Richard Clayderman, Telefunken	Telefunken
13	18	BLUE BAYOU, Paola, CBS	CBS
14	14	DA' YA' THINK I'M SEXY, Rod Stewart, Warner Bros.	Warner Bros.
15	16	YOU THRILL ME, Exile, Rak	Rak
16	15	DER HAMSTER, Timmy, Odeon	Odeon
17	20	I WAS MADE FOR DANCING, Leif Garrett, Scotti Bros.	Scotti Bros.
18	NEW	BORN TO BE ALIVE, Patrick Hernandez, Aquarius	Aquarius
19	17	DU, DIE WANNE IST VOLL, Helga Feddersen & Dieter Hallervorden	Hallervorden
20	11	KREUZBERGER NACHTE, Gebruder Blattschub, Hansa	Hansa
21	24	THE DEVIL SENT YOU TO LORADO, Baccara, RCA	RCA
22	NEW	RUF TEDDYBAR EINS-VIER, Johnny Hill, RCA	RCA
23	21	SEPTEMBER, Earth, Wind & Fire, CBS	CBS
24	19	BABY MAKE LOVE, La Bionda, Ariola	Ariola
25	23	DU SCHAFFST MICH, Jurgen Drews, Warner Bros.	Warner Bros.
26	22	STUMBLIN' IN, Chris Norman & Suzi Quatro, Rak	Rak
27	25	WE'LL HAVE A PARTY TONITE 'NITE, The Teens, Hansa Int.	Hansa Int.
28	26	MANDY, Barry Manilow, Arista	Arista
29	27	SONG FOR GUY, Elton John, Rocket	Rocket
30	28	HIT ME WITH YOUR RHYTHM STICK, Ian Dury & The Blockheads	Blockheads

LPs

1	NEW	TRAUMEREIEN, Richard Clayderman, K-tel	K-tel
2	2	SPIRITS HAVING FLOWN, Bee Gees, RSO	RSO
3	11	HITHAUS RAMBA ZAMBA—130 STIMMUNGS—HITS, Freddy Frohlich's Partylowen, Polystar	Polystar
4	3	UND JETZT ALLE, James Last, Polydor	Polydor
5	4	DIRE STRAITS, Vertigo	Vertigo
6	7	CRUISIN', Village People, Metronome	Metronome
7	6	THE KINKS—IHRE 20 GROBTEN HITS, Arcade	Arcade
8	5	TRUMPET DREAMS, Nini Rosso, Arcade	Arcade
9	NEW	ANGEL STATION, Manfred Mann's Earth Band, Bronze	Bronze
10	9	BALLADE POUR ADELINE, Richard Clayderman, Telefunken	Telefunken
11	12	PYRAMID, The Alan Parsons Project, Arista	Arista
12	10	MER HAN 'NEN DECKEL, EMI	EMI
13	11	C'EST CHIC, Chic, Atlantic	Atlantic
14	8	TIME PASSAGES, Al Stewart, RCA	RCA
15	15	WISH YOU WERE HERE, Pink Floyd, Harvest	Harvest
16	14	LOVEDRIVE, Scorpions, Harvest	Harvest
17	16	JAZZ, Queen, EMI	EMI
18	18	SILENT CRIES AND MIGHTY ECHOES, Eloy, Harvest	Harvest
19	20	BAT OUT OF HELL, Meat Loaf, Epic	Epic
20	22	NINA HAGEN BAND, CBS	CBS

JAPAN

(Courtesy Of Music Labo)
As Of 3/19/79
SINGLES

This Week	Last Week	Title	Label
1	2	YOUNG MAN (YMCA), Hideki Saijou, RCA	RCA
2	1	HERO, Kai Band, Express/Toshiba-EMI	EMI
3	3	CASABLANCA DANDY, Kenji Sawada, Polydor	Polydor
4	5	MONKEY MAGIC, Godiego, Columbia	Columbia
5	13	BE-SILENT, Momoe Yamaguchi, CBS/Sony	CBS/Sony

6	6	YUME-OIZAKE, Jiro Atsumi, CBS/Sony	Sony
7	4	CHAMPION, Alice, Express/Toshiba-EMI	EMI
8	8	Y.M.C.A., Village People, Casablanca	Casablanca
9	7	GANDHARA, Godiego, Columbia	Columbia
10	9	KITAGUINI-NO-HARU, Masao Sen, Minoruphone	Minoruphone
11	15	KIMI-WA-BARA-YORI-UTSUKUSHII, Akira Fuse, King	King
12	16	DO YOU THINK I'M SEXY, Rod Stewart, Aardvark	Aardvark
13	12	OMOIDE-NO-SCREEN, Junko Yamami, Disco	Disco
14	NEW	ZIPANGU, Pink Lady, Victor	Victor
15	10	MOUSOUBANA, Hiroshi Madoka, Aardvark	Aardvark
16	17	CHIQUITITA, Abba, Disco	Disco
17	11	TEN-MADE-TODOKE, Masashi Sada, Freeflight	Freeflight
18	14	HARU-OBORO, Hiromi Iwasaki, Victor	Victor
19	18	HANA-MACHI-NO-HAHA, Tatsue Kaneda, Columbia	Columbia
20	NEW	WATASHI-NO-HEART-WA STOP MOTION, Tomoko Kuwae, SMS	SMS

HOLLAND

(Courtesy Billboard-Benelux)
SINGLES

This Week	Last Week	Title	Label
1	1	FIRE, Pointer Sisters, Elektra	Elektra
2	4	LAY YOUR LOVE ON ME, Racey, Rak	Rak
3	2	CHIQUITITA, Abba, Polydor	Polydor
4	5	SHAKE YOUR BODY, Jacksons, Epic	Epic
5	3	TRAGEDY, Bee Gees, RSO	RSO
6	8	THE RUNNER, Three Degrees, Ariola	Ariola
7	NEW	RUTHLESS QUEEN, Kayak, Vertigo	Vertigo
8	6	HEART OF GLASS, Blondie, Chrysalis	Chrysalis
9	NEW	WILD PLACES, Duncan Browne, EMI	EMI
10	NEW	BORN TO BE ALIVE, Patrick Hernandez, Aquarius	Aquarius

LPs

1	1	ENERGY, Pointer Sisters, Elektra	Elektra
2	2	PHANTOM OF THE NIGHT, Kayak, Vertigo	Vertigo
3	3	SPIRITS HAVING FLOWN, Bee Gees, RSO	RSO
4	8	MANIFESTO, Roxy Music, Polydor	Polydor
5	9	DESTINY, The Jacksons, CBS	CBS
6	4	BAT OUT OF HELL, Meat Loaf, Epic	Epic
7	7	BUSH DOCTOR, Peter Tosh, Rolling Stone	Rolling Stone
8	NEW	BREAKFAST IN AMERICA, Supertramp, A&M	A&M
9	NEW	MCGUINN, CLARK AND HILLMAN, McGuinn, Clark and Hillman, Capitol	Capitol
10	6	28 BERODEME MELODIEEN, Fischer Choir, Polydor	Polydor

NEW ZEALAND

(Courtesy Of Record Publications)
As Of 3/18/79
SINGLES

This Week	Last Week	Title	Label
1	1	TRAGEDY, Bee Gees, Polydor	Polydor
2	4	BLAME IT ON THE BOOGIE, Jacksons, CBS	CBS
3	1	FIRE, Pointer Sisters, Planet	Planet
4	7	DANCE ACROSS THE FLOOR, Jimmy 'Bo' Horne, CBS	CBS
5	3	Y.M.C.A., Village People, RCA	RCA
6	6	STUMBLIN' IN, Suzi Quatro/Chris Norman, Rak	Rak
7	5	LE FREAK, Chic, WEA	WEA
8	8	DO YA THINK I'M SEXY, Rod Stewart, Warner Bros.	Warner Bros.
9	9	LOVE DON'T LIVE HERE ANYMORE, Rose Royce, Whitfield	Whitfield
10	15	INSTANT REPLAY, Dan Hartman, CBS	CBS
11	23	SONG FOR GUY, Elton John, Polydor	Polydor
12	10	TOO MUCH HEAVEN, Bee Gees, Polydor	Polydor
13	14	HOLD THE LINE, Toto, CBS	CBS
14	11	A LITTLE MORE LOVE, Olivia Newton-John, Festival	Festival
15	18	MY LIFE, Billy Joel, CBS	CBS
16	13	YOU THRILL ME, Exile, Rak	Rak
17	12	SEPTEMBER, Earth, Wind & Fire, CBS	CBS
18	16	DON'T LOOK BACK, Peter Tosh, EMI	EMI
19	NEW	HIT ME WITH YOUR RHYTHM STICK, Ian Dury, Polydor	Polydor
20	19	I LOVE THE NIGHT LIVE, Alicia Bridges, Polydor	Polydor

LPs

1	1	BLONDES HAVE MORE FUN, Rod Stewart, Warner Bros.	Warner Bros.
2	3	52ND STREET, Billy Joel, CBS	CBS
3	2	BARBRA STREISAND GREATEST HITS VOL. II, Barbra Streisand, CBS	CBS
4	4	DIRE STRAITS, Polydor	Polydor
5	10	SMILE, Kamahl, Polydor	Polydor
6	9	CLASSIC ROCK, London Symphony Orchestra, RCA	RCA
7	8	MORE SONGS ABOUT BUILDINGS & FOOD, Talking Heads, WEA	WEA
8	5	BEACH BOYS 20 GOLDEN GREATS, Beach Boys, EMI	EMI
9	6	WAR OF THE WORLDS, Various Artists, CBS	CBS
10	13	STRANGER IN TOWN, Bob Seger, EMI	EMI

SOUTH AFRICA

(Courtesy Of Springbok Radio)
As Of 3/10/79
SINGLES

This Week	Last Week	Title	Label
1	1	TOO MUCH HEAVEN, Bee Gees, RSO	RSO
2	2	MY LIFE, Billy Joel, CBS	CBS
3	3	LE FREAK, Chic, Atlantic	Atlantic
4	4	STUMBLIN' IN, Suzi Quatro & Chris Norman, Rak	Rak
5	6	I WANT TO SEE THE BRIGHT LIGHTS, Julie Covington, Virgin	Virgin
6	17	HOLD THE LINE, Toto, CBS	CBS
7	7	KISS YOU ALL OVER, Exile, Rak	Rak
8	5	NEW YORK GROOVE, Ace Frehley, Casablanca	Casablanca
9	NEW	TAKIN' ME BACK, Sweet Chocolate, Polydor	Polydor
10	NEW	YOU NEVER DONE IT LIKE THAT, Captain & Tennille, A&M	A&M

SPAIN

(Courtesy Of El Gran Musical)
As Of 3/17/79
SINGLES

This Week	Last Week	Title	Label
1	1	DA' YA' THINK I'M SEXY, Rod Stewart, Hispavox	Hispavox

2	3	I WAS MADE FOR DANCING, Leif Garrett, Hispavox	Hispavox
3	4	TOO MUCH HEAVEN, Bee Gees, Polydor	Polydor
4	6	Y.M.C.A., Village People, RCA	RCA
5	2	ACORDES, Pecos, Epic/CBS	Epic/CBS
6	8	SOLO PIENSO EN TI, Victor Manuel, CBS, April Music	CBS, April Music
7	7	STAY, Jackson Browne, Hispavox	Hispavox
8	9	CHIQUITITA, Abba, Columbia	Columbia
9	5	CATCH THE CAT, Cherry Lane, CBS	CBS
10	10	LE FREAK, Chic, Hispavox	Hispavox

LPs

1	1	BLONDES ARE MORE FUN, Rod Stewart, Hispavox	Hispavox
2	10	SPIRITS HAVING FLOWN, Bee Gees, Polydor	Polydor
3	5	CONCIERTO PARA ADOLESCENTES, Pecos, Epic/CBS	Epic/CBS
4	2	FEEL THE NEED, Leif Garrett, Hispavox	Hispavox
5	3	LA GUERRA DE LOS MUNDOS, Version Original, CBS	CBS
6	4	DISCOBOOM, Various Interpretes, K-tel	K-tel
7	6	RUNNING ON EMPTY, Jackson Browne, Hispavox	Hispavox
8	9	CRUISIN', Village People, RCA	RCA
9	7	SENTIMIENTOS, Camilo Sesto, Ariola	Ariola
10	8	NUNCA EN HORAS DE CLASE, Banda Sonora Original, EMI	EMI

International Briefs

● **MUNICH**—Ariola Records is embarking on a promotion drive for reggae product, specifically focusing on the Island catalog. A "reggae bus" (with video units aboard) will visit retailers and media folk in 20 towns, and a special reggae journal is also being printed up.

● **LONDON**—Pinnacle Records is moving to attract small independent labels for U.K. distribution. The company offers a 20-strong mobile sales force, full telephone sales program, computerized accounting facilities and warehousing. Art and promotion services are also available.

● **OSLO**—Cabaret artist, Grethe Kausland, was named top pop act in the Spellman Prize series here (Norwegian equivalent of the U.S. Grammys) for her Troll recording of "A Taste Of..." Troll also took honors for another of its artists, Harald Heide Steen Jr., winner in the spoken word category.

● **KUALA LUMPUR**—A Malaysian version of Andy Gibb's "Shadow Dancing" will be one cut on the first EMI album by top local group, Carefree. Signed to the label under a five-year deal, the combo will record in English later in the year. Another EMI Malaysia artist with his first English-language release is D.J. Dave, bowing "A Different Kind Of Lady," which will also be sent to EMI companies worldwide for release consideration.

● **DORTMUND**—Village People are due here Saturday (31) to receive their 1979 Golden Lion trophy, presented by Radio Luxembourg's German programming arm. Other Lion winners include Andrea Jurgens (Ariola), Karel Gott (Polydor) and Freddy Quinn (Polydor), last-named gaining the accolade for his most successful career year to date—during which he has won eight gold disks, three silver and two Radio Luxembourg awards.

● **QUEZON CITY**—The Philippines' Vicor Music Corp. and Black-gold Records have signed with Respond Records of California for U.S. and Canadian distribution (in tape format) of the two companies

FOR GERMAN PUBLISHER

International Repertoire Is Key To Banner Year

FRANKFURT—For Melodie Der Welt, one of the German Federal Republic's biggest independent music publishers, 1978 provided a rich crop of gold and platinum disks, taking the company to a new peak of success and visibility.

Via its extensive network of sub-publishing deals, Melodie Der Welt scored with Smokie, Suzi Quatro, John Travolta, Olivia Newton-John, Wings, Bonnie Tyler, Waldos De Los Rios, Billy Vaughn and 1978 Number One German singer Udo Jurgens. Successes on a similar scale came from Gershon Kingsley's "Popcorn," Karl Goetz's "Tanze Mit Mire In Den Morgen" and Kent Lavoie's "I'd Love You To Want Me," which notched sales in excess of 2 million singles.

As its name suggests, Melodie Der Welt has maintained since its earliest days an international outlook. Initially, repertoire derived mainly from German authors, but even then there were already major international hits for the company.

Notable was Horst-Heinz Henning's "Der Mann Am Klavier." Other successful tunes came from the pens of Austrian Hans Lang and Swiss writer Arthur Breul.

Over the years numerous deals were cemented with major publishers worldwide, as the company earned its name. During a 10-year association, Melodie Der Welt established two of the most important international catalogs—Francis, Day & Hunter, and United Artists—in German-speaking territories, with such success as to encourage them to work on their own account.

This development in turn prompted Melodie Der Welt to ex-

pand other sources of international repertoire. Among U.K. and American publishers who have agreements with the company today are Island Music, Chinnichap Publishing, Martin Coulter Music, Panache Music, ATV America, Famous Music, Ackee Music, Tree International, and American Variety International.

Agreements with Continental publishers gave the company rights to standards like "Corcovado," "Romantica," Gilbert Beaud's "L'important C'est La Rose" and Pierre Kartner's hit "Die Kleine Kneipe." Outside Europe Melodie Der Welt group Arabesque has scored, with three chart singles in Japan.

Among the most important deals for German repertoire was one covering the output of Michael Jary, while another, now 18 months old, required Melodie Der Welt to administer the repertoire of Udo Jurgens, including his worldwide hit "Buenos Dias, Argentina."

1st Picture Disk Promo By WEA, Lightning In U.K.

LONDON—WEA U.K. has linked with the independent Lightning Records to create the first major consumer campaign for picture disks here, via the release of 10 seven-inch singles on April 6.

Each single contains two in-demand "golden-oldie" tracks from U.S. product of the late 1950s and early 1960s, many originally million sellers.

The singles retail at approximately \$3 and are in a limited edition, each displaying a different full-color photograph of a custom car. Five of the releases feature two tracks by the same artist: Johnny Tillotson, the Drifters, Bobby Darin, the Del Vikings and the Everly Brothers. The others feature two separate artists, an example being Chris Montez backed by Lonnie Mack.

After the limited edition, each title reverts to normal black vinyl on Lightning's Old Gold label, retailing then at \$1.98.

From The Music Capitals Of The World

Continued from page 145

artists' reputations. ... Complete sellout reported for first **Kate Bush** tour, including total four London Palladium performances.

PETER JONES

ZURICH

Elton John's Lausanne concert with **Ray Cooper** was sold out inside six hours, an all-time Swiss record. ... Gold Records released an energy-saving appeal in single form, "Think Twice—Save Energy." ... "Picture disks" now a magic phrase in Swiss music business, with

Eurofirm Titans

Continued from page 145

not just with the **Amii Stewart** Record. And Carrere, the French independent, now has five of the top 11 songs on the French charts.

And it is not just French songs. "I cannot believe America will remain that far away from the rest of the world. Do you think somebody as knowledgeable as Paul Drew would manage a Japanese act, Pink Lady, if he didn't think he could break them here? The dam is going to break here, and first one act then they all, or at least the best, are going to break here."

19 Songs, Nations

Continued from page 146

in the wake of the contest regardless, in many cases, of where they place on Saturday.

Eurovision has been a springboard to international disk sales for many acts since 1956, though none has been so successful as Sweden's **Abba**.

around 6,000 **Elvis Presley** pic-disks sold in just a few days.

First direct-cut records of **Charlie Byrd** and **LA4** on Concord label. ... Jazz series introduced here by Bellaphon. ... **Rod Stewart's** "Blondes Have More Fun" has outnumbered sales of "Sailin'." ... Swiss tour for regular visitors jazzmen **Harry "Sweets" Edison** and **Eddie "Lockjaw" Davis** this month. ... **Guy Deluz** of EMI Switzerland has completed his new team with **Beat Hausheer** as marketing and sales manager, **Kurt Blueler** (purchasing manager), **Juerg Spoerri** (classical chief), **Laico Burkhalter** (a&r head) and **Teddy Meier** (label and international promotion manager). **PIERRE HAESLER**

ATHENS

Lyra Records here has two hit albums, both stemming from extensive disco plays, **Chic's** "C'est Chic" and **Luisa Fernandez' "Disco Darling."** ... Revival of "Guys And Dolls" at the Metropolitan Theater in May, with extra music composed and arranged by **Yiorgos Theodosiadis**.

Julio Iglesias, one of the hottest international artists in Greece, to give concerts in Athens and Thessaloniki in September. His albums "El Amor" and "A Mis 33 Anos" both currently in the charts. ... Both television networks paid tributes to national singer **Sophia Vembo** on the first anniversary of her death.

Bouzouki player **Stelios Keromitis**, 76, who also sang rebetika (popular folk songs), died here of cancer. ... Disco fever in Greece has triggered nostalgia for dances like the cha-cha, tango, mambo and waltz, with regular contests staged. ... ERT-TV carrying live (30) the "Boheme" opera from Milan's La Scala.

Manolis Mitsias plays three-week New York Greek tavern season in May and Minos artist **Haris Alexiou** is in Australia for shows in April. ... Issue of back catalog product by major rock artists proving successful for most local companies. **LEFTY KONGALIDES**

VIENNA

"Today In Jerusalem," Austrian contribution to this year's Eurovision Song Contest in Israel, released by Polydor in Austria, the Netherlands, Western Germany, Switzerland, Portugal and Spain and by Litraton in Israel. ... **Ernst Grisse-mann**, head of pop program "Oe 3," now general manager of all three Austrian state radio stations.

EMI Columbia music publishing company linked with Polydor to produce a nursery rhyme album, the project sponsored by an Austrian bank. ... Polydor released here and in Germany the **Georg Danzer** album "Feine Leute." ... Austrian pop singer **Elfi Graf** (Aladin) on a promotional tour, with a press conference organized by the Weinberger music publishing outfit.

Guitarists **John McLaughlin**, **Larry Coryell** and **Paco de Lucia** sold out concerts in Innsbruck, Linz, Graz and Vienna. ... Concert promoter **Edek Bartz** recorded an album of Jewish popular music, released by Intercord. ... New Weinberger press officer is **Helgard Adler**. ... **Michael Heltau** (Polydor) toured, with shows in Vienna, Graz, Linz, Salzburg and Innsbruck.

MANFRED SCHREIBER

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Billboard

GOVT. UNIT MAY STUDY U.K. PRICES

LONDON—The rising cost of singles in the U.K. could well be investigated by the Price Commission here, following a protest in Parliament.

Virtually all record companies have upped the price of 45s to \$1.98 (at a \$2 to the £1 exchange rate)—the second increase across the board in six months, following a rise to \$1.80 in September, 1978.

Now Arthur Lewis, a member of Parliament and Labor Party backbencher, has formulated an official complaint, and Robert McLennan, in the House of Commons, promised to add singles to the list of possible inquiries to be forwarded to the Commission.

CBS, Phonogram and WEA are among those who have upped prices, while EMI has managed to peg singles to the \$1.80 mark. But Denis Knowles, Artista Records marketing director, announcing an April 1 upturn to the \$1.98 figure, says: "This increase goes only a small way to absorbing this extra packaging cost of the growing proportion of singles released in individually printed color bags.

"But we are determined to keep the retail price below the \$1 mark, a price for singles significantly less than our fellow Common Market countries' average of around \$1.50 or \$3."

Billboard SPECIAL SURVEY For Week Ending 3/24/79

Billboard Hot Latin LPs

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SAN ANTONIO (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526	1	ROCIO DURCAL Canta a Juan Gabriel Vol. 2, Pronto 1045
2	CHELO Cuentas Claras, Muzart 1758	2	PEDRITO FERNANDEZ La de La Mochila Azul, Caliente 7299
3	ROCIO DURCAL Canta a Juan Gabriel Vol. 2, Pronto 1045	3	CAMILO SESTO Sentimientos, Pronto 1042
4	JOSE, JOSE Lo Pasado, Pasado, Pronto 1046	4	LOS SAGITARIOS La Carta, Olimpico 5002
5	JUAN GABRIEL Con Mariachi Vol. 2, Pronto 1041	5	VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526
6	ROBERTO CARLOS Amigo, Caytronics 1505	6	CHELO Cuentas Claras, Muzart 1758
7	MANOLO MUNOZ Siente El Mariachi, Gas 4201	7	LA MIGRA Celos de Ti, Mar 108
8	RENACIMIENTO 74 Esta Mi Cancion, Ramex 1026	8	JOAN SEBASTIAN Y Las Mariposas Muzart
9	RIGO TOVAR Y SU COSTA AZUL No. 8, Mericana-Melody 564	9	JOSE JOSE Lo Pasado Pasado Pronto 1046
10	CAMILO SESTO Sentimientos, Pronto 1042	10	PUNTO 4 Grease en Espanol, DB 5503
11	ESTRELLAS DE ORO America 1005	11	JUAN GABRIEL Mis Ojos Tristes, Pronto 1041
12	PEDRITO FERNANDEZ La De La Mochila Azul, Caliente 7299	12	RENACIMIENTO 74 Esta es Mi Cancion Ramex 1026
13	YOLANDA DEL RIO Corridos, Arcano 3434	13	RIGO TOVAR Y SU COSTA AZUL No. 8, Mericana Melody 564
14	LOLITA Abrazame, Caytronics 1489	14	JULIO IGLESIAS Emociones, Alhambra 3122
15	MERCEDES CASTRO Muzart 10744	15	ROBERTO CARLOS Amigo, Caytronics 1505
16	CADETES DE LINARES Pescadores de Ensenada, Ramex 1028	16	ESTRELLAS DE ORO OO America 1005
17	LUPITA D'ALLESSIO Como Tu, Orfeon 026	17	YOLANDA DEL RIO Corridos, Arcano 3434
18	PERLAS DEL MAR Carino Si Te Vas, Joe 2046	18	GERARDO REYES Verdades Anargas, CVS 1523
19	IRENE RIVAS Cara 008	19	LOLITA Abrazame, Caytronics 1489
20	CHALO CAMPOS El Chiclero Latin International 2043	20	IRENE RIVAS Cara 008
21	LOSS BABYS Sabotaje, Peerles 2084	21	SALVADOR Derrumbes Arriba 3005
22	JOE Y LA FAMILIA Sea La Paz La Fuerza, LRC 019	22	GENERACION 2000 Caramba Dona Leoner, Atlas 5045
23	JIMMY EDWARD My Special Album, Texas Best 1001	23	MANOLO MUNOZ Siente el Mariachi, Gas 4201
24	CEPILLIN Fiebre, Orfeon 025	24	CEPILLIN Fiebre, Orfeon 025
25	RUBEN NARANJO Mis Ojos Querendones Zarape 1136	25	LUPITA D'ALLESSIO Como Tu, Orfeon 026

MARCH 31, 1979, BILLBOARD

BACK TO ROOTS

New Orleans Jazz-Heritage Event Jammed With Talent

By DAVE DEXTER JR.

LOS ANGELES—They have all been successful, artistically and at the boxoffice, but the 10th annual New Orleans Jazz and Heritage Festival starting April 20 could well be the best yet.

The event is spread over three weekends.

Ella Fitzgerald will open the curtains, accompanied by the New Orleans Philharmonic conducted by Leonard Slatkin. And then the event scatters of in different directions, including performances aboard the S.S. President on the winding Mississippi River, at the Municipal Auditorium and the glitzy Hyatt Regency ballroom.

Audiences munch on sugary pralines and stroll the ancient streets between performances in the city where jazz was nurtured from infancy and produced scores of immortals. Names like Oliver, Armstrong, Bechet, the Dodds brothers,

Noone, Morton, Bigard, Bauduc, Miller and Ory are still revered in the historic Crescent City, their skills and scratchy 78 r.p.m. shellac records analyzed and discussed by men and women who rejected swing in the 1930s, bop in the '40s, cool in the '50s and fusion today.

There are outdoor events scheduled as well. A single ticket will admit a jazz filbert to six different locations to hear bands and singers, buy souvenirs and chomp on Creole gumbo and other Louisiana delicacies.

Fitzgerald won't be the only major attraction.

Pianist Teddy Wilson, the venerable Alberta Hunter and the colorful Preservation Hall Jazz Band will team together. And for blues fans, Junior Wells, Buddy Guy, Bobby "Blue" Band, Professor Longhair and Etta James are contracted to shout their lyrics aboard the riv-

erboat to the background sound of a churning paddlewheel.

Lionel Hampton's ebullient vibes, piano and drums are also carded for the boat along with Dizzy Gillespie's combo, Sun Ra's Myth Science Arkestra and African tub wizard Olaturunji and his orchestra. They are on the same bill May 3.

Earl Hines, in his 70s, and Eubie Blake, in his 90s, collaborate May 2 at the Hyatt Regency on the same program with a dancing-singing jazz revue, "One Mo' Time."

Things become more contemporary May 5 in Municipal Auditorium when the Crusaders, Chocolate Milk and Roy Ayers are presented for the festival's finale.

There's still another venue readied for the massive influx of musicians. It's the Fairgrounds, one of the nation's oldest settings for horse racing. That's where many of the gazebos, handcraft booths and food stalls are being erected.

Other acts booked are Allen Toussaint, the Meters, the Zion Harmonizers and the Dixie Hummingbirds.

General News

WB Will Issue Tucker's Album

NASHVILLE—The Marshall Tucker Band's forthcoming album, "Running Like The Wind," originally scheduled for release by Capricorn Records, has been set for release in April on Warner Bros. Records.

Produced by Stewart Levine for Outside Productions, the LP would have fulfilled a contractual obligation to Capricorn prior to the group's move to Warner Bros. under the terms of an exclusive contract signed late last year.

As part of that contract, the group was to cut its debut LP for Warner Bros. in the fall of this year. Now, as a result of a special arrangement between Capricorn and Warner Bros., the LP will be the first release by the group under its new label alignment.

A major marketing effort by Warner Bros. is planned to coincide with the LP release, with heavy involvement from the sales, promotion, advertising, merchandising and publicity areas of the company.



MANY THANKS—Natalie Cole prepares to cut a birthday cake celebrating number 29 following the installation of her star in the Hollywood Walkway Of Stars. Hers is star number 1,703. Capitol's president Don Zimmermann observes at the private party.

Cassette Promotes Welch's '3 Hearts'

LOS ANGELES—Capitol is promoting its recently released Bob Welch "Three Hearts" LP with a special cassette package.

Resembling a paperback book, the outside of the package contains color graphics identical to the album cover. Inside is a small booklet detailing Welch's biography as well as discography. There is also information on the "Three Hearts" LP as well as a cassette tape.

Approximately 3,000 packages will be sent to radio, press and other promotional outlets.

RSO sent a similar promotional packet last year with Eric Clapton's "Backless" LP.

Houston Operation Hit By a Lawsuit

LOS ANGELES—Ariola America Records wants the \$30,000 advance paid to Great Believer Productions, Houston, returned. In the Superior Court judgment filed here, the label says it filed a contract, dated October 1976, in which the production firm was to produce albums by the Ham Bros. No albums were made, the suit claims. The provisions called for a 12% of retail suggested list less a graduated packaging deduction of 10% to 20% the first year, with 1% graduations for the next two years for royalty payments.

Firm Muscle Shoals Event

NASHVILLE — "Independent Production: Keeping Current With The Future" will be the theme of the Muscle Shoals Music Assn.'s second annual Records and Producers Seminar slated for May 16-18 at Joe Wheeler State Park Resort in Alabama.

Terry Woodford, president of Wishbone, Inc., has been tagged as panel and speaker chairman along with Jerry Smith of Nashville's BMI operations, who will serve as co-chairman.

"From the registration requests al-

ready received this year, we expect another successful meeting with even more participants from other countries expected to attend," notes Jimmy Johnson, vice president of the association and president of Muscle Shoals Sound Studios.

Those wishing to attend are advised to make immediate lodging and registration plans due to the increase in expected attendance. Further information may be obtained by contacting Buddy Draper, in care of the Muscle Shoals Music Assn., P.O. Box 2009, Muscle Shoals, Ala. 35660. Tel: 205/381-1442.

BASIE TUNES BY WILLIAMS

LOS ANGELES—An album comprising songs popularized by Count Basie's big band when Jimmy Rushing was Basie's top-billed singer will be issued in May by GNP-Crescendo here.

Sessions were completed last week with Joe Williams as vocalist, working with Dave Pell and the Prez Conference combo. GNP-Crescendo president Gene Norman is the producer.

Atlantic City To Host 3-Day Gig

ATLANTIC CITY, N.J.—In the spirit of the summer rock festivals, it will be the sound of jazz for the festival planned here by Street and Street Productions, concert promoters based in Baltimore. The city fathers here have approved the use of Bader Field, the resort's airport facility, to hold a "Jazz '79 Under the Stars" spectacle for three summer days July 6-7-8.

Listed to perform are Ray Charles and the Raylets, Betty Carter, Buddy Rich, Maynard Ferguson and Nancy Wilson, with signatures awaited for other musicians. Promoters for the jazz fair say that publicity will be released throughout the nation and excursions are being arranged from far away places. The attraction of casino gambling at the resort along with the jazz greats is expected to make the planned excursions attractive to even those who are not true jazz habitues.

'40s Bandleaders Meet For Reunion

LOS ANGELES—Bandleaders of the 1940s will meet again Monday (26) at Sportsmen's Lodge for the Hollywood Press Club's third annual "Big Band Reunion."

Tagged to appear are Van Alexander, Les Brown, Frankie Carle, Al Donahue, Freddy Martin, Alvino Rey, Benny Strong and Lawrence Welk.

Dinner ducats are \$15. Organizing the event again this year is Leo Walker.

Billboard SPECIAL SURVEY For Week Ending 3/31/79

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	7	2	LIVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 2BSK 3277	26	NEW ENTRY	26	STUFF IT Stuff, Warner Bros. BSK-3262
2	1	8	CARMEL Joe Sample, ABC AA-1126	27	21	20	WE ALL HAVE A STAR Wilton Felder, ABC AA-1109
3	2	16	TOUCHDOWN Bob James, Tappan Zee/Columbia JC-35594	28	28	31	COSMIC MESSENGER Jean-Luc Ponty, Atlantic SD 19189
4	6	3	FEET DON'T FAIL ME NOW Herbie Hancock, Columbia JC-35764	29	29	31	SECRETS Gil Scott-Heron & Brian Jackson, Arista AB-4189
5	3	3	FOLLOW THE RAINBOW George Duke, Epic JE-3570 (CBS)	30	33	9	LEGENDS David Valentin, GRP GRP5001 (Arista)
6	5	12	ANGIE Angela Bofill, GRP-5000 (Arista)	31	24	22	MANHATTAN SYMPHONIE Dexter Gordon Quartet, Columbia JC-35608
7	4	8	EXOTIC MEMORIES Lonnie Liston Smith, Columbia JC-35654	32	32	37	IMAGES Crusaders, Blue Thumb BA 6030 (ABC)
8	10	3	TIGER IN THE RAIN Michael Franks, Warner Bros. BSK-2394	33	31	43	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 877
9	8	24	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229	34	34	15	SECRET AGENT Chick Corea, Polydor PD-16176
10	11	35	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)	35	27	32	YOU SEND ME Roy Ayers, Polydor PD 16159
11	9	19	PATRICE Patrice Rushen, Elektra 6E-160	36	41	3	IRAKERE Irakere, Columbia JC 35655
12	23	2	AN EVENING WITH HERBIE HANCOCK & CHICK COREA Herbie Hancock & Chick Corea, Columbia PC-235663	37	36	19	CRY John Klemmer, ABC AA-1106
13	12	26	REED SEED Grover Washington Jr., Motown M7-910	38	38	26	CARNIVAL Maynard Ferguson, Columbia JC-35480
14	13	24	MR. GONE Weather Report, Columbia JC-35358	39	42	16	PASSING THRU Heath Brothers, Columbia JC-35573
15	30	2	LIGHT THE LIGHT Seawind, Horizon SP-734 (A&M)	40	40	27	BEFORE THE RAIN Lee Oskar, Elektra 6E-150
16	25	3	AWAKENING Narada Michael Walden, Atlantic SD-19202	41	37	4	RED HOT Mongo Santamarra, Columbia/Tappan ZEE JE-35696
17	17	27	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 6700	42	35	15	ONE Ahmad Jamal, 20th Century T 555
18	15	5	SUPER MANN Herbie Mann, Atlantic SD 19221	43	NEW ENTRY	43	ARCADE John Abercrombie Quartet, ECM ECM-1 1133 (Warner Bros.)
19	19	76	FEELS SO GOOD Chuck Mangione, A&M SP 4658	44	43	23	SOFT SPACE Jeff Lorber Fusion, Inner City IC-1056
20	18	24	FLAME Ronnie Laws, United Artists UALA-881	45	39	13	CROSSCURRENTS Bill Evans Trio, Fantasy F-9568
21	14	13	IN CONCERT Milestone Jazzstars, Milestone M-55006 (Fantasy)	46	46	6	THE INSIDE STORY Robben Ford, Elektra 6E 169
22	20	6	LIVE Return To Forever, Columbia JC 35547	47	NEW ENTRY	47	ALL BLUES Ray Bryant Trio, Pablo 2310820 (RCA)
23	22	20	INTIMATE STRANGER Tom Scott, Columbia JC-35557	48	45	16	SUN BEAR CONCERTS IN JAPAN Keith Jarrett, ECM ECM 1100 (Warner Bros.)
24	16	7	ME, MYSELF & EYE Charles Mingus, Atlantic SD-8803	49	NEW ENTRY	49	MAGICAL ELEMENTS Dry Jack, Inner City IC 1063
25	26	2	HOT OAWG David Grisman, Horizon SP 731 (A&M)	50	44	4	JUNGLE FEVER Neil Larsen, Horizon SP 733 (A&M)

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- ★ 22 HE'S THE GREATEST DANCER, Sister Sledge,
Cotillion 44245 (Atlantic)
- ★ 31 SUPERMAN, Herbie Mann, Atlantic 3547
- ★ 39 RUBBER BISCUIT, Blues Brothers, Atlantic 3564
- ★ 52 LOVE IS THE ANSWER, England Dan & John Ford Coley,
Big Tree 16131 (Atlantic)
- ★ 55 ROCK 'N' ROLL FANTASY, Bad Company,
Swan Song 70119 (Atlantic)
- ★ 57 SWEET LUI LOUISE, Iron Horse,
Scotti Brothers 406 (Atlantic)
- ★ 85 HEART TO HEART, Errol Sober, Number One 215 (Atlantic)
- ★ 86 I DON'T WANT NOBODY ELSE,
Narda Michael Walden, Atlantic 3541

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Labels Tightening Belts To Keep Profits Up

• Continued from page 1

industry but also in the battle for a growing share of the leisure dollar.

With record music sales and profits noted by CBS, Warner Communications and RCA for the full year; top sales and an improved bottom line for MCA, and solid first half-gains for Capitol-EMI and Columbia Pictures/Arista, the contribu-

tions of the music operations take on even more importance.

The recent disclosure by CBS that its first quarter profit levels would be as much as 50% below last year, due largely to poor records group performance related to both sales and manufacturing activities, serves mainly to dramatize the current squeeze in the industry.

Tightened budgets, more stringent credit practices, widespread staff trimming augmented by the hundreds of jobs lost in the recent wave of distribution realignments are just the most apparent measures being taken by large and small operations alike.

The major publicly-held rack and retail operations also posted excellent financial totals, with Pickwick International up an estimated 25% to \$500 million plus in sales for 1978, and Handleman Co. reporting record nine-months income of nearly \$10 million, a 49% increase, on a 23% sales gain to \$186 million for the period through Jan. 27.

But despite the record levels of sales and profits, the bottom-line margins—simply income as a percentage of sales—for the most part are either relatively flat or declining, a situation which has all parent operations concerned.

The general feeling that after several record-breaking years of soaring sales at the retail level, the recording industry may be in for a period of relatively level increases that may just outpace the inflation factor has all segments closely watching costs and expenses.

After the 1977 gain of nearly 28% to \$3.57 billion, estimates from CBS and others for a 16% increase in 1978 to a \$4.1 billion U.S. retail sales level are indicative of the slowdown, since overall higher industry list prices through last year probably mean a lower unit percentage increase. Official Recording Industry Assn. of

America figures won't be out for another couple of months.

A quick recap of the major publicly held companies indicates their importance to parent corporations.

• CBS Records Group profits were up 12% to \$93.8 million on a 20% revenues increase to \$946.5 million, but the margin slipped to 9.9% versus 10.7% in 1977. The group accounted for 23.4% of CBS Inc. profits in 1978, up from 22.9% in '77, and 28.8% of corporate revenues, compared to 27.8% the prior year.

• Warner Communications Inc. recorded music and music publishing had a 10% income gain to \$92.56 million last year on a 16% sales increase to \$617 million, with the margin dipping to about 15% from 15.8% in '77. The music group provided 47% of WCI revenues, up from 46.5% the year before, but only 49.7% of income, down from 55.6% in '77.

• RCA Records is not broken out from the electronics-consumer products/services group, but a corporate estimate of \$500 million for label operations in 1978 would be a 25% increase in sales, with the \$100 million gain representing about 44% of the overall revenues growth for the \$1.725 billion group. No profits figures are given, but RCA Corp. president Edgar Griffiths notes record levels for the label.

• Capitol Industries-EMI figures, though not yet broken out from parent EMI totals for the first six months through Dec. 31, are estimated at \$165 million-plus in sales,

50% higher than the prior year, with about \$8 million profits, double the 1977 first half. Resulting margin is up significantly from 3.4% in 1977 to 4.8% last year. Globally, the music operations' profits were up 21% to \$32.9 million on a 16.5% sales increase to \$528 million. They account for 57% of overall group profits, up from 54% for the first half of '77, and 55% of group sales, up from 52%.

• MCA records and music publishing operations, capping their year-long turnaround, saw operating income up 18% to \$14.3 million on a 32% sales increase to \$131.5 million, but the margin slipped to 10.9% from 12% in '77. Music produced 11.7% of corporate sales last year, up from 11.3% in '77, but only 6.9% of profits, down from 8%.

• At Columbia Pictures Industries, first-half operating income for Arista Records and music publishing/print operations through Dec. 31 rose 27% to \$2.86 million on a 23% revenues gain to \$43.5 million, with the margin up slightly to 6.6% from 6.4% in the first six months of the prior fiscal year.

Music contributed 15.5% of revenues this fiscal half, up from 14.3% the prior year, and 7.8% of operating income, compared to only 5.5% in July-December 1977.

• The Polygram Group figures are not yet available worldwide, with the corporate estimates for U.S. operations at some \$470 million in revenues, more than double the 1977 total.

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WCI Subsidy For Students Being Projected

• Continued from page 3

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"Now let's do something about it before we live through the rise and fall of the Holy Record Empire. Perhaps this consciousness comes only after so many years. ... the pickle millionaire who gets a heart murmur and starts giving away millions to the American Pickle Institute. But our industry," Cornyn continued, "has more responsibility than the pickle people, for we have a grip on a generation's ears and hearts and minds."

The industry should concern itself with the future because its participants are parents of a present 12-to-

22-year generation, Cornyn stressed. "They may indeed be part of a new, starving class, worse off in some ways than the ghetto blacks or Hispanic stoop laborers. I'm talking about our own children. Teenagers moving on an endless treadmill from MacDonald's to the Gap to disco radio to Licorice Pizza and back to MacDonald's again. Look, dad, no senses."

Cornyn demanded the industry be concerned about the teens. "Does the 14-year-old see anything worth growing up for in the world around him? Does he understand he comes from a past and is headed for a future and that there's a role he's supposed to play in the process?"

Along with television and each other, today's youth is most influenced by recorded product, Cornyn advised youngsters should be made aware of their musical heritage, mentioning specifically Muddy Waters, Jimmy Reed, Eddie Cochran, Chuck Berry, Fats Waller and Charlie Parker.

the future and strip-mines the present for all it's worth.

"We should look forward to a record business that commands respect not only for its strength but for its civilization as well," Cornyn argued. "I suggest simply that as a group and individually we recall our responsibility to enhance the lives of our children, our customers. With our profits and despite others' pressure, the record companies must continue—a few of them must start—to distinguish what should be recorded and what should sell."

He singled out "industry giants" like "those entrepreneurial little labels from Beserkley to Salsoul, which have struggled to keep minority music available. And to a few major labels, notably CBS and the late Goddard Lieberson, whose dedication not only to commerce but also to Broadway, the classics, spoken word and American heritage

was unparalleled in our time; and to the Erteguns, and Mo Ashe and Jac Holzman and Norman Granz and others who devoted themselves to make music first and the deal second.

"These gentlemen knew the proper answer to the question: what to do when the accounting department calls, which is, hang up.

"My real fantasy goes further," Cornyn continued, "that we as an industry select one album a month, an important album that might not sell and as an industry put that album out front where you can't miss it, play it in-store, get posters up where they can't be torn down by the next warring tribe of merchandising vandals prowling the stores.

"The whole country united behind an important album. My kids start turning onto something 180 degrees away from John Travolta."

He recommended the industry start promoting radio with a new

kind of public service, with announcements plugging Les Paul as the one who broke amplified music, and acknowledging Nat "King" Cole and Beethoven's contributions.

The industry, too, should be working toward preservation of its product in some form of archive other than the Library of Congress, "which just piles boxes of records in a warehouse and can't even get funds to sort out what it has."

He urged industryites who sit down with government to ask Washington to "leave a little for the recording arts, a public recording system, for example," akin to the subsidy provided for public broadcasting.

"We have in this room the power, like the Council of the Medicis, to endow our lives and our children's lives with splendor and variety, which might be the ultimate boogie of all," Cornyn concluded.

JOHN SIPPEL

Calif. Solon Proposes Tape Tax

• Continued from page 1

schools and training workshops for musicians.

Sieroty's bill was modeled on a West German law under which owners of tape recorders pay a license fee which goes to music publishers and performers as compensation for the royalties they lose when consumers record on blank tapes.

An earlier draft of Sieroty's bill, which would have divided the tax proceeds between musicians, singers, arrangers and composers, was scratched when it was determined that it violated the constitutional provision forbidding making a gift of public funds.

The bill, which has the backing of the musicians union, will collect monies at the distributor level, as gasoline and cigarette taxes are collected currently.

The emphasis would be on staging the free concerts in communities where they are not now available to residents, "either because of the high cost of admission or the long distances to be traveled," according to the senator.

One of the chief benefits of the plan, says Sieroty, is that "it will provide much-needed employment for California musicians who suffer a high rate of unemployment and are unable to earn a living without supplementing their income by other employment."

Musicians and vocalists would be paid for their appearances out of the Musicians Public Performance Fund, administered by the California Arts Council. The composers, arrangers and publishers of the performed numbers would receive the normal performance royalties to which they are entitled under the Copyright Law.

Another benefit would be the cultural enrichment of the public, with the shows ranging from symphonies and operas to folk, country, jazz, rock and pop.

Briskin acknowledges that the anti-tax mood evidenced by last June's Proposition 13 victory vote may make some lawmakers resist the plan, but he notes: "It has to be called a tax, yet we really think of it as a royalty substitute. These people

involved in music are entitled to the money but they're deprived of it because of widespread taping."

To become law, the proposal has to be approved by two committees in each house—the Senate and the Assembly—and then by both full houses.


Sieroty has long been associated with music projects. He launched the California Jazz Award whose first recipient last year was Benny Goodman.

The chief benefit of the plan, according to Ernest Fleishmann, executive director of the L.A. Philharmonic Assn., is fairness to the musician. "It will insure that the user pays a fair fee for the performance he or she tapes and it will ultimately benefit both working musicians and the public."

The monies would be collected by the State Board of Equalization, which now collects sales taxes. The plan would not affect the 6% sales tax already placed on blank tape in California.

Under the first draft of the bill, re-

(Continued on page 178)



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Rudel & Bychkov For Buffalo Season

• Continued from page 136

Bychkov, born in Leningrad in 1952, moved to the U.S. in 1975. A large number of Philharmonic musicians had hoped he would be appointed. "He is a good musician, the orchestra knows him and likes him very much," Rudel observes.

Rudel will conduct six of the orchestra's 16 symphonic programs in his first year, including the 1979-80 season opener Oct. 6 and 7 in Kleinhans Music Hall and the final performance of Verdi's "Requiem" May 11-13, 1980. Rudel says his opening program will have no soloist, strictly spotlighting the orchestra.

"It will be a joyous celebration in C major," he says, adding the program will include the Brahms "Symphony No. 1" and music with chorus from Wagner's opera "Die Meistersinger."

Guest conductors for the 1979-80 symphony series will include Thomas in three programs, Christopher Keene, Syracuse Symphony and Art Park summer director; Jorge Mester, Louisville's orchestra director; Calvin Simmons, Metropolitan Opera director and Irwin Hoffman, director of the Florida Gulf Coast Symphony.

American composer Aaron Copland will conduct the symphony program of his own music, initiating a Rudel plan to each season invite a different guest composer to conduct a program of his own creation.

The Philharmonic's guest artists during the symphony season will include Steven DeGroot, Emmanuel Ax, Claudio Arrau, Stephen Manes, David Golub and Jorge Bolet pianists; Mirian Fried and Igor Oistrakh, violinists; Nathaniel Rosen, cellist and Grace Bumbry, soprano.

Charles Haupt, the Philharmonic concert master who filled that role earlier for Rudel at the Caramoor Festival in Katonah, N.Y., will perform as soloist on one program. James Tyne, whom Rudel calls "my first clarinetist," will perform the Copland clarinet concerto with the composer directing.

In a major announcement, Rudel has revealed Beverly Sills will appear on a special Oct. 30 program. Other special events will be "Messiah" under Rudel Dec. 15 and 16 and the "Nutcracker" ballet danced by the Eglevsky Ballet with Bychkov conducting Dec. 21 and 22.

The Philharmonic's dozens of pops programs in addition to four jazz programs, include appearances

by trumpeter Doc Severinsen, Oct. 26; singer Susan Anton, Nov. 16; Charles Strauss, "Bye Bye Birdie" composer, Jan. 18; conductor Eric Knight, Feb. 22; singer Cab Calloway, Feb. 29; comedienne Phyllis Diller, March 14; conductor Andre Kostelanetz, April 18; singer Clint Holmes, May 2; Mitch Miller, May 16, and singer Gordon MacRae on June 6.

The orchestra is raising ticket prices slightly and Rudel has set a goal of \$10,000 subscriptions. "That will be a healthy advance over what we have now," he says without elaboration.

Single tickets for symphony concerts will be \$4, \$6.50, \$7.50 and \$9 compared with the current scale of \$5, \$6, \$7 and \$8. Series tickets for eight concerts runs from \$26 to \$60. A discount of from \$1 to \$9 is allowed for purchases before May 15.

Pops and jazz series tickets range from \$21 to \$60 with single tickets staying at \$6.

The Philharmonic is offering three children's specials—"Big Bird From Sesame Street" Oct. 27, the entire Six Dance Co. Jan. 19 and the Prince Street Players staging "Alice In Wonderland" March 15.



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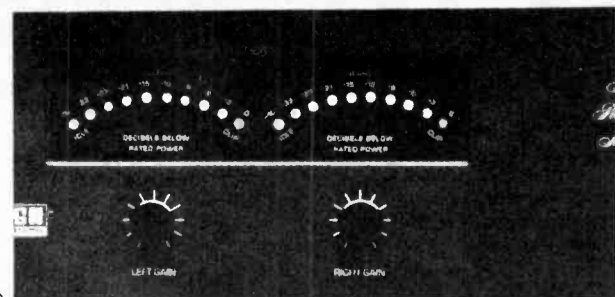
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Music Publishing Consultants, launched by Richard Perna, executive director, and Charlie Allen, to administer publishing companies and represent songwriters and their material. Already signed is RCA artist Steve Wariner. Address: 2101 Sunset Place, Nashville 37212. (615) 269-3322.

★ ★ ★

Western State Funding, founded to provide financial funds to recording studios and sound companies by means of leasing equipment. "Creative financial programs" can be ar-

anged for qualifying companies. Address: 23241 Ventura Blvd., Suite 213, Woodland Hills, Calif. 91364. (213) 888-2443.

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Music Marketing Associates, headed by Jaye Howard, a 16-year veteran of such firms as Capitol, Polydor, Stax and Casablanca. Firm is a record marketing and promotional company with services available to record companies, artists, writers, production companies and other entertainment related endeavors. Address: 230 Houston St., Suite 600, Atlanta, Ga. (404) 525-9983 or (404) 522-7811.

★ ★ ★

Alternatives In Music, a record company, to feature original, improvisational composers in solo and small group performance. First release is by jazz pianist George M'Lely. Address: P.O. Box 6127, Albany, Calif. 94706.

General News

Nationalism Wins In Juno Awards

• Continued from page 26

won over Gordon Lightfoot in the folk category.

Competition was fierce in the male vocalist category with Lightfoot, Cummings, Hill and Neil Young all capitulating to Cino "I Just Wanna Stop" Vannelli. The singer also won the producer award for his co-production work with Joe and Ross Vannelli on the "Brother To Brother" LP.

Anne Murray cornered the female vocalist slot, but lost in the country female category to two-time winner Carroll Baker. Murray's last album also won an engineering award for Eastern Sound's Ken Friesen.

The No. 1 hit "Hot Child In The City" earned Nick Gilder the best selling single award and also catapulted him into the top position of the most promising male vocalist category.

The group of the year award went to Rush and country group to the

Good Brothers. Rush won in the same category last year and the Good Brothers have now won three consecutive times.

Dan Hill was named composer of the year for the second time with the same song, namely "Sometimes When We Touch" which has sold more than 150,000 copies in Canada to date. Ronnie Prophet earned his second consecutive win as country male vocalist and Claudja Barry finally earned her mark with the most promising female vocalist award being presented to her.

Burton Cummings, nominated in three categories, walked off with one of the most prestigious award categories, that of best selling album for "Dream Of A Child," which he produced himself.

The most promising group award went to guitarist/vocalist Jerry Dousette who beat out Streeheart by what must have been a narrow margin of votes, since both have sold platinum in Western Canada alone.

The Canadian Air Farce won top banana in comedy, beating out predicted winner Nancy White. In the children's category, Anne Murray scored top vote with her Capitol album, "There's A Hippo In My Tub."

The soundtrack album "Saturday Night Fever" won best selling international album and John Travolta and Olivia Newton-John scored the same in the international singles award with "You're The One That I Want."

Veteran country singer Hank Snow was honored with the Hall of Fame award, presented to him on-stage by the prime minister.

Three awards not televised adjudicated by specialist panels were for the following: album graphics run by Alan Gee and Greg Lawson for the album "Madcats" by a group with the same name; classical recording won by Glenn Gould and Roxolana Roslak for "Hindemith Das Marienleben," and jazz recording won by Tommy Banks and "Big" Miller for their album "Jazz Canada/Montreux 1978."

Executive Turntable

• Continued from page 4

administration at Infinity Records, L.A., from national promotion coordinator. . . . **Andrea Accardo** joins A&M Records publicity department, L.A., as assistant to Michelle Marx, West Coast publicity director. . . . **Stacy Alvarado** elevated at Fantasy/Prestige/Milestone/Stax Records, New York, to assistant to Northeast sales director, Tony Mascia. He was national promotion assistant in the firm's Berkeley headquarters. . . . **Barry LeVine** to supervisor, college program, CBS Records, New York. He will coordinate the activities of CBS campus reps and maintain relationships with college radio stations, newspapers and concert promoters. . . . **Terri Hinte** tagged as associate publicity director for Fantasy/Milestone/Prestige/Stax, Berkeley, Calif. . . . **Ed Levine** joins Warner Bros., New York, as press representative. He previously worked at New Audiences, Inc., concert promoters. . . . **Jim Stern** to vice president of engineer/studio operations for Fantasy/Prestige/Milestone/Stax. He joined the company in 1969. . . . **Pat Coleman** now manager of accounting at WEA, based in Burbank. . . . Also at the Burbank office, **Helen Zeilberger** is the new director of personnel/payroll and **Jim McCoy** is director of planning, while **Maryann Gableton** is payroll supervisor. . . . At Atlantic, New Yorker **Joanne Giovia** named assistant to the director of packaging and production, Arline Brier. . . . **Calvin Ng**, formerly of Mays Department Store, to Candy Stripe Records, Freeport, N.Y., as assistant to the president. . . . **Joel A. Katz**, Atlanta attorney, now vice president, director and general counsel for Emerald City Records, Inc., Atlanta, parent company of the Oz and Music Scene retail store chain.

Music Publishing

Joe Carlton, director of Almo Publications, the music print arm of A&M and the Almo/Irving/Rondor music publishing group in Los Angeles, resigns that post. His position will be handled by **Frank Unruh**, controller of the Almo/Irving/Rondor group. . . . At ASCAP, L.A., **Michael Gorfaine** upped to West Coast director of contemporary repertory. In his new capacity he will be responsible for coordinating the society's efforts in this area.

Marketing

Sylvia Brown has been named general manager at Macey Lipman Marketing, Los Angeles. . . . **Pete Fostines** appointed to the newly created position of sales manager for Stark Record & Tape Service, Inc., N. Canton, Ohio. He has been with the firm for a dozen years. Also, **Larry Mundorf** becomes vice president of store operations while **Gerry Gladieux** becomes vice president of advertising. Mundorf had been director of retail stores while Gladieux had joined the firm in 1970 with the task of building and developing an advertising department. . . . **Dan Shubin**, formerly sales manager at City One Stop, Los Angeles, moves to marketing manager for the record and tape division at Anaheim, Calif.-based National Convenience Stores.

Related Fields

Warren Schulstad, national record & tape buyer for Sears Roebuck, joins United Records & Tape, Miami, heading a new retail-oriented division. As vice president of national accounts, he will be assisted by former United sales manager **Steve Ricks**, who becomes account service manager, and former sales supervisor **Peter Sayre** becomes account merchandising manager. **Robert Anderson**, Atlanta field rep. replaces Sayre as Miami sales supervisor. **Dean Schaffer**, warehouse manager for United, Miami, for the past five years, has been elevated to the new post of operations manager. . . . **Dave Crockett** named president of Father's & Sun's one-stop, Indianapolis, in a realignment of the firm's top executive echelon. Crockett, former vice president, replaces **George Freije**, named chairman of the board. **Marc C. Freije** is appointed executive vice president and secretary. . . . **Robert R. Lynch** upped to senior vice president, franchise international, for the worldwide Radio Shack electronics store chain, Fort Worth, Tex. . . . **JoAnn Abrams** moves into the post of director of publicity for the American Record Producers Assn., New York. . . . **Ken Iles** becomes marketing and sales vice president of Visual Records, Inc., the marketing support company of Creative Image Productions, Anaheim, Calif. He had been vice president of marketing and sales for Creative Image. Also, **Doug Cornish**, with a music, theatre and tv background, joins as in-house director.

James Johnston named vice president and general manager of the home audio products group of Jensen Sound Laboratories, Schiller Park, Ill. He had been vice president of marketing and sales at Altec/Lansing. . . . **Ivan Sieben** appointed director of marketing for audio/video products at BASF Systems, Bedford, Mass. He's been with the firm since 1972.

CTI Releasing 12-Inch Singles

NEW YORK—CTI is introducing a series of 12-inch 45 r.p.m. singles called "12-Inch Rulers."

Though the label is looking for some disco play on the first release of the series, Nina Simone's "The Family," not all of the singles released in the \$3.98 list series will be disco oriented.

"The main consideration is not the type of music but the quality of the sound," says label president Creed Taylor.

While the label has no immediate plans for other new releases in the series, its archives are being pulled for funky recordings that will be suitable for the line.

Taylor also indicates that the label would be reinstating its CTI All Stars package tour series.

Academy Firms Up May 2 Performers

HOLLYWOOD—The Academy of Country Music has firmed the Oak Ridge Boys, Loretta Lynn, Barbara Mandrell, Mickey Gilley, Tammy Wynette, Freddy Fender and comedian Foster Brooks for appearances on its 14th annual awards show May 2.

The show's producer, Gene Weed, also confirmed the duet of Kenny Rogers and Dottie West, who are scheduled to sing an eight-minute medley arrangement of the five nominees for song of the year.

The two-hour network special is being aired live in prime time over NBC-TV from the Hollywood Palladium for the first time this year.

Further announcements of the show's hosts, performers and presenters will be made shortly.

Chappell Markets Folio On Musical

NEW YORK—Chappell Music has marketed a 40-page folio of songs from the hit musical, "They're Playing Our Song."

Retailing at \$4.95, the folio contains covers of the Marvin Hamlisch-Carole Bayer Sager songs from the show, in addition to photos from the production. It's distributed exclusively through Theodore Presser Co.

The Casablanca original cast album appears at 185 on this week's Billboard Top LPs & Tape chart.

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MCA RECORDS

HEARING MARCH 30 IN N.Y.

Writers' Suit May Be Settled

NEW YORK—Details of the proposed settlement of the long-standing class action by film composers and lyricists against Hollywood producers of films and television shows have been revealed as a result of a hearing here set for Friday (30) before U.S. District Judge Charles L. Brieant Jr.

The hearing will determine whether the proposed settlement, reached late last year, should be approved by the Court as "fair, reasonable and adequate. . ."

In the original action in 1973, a group of film writers (Elmer Bernstein, et al. vs. Universal Pictures, Inc. et al.) claimed that the defendants had combined, attempted to monopolize and monopolized the film and tv music publishing business.

In a counterclaim, the defendants charged the composers and lyricists with conspiracy to fix prices, terms and conditions for writing material for films and tv.

If the Court approves the proposed settlement, all claims will be dropped.

Main feature of the proposed settlement involves exploitation of music, a major issue from the composers and lyricists point of view.

The proposed settlement gives the producer 15 months after the release of a film in the U.S. to obtain a commercial recording and publish a printed edition of the film's main theme in either the U.S., U.K., Germany, France or Japan.

If the producer does not achieve this, then the creators of the copyright can exploit the material for a period of 30 months, although the copyright remains with the producer.

If the creator is successful in generating income on the copyright, the publisher's share of such income will be divided 75% to the composer and 25% to the producer. Failure by the creator to achieve this means that the exploitation rights revert to the producer.

In addition to future contracts, these provisions for the exploitation of film music will be applicable to contracts entered into during the 15-

month period immediately prior to court approval of the settlement.

In the area of music not used in productions, upon request of the composer, the producer will grant the composer all rights which it has in such unused music, including the copyright.

However, the producer will retain a non-exclusive right to use all or part of the unused score and will be entitled to 25% of the publisher's share of income generated by the exploitation of an unused song.

The provision of the settlement is effective for a period of 20 years after its approval by the court.

Fisher Movie Tie—25 Free Stereos

LOS ANGELES—Fisher Corp., Chatsworth, Calif., headquartered manufacturer of consumer audio products, will be giving away 25 stereo systems in conjunction with American International's "California Dreaming" motion picture.

The film's soundtrack is available on Casablanca.

According to Chuck Baker, Fisher director of public relations, a special advertisement will appear with the movie ads in those major markets inviting consumers to listen to a selected radio station in the market to discover how to win a free Fisher component system.

"We'll probably have listeners

send in postcards," says Baker, "to the radio station and they will pick a winner."

In addition, window banner will be provided to Fisher dealers with the film logo and copy which will read "California Dreaming, the motion picture and the sound track. Listen to it on Fisher stereo."

Tickets for screenings will also be made available to selected Fisher reps and dealers in those markets where Fisher is running the promotion. The film opens in certain markets March 16, with openings in major cities continuing throughout April and May.



BENEFIT SHOW—"Saturday Night Live's" Gilda Radner chats with Arista/GRP artist Angela Bofill backstage at a benefit show for the patients of New York Univ. Institute of Rehabilitative Medicine.

Guilty Plea In Westchester Case

NEW YORK—A major figure in the Westchester Premier Theatre case pleaded guilty Monday (12) to fraud charges, further reducing the number of defendants awaiting a second trial.

Gregory J. DePalma, who was also charged with having links to organized crime, admits he concealed his part in the theatre's management and that he skimmed proceeds of ticket sales. Another defendant, Richard Fusco, pleaded guilty to fraud the previous week.

As a result, both defendants have had racketeering charges dropped.

Awaiting trial is Eliot H. Weisman, a former stockbroker who was the theatre's president, and several others who are charged with stock fraud and skimming money from the theatre.

The last trial, in January 1978,

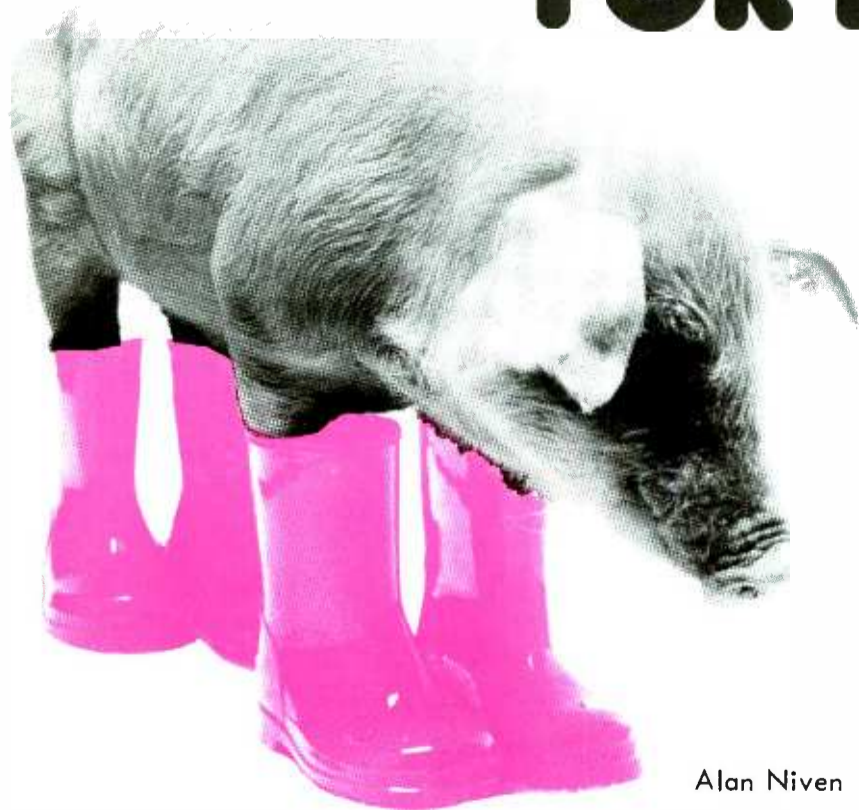
ended with a jury deadlocked 11 to 1 for conviction.

The theatre, which went bankrupt during Weisman's reign, has recently been acquired by impresario Dick Clark, who says he'll continue to book Las Vegas-type acts into the 3,500-seat hall and will also expand the booking policy and revitalize the operation's dining facilities.

Distributor Grows

LOS ANGELES—Distribution By Dave, a distribution firm, has moved to new quarters in the same complex that it has always occupied. The new facility is twice the size of the former. The address is 7220 Owensmouth Ave., Suite 103, Canoga Park, Calif. 91303. Telephone is (213) 887-7930.

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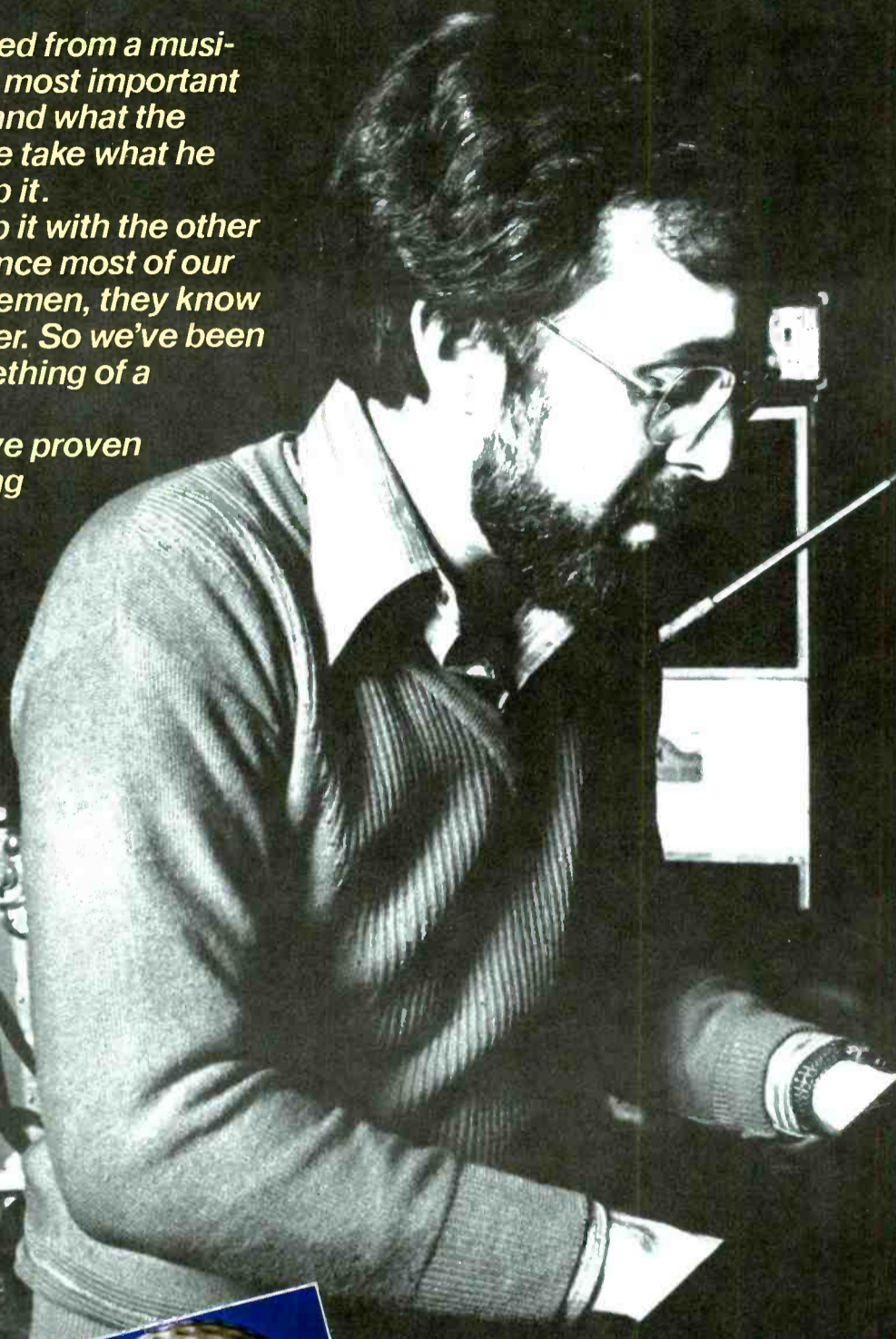
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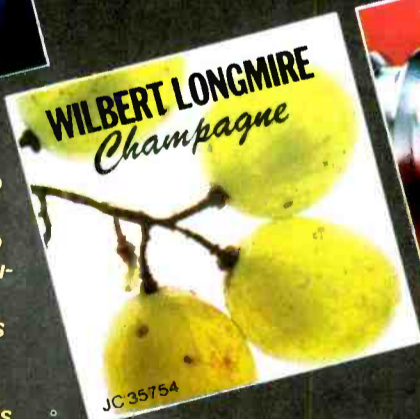
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Produced by Bob James.



"Wilbert Longmire was recommended to us by George Benson. And we're very glad we took George's advice and signed him. Because when we went into the studio for the first time we discovered that not only is he a great guitarist, he also has a fantastic voice."

Produced by Bob James and Jay Chattaway.



"I fell in love with Mark's sax solos when he was a sideman with Maynard Ferguson's band. He's a good example of Tappan Zee's approach to music because he draws from a lot of elements. Straight ahead jazz roots are combined with a strong sense of funk."

Produced by Jay Chattaway.



"This album involves a departure for me. All the pieces are my own compositions. I felt that it was time for me to assert myself on my own, make my own statement. I shifted the music into an acoustic vein and worked with people like Ron Carter, Hubert Laws and Ralph MacDonald. And interspersed with that sound are elements of large orchestral writing."

Produced and arranged by Bob James. Associate Producers: Jay Chattaway and Joe Jorgensen.



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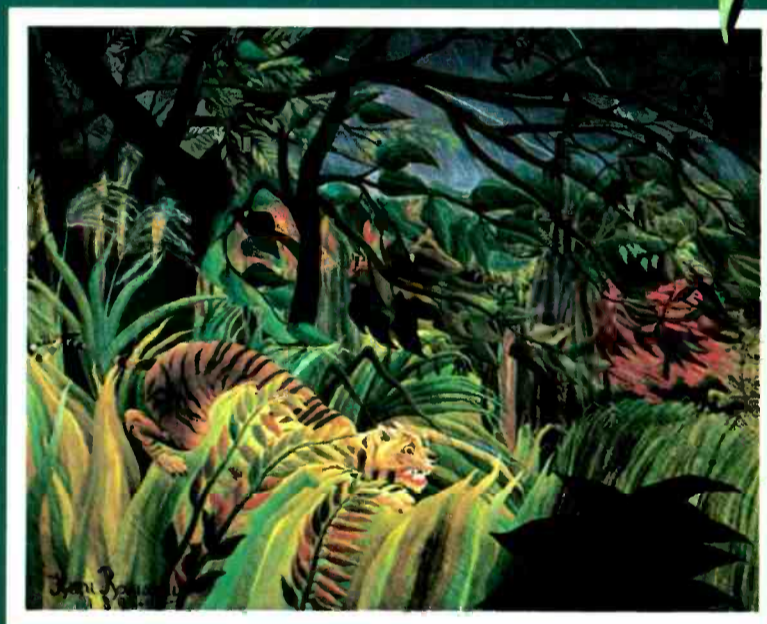


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3/17	Royal Oak Theatre, Detroit, MI	4/6	Armadillo World Headquarters, Austin, TX
3/18	Park West, Chicago, IL	4/7	Palladium, Dallas, TX
3/19	Mississippi Nights, St. Louis, MO	4/11	Roxy Theatre, San Diego, CA
3/21	My Father's Place, New York, NY	4/12	Community Theatre, Sacramento, CA
3/23	Middlebury College, Middlebury, VT	4/14	Paramount Theatre, Oakland, CA
3/27	Bottom Line, New York, NY	4/15	Royce Hall, UCLA — Los Angeles, CA
3/28	The Cellar Door, Washington, D.C.	4/19	Paramount Theatre, Portland, OR
3/30	Alex Cooley's Capri Ballroom, Atlanta, GA	4/20	Paramount Theatre, Seattle, WA
3/31	Bayfront Theatre, St. Petersburg, FL	4/21	Paramount Theatre, Fort Collins, CO
4/1	Concert On The Beach, Miami, FL	4/22	Rainbow Theatre, Denver, CO
4/2	Great American Music Hall, Gainesville, FL	4/27	Japan
4/3	Rosies, New Orleans, LA	5/16	Honolulu

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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 3/31/79

Number of LPs reviewed this week **36** Last week **60**

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Pop

Classical

NATALIE COLE—*I Love You So*, Capitol SO11928. Produced by Chuck Jackson, Marvin Yancy, Gene Barge. Cole follows her double live album with a well-balanced set mixing breezy pop songs, gospelish shouters and discotized rhythm numbers. Marvin and Yancy wrote most of the songs, but Cole is represented with three tunes, one in collaboration with Yancy, "Stand By," the new single. A highlight is Cole's interpretation of Christine McVie's "Oh Daddy," a gem of a ballad. The arrangements by Barge, Mark Davis, Paul Riser and Gene Page lend sparkle to the nine cuts.

Best cuts: "Stand By," "I Love You So," "Oh Daddy," "You're So Good."

Dealers: Stock pop and soul.

GRAHAM PARKER & THE RUMOOR—*Squeezing Out Sparks*, Arista AB4223. Produced by Jack Nitzsche. Parker switches label and producer with this release, after four LPs on Mercury produced by Nick Lowe. The material covers a wide range of tempos, from the feisty pop-rock of "Saturday Nite Is Dead" to the impassioned balladry of "You Can't Be Too Strong." The LP has less of the dense wall-of-sound style that characterized Parker's earlier releases. Instead, the focus is on his crisp rhythm guitar work and the backup efforts of his five-man band. The London-recorded album should add to Arista's growing stature in rock, coming on top of Patti Smith, the Kinks, the Grateful Dead and Dwight Twilley.

Best cuts: "Local Girls," "You Can't Be Too Strong," "Passion Is No Ordinary Word," "Waiting For The UFO's," "Saturday Nite Is Dead."

Dealers: Since this is a label debut, expect a big push.

JOURNEY—*Evolution*, Columbia, FC35797. Produced by Roy Thomas Baker. Anchored in hard rock sounds and harmonic vocals, this band's success continues with five stand-out selections out of the 11 tracks. Heavy guitar work, drums and Steve Perry's lead vocals, nicely complemented by the underlying, blending vocals, highlight the deliberate ballad approach. Drummer Steve Smith and lead guitarist Neal Schon have standout efforts.

Best cuts: "City Of The Angels," "When You're Alone (It Ain't Easy)," "Just The Same Way," "Daydream" and "Lady Luck."

Dealers: Journey gets stronger with each release.

WAR—*The Music Band*, MCA MCA3085. Produced by Jerry Goldstein, Lonnie Jordan, Howard Scott. The veteran group has long fused rock, pop, Latin, soul and jazz elements, with the emphasis shifting from cut to cut for a wide-ranging mix of styles on each album. Here it adds disco funk to the blend on "Good Good Feelin'," which has already been released as a single. The cut contains all the catch phrases of the disco boom, including references to macho men, the freak and booty-patting. Long-time fans of the group's rich ethnic sound may not appreciate the departure, but the success of disco cuts by such rock acts as Rod Stewart and the Doobie Brothers proves it was not a bad idea in commercial terms. And there are enough cuts with the group's proven sounds to keep the faithful happy.

Best cuts: "Millionaire," "All Around The World," "The Music Band."

Dealers: War has been a major LP act for seven years.

Soul

MAZE—*Inspiration*, Capitol SW11912. Produced by Frankie Beverly. Paced by the rhythm guitar and vocals of Beverly, Maze's latest is a well-crafted, eight-cut synthesis of r&b and pop with occasional elements of Latin and jazz. Each cut is infectious and hook-laden, especially "Feel That You're Feelin'." The seven-piece self-contained group comes up with some funky orchestrations with emphasis on percussion. The drum sound also stands out, although it is Beverly's vocals that are the group's greatest strength.

Best cuts: "Lovely Inspiration," "Feel That You're Feelin'," "Welcome Home."

Dealers: The group's popularity grows with each release.

Country

KENNY ROGERS & DOTTIE WEST—*Classics*, United Artists UAL946H. Produced by Larry Butler. A mellowed assortment of ballads punctuated by an occasional kicker such as "Midnight Flyer," this new album excursion finds the duet primarily concerned with subjects of the heart. Not for nothing is the LP titled "Classics"—it offers an easily-recognizable collection of former hits by other artists, including Billy Joel, B.J. Thomas, Sonny & Cher, the Righteous Brothers and the Everlys. The material fares well given the combined talents of Rogers & West; although they play it on the safe side with no surprises in production, interpretation or inflection, the mood is relaxed and the music flows along smoothly. The total effect is polished and professional.

Best cuts: "Just The Way You Are," "You Needed Me," "You've Lost That Lovin' Feelin'," "Let It Be Me."

Dealers: A classy packaging effort coupled with duo's proven track record and popularity should make sales a breeze.

SIBELIUS: FOUR LEGENDS—Philadelphia Orchestra, Ormandy, Angel S37537. Vivid pages of uplifting and sensual symphonic music comprise the "Four Legends," and the Philadelphians breathe real fire and magic into these including the famous "Swan Of Tuonela." Of the first three titles marking Angel Records premier affiliation with the Philadelphia this one appears the strongest commercial contender, based upon Ormandy's popular renown and the disk's impressive technical and interpretive strengths.

TCHAIKOVSKY: VIOLIN CONCERTO, MEDITATION—Stern, Rostropovich, National Symphony, Columbia XM35126. The racked account and even Top 100 oriented retailers should be able to move this release in quantity, so perennially sought after is the repertoire and so widely known are these great performers. Pairing of the favorite American violinist and the celebrated Soviet emigre conductor has produced an outstanding interpretation, and creates a recognizability factor present in no other recording of the work today.

First Time Around

ROBERT FLEISCHMAN—*Perfect Strangers*, Arista AB4220. Produced by Jimmy Iovine. Fleischman's debut reflects the same kind of energy and melodic undercoating as his "Wheel In The Sky" which he penned for Journey. In addition to touring with Journey for about a year, he also penned two other cuts on Journey's last album. Occasionally playing keyboards, Fleischman's songs are backed by some incredibly tight playing including that of drummer Andy Newmark, bassist Will Lee, Roger Linn on guitar, Tom Stephenson on keyboard and John McVie on "Part Of Me." Stephenson on keyboard and John McVie on "Part Of Me." Fleischman is also a compelling vocalist, perhaps his greatest strength, as he twists and grinds conviction from each track. Jimmy Iovine's production ties this powerful rock debut together.

Best cuts: "All For You," "One More Time," "Heartstrings Delight," "Far Too Long."

Dealers: Radio reaction should spur sales.

ARTHUR ADAMS—*Love My Lady*, A&M SP4752 (RCA). Produced by Stewart Levine, and Rik Pekkonen. There's a lot of funk on these 10 cuts that show off the talent of vocalist/composer/guitarist Adams to good advantage. He draws heavily on his blues roots, so this isn't a spacey rendering by any means, but it's a more sophisticated approach than normal and it has broad appeal. The backing is extensive, but kept fairly lean. There are no strings, but synthesizers are used with discretion.

Best cuts: "You Give Me Such A Good Feelin'," "I Like It Funky," "Let's Dance."

Dealers: Pitch to rock and soul fans.

TIN HUEY—*Contents Dislodged During Shipment*, Warner Bros. BSK3297. Produced by Paul L. Wexler. Tin Huey is a young band from Ohio with a lot of spirit, and a bar band's desire to please. It plays pop rock ranging from the Monkees' "I'm A Believer," to the Devoish "I Would Rule The World, If Only I Could Get The Parts." The six-man band sounds like it has a lot of fun in making its music, as it is schooled in the Frank Zappa course of social satire. It has the solid instrumentation to back itself up. This is a band with a point of view, vision and wit.

Best cuts: "Hump Day," "I Could Rule The World," "Pink Berets," "Puppet Wipes."

Dealers: Band should appeal to working class audience.

STEVE GIBB—*Let My Song*, Clouds 8807 (T.K.). Produced by Buzz Cason. Gibb is a singer/songwriter whose sensitive and reflective tunes have kept other artists busy cutting his material. Now, with his first album, Gibb takes full advantage of the chance to display his own talents, and the effort comes off well. Although the album was produced and recorded in Nashville, the collection of tunes is far from country. A balance of MOR-flavored ballads and uptempo pop numbers backed by imaginative musicianship and Gibb's own versatility on the piano make this a promising debut effort.

Best cuts: "She Believes In Me," "What Could You Know About Love," "Look What You've Done," "Don't Blame It On Love."

Dealers: Pitch to pop and country.

Billboard's Recommended LPs

pop

ADRIAN GURVITZ—*Sweet Vendetta*, Jet JZ35782 (CBS). Produced by Adrian Gurvitz. English rock veteran Gurvitz sounds a bit more mellow, funky and melodic than when he played with Three Man Army and Ginger Baker. His music is now moving toward a fusion sound. Gurvitz wrote all the selections here, plays the guitar and sings the lead vocals. Helping out are members of Toto and Earth, Wind & Fire. **Best cuts:** "The Wonder Of It All," "Love Space," "Free Ride."

JOHN HALL—*Power*, Arc/Columbia JCS35790. Produced by John Hall. The former lead singer of Orleans debuts on Arc/Columbia following one solo effort on Elektra/Asylum with an uptempo rock effort featuring Hall and his wife Johanna's

catchy songwriting and a spirited backing band that includes James Taylor and Carly Simon singing backup on the title cut, vocal support by Jon Pousette Dart & John Troy, tasty sax work and Hall's guitar. **Best cuts:** "Home At Last," "Power," "Run Away With Me," "Firefly Lover."

FELIX PAPPALARDI—*Don't Worry Ma*, A&M SP4729. Produced by Bernard Purdie. One of rock's veteran practitioners, writer/producer/arranger Pappalardi has worked with the Lovin' Spoonful, Cream, Mountain and other groups but rarely goes solo. This package is splendidly produced, putting top session men together with plenty of strings, horns and Pappalardi's vocals without appearing excessive, but it's slow and soft in too many places. The good moments compensate, however. **Best cuts:** "White Boy Blues," "Bring It With You When You Come," "The Water Is Wide."

DICKIES—*The Incredible Shrinking Dickies*, A&M SP4742. Produced by John Hewlett. First appearing on A&M's recent "no wave" sampler, the Dickies play high energy new wave, though it sometimes seems the band is more interested in parodying the genre than contributing to it. Its version of Black Sabbath's "Paranoid" makes for an interesting punk/heavy metal hybrid, while its punkish "Eve Of Destruction" updates the old chestnut of the '80s. **Best cuts:** Those above, and "Walk Like An Egg," "Ronio, The Midget'd Revenge."

HAMMER—*Black Sheep*, Asylum 6E173A. Produced by Jan Hammer. Hammer, an innovative keyboard fusionist, turns to mainstream rock'n'roll on this album that also boasts a new band. Hammer's Moog is at the forefront at most times sounding like a guitar. However, this self-produced album tends to have too much vocal in the mix, which at times distracts from the energy. **Best cuts:** "Jet Stream," "Light Of Dawn," "Manic Depression."

DUNCAN BROWNE—*The Wild Places*, Sire SRK6065 (WB). Produced by Duncan Browne. Sophisticated and sensitive are the words to describe this LP by singer/songwriter Duncan Browne. In addition to playing guitars and keyboards, Browne also plays percussion on this LP, giving good overall balance. Browne sings cosmopolitan songs of sex, love and sensations, not yet jaded but getting there. **Best cuts:** "The Wild Places," "Samurai," "Camino Real."

REX SMITH—*Sooner Or Later*, Columbia JC35813. Produced by Charles Calello, Stephen Lawrence. Four of the songs here are from the movie "Sooner Or Later" in which Smith also stars. Smith has a smooth and likeable voice as it works well on the uptempo numbers and ballads. Smith's guitar is backed by a studio band which gives him enough support to carry the songs home. **Best cuts:** "You Take My Breath Away," "Sooner Or Later," "Never Gonna Give You Up."

OREGON—*Moon And Mind*, Vanguard VSD79419. Produced by Oregon. This innovative, acoustical quartet has since moved to Elektra/Asylum and this most represent its last LP for Vanguard. These nine cuts are fairly representative of the group's classical/Eastern/folk melodies that are at once refreshing and relaxing. **Best cuts:** "Person-To-Person," "Moon And Mind," "Elevator."

RAY CONNIF PLAYERS THE BEE GEES & OTHER GREAT HITS, Columbia JC35659. Conniff and orchestra tackle such contemporary standouts as "Emotion," "How Deep Is Your Love," "Night Fever," "Stayin' Alive," "Just The Way You Are" and other modern day standards. The Ray Conniff singers back the orchestra with the kind of vocals that might garner the album some MOR play. **Best cuts:** Choose your own.

soul

THE MCCRARYS—*On The Other Side*, Portrait JR35556 (CBS). Produced by Trevor Lawrence. This quartet's second LP for Portrait is as magnetic as the first, perfectly showcasing the McCrarys' gospel-based harmonies atop economic, r&b-rooted instrumentation. Solid percussion and brass power such dance-oriented cuts as "(Do You Wanna) Dance With Me?" and "Put On Your Dancing Shoes," while the group comes across equally well on softer, ballad-flavored items like the title cut and "Starbright." **Best cuts:** "(Baby) I'm For Real," "Your Smiling Face," "Lost In Loving You."

BILLY PAUL—*First Class*, Philadelphia International JZ35756 (CBS). Various producers. The singer continues to be a mouthpiece for the Philly stable's "message" songs. Fortunately, the lyrical banality does not reduce the impact of Paul's idiosyncratic vocal delivery, or of the punchy arrangements. Brass, keyboards and percussion underpin both ballads and upbeat affairs, the former including "What A Way To Love" and "Game Of Life," the latter including "False Faces" and "It's Critical." **Best cuts:** Those named.

FREDERICK KNIGHT—*Let The Sunshine In*, Juana 2000003 (T.K.). Produced by Frederick Knight. The man who gave us "I've Been Lonely For So Long" in 1972 is back with an album whose chief theme is love. In addition to playing keyboards, Knight penned all cuts. The songs range from a Bee Gees styled track to midtempo numbers, ballads and disco-oriented tunes. Strings and horns compliment the rhythm section. **Best cuts:** "Let The Sunshine In," "Bundle Of Love," "Raise Your Hands."

CARLIS MUNRO—*I Was Made For Love*, Westbound WT6106 (Atlantic). Produced by Mike Theodore, Pat Meehan. This is an impressive solo debut from Munro, his guttural, expressive vocals working well with some imaginatively arranged songs, especially the dark, brooding title cut—evoking the urban flavor of the singer's Detroit base. On others, funk-based instrumentation sets the pace: "Use What You Got... Hot City Woman," "Boogie Up, Rock Down... Ride A Funky Starship" and "Big Time Fakers." **Best cuts:** Those cited.

LINDA EVANS—*You Control Me*, Ariola SW50045. Produced by David Williams, James Jamerson Jr. In her first solo LP, Evans makes a definite impact with her soulful, clear style on disco, r&b and ballads. The crisp orchestration, which includes strings, brass and guitar, silhouette her six selections, three of which have potential for the former session singer. **Best cuts:** "You Control Me," "You Got Me Dreamin'," "I Can't Change It."

country

JERRY REED—*Half & Half*, RCA AHL13359. Produced by Jerry Reed, Chip Young. Reed's concept LP lives up to its title, serving up one-half singing (Side A) and one-half picking (Side B). Vocals are smooth, backed by comfortably arranged blends of guitars, percussion and keyboard. The instrumental side ranges from country to MOR- and jazz-oriented renditions. **Best cuts:** "I Don't Know About You," "In The Sack."

disco

SILVETTI—*Concert From The Stars*, Sire SRK6064 (WB). Produced by Rafael Trabucchielli. The Argentine jazz pianist/arranger/composer guides his orchestra through seven disco flavored tracks that feature highly rhythmic arrangements and pulsating melodies in the vein of his big disco hit "Spring Rain." A full orchestra, including strings, horns, synthesizer and plenty of percussion and female vocalists have enough zing to make one dance. **Best cuts:** "Sun After The Rain," "Love Secrets," "Concert From The Stars."

classical

BERLIOZ (LISZT): SYMPHONIE FANTASTIQUE—Idil Biret, piano, Finnadar SR9023. It comes as no surprise that Liszt was intrigued with the Berlioz score and troubled to transcribe it for solo piano. But one is little prepared for the expert manner in which the reduction captures the spirit of the romantic masterpiece and, for the most part, its letter—no mean task in view of Berlioz' fabled use of orchestral resources. Biret copes heroically with its formidable pianistic demands, offering a convincing reading that betrays some slight sense of strain only in the most complex pages, where more virtuosic abandon would be welcomed.

jazz

LORRAINE FEATHER—*Sweet Lorraine*, Concord Jazz CJ78. Produced by Carl E. Jefferson. Aggressive California label, operated by a Mercury auto dealer just outside San Francisco, surrounds Feather with topnotch men like Scott Hamilton, Ted Nash, Herb Ellis, Ross Tompkins and others to frame singer's program of 10 tunes. It's a pleasing potpourri, if un-spectacular, which might sell better if Feather's name were displayed on the LP's front cover. **Best cuts:** "I Don't Believe In You," "You And I."

MONTY BUDWIG—*Dig*, Concord Jazz CJ79. Produced by Monty Budwig. Veteran Los Angeles bass plucker gets a strong melodic assist from the valve 'bone of Bob Brookmeyer in presenting 10 undeniably strong cuts, some of which show him playing melody. An appealing LP with modest liner notes by Budwig himself. **Best cuts:** "The Night Is Young," "If The Moon Turns Green," "Handful Of Stars."

MICHEL LeGRAND—*Le Jazz Grand*, Gryphon G786. Produced by Norman Schwartz. The French pianist fronts a large and a small band on this surprising LP, surprising because LeGrand gets closer to jazz than he ever has before. There's daring, brash trumpet by Jon Faddis and men like Phil Woods, Garry Mulligan and Ron Carter contributing mightily to a 23-minute suite, "Southern Routes" and four shorter cuts on the "B" side. **Best cuts:** "Malagan Stew," "Basquette."

BOB BROOKMEYER—*His Small Band*, Gryphon G2785. Produced by Norman Schwartz. Valve trombonist Brookmeyer is back in jazz after a 10-year absence with this two-LP set taped live at Sandy's Jazz Revival in Massachusetts. And it's a triumphal return as he blows his meticulous way through 15 excellent tunes, virtually all evergreens. Fine guitar work, too, by Jack Wilkins. **Best cuts:** "Sweet And Lovely," "It's A Wonderful World," "Yesterdays."

MARK MURPHY—*Midnight Mood*, Pausa PR7023. Produced by Gigi Campi. Taped in Germany 11 years ago, LP comprises 10 tracks sung in Murphy's peculiar voice with a commendable background featuring men like Jimmy Deuchar, Ronnie Scott, Sahib Shihab, Francy Boland and Kenny Clarke. Murphy has been trying to make it in the jazz field for many years; perhaps this time out he will score. **Best cut:** "I Get Along Without You Very Well."

VARIOUS JAZZMEN—*Oleo*, Pausa PR7025. Producer unlisted. Taped almost eight years ago in Colorado at an informal party, these four overlong cuts disclose happy spirits and outstanding musicianship emanating from Carl Fontana, Kai Winding, Urbie Green, Trummy Young, James Moody, Ross Tompkins and other class performers blowing together with admirable interplay. **Best cuts:** "Undecided," "Lover, Come Back To Me."

RICHARD TEE—*Strokin'*, Columbia JC35695. Produced by Bob James. It's his first LP as a leader, and Tee hops about from one keyboard to another with a heavy, sluggish orchestra spotting 16 strings and a much too generous assortment of electrified instruments in the Bob James manner. Tee sings one of the seven songs. **Best cuts:** "Take The 'A' Train," "Virginia Sunday."

(Continued on page 171)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Sally Hinkle, Kip Kirby, Roman Kozak, Irv Lichtenman, Jim McCullough, Dick Nusser, Alan Pencchansky, Hanford Searl, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Closeup

SUPERTRAMP—Breakfast In America. A&M SP3708. Produced by Supertramp, Peter Henderson.

When Supertramp regrouped in 1974 and recorded "Crime Of The Century," it unwittingly created a double headed monster. The spectacular sound of the Ken Scott co-production vaulted Supertramp to the zenith of high fidelity art-rock, but the rapid and unexpected success left members creatively spent and at a loss as to how to surpass its own milestones.

The topical but disastrous "Crisis? What Crisis?" followed, leading to the introspective "Even In The Quietest Moments" LP, released 18 months back. This album reaffirmed the band's position on the rockpile but it doggedly followed a format and as polished and perfected as it was, it failed to break new ground.

"Breakfast In America" is another polished hi fi extravaganza, but this time the hold pattern is broken and new avenues are explored. The title loosely addresses itself to the subject of Supertramp's move from the U.K. to sunny Southern California and the locale change appears to have inspired renewed creativity. It is its most capricious effort ever and infected with commercial swing that is patently American in origin.

The most obvious stylistic changes in the group's sound are indicated by the lack of sustained instrumental attacks and melodramatic arrangements that assaulted the senses on previous works. Supertramp is still capable of delivering a hard right hook to the tympanum, but on "Breakfast" it aims for a more compact, mainstream approach which, luckily, avoids the cliches and gushiness that generally flaw conscious attempts at platinum grabbing.

The album opens with "Gone Hollywood," a jazz-tinged rocker that might easily be mistaken for Queen were it not for Richard Davies' plaintive vocal, which casts aspersions on America's dream capital.

"The Logical Song" follows and is undisputedly one of the finest cuts on the album. Floated by a gentle, loping melody, it comes to boil with a scorching saxophone solo contributed by resident member John Anthony Helliwell. The man lost in the world theme is simple and lyrical, thus making it a natural choice as the LP's first single.

"Goodbye Stranger" and "Breakfast In America" lack the journalistic



Supertramp

sensibilities of the previous songs but pack a wallop musically. Both are pastiches of American pop—from dixieland, swing, New Orleans jazz through the years of '50s vocal pop to today. Helliwell especially shines on the title track with a flowing Benny Goodman-flavored clarinet solo and both numbers are dominated by excellent harmony accompaniment.

The first side closes with a lilting ballad that could as easily have come from the songwriting team of Lennon/McCartney as Roger Hodgson and Richard Davies. "Oh Darling" is sparingly arranged and clearly demonstrates the relaxed musical persuasion the band is exploring today.

An eerie harmonica wail kicks off side two, which quickly segues into the midtempo rocker, "Take The Long Way Home." A convincing melody with a crafty hook makes this number a highlight on the album, although the slightly pessimistic lyric about man's loss of identity

in an increasingly complex world belies the tempo of the tune.

"Lord Is It Mine" is distinctly Harrisonesque with a crisp arrangement being dominated by Davies' pleas for hope and understanding. . . . "I never cease to wonder at the cruelty of this land/ But it seems a time for sadness is a time to understand/ Is it mine Lord, is it mine?" he asks.

"Just Another Wreck" and "Cas-

ual Conversations" follow and both attack the isolationism of man in society. The former is an uptempo rocker with a striking piano lead and crusty vocal refrain, but it is the mellower "Casual Conversations" which truly arrests the ear.

Oberheim and electric piano carry the melody with Helliwell contributing a breezy sax solo and Davies providing a laidback vocal that fits the mood perfectly.

"Child Of Vision" closes the album, a classic arrangement that builds in tempo with Oberheim and piano supplying the bouncy rhythm, then launching the tune off into a riveting instrumental that rings familiar from Elton John's "Honky Chateau" days.

Summing up, "Breakfast In America" appears to be neither a trailblazing work nor a magnus opus, but instead an intelligent and well paced soft rock album. For this particular band it is just what the doctor ordered. The creative juices are finally flowing once again.

DAVID FARRELL

New Series By Col Special Products?

NEW YORK—Columbia Special Products is exploring the feasibility of a new "mid-priced" label with potential distributors at NARM. The 51 West label would launch in September, says Al Schulman, vice president in charge of the operation, if the feedback is positive on what he calls "a new relationship between manufacturer and distributors as far

as terms are concerned." Schulman does not state what these terms might be.

At the same time, at its first NARM appearance, the Special Products group is offering a 30-title series of "Inflation Fighters." The multi-artist product, ranging from MOR to Christmas formats, will be offered on an outright sale basis with

no allowances, discounts or returns. Schulman emphasizes, along with no suggested list price.

The concept of 51 West would incorporate new recordings from former top record acts who now are mostly appearing on the live club circuit in Las Vegas and elsewhere, Schulman notes. It will encompass arrangements with other labels to obtain unreleased material, and product of one artist from several labels that could lead to a limited number of "best of" albums.

Although a part of the CBS Records Group, Schulman emphasizes that the Special Products operation is totally autonomous. "We're basically merchandisers, and are not sure which way to go. With such variable cost factors as pressing, jackets, royalties, the AFM trust fund, to mention a few, projecting what these will be six months from now may obviate any plans we have.

"We're not competing against other labels as such, but are trying to determine if there is a niche for a company on this basis in the industry. We're not locked into any format—maybe 12 or 14 cuts on an album for example—and while a top industry list price of \$8.98 is important, it doesn't influence us to that extent."

Schulman reiterates that the new operation, if it materializes, will not be a CBS-distributed label.

STEPHEN TRAIMAN

Lifelines

Births

Girl, Racquel Marissa, to Kenny and Debi Nolan March 14 in Los Angeles. Father is singer-composer.

Marriages

John Zell, trumpeter with Lawrence Welk's orchestra, to Laura Lee Semeniuk March 17 in Sun Valley.

* * *

Benny Carter, composer, arranger, bandleader and alto saxophone-trumpet virtuoso, to Hilma Arons, recently in Los Angeles.

* * *

George Jay, long-time disk jockey and record promotion executive, to Irene Franklin March 16 in Palm Springs.

* * *

Harold Jovien, talent agent and one-time member of the staff of Billboard, to Raquel Grangeiro de Rezende of Brazil, Feb. 23 in Los Angeles.

* * *

Doovid "Doov" Barskin, formerly with Capitol Records and now president of the Barskin Talent Agency, to Beverly Sullivan March 3 in Los Angeles.

Calif. ARC Label Adding Rockers

FREMONT, Calif.—ARC, a small independent label located here between San Francisco and San Jose, is expanding beyond its country beginnings with the signing of local rockers Jim Fontano and Eric Westfall.

The label, which began 4½ years ago as High Sierra Records, will be involved in litigation contesting CBS' use of the ARC name for its new custom label, according to president Tom Sherrod, claiming it was using it first.

Ironically the indie label uses CBS' recording and pressing facilities and Roy Segal, its staff producer, was an engineer at CBS' San Francisco studio until it closed several years ago.

ARC's network of distributors includes Pickwick International, Record Merchandisers in California, Action Distributors in Maryland and Hotline Records in Tennessee. Distributors are more willing to work with smaller labels than before, believes Sherrod, as they lose some of their key lines.

ARC has set a May 15 release for a single by Don Cox, part owner of

Marsha Dickason, with Casablanca Records & FilmWorks in Los Angeles, to video engineer Tony Rastatter in Los Angeles March 3.

Deaths

James O. Coleman, 37, bongo player with the Imperials many years in Las Vegas, of a blow to the head March 14 at his residence in Las Vegas. He died of a skull fracture.

* * *

Kermit Schafer, 64, who produced 32 "Blooper" albums chronicling verbal errors by radio and television personalities, March 8 in Miami.

* * *

Randy Parnes, 20, daughter of songwriter Paul Parnes, March 3 of Hodgkin's disease in New York. In addition to her father, her mother Sylvia survives.

* * *

Rudolph Nissim, 78, Austrian musicologist who founded ASCAP's serious music department in 1942, after fleeing his homeland, March 3 in New York. He remained active as an ASCAP consultant until his death.

Label Hits On 'Odd' Musicals

NEW YORK—Musicals that "otherwise would be bypassed by the commercial record companies" is the thrust of a new subdivision of Bruce Yeko's Take Home Tunes label.

Labeled Original Cast Records, the wing gets underway with three releases: "Piano Bar," an Off-Broadway success; "King Of Hearts," which recently played on Broadway; and "Christy," a musical adaptation of "Playboy Of The Western World."

It's also possible, Yeko reports, that a cast album of "In Trousers," which recently debuted at Playwrights Horizon, will also be cut.

Working out of Georgetown, Conn., Yeko tries to attend all musical produced for the theatre, cabaret, loft or church basement on the East Coast. Take Home Tunes has recorded such other musicals as "Baker's Wife," "Nefertiti" and "2," in addition to nine other presentations.

Pair Forms Firm

LOS ANGELES—Arrangers Joe Guercio and Benjamin Wright have formed Axiom Productions with the first project the "Sergio Franchi Today" LP.

Guercio, formerly the Las Vegas Hilton orchestra leader, has arranged and conducted for various artists such as Barbra Streisand, Paul Anka and Elvis.

Wright, who also has been a producer, has worked with Gladys Knight & the Pips, the Temptations, Martha Reeves, the Dells and more recently Earth, Wind & Fire.

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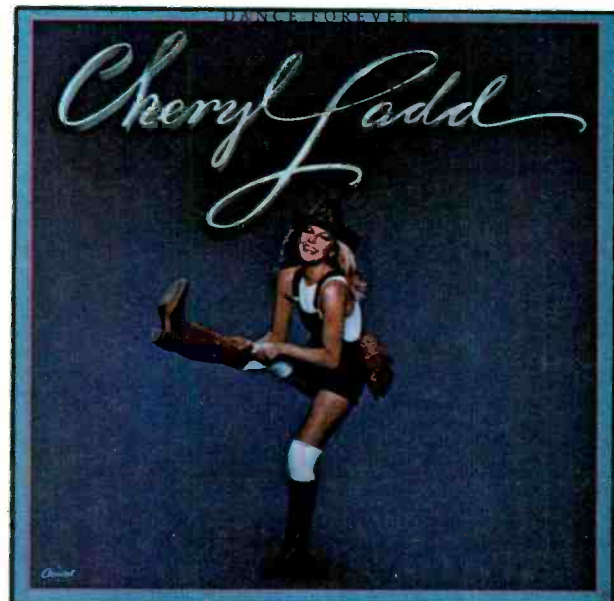
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The CAPITOL

THIS MONTH'S



NATALIE COLE / I Love You So
SO-11928 • 8XO-11928 • 4XO-11928



CHERYL LADD / Dance Forever
ST-11927 • 8XT-11927 • 4XT-11927



MAZE / Inspiration
SW-11912 • 8XW-11912 • 4XW-11912



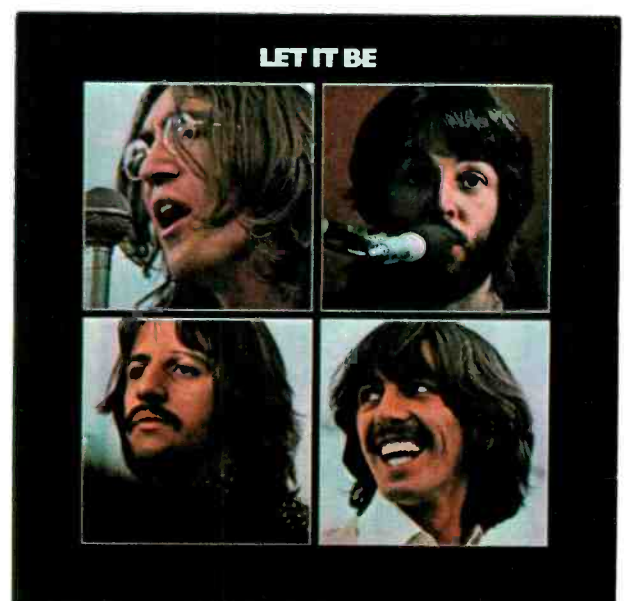
NO DICE / 2 Faced
SW-11925 • 8XW-11925 • 4XW-11925



BILL NELSON'S RED NOISE / Sound on Sound
SW-11931 • 8XW-11931 • 4XW-11931



GARFEEL RUFF / Garfeel Ruff
ST-11915 • 8XT-11915 • 4XT-11915

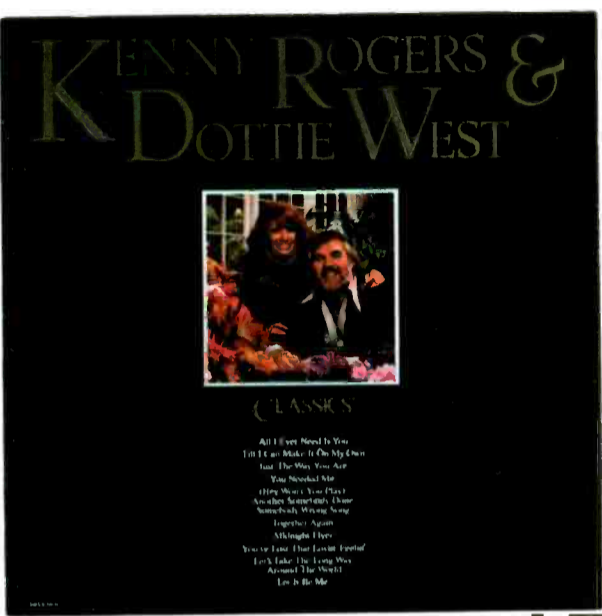


BEATLES / Let It Be
SW-11922 • 8XW-11922 • 4XW-11922

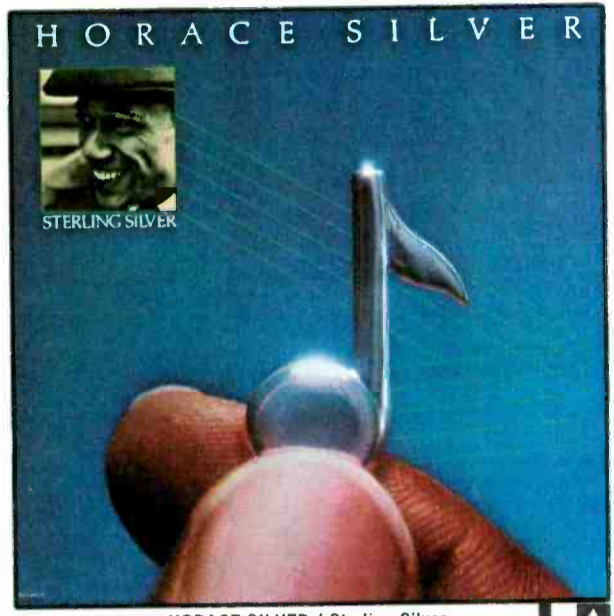


MARKET

RELEASES NOW IN STOCK



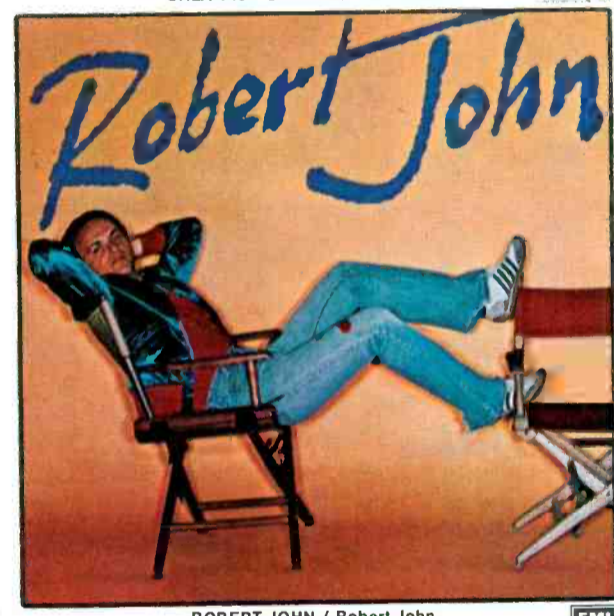
KENNY ROGERS-DOTTIE WEST / Classics
BNLA-945 • BNEA-945 • BNCA-945



HORACE SILVER / Sterling Silver
UALA-946 • UAEA-946 • UACA-946



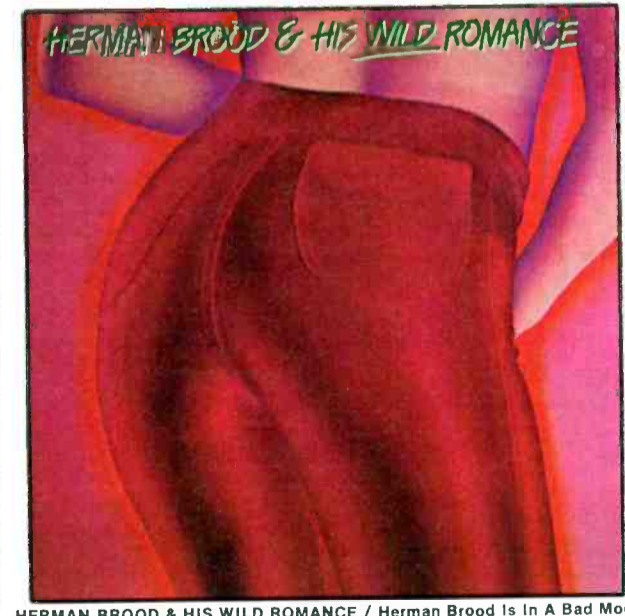
GAMBLER / Teenage Magic
SW-17009 • 8XW-17009 • 4XW-17009



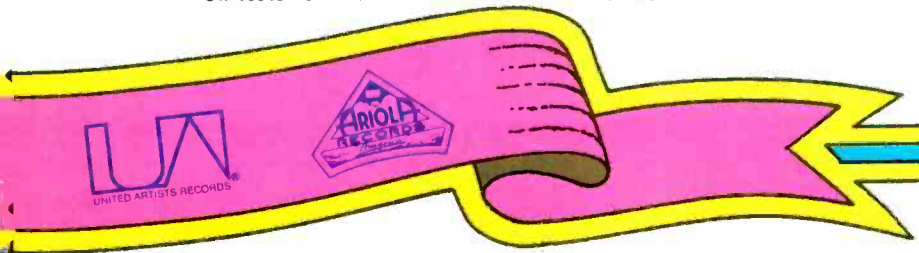
ROBERT JOHN / Robert John
SW-17007 • 8XW-17007 • 4XW-17007



LINDA EVANS / You Control Me
SW-50045 • 8XW-50045 • 4XW-50045



HERMAN BROOD & HIS WILD ROMANCE / Herman Brood Is In A Bad Mood
SW-50059 • 8XW-50059 • 4XW-50059



THE MARSHALL TUCKER BAND
IS NOW ON WARNER BROS. RECORDS



Watch For The Forthcoming Album
RUNNING LIKE THE WIND
Produced by Seewass Levine (MSK 3377)



Billboard's

Billboard SPECIAL SURVEY For Week Ending 3/31/79

Number of singles reviewed
this week **89** Last week **85**

Top Single Picks

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Pop

NICOLETTE LARSON—Rumba Girl (3:50); producer: Ted Tempelman; writer: Jesse Winchester; publisher: Fourth Floor, ASCAP. Warner Bros. WBS8795. Larson follows up her "Lotta Love" with a sassy Latin-tinged Jesse Winchester song that perks to a steady midtempo beat. Her vocals pace the track that also boasts solid backup.

BOB SEGER—Old Time Rock & Roll (3:13); producers: Bob Seger, Muscle Shoals Rhythm Session; writers: G. Jackson, T. Jones, III; publisher: Muscle Shoals, BMI. Capitol P4702. Fourth single from Seger's "Stranger In Town" album is mainstream rock'n'roll highlighted by Seger's rough-edged vocals and the power charged instrumentation of his band.

CHICAGO—Gone With A Gun (3:55); producers: Phil Ramone, Chicago; writer: P. Cetera; publisher: Polish Prince, ASCAP. Columbia 310935. The group's third single from "Hot Streets" is a mellow midtempo number featuring soft backup vocals and George Harrison-like guitar licks. "Alive Again" and "No Tell Lover" both made the top 15.

ROXY MUSIC—Dance Away (3:45); producer: Roxy Music; writer: Ferry; publisher: E.G., BMI. Atco 7100 (Atlantic). Clear vocals and a precise, pop sound permeate this easy-listening effort taken from the group's new LP. Underlying percussive sounds, guitar and background vocals highlight this mellow single.

recommended

FRESH—You Never Cared (3:40); producer: Michael Nesmith; writers: S. Grofay, B. Pratt, H. Cohen; publishers: Stone Diamond/Albacore, BMI. Prodigal P0654F (Motown).

JESSE COLIN YOUNG—Sanctuary (3:36); producers: Jef Labes, Jesse Young; writer: Jesse Colin Young; publisher: Pig-foot, ASCAP. Elektra E46026A.

HORSLIPS—Loneliness (3:43); producer: Steve Katz; writer: Horslips; publisher: Dick James, BMI. DJM DJMS1105 (Mercury).

EVIE SANDS—Keep My Lovelight Burnin' (3:08); producers: Michael Stewart, Evie Sands; writers: Ben Weisman, Evie Sands; publisher: Hip Pocket/Blen, ASCAP. RCA PB11541.

HAWKLOKES—PSI Power (4:23); producers: Robert Calvert, Dave Brock; writers: Calvert, Brock; publisher: Anglo-Rock, BMI. Charisma CAS701 (Polydor).



Soul

THE TEMPTATIONS—I Just Don't Know How To Let You Go (3:28); producer: Brian Holland; writers: B. Holland, E. Holland, M. Woods; publishers: Good Life, BMI/J. P. Everett,

ASCAP. Atlantic 3567. Driving rhythm changes spotlight this effective melody colored in the Temptation tradition. Funky guitar picking, piano and vocals hold the offbeat punctuation together throughout the lively track.

recommended

PHYLLIS HYMAN—Kiss You All Over (3:32); producer: T. Life; writers: M. Chapman, N. Chinn; publisher: Chinnichap, BMI. Arista AS0412.

THE GAP BAND—Shake (3:30); producer: Lonnie Simmons; writer: Charles Kent Wilson; publisher: Total Experience, BMI. Mercury 74053.

THE STYLISTICS—You Make Me Feel So Doggone Good (3:02); producer: Teddy Randazzo; writers: Russell Tompkins, Jr., Raymond Johnson; publisher: Style, BMI. Mercury 74057.

MARY RUSSELL—Up Against The Wall (4:36); producer: Mary Russell; writers: Barry Mann, Cynthia Weil; publisher: ATV/Mann and Weill, BMI. Paradise PDS8791 (W.B.).



Country

WILLIE NELSON—September Song (4:32); producer: Booker T. Jones; writer: M. Anderson-C. Weill; publishers: Chappell/Tro-Hampshire House, ASCAP. Columbia 310929. Nelson dips back into his "Stardust" collection for another fire light offering softened by simple production and enhanced by Nelson's phrasing quality. Instrumental elements build from a base of piano and drums with spotlights on harmonica and acoustic guitar as strings add body.

GARY STEWART—Shady Streets (3:28); producer: Roy Dea; writers: Billy Ray Reynolds-Dickey Betts-Dan Toler; publisher: Onhisown, Pangola, BMI. RCA JH11534. This mid-tempo tune, culled from Stewart's "Gary" LP, lends itself well to his unique vocal interpretation. Production draws from a foundation of guitar, piano, bass and electric guitar with added highlights exercised by organ and a haunting harmonica while heavy drum lines enforce the pulse.

REX ALLEN, JR.—Me And My Broken Heart (2:52); producer: Buddy Killen; writer: Curtis Allen; publisher: Boxer, BMI. Warner Bros. WBS 8786. Beautiful ballad coupled with tastefully rich production gives Allen a chance to shine vocally. The depth and resonance of his voice are ideally suited to this song, and Killen's production enhances the mood with mellow electric guitar, soft backgrounds and sweeping string accompaniments.

EDDY ARNOLD—What In Her World Did I Do (2:41); producer: Bob Montgomery; writers: Don Wayne/Bobby Fischer; publishers: First Lady, Broken Lance, BMI/Bobby Fischer, ASCAP. RCA JH11537. Nicely-paced entry by one of the legends in country music finds Arnold sounding better than ever. The feeling is lively and bright, with a foundation of

drums and bass overlaid with strings, acoustic and electric guitars and gentle background choruses.

TANYA TUCKER—I'm The Singer, You're The Song (3:25); producer: Jerry Goldstein; writers: Tanya Tucker-Jerry Goldstein; publishers: Milwaukee, Tanya Tucker, Far Out, L.A.I.M., BMI/ASCAP. MCA 5451807. A sensuous singing job by Tucker matches her voice perfectly to a strong song she wrote with producer Goldstein. Piano, guitar, percussion, strings, bass and background voices combine dramatically to help Tucker achieve her most powerful release since heading in a cross-over direction.

JERRY LEE LEWIS—I Wish I Was Eighteen Again (3:40); producer: Bones Howe; writer: Sonny Throckmorton; publisher: Tree, BMI. Elektra E46030B. Though listed as the B-side, this seems to be the stronger entry for country play and sales. It's a melancholy bar room song with plenty of guitar and the proper dash of honky-tonk piano backing Lewis's powerful delivery. The driving number on the A-side is good enough to gain split action on this release. FLIP: Rockin' My Life Away (3:25); producer: same; writer: Mack Vickery; publisher: same.

REBA McENTIRE—Runaway Heart (2:55); producer: Jerry Kennedy; writer: Paul Harrison; publisher: Screen Gems EMI, BMI. Mercury 55058. A bright, lively surge of strings and guitar introduces the vocal by McEntire who varies the tempo effectively. The singer, song and production create a compelling, almost hypnotic, allure.

recommended

FARON YOUNG—The Great Chicago Fire (2:40); producer: Eddie Kilroy; writers: Dave Kirby-Bobby Fischer; publishers: Cross Keys/Bobby Fischer, ASCAP. MCA MCA41004.

CAL SMITH—One Little Skinny Rib (2:43); producer: Walter Haynes; writer: Ted Harris; publisher: Contentions, SESAC. MCA MCA41001.

KELLY WARREN—I'll Love Your Leavin' Away (2:59); producers: Terry Woodford and Clayton Ivey; writers: Robert Byrne-Tom Brassfield; publisher: I've Got The Music, ASCAP.

BOBBY LEWIS—She's Keepin' Me Up Nights (2:54); producer: Bob Montgomery; writers: Sam Lorber-John R. Potts-Jeff Silbar; publisher: Bobby Goldsboro, ASCAP. Capricorn CPS0318.

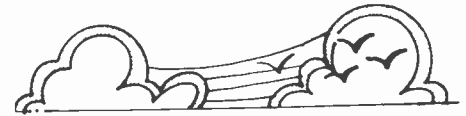
CHARLIE MCCOY—Midnight Flyer (2:14); producer: Charlie McCoy; writer: Paul Craft; publisher: Rocky Top, BMI. Monument 45282.

LEE HAZLEWOOD—Dolly Parton's Guitar (3:06); producer: Jimmy Bowen; writer: Lee Hazlewood; publisher: Criterion, ASCAP. MCA MCA41003.

CHAPIN HARTFORD—Puttin' The Lady Back Together (2:30); producer: Jim Foster; writers: C. Hartford-J. Foster; publishers: Cristy Lane/Albino Buzzard, ASCAP. LS LS171.

R. DEAN TAYLOR—I'll Name the Baby After You (3:20); producer: R. Dean Taylor; writer: R. Dean Taylor; publisher: Ragamuffin, BMI/PRO-Canada. Ragamuffin R5013.

SUZANNE KLEE—I'll Never Get Over You (2:38); producer: Steve Stone; writers: M. Johnson-M. Kossler; publishers: Dawnbreaker/Terrace/LegendSong, BMI/ASCAP. Capitol P4701.



Easy Listening

MELISSA MANCHESTER—Theme From Ice Castles (Through The Eyes Of Love) (3:32); producer: Arif Mardin; writers: Marvin Hamlisch/Carole Bayer Sager; publisher: Gold Horizon BMI/Golden Torch ASCAP. Arista AS0405. Manchester's followup to a sleeper smash which took 20 weeks to crack the top 10 is another MOR ballad cowritten by Carole Bayer Sager. The string backup is exactly right for the romantic lyric.



Disco

CLAUDIA BARRY—Boogie Woogie Dancin' Shoes (3:39); producer: Jurgen S. Korduletsch; writers: M. Bjoerklund, J. Evers, K. Forsey, J.S. Korduletsch, C. Barry; publisher: Edition Lambda/Lollipop Musik GmbH. Chrysalis CHS2313. Barry's initial Chrysalis release is a rhythmic Euro-disco track boasting strong synthesizer work and a smooth lead vocal.

recommended

DON RAY—Standing In The Rain (3:38); producers: Cerrone, Don Ray; writer: Don Ray; publisher: MTB, SESAC. Polydor PD14548.

HERBIE HANCOCK—Ready Or Not (3:59); producers: David Rubinson, Herbie Hancock; writers: R. Parker Jr., J. Cohen; publisher: Raydiola ASCAP/Polo Grounds, BMI. Columbia 310936.

DYNASTY—Your Piece Of The Rock (Part I) (7:54); producer: Leon Sylvers; writers: R. Sylvers, F. Sylvers, L. Sylvers; publisher: Spectrum/Rosy, ASCAP. Solar YD1154A.

JOHN TRAVOLTA—A Girl Like You (7:05); producer: Eric Matthew; writers: Cavaliere-Brigati; publisher: Downtown, ASCAP. Midsong MD504.

DEE EDWARDS—Don't Sit Down (3:50); producer: Floyd Jones; writers: Floyd Jones, Doris J. Jones; publisher: Irving R. Kelley, BMI. Cotillion 44249 (Atlantic).

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 165

jazz

KARL RATZER—Ka Street Talk, Vanguard VSD794323. Produced by Danny Weiss. Fans who like the intricate jazz/blues/rock guitar playing of Jeff Beck will like Karl Ratzler. Though Ratzler can rock when he wants to, he seems more at home with jazz, allowing his sidemen some space of their own. Ratzler is a deft guitar player, maybe a little better when he pours on the juice than when being mellow, though that may be a matter of taste. **Best cuts:** "Mean Time," "Rock On The Bottom," "Side To Side."

TONY WILLIAMS—The Joy Of Flying, Columbia JC35705. Produced by Tony Williams. Drummer Williams made his rep with Miles Davis. Now, with the help of several highly publicized friends including George Benson, Jan Hammer, Stanley Clarke, Herbie Hancock and Cecil Taylor, he's bobbed up with an LP which looms as a potential brisk seller. There's too much overdubbing and too many electronic effects for it to qualify as an artistic success, but all eight tracks conform to proven 1979 sales formulas. **Best cuts:** "Hip Skip," "Coming Back Home."

JOHN ABERCROMBIE QUARTET—Arcade, ECM (Warner Bros.) 11133. Produced by Manfred Eicher. It's patently unfair to an excellent guitarist for his artistry to be packaged as austere as this. But once past the deplorable graphics, the music is first rate. Abercrombie performs only five tunes, yet he manages to sustain interest with backup by George Mraz, Peter Donald and Richie Beirach. LP was taped last December in Oslo. **Best cuts:** "Paramour," "Neptune."

RICHARD EVANS—Horizon SP735 (A&M). Produced by Richard Evans. Composer/arranger Evans has mounted an elaborate production of sophisticated funk and jazz/rock melodies written by himself and others. There are eight tunes here, some with vocals, some strictly instrumental, but they all possess a distinctive lilt and polish. An ambitious project that indicates there's plenty of room for funk to grow. **Best cuts:** "Burning Spear," "Educated Funk."

MICHEL COLOMBIER, Chrysalis CHR1212. Produced by Denny Diante. Keyboardist Colombier joins Auracle on Chrysalis as the label broadens its jazz fusion offerings. The music here is striking in its moods and spirit with lots of uptempo jazzy arrangements. All star musicians help such as Herbie Hancock and Steve Gadd and most get a chance to solo on such instruments as mini moog, guitar, drums, keyboards, horns and percussion. **Best cuts:** "Sunday," "Take Me Down," "Dreamland," "Bird Song."

SAMPLE-BROWN-MANNE—The Three, Inner City 6007. Producer unlisted. Pianist Joe of the Crusaders, bassist Ray and drummer Shelly comprise a right smart trio in what appears to be an impromptu session in which only six songs are offered. There's nice variety, however, and the quality of musicianship is high. **Best cuts:** "Autumn Leaves," "Yearnin'."

DAVID FRIEDMAN—Winter Love, April Joy, Inner City IC6005. Produced by Kiyoshi Itoh, Yasohachi Itoh. Taped four years ago, probably in Japan, this LP comprises eight songs featuring the leader's deep-toned marimba and electric vibes. He gets ingratiating accompaniment from David Samuels, Hubert Laws and Harvie Swartz. It's an interesting and effective musical mix, much similar, obviously, to recent LPs by the group known as Double Image. **Best cuts:** "Brite Piece," "Nyack," "Truce."

B. BAKER—Chocolate Co., LRC Records LRC9325 (TK). Produced by Sonny Lester. Composer/arranger Baker leads an extensive array of musical talent through six examples of big band jazz that tends to rock nicely in spots. Soloists include Jimmy Ponder, Lonnie Smith, Jimmy McGriff, Eddie Daniels, Sherry Winston and George Young, with Gene Scott and Lew Kirton taking lead vocals on two cuts. Impressive performance of original material that could be described as pop/jazz. **Best cuts:** "Snow Blower," "Spirit Level," "Higher and Higher."

SADAO WATANABE—I'm Old-Fashioned, Inner City 6015. Produced by Kiyoshi Itoh, Yasohachi Itoh. Hank Jones, Ron Carter and Tony Williams, a distinguished threesome, accompany Watanabe's flute and alto sax through eight strong songs.

Prominent in Japan, Watanabe's reputation is on the rise in the U.S.—and deservedly. He plays in a contemporary manner and knows his instruments intimately. **Best cuts:** "Chelsea Bridge," "I Concentrate On You."

SUPERSAX—Dynamite, MPS 15492 (Capitol). Produced by Hans Georg Brunner-Schwer. This group, sparked by Med Flory, has surmounted many frustrations recently, but all is well with the nine tracks offered here. Five saxes, trumpet, trombone and three rhythm remain firmly lodged in a Bird Parker bag, but on this LP themes by Bud Powell, A.C. Jobim and Flory are performed along with two by Parker. Sterling musicianship is evident throughout with Flory's lead alto and Jack Nimitz' baritone noteworthy. **Best cuts:** "Parker's Mood," "Bambu," "Wave."

DIZZY GILLESPIE—Live at The Monterey Jazz Festival, Ala 1984. Produced by Dizzy Gillespie. Ignore the uninformative, semi-literate annotation and you'll hear occasional bursts of Diz's trumpet along with Lalo Schifrin's piano, Leo Wright's flute and alto sax and Chuck Lampkin's drums. The LP doesn't reflect Gillespie at his best; perhaps he was concentrating on showmanship with the live audience more than music. **Best cuts:** "Desafinado."

JOHNNY GUARNIERI—Gliss Me Again, Classic Jazz 105. Produced by Disques Black and Blue. The 62-year-old pianist with the prodigious technique and superior sense of humor sparkles on 13 tunes—all oldies—with Jimmy Shirley, guitar, and Slam Stewart, bass, rounding out a quartet with Jackie Williams on tubs. Slam and Guarnieri get a little hokey on a couple of tracks but it's an eminently satisfying session. LP was taped in Paris in March 1975. **Best cuts:** "Tea For Two," "Love For Sale," "Walla Walla."

LIPS, Nempser JZ35621 (CBS). Produced by Stanley Clarke. Lips is a group of four horn players, all music veterans, consisting of Al Harrison (trumpet and fugelhorn), Bobby Malch (tenor sax), James Tinsley (trumpet and fugelhorn), and Al Williams (soprano and baritone and alto saxophones, and

flutes). Added to this front four is a top studio band which translates musically into a solid fusion LP, with the horns, of course, up front. **Best cuts:** "U.F.L.," "Gospel," "Soft Squeeze."

JAY McSHANN—Confessin' The Blues, Classic Jazz CJ128. Producer unlisted. He's in his early 60s now and still serving up gobs of earthy, swinging piano, McShann's newest LP was taped eight years ago in Paris with the late, celebrated T-Bone Walker, guitar; Paul Gunther, drums, and the French Roland Lobigeois on bass, and it's a charming recital comprising 11 tracks. Jay's vocals are good-natured and acceptable, but hardly in a class with his keyboard capers. Tunes are all McShann staples, mostly blues. **Best cuts:** "Roll 'Em," "Our Kinda Blues," "Stomp'n' In K.C."

THE DANNY STYLES FIVE—In Tandem, Into The '80s, Famous Door HL126. Produced by Harry Lim. Styles' classy trumpeting and the inimitable trombone of Bill Watrous build a fire on "Cocktails For Two," "I'll Never Stop Loving You," "Cherry!" and three other goodies in a clean-cut, mainstream manner. Music of this caliber epitomizes classic jazz, and there are no tasteless electronic effects to dilute its broad appeal. **Best cuts:** Titles above.

SLIDE HAMPTON—World Of Trombones, West 54 WLW8001 (Peters International). Produced by Roger Pola. Nine trombones backed with piano, bass and drums are featured here, arranged and conducted by Hampton, one of the masters of the instrument. It's brilliantly brassy at times, especially on standards like Monk's "Round Midnight" or Lester Young's "Lester Leaps In," when everyone has a chance to take a solo turn. **Best cuts:** Your choice and the above mentioned.

ROLAND HANNA—A Gift From The Magi, West 54 WLW8003 (Peters International). Produced by Roger Pola. Pianist Hanna, who has earned a name for himself since his days with Charles Mingus, is featured here performing eight of his own compositions (and another by bassist Charlie Haden), which are delicate, lyrical testaments to Hanna's preoccupation with classical music. To call these solo pieces impressionistic is an apt description. **Best cuts:** "A Gift From The Magi," "Afterglow," "Silence."

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OLD TIME ROCK & ROLL—Bob Seger & The Silver Bullet Band (Capitol 4702)
GONE LONG GONE—Chicago (Columbia 310935)
SEE TOP SINGLE PICKS REVIEWS, page 171

MARCH 31, 1979, BILLBOARD

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL. Includes entries like 'TRAGEDY—Bee Gees', 'SHAKE YOUR BODY—Jacksons', 'LOVE TAKES TIME—Orleans'.

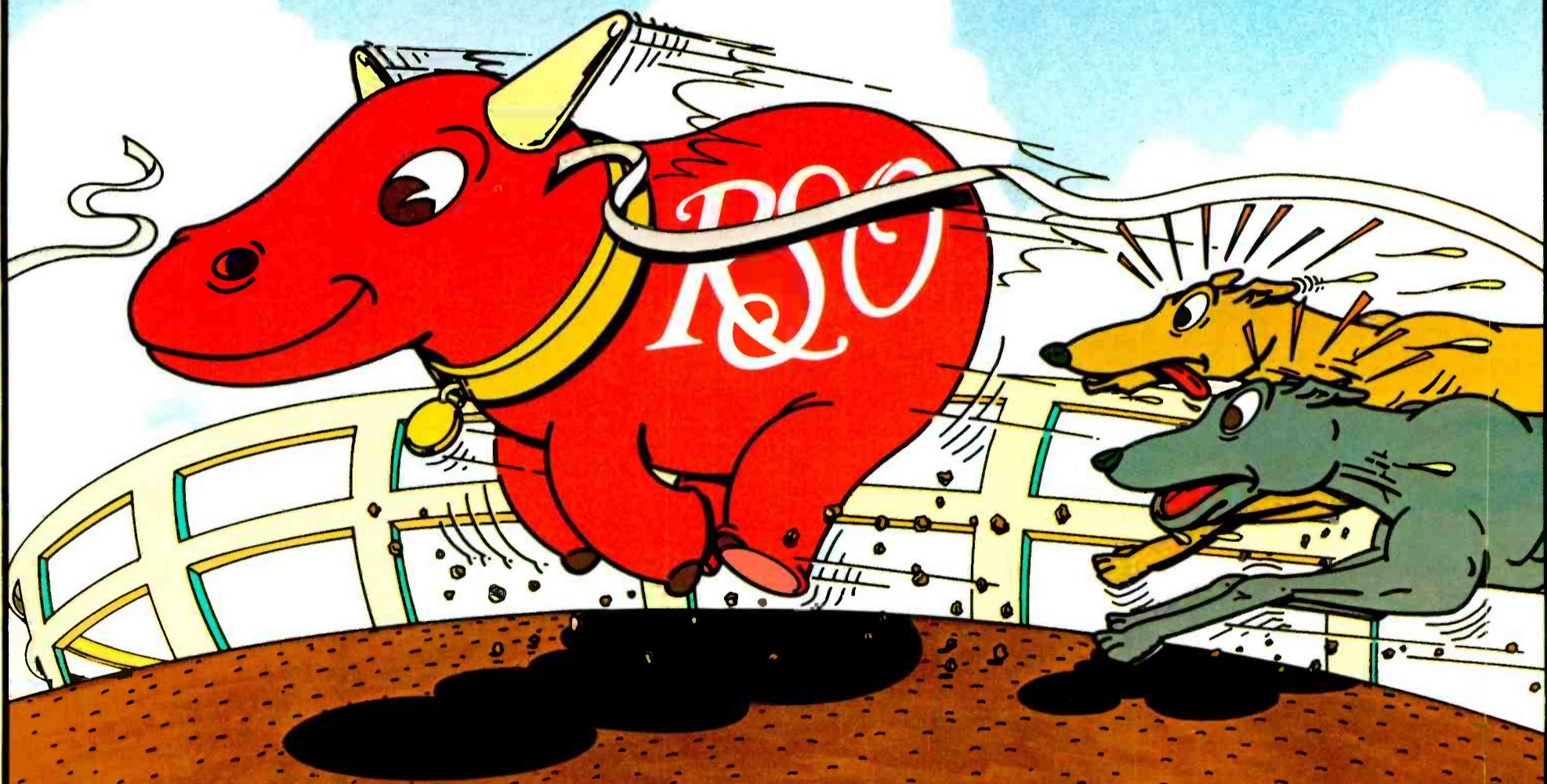
STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee) listing. Columns: Song Title, Artist, Publisher, Licensee. Includes entries like 'A Little More Love (John Farrar/Irvin, BMI)', 'Don't Cry Out Loud (Irving/Woolnough/Jemave/Unichappel)', 'I Will Survive (Perren/Vibes, ASCAP)'.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

In this dog eat dog business
RSO is out in front



WELCOME TO NARM



Records, Inc.

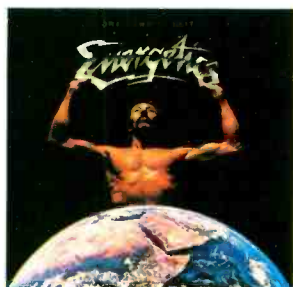
COMING IN STRONG!



COMING IN WITH PRODUCT LIKE THIS IS COMING IN WITH SALES STRENGTH THAT CAN'T BE BEAT.



AVERAGE WHITE BAND "FEEL NO FRET" SD 19207
includes the single "WALK ON BY" 3563



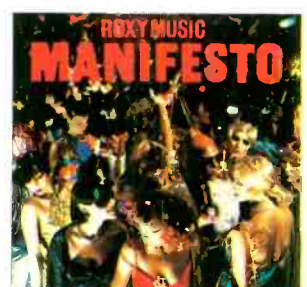
ENERGETICS "COME DOWN TO EARTH" SD 19224
includes the single "COME DOWN TO EARTH" 3565



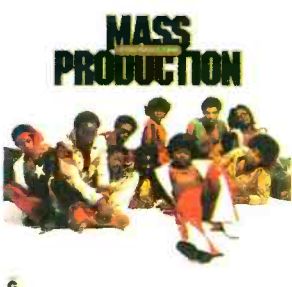
BLACKFOOT "STRIKES" SD 38-112



LINER "LINER" SD 38-113
includes the single "YOU AND ME" 7097



ROXY MUSIC "MANIFESTO" SD 38-114



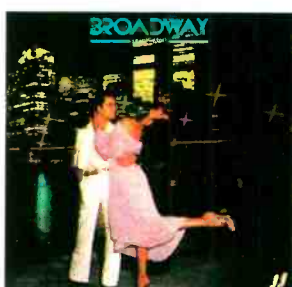
MASS PRODUCTION "IN THE PUREST FORM" SD 5211
includes the single "CAN'T YOU SEE I'M FIRED UP" 44248



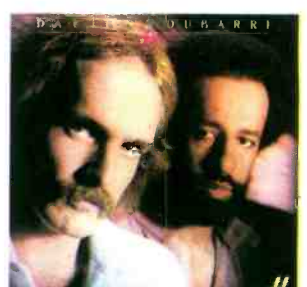
IDIL BIRET "BERLIOZ SYMPHONIE FANTASTIQUE SOLO PIANO VERSION BY FRANZ LISZT" SR 9023



ENGLAND DAN & JOHN FORD COLEY "DR. HECKLE AND MR. JIVE" BT 76015
includes the single "LOVE IS THE ANSWER" 16131



BROADWAY "MAGIC MAN" HT 19225
includes the single "THIS FUNK IS MADE FOR DANCING" 7805



DALTON & DUBARRÉ "CHOICE" HT 19226
includes the single "CAUGHT IN THE ACT" 7804



THE GUESS WHO "ALL THIS FOR A SONG" HT 19227
includes the single "C'MON LITTLE MAMA" 7803



IRONHORSE "IRONHORSE" SB 7103
includes the single "SWEET LUI-LOUISE" 406



BAD COMPANY "DESOLATION ANGELS" SS 8506
includes the single "ROCK 'N' ROLL FANTASY" 70119



CARLIS MUNRO "I WAS MADE FOR LOVE" WT 6106
includes the single "BOOGIE UP, ROCK DOWN... RIDE A FUNKY STARSHIP" 55418



CROWD PLEASERS "CROWD PLEASERS" WT 6110
includes the single "FREAKY PEOPLE" —Pt. 1 55420

STRENGTH FROM ATLANTIC, ATCO, COTILLION AND CUSTOM LABELS.

FIVE ARRIVE.

FIVE GREAT ALBUMS FROM PHONOGRAM/MERCURY
HAVE ARRIVED ON THE CHARTS.



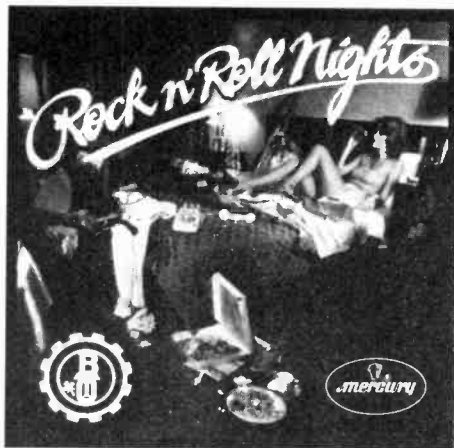
Bar-Kays' "Light of Life."

Mercury SRM-1-3732

- Billboard
- Cash Box

Featuring the hit single,
"Shine." #74048

- Billboard
- Cash Box
- Record World



BTO's "Rock 'n Roll Nights."

Mercury SRM-1-3748

- Billboard
- Cash Box
- Record World

Featuring the hit single,
"Heartaches." #74046

- Billboard
- Cash Box
- Record World



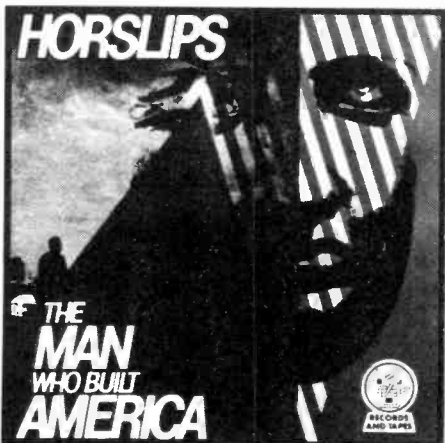
**Crown Heights Affair's
"Dance Lady Dance."**

De-Lite DSR-9512

- Billboard

Featuring the hit single,
"Dance Lady Dance." DE-912

- Billboard
- Cash Box
- Record World



**Horslips' "The Man Who
Built America."** DJM-20

- Billboard
- Cash Box
- Record World



Frank Zappa's "Sheik Yerbouti."

Zappa Records SRZ-2-1501

- Billboard
- Cash Box
- Record World

Featuring the hit single,
"Dancin' Fool." Z-10

**ZAPPA
RECORDS**



ON MERCURY RECORDS AND TAPES

**De-Lite
RECORDS**



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TOP LPs & TAPE

POSITION 106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
			Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.						
106	NEW ENTRY		DEVADIP CARLOS SANTANA Devadip Columbia JC 35686	7.98		7.98		7.98	
107	NEW ENTRY		TUBES Remote Control A&M SP 4751	7.98		7.98		7.98	
108	111	9	HEAD EAST Live A&M 6007	9.98		9.98		9.98	
109	109	18	TANYA TUCKER TNT MCA 3066	7.98		7.98		7.98	
110	81	13	HOT CHOCOLATE Every 1's A Winner Infinity INF 9002	7.98		7.98		7.98	
111	NEW ENTRY		HERBIE HANCOCK & CHICK COREA An Evening With Herbie Hancock & Chick Corea Columbia PC2-35663	13.98	13.98	13.98			
112	112	27	ALICIA BRIDGES Polydor PD1-6158	7.98		7.98		7.98	
113	94	16	J. GEILS BAND Sanctuary EMI-America SD 17006	7.98		7.98		7.98	
114	NEW ENTRY		SUPERTRAMP Breakfast In America A&M 3708	7.98		7.98		7.98	
115	118	28	CHUCK MANGIONE Children Of Sanchez A&M SP 6700	12.98		12.98		12.98	
116	120	5	BOOMTOWN RATS Tonic For The Troops Columbia JC 35750	7.98		7.98		7.98	
117	117	10	SAD CAFE Misplaced Ideals A&M SP 4737	7.98		7.98		7.98	
118	96	19	GENE CHANDLER Get Down Chi Sound (RCA)	7.98		7.98		7.98	
119	85	16	PARLIAMENT Motor Booty Affair Casablanca NBLP 7125	7.98		7.98		7.98	
120	123	75	MEAT LOAF Bat Out Of Hell Epic/Cleveland International PE 34974	7.98		7.98		7.98	
121	97	9	GREY & HANKS You Fooled Me RCA AFL1-3069	7.98		7.98		7.98	
122	122	42	BRUCE SPRINGSTEEN Darkness At The Edge Of Town Columbia JC 35318	7.98		7.98		7.98	
123	131	2	ROBERT GORDON Rock Billy Boogie RCA AFL1-3294	7.98		7.98		7.98	
124	115	17	PETER TOSH Bush Doctor Rolling Stones CDC 39109 (Atlantic)	7.98		7.98		7.98	
125	92	9	TAVARES Madame Butterfly Capitol SW 11874	7.98		7.98		7.98	
126	152	4	NARADA MICHAEL WALDEN Awakening Atlantic SD 19222	7.98		7.98		7.98	
127	128	9	NAZARATH No Mean City A&M 4741	7.98		7.98		7.98	
128	101	20	STEELEY DAN Greatest Hits ABC AK 1107	11.98	11.98	11.98			
129	130	88	STYX The Grand Illusion A&M SP 4637	7.98		7.98		7.98	
130	114	16	DAN HARTMAN Instant Replay Blue Sky J2 35641 (CBS)	7.98		7.98		7.98	
131	132	6	THE CLASH Give 'Em Enough Rope Epic JE 35543	7.98		7.98		7.98	
132	142	4	ELVIS PRESLEY Our Memories Of Elvis RCA AFL1-3279	7.98		7.98		7.98	
133	148	31	BOSTON Don't Look Back Epic FE 35050	8.98	8.98	8.98			
134	136	8	CAMEL Breathless Arista AB 4206	7.98		7.98		7.98	
135	135	47	WILLIE NELSON Stardust Columbia JC 35305	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
136	116	12	SOUNDTRACK Superman Warner Bros. 2BSK 3257	13.98		13.98		13.98	
137	106	29	DAN FOGELBERG & TIM WEISBERG Twin Sons Of Different Mothers Full Moon/Epic JE 35339 (CBS)	7.98		7.98		7.98	
138	144	35	SYLVESTER Step II Fantasy F 9556	7.98		7.98		7.98	
139	137	24	MARSHALL TUCKER BAND Greatest Hits Capricorn CPN 0214	7.98		7.98		7.98	
140	150	3	BILL WITHERS 'Bout Love Columbia JC 35596	7.98		7.98		7.98	
141	151	2	NIGEL OLSSON Bang J2 35792 (CBS)	7.98		7.98		7.98	
142	121	23	FIREFALL Elan Atlantic SD 571	7.98		7.98		7.98	
143	173	71	ERIC CLAPTON Slowhand RSD RS1-3030	7.98		7.98		7.98	
144	155	2	BADFINGER Airwaves Elektra 6E 175	7.98		7.98		7.98	
145	146	5	KAYAK Phantom Of The Night Janus JXS 7039	7.98		7.98		7.98	
146	126	23	BARRY WHITE The Man T-571 (20th/RCA)	7.98		7.98		7.98	
147	138	42	ANDY GIBB Shadow Dancing RSD RS 1 3034	7.98		7.98		7.98	
148	149	3	GARY WRIGHT Headin' Home Warner Bros. BSK 3244	9.98	9.98	9.98			
149	160	2	BEE GEES Here At Last... Live RSD RS2-3901	11.98	11.98	11.98			
150	127	15	BAR-KAYS Light Of Life Mercury SRM-1-3832	7.98		7.98		7.98	
151	119	8	RUFUS Numbers ABC AA 1098	7.98		7.98		7.98	
152	157	5	ISAO TOMITA The Bermuda Triangle RCA/Red Seal ARL1-2885	7.98		7.98		7.98	
153	NEW ENTRY		JUDAS PRIEST Hell Bent For Leather Columbia JC 34706	7.98		7.98		7.98	
154	141	25	AL JARREAU All Fly Home Warner Bros. BSK 3229	7.98		7.98		7.98	
155	125	6	JOHNNY MATHIS The Best Years Of My Life Columbia JC 35649	7.98		7.98		7.98	
156	NEW ENTRY		ALTON McCLAIN & DESTINY Polydor PD1-6163	7.98		7.98		7.98	
157	110	17	STEVE MILLER BAND Steve Miller Band Greatest Hits Capitol SDD 11872	8.98	8.98	8.98			
158	176	3	ENCHANTMENT Journey To The Land Of Enchantment Roadshow BXL 1 3269 (RCA)	7.98		7.98		7.98	
159	159	5	MAX-DEMIAN Take It To The Max RCA AFL1 3273	7.98		7.98		7.98	
160	113	110	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98		7.98		7.98	
161	108	17	QUEEN Jazz Elektra 6E-166	7.98		7.98		7.98	
162	162	4	HORSLIPS The Man Who Built America DIM 20 (Mercury)	7.98		7.98		7.98	
163	172	2	DESMOND CHILD & ROUGE Capitol ST 11908	7.98		7.98		7.98	
164	139	42	PABLO CRUISE Worlds Away A&M SP 4697	7.98		7.98		7.98	
165	165	5	ULTIMATE Casablanca NBLP 7128	7.98		7.98		7.98	
166	176	2	THE RAES Dancin' Up A Storm A&M 4754	7.98		7.98		7.98	
167	177	2	BROOKLYN DREAMS Sleepless Nights Casablanca NBLP 7135	7.98		7.98		7.98	
168	133	19	COMMODORES Greatest Hits Motown M7 912	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
169	169	21	IAN MATTHEWS Stealin' Home Mushroom MES 5012	7.98		7.98		7.98	
170	140	5	MARC TANNER BAND No Escape Elektra 6E 168	7.98		7.98		7.98	
171	161	9	KRIS KRISTOFFERSON & RITA COOLIDGE Natural Act A&M 4690	7.98		7.98		7.98	
172	168	24	WAYLON JENNINGS I've Always Been Crazy RCA AFL1-2979	7.98		7.98		7.98	
173	171	51	SOUNDTRACK The Rocky Horror Picture Show ODE/OSU 21653 (JEM)	8.98	8.98	8.98	NA	8.98	
174	124	19	LEIF GARRETT Feel The Need Scotti Bros. SB 7100 (Atlantic)	7.98		7.98		7.98	
175	185	2	DWIGHT TWILLY BAND Twilly Arista AB 4214	7.98		7.98		7.98	
176	NEW ENTRY		TYCOON Arista AB 4215	7.98		7.98		7.98	
177	187	2	LIGHT ON THE LIGHT Seawind Horizon SP 734 (RCA)	7.98		7.98		7.98	
178	158	58	BARRY MANILOW Even Now Arista AB 4164	7.98		7.98		7.98	
179	156	21	AEROSMITH Live Bootleg Columbia PC2-35564	13.98	13.98	13.98			
180	167	17	PAUL McCARTNEY & WINGS Wings Greatest Capitol SDD-11905	8.98	8.98	8.98			
181	180	75	CHUCK MANGIONE Feels So Good A&M SP 4658	7.98		7.98		7.98	
182	183	16	BOB MARLEY & THE WAILERS Babylon By Bus Island ISLD 11 (Warner Bros.)	12.98	12.98	12.98			
183	186	5	ANGEL Sinful Casablanca NBLP 7127	7.98		7.98		7.98	
184	164	20	RUSH Hemispheres Mercury SRM1-3743	7.98		7.98		7.98	
185	197	2	ORIGINAL CAST They're Playing Our Song Casablanca NBLP 7141	7.98		7.98		7.98	
186	188	252	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98		7.98		7.98	
187	196	31	SWITCH Gordy G7980 (Motown)	7.98		7.98		7.98	
188	190	48	GERRY RAFFERTY City To City United Artists UALA 840	7.98		7.98		7.98	
189	195	5	JAMES GALWAY Annie's Song RCA/Red Seal ALL1-3061	7.98		7.98		7.98	
190	NEW ENTRY		PATTI LABELLE It's Alright With Me Epic JE 35772	7.98		7.98		7.98	
191	178	7	LONNIE LISTON SMITH Exotic Mysteries Columbia JC 35654	7.98		7.98		7.98	
192	191	15	CAT STEVENS Back To Earth A&M 4735	7.98		7.98		7.98	
193	NEW ENTRY		FIRST CHOICE Hold Your Horses Goldmund 9502 (RCA)	7.98		7.98		7.98	
194	194	7	AMAZING RHYTHM ACES ABC AA 1123	7.98		7.98		7.98	
195	143	38	CRYSTAL GAYLE When I Dream United Artists UALA 858	7.98		7.98		7.98	
196	154	5	WILLIE NELSON Sweet Memories RCA AHL1 3243	7.98		7.98		7.98	
197	147	34	DOLLY PARTON Heartbreaker RCA AFL1-2797	7.98		7.98		7.98	
198	198	30	THE WHO Who Are You MCA MCA 3050	7.98		7.98		7.98	
199	145	66	JACKSON BROWNE Running On Empty Asylum 6E113	7.98		7.98		7.98	
200	174	22	RONNIE LAWS Flame United Artists UALA 881	7.98		7.98		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Aerosmith	179
Allman Brothers Band	13
Amazing Rhythm Aces	194
Angel	183
Arpeggio	75
Bad Company	30
Bar-Kays	150
Babys	26
Badfinger	144
Bee Gees	1, 149
Bell & James	41
George Benson	10
Blondie	25
Blues Brothers	9
Boomtoun Rats	116
Angela Bofill	50
Boston	133
Alicia Bridges	112
Brooklyn Dreams	167
Chuck Brown & The Soul Searchers	36
Jackson Browne	199
Peabo Bryson	77
Bobby Caldwell	23
Camel	134
Cars	18
Gene Chandler	118
Cheap Trick	12

Cher	43
Herbie Mann	21
Chicago	93
Eric Clapton	55, 121
The Clash	131
Judy Collins	80
Commodores	168
Elvis Costello	11
Delegation	91
John Denver	67
Desmond Child & Rouge	163
Devadip Carlos Santana	106
Neil Diamond	57
Dobie Brothers	2
George Duke	69
Earth, Wind & Fire	37
Enchantment	158
Fabulous Poodles	81
Firefall	142
First Choice	193
Fleetwood Mac	160
Dan Fogelberg & Tim Weisberg	137
Steve Forbert	83
Michael Franks	90
James Galway	189
Leif Garrett	174
Gary's Gang	61
Marvin Gaye	195
Gloria Gaynor	4
J. Geils Band	113
Andy Gibb	147

Gonzalez	87
Robert Gordon	123
Grateful Dead	102
Herbie Hancock	72
Herbie Hancock & Chick Corea	111
Judy Collins	96
George Harrison	15
Dan Hartman	130
Heart	49
Head East	108
Horslips	162
Hot Chocolate	110
Phyllis Hyman	



BUSINESS BASH—Bob Hamilton, center, program director for KRTH-FM Los Angeles and Jim Mazza, EMI America/United Artists Records president, right, meet with members of the J. Geils band backstage at the Forum in Inglewood, Calif. That's Peter Wolf, the band's lead vocalist on the left.

MCA Puts Thorogood Cuts On 'Hold'

LOS ANGELES—MCA Records has put a hold on its late April release of 10 of the 20 George Thorogood masters it purchased from Thorogood's former producer Danny Lippman and business associate Eddie Kritzer.

According to MCA president Bob Siner, "The primary concern of MCA is to do what's fair to the music and artist. The project is on hold until discussions can be made with all the people involved." Those meetings are scheduled for within a week.

Thorogood and Rounder maintain that Lippman and Kritzer had no right making a deal for the masters without Thorogood's consent.

They were recorded in September 1974 when Thorogood and Lippman entered into a production agreement.

Kritzer alleges that Thorogood gave oral permission to release the tapes a month ago before a witness, a short while after Lippman told Thorogood he was looking for a deal.

Rounder and Thorogood further allege that under the terms of the contract with Lippman and Kritzer, if the pair could not make a deal for the masters within nine months of their completion, the production agreement would become null and void.

E-C TAPE OWNER

Supreme Court Denies Heilman

WASHINGTON—The U.S. Supreme Court turned down an appeal by convicted record counterfeiter David L. Heilman Monday (19), ending a four-year battle between Heilman and the U.S. Dept. of Justice.

In 1975, the Justice Dept. began prosecution of Heilman's E-C Tape Services, an operation which recorded anthologies from original recordings.

Heilman claimed that his activities were legal under "similar use" provisions of the copyright law so long as he paid a royalty of two cents to the copyright holder. Justice argued that "similar use" was intended to permit recording of an independent rendition or performance of a

musical composition and did not include copying of original recordings.

In March 1977, a Wisconsin federal court indicted Heilman on copyright infringement. The Circuit Court of Appeals later upheld the Wisconsin judge's decision. On Feb. 7, 1979, Heilman was convicted on 18 counts of copyright infringement.

In his petition to the Supreme Court, Heilman claimed that the Wisconsin ruling was "illogical and would tend to deprive the public of free access to the recordings of its choice." The Justice Dept. countered that unauthorized duplication of sound recordings is illegal under copyright law. By refusing to hear

the case, the Supreme Court effectively ends further appeal from Heilman.

Blank Tape

• Continued from page 154

tailers were going to be taxed 5% of gross receipts from the sale of blank tapes. To make the plan more efficient and less costly to administer, it was changed in the final draft to the distributor level.

The estimate of \$1.4 million which would be raised annually under the bill is based on current estimated wholesale audio tape sales of \$28 million yearly in California.

Inside Track

A preliminary cultural struggle has surfaced between the Los Angeles Philharmonic and the Academy of Motion Picture Arts and Sciences about the future scheduling of the Dorothy Chandler Pavilion.

It seems the annual Oscar event wants to "direct" the pavilion landlord, the Music Center Operating Co., to reserve 10-day blocks for the Academy Awards through 1983.

Meanwhile, the orchestra, which has been building appeal in recent years and has a soldout 22-week season now, wants to add local performances and claims its season is shorter than that of any other major U.S. symphonic group.

More than 600 turned out to celebrate Sammy Fain's 75th birthday and his 50th year as an ASCAP member March 18 at the Beverly Hilton Hotel. He was honored as "Man Of The Year" by the Hollywood Temple Beth El. . . . MCA artists the Dells marked their 25th anniversary during their engagement at Los Angeles' Total Experience. They were presented with cake for the occasion.

Sherisse Lawrence, who co-stars with Cal Dodd in Viacom's new syndicated musical variety television show "Circus," was the guest of honor at a party at the Beverly Hillcrest Wednesday (21). The Canadian show has been sold into 37 U.S. markets, plus 10 outlets in Japan and 17 in Latin America. Production is about to start on the next 26 episodes. The first 26 are in the can.

An early morning fire Thursday (22) caused an estimated \$250,000 damage to the old Wallichs Music City location in Hollywood, now Spelvin's Music Center. . . . New York's status as a music industry hot spot jumped several notches when New York magazine devoted a recent issue to documenting the fact that "The Beat Comes East." It's also a talent scout's holiday these days, with dozens of label executives prowling clubs and studios. Seen recently eyeing acts were Mercury Records' new topper Bob Sherwood and former Atlantic executive Mike Klefner, who was seen huddling with his old boss from the Fillmore East, Bill Graham, amid reports that the pair may get together for a management deal.

Record store display artists should have fun with the new Art Garfunkel LP on Columbia Records which comes in six different covers showing Garfunkel at various stages of a meal. . . . When the Cuban group Irakere opened for Stephen Stills at the New York Palladium last week, it was not billed on the marquee for security reasons. Lots of anti-Castro Cubans in the New York area. . . . The Lawrence Welk troupe concluded a sellout tour of 11 one-nighters, reaping a \$933,999 harvest in Florida, Texas, Oklahoma, Alabama, Georgia, Arizona and New Mexico.

GRT Corp. says it has notified ABC Records, Inc., and MCA Inc., that ABC is in material breach of its tape license agreement with GRT under which GRT reproduces and sells prerecorded ABC tapes in the U.S.

Gordon Edwards, president of GRT, further claims that orders for GRT products have dropped dramatically, coupled with an unusually high rate of returns. This, he claims, is due to the announcement by MCA that it was purchasing ABC Records. Edwards says GRT expects to report a substantial loss for the fourth quarter ending March 31, 1979.

GRT claims products sold in the U.S. under the agreement, accounted for approximately one third of its total revenues in the nine months ended Dec. 31, 1978.

The American Guild of Authors and Composers' annual West Coast membership meeting Wednesday (28) will feature a musical tribute and presentation of the AGCIE award to lyricist Harold Adamson. The event will take place at the Westwood Holiday Inn at 8 p.m. . . .

Southwestern Broadcasters are consolidating their strength in San Diego with the purchase of KOGO-AM from Retlaw Enterprises. Southwest already owns KPRI-FM San Diego and five other stations.

Nellie Lutcher and Johnny Guarnieri were among the pianists to be featured at Michael Grayson's "Pianos In Concert" Sunday (25) on the grounds of the Motion Picture & Television Country House in Woodland Hills, Calif.

Robert Stigwood's American production of the musical "Evita" begins rehearsals April 9 with Patti LuPone playing the title role. Harold Prince will direct the show, which has lyrics by Tim Rice and music by Andrew Lloyd Webber. "Evita" will open the Civic Light Opera season in Los Angeles May 8 for a nine-week run before going to San Francisco for seven weeks. Previews begin in New York at the Broadway Theatre Sept. 10.

KCST-TV San Diego has yanked an Alice Cooper spot for "Madhouse Rock" as being unsuitable despite a post-11:30 p.m. schedule. San Diego promoter David Taylor calls the station's decision "an act of censorship." A Cooper management spokesman says the "dancing nuns or what Alice did with a boa constrictor" may have been what put the station off.

Elektra/Asylum recording artist Eddie Rabbitt will be the featured performer at a gala western evening at Bloomingdale's in New York. The charity event will introduce Ralph Lauren's new line of western wear. . . . Patti Brooks was honored at a surprise birthday party luncheon at Le Dome March 16. The party was staged by her label Casablanca.

The Orchestra, a unique ensemble of top musicians, will become the first orchestra to be featured on the Oscar awards show April 9. . . . Steve Martin's first movie "The Jerk" began production March 19 in Los Angeles.

Johnny Paycheck and CBS have filed a \$1 million copyright infringement suit over release of "unauthorized material taken from demo records." Defendant is Little Darlin' Sound and Picture Co. of Nashville. . . . John Denver has added four extra performances in Dublin and London after two concerts scheduled for those cities quickly sold out. . . . Lyricist E.Y. "Yip" Harburg's life and songs will be traced in an original musical theatrical presentation at UCLA's Musical Theatre Workshop April 6 and 7. The show is called "Look To The Rainbow."

Jerry Schilling, personal manager of Beach Boys member Carl Wilson, has assumed responsibility for all creative and business projects for the group.

Hot news at Elektra-Asylum is the new disco division, hinted at in Billboard exclusively in our roundup of label expansion in disco two weeks ago. Giorgio Moroder is the producer who will be spearheading the effort. . . . Look for Elliot Goldman, Arista executive vice president and general manager, to wax emphatic on the future of that label and indie distribution generally at the NARM convention Friday (23).

Expect Ariola executive Scott Shannon to return to radio as program director of WPGC-AM-FM, Washington. . . . Don Kaminer, formerly ABC Records Los Angeles branch manager, is at home recuperating from back surgery. . . . With the new recording of the original film soundtrack, the number of cast albums of "Hair" has reached a total of 16.

The FBI, working with Los Angeles police, seized a number of videotape cassettes of such feature films as "Star Wars," "Close Encounters Of A Third Kind," "Fantasia," "Bambi," "Pinocchio" and "Superman." The cassettes, along with duplicating equipment, were seized at K&B Associates in Norwalk, Calif.

**If it's not cut out
it's not a hit!**

See you at NARM.

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