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CBS And WEA Profits Sag

By STEPHEN TRAIMAN

NEW YORK—The profit squeeze is evident in year-end figures for both the CBS and Warner Communications Inc. record/music groups—which combined account for more than one-third of U.S. wholesale volume and more than 40% of chart action via owned and distributed labels.

Different factors are cited for the much flatter increases in both income and sales for the two industry giants compared to record-breaking gains in 1977.

And their profit margins—income as a percentage of sales—reflect the tightening economic situation that is also in part responsible

for the major distribution/ownership shifts of the last few months involving RCA/A&M, MCA/ABC, EMI/UA and others.

Increases in manufacturing costs, a plant strike, copyright royalty increases and marketing operation expansion costs are cited by CBS, while increased advertising and promotional expenses are factors in the Warner squeeze.

Contributions of the CBS/Records Group and the WCI Music/Records Group to parent sales and income totals also reflect the relative softening of business the second half of 1978—

(Continued on page 8)

Store Bows Continue Zippy Pace

By JOHN SIPPEL

LOS ANGELES—New record/tape/accessories store openings will keep pace with the last several years in 1979, but chain presidents admit they are dissecting 1980-and-after mall and small shopping center leases with a highly sharpened pencil.

The anticipated 250-plus 1979 store bows, predicated traditionally in the main on leasing agreements made from 12 to 18 months ago, compare favorably with 1976-78, when a resurgence of store additions began. In those years, openings ranged from 225 to 300.

Perhaps the most significant development disclosed by the national survey is the blue-

printing of two Video Town outlets to complement the 13-store Stereo Town chain operated by Henry and Tim Tyler.

Stereo Town, with clusters of stores in Iowa and Florida, intends to open a Largo, Fla., and a Des Moines Video Town. These locations will be totally devoted to video, with accents on enlarged video screen units, videocassettes and videodisks and their complementary playback hardware.

Juan Roque, general manager of the Tyler network, feels the stores will open after mid-year. At present, there are no Stereo Town ad-

(Continued on page 94)

AT KUALA LUMPUR MEET

Piracy's Elimination Key To Asian Gains

By ADAM WHITE

KUALA LUMPUR—The nations of Southeast Asia and the Pacific can become the next vital source of internationally acceptable artists and repertoire, and can take their place alongside more sophisticated music markets—but not until the area's multimillion-dollar piracy business is eliminated.

Senior executives from the world's major record companies reiterated this belief, and its attendant condition throughout the first Billboard Asia/Pacific music industry conference, held in this Malaysian capital Feb. 9-11.

And together with their concerned counterparts in regional and local music firms, they articulated two resolutions intended for immediate distribution to the governments of those countries.

These urge that effective measures be taken to stamp out the production and sale of pirated records and tapes so that legitimate business can flourish and grow, and that it can develop and promote each nation's performers and composers worldwide.

The resolutions are to be submitted to the International Federation of Producers of Phonograms and Videograms (whose executive team participated fully in the Kuala Lumpur meeting).

(Continued on page 74)



Billboard photo by Alan Tay
Antipiracy Pledge: Nesuhi Ertegun, president of WEA International, alerts Kuala Lumpur delegates to the continuing evils of piracy and their drastic effect on the development of Asia/Pacific markets. Other photos on page 3.



FLY AWAY by VOYAGE is one of the year's major releases! A beautiful, brilliantly paced LP, FLY AWAY is currently taking the disco and BOR markets by storm, with a promise for heavy pop appeal as well. The newly released single, "Souvenirs" will start things soaring! Produced by Marc Chantreau, Pierre-Alain Dahan, Slim Pezin and Roger Tokarz. TK/Marlin 2225. (Advertisement)

Japanese Seek Solution To Imported Disk \$ Drain

By HARUHIKO FUKUHARA

TOKYO—Although the yen has stabilized somewhat against the dollar during the last couple of months, problems thrown into relief by the rising imports of disks refuse to go away. And manufacturers here believe they may well spark sweeping changes in the industry.

Imports, largely from the U.S., are cited as one factor behind the slowdown in the domestic production of Western music disks last year—a trend which contrasts starkly with the increase marked in Japanese music disk output.

Manufacturers complain that the imports are cheaper than locally pressed disks and they appear on the market more quickly. They have tried to win back buyers by stressing

(Continued on page 75)

CBS, RCA Classics: U.S. Digital LP Race

By ALAN PENCHANSKY

CHICAGO—Both CBS Records and RCA Records are making their initial commercial embrace of digital audio, and the race may be on to see which of them is the first to produce a digitally recorded classical LP in the U.S.

RCA Records is taking an early lead in the race with its firming of dates in April to link up Eugene Ormandy and the Philadelphia Orchestra with Thomas Stockham's Soundstream digital recording system. Details of the sessions were disclosed to Billboard by Thomas

(Continued on page 62)



"They're Playing Our Song," Emanuel Azenberg's Broadway production, starring Robert Klein and Lucie Arnaz, marks the most exciting collaboration of this decade. There couldn't be a more harmonious combination than Neil Simon, Marvin Hamlisch and Carole Bayer Sager. Neil Simon's first musical in 10 years is also the first original cast recording from Casablanca Record and FilmWorks. Produced by Brooks Arthur, Carole Bayer Sager and Marvin Hamlisch. (NBLP 7141) (Advertisement)

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AUSTRALIA

'Australian of the Year 1979'

SWITZERLAND

Golden Hammer—'Best Actress 1978'

HOLLAND

Hit Krant Award—'Best Female Vocalist/Filmstar 1978'

Golden Tulip—'Best Female Vocalist'

LONDON

Carl Allen Award—Olivia & John Travolta

'Best Disco Record of the Year'

CASHBOX

Olivia & John Travolta—'Number One Pop Duo'

RECORD WORLD

Olivia & John Travolta—'Number One Top Duo'

BILLBOARD

Olivia & John Travolta—'Number Two Pop Duo'

NOMINATIONS

GRAMMY

'Best Pop Vocal Performance Female'

GRAMMY

'Grease: Album of the Year'

GOLDEN GLOBE

'Best Actress'

PEOPLE'S CHOICE AWARDS

'Favorite Female Musical Performer'

'Favorite Motion Picture Actress'

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In Ratings War

By KIP KIRBY

NASHVILLE—Program directors all over this market are girding for battle to woo increasingly divided and contested audience shares. Local programming format changes are occurring hot on the heels of the latest Arbitron survey.

"This market has totally turned around," says Gerry House, program director for WSIX-AM-FM. "Just a few short years ago, we were one of the most laidback markets in broadcasting. Now that situation has been completely reversed."

Although classified as a secondary market ranking 40th in broadcast size, Nashville nonetheless is radio-heavy with 25 stations within its official Arbitron metro survey area. This hefty figure includes a wide variety of formats and a surprisingly small amount of country programming.

"I believe there are more stations per capita in Nashville than in some primary markets such as New York City," comments Al Voelck, who has been program director at WSM-AM since 1974. "The Nashville market has become increasingly sophisticated in its programming approach in a remarkably short time. Radio

(Continued on page 29)

STORE OFFERS DORM SERVICE

By EDWARD MORRIS

BOWLING GREEN, Ohio—"I try to deliver records like pizzas—within 30 minutes after the order is phoned in." So says Thom Abbott, owner of the Schoolkids Records store in this wintry university town where students can now have their choice of LPs brought directly to their doors.

Abbott's merchandising ploy is indicative of the fierce competition for student dollars that exists among the town's three major record outlets.

It was the next logical step after reduced prices, extended store hours, and used record and cutout sales had lost their advertising nov-

(Continued on page 57)



Billboard photos by Alan Tay

JOINT EFFORT—Len Wood, left, group director of EMI Ltd., and Dick Asher, right, president of CBS Records International, implore delegates to the first Billboard Asia/Pacific music industry conference to combine in efforts to combat record and tape piracy in the region, then to develop those music markets to their full potential at home and abroad. See story on page one.

Wis. Judgment Smacks E-C Tape Co.

By STEPHEN TRAIMAN

NEW YORK—E-C Tape and its president David Heilman are liable for damages equal to profits earned on misappropriated recordings, a Wisconsin Circuit Court judge ruled last week.

In affirming an earlier decision to grant Mercury Records and eight other plaintiff record companies summary judgment in a class action suit for damages (Billboard, June 3,

1978), Judge Michael Barron ruled in Milwaukee that plaintiffs would not have to establish their individual losses. In addition, he also denied defendants' request for a jury trial on the question of damages.

The court also approved an out-of-court settlement of claims by the nine labels against Sidney Hirschberg, a former shareholder and di-

(Continued on page 58)

'Synergism' Keynotes Casablanca's Future Projections

By IRV LICHTMAN

NEW YORK—Casablanca Records & FilmWorks will enter the 1980s with a masterplan for further penetration into recording and entertainment business projects.

"The word for us is 'synergism' as we seek to expand our base, always taking into account the promotion of what we do through music," maintains Neil Bogart, president of the company.

Besides its label activities, the company has established a base in films ("Thank God, It's Friday" and "Midnight Express") and the

recently formed BookWorks division.

The shape of things to come includes:

- The company's first videocassette release, with three or four initial packages, among them Swigg & the Swigtones of "Laverne & Shirley" fame next October or November.
- A deal with ABC-TV for the production of four tv specials, including a variety show, two documentaries and two "Movie Of The Week" specials.

... And Film Scores Really Score

By PAUL GREIN

LOS ANGELES—The Bee Gees, film music and disco, the same phenomena which dominated the record charts in 1978, also swept the 21st annual Grammy Awards telecast over CBS from the Shrine Auditorium here Thursday (15).

But two of the evening's biggest honors—record and song of the year—went to Billy Joel's "Just The Way You Are," the first tune to win in both categories in five years. It is Columbia's first record of the year winner since 1970, and its fifth since the Grammys began.

Assistance in preparing this story provided by John Deegan.

Columbia topped all labels with seven awards, followed by RCA with six, Capitol and RSO with four; Arista, London and Warner Bros. with three; and Angel and MCA with two.

The Joel victories kept the Bee Gees from winning record of the year as had been widely predicted, but the Gibb brothers did win five Grammys, counting their dual awards as producers and artists on "Saturday Night Fever," judged album of the year.

The only other record makers to have won as many as five Grammys in a single year are Henry Mancini (1961), Roger Miller (1964 and 1965), Paul Simon (1970) and Stevie Wonder (1973, 1974 and 1976).

Along with Karl Richardson and

Albhy Galuten, they won as top producers in their second try at the award, outpointing Peter Asher, who won last year. They also won best vocal arrangement for "Stayin' Alive," as well as copping the best

(Continued on page 20)

Indie Distributors Try Own Label?

By JOHN SIPPEL

LOS ANGELES—Independent distributors attending a Motown meeting here over the weekend (17, 18) at the Century Plaza Hotel planned to discuss the possibility of forming their own label which they would jointly bankroll and distribute.

The concept, a counterattack to the eroding roster of labels they carry, is the brainchild of Don Daily, co-partner with his brother, Bud, in H. W. Daily Inc., Houston, the original Texas independent distributorship founded by their father, Pappy, in the mid-'40s.

The Dailys say they have written letters to Joe Simone, Progress, Cleveland; Jimmy Schwartz, Schwartz Bros., Washington; Harry Apostoleris, Beta, New York City; and Bill Emerson, Big State, Dallas; inviting them to discuss the label

(Continued on page 87)

slowdown in videorecorder sales and a slack fourth quarter for the music industry in general.

"I feel there is a market for the videocassette which will show growth this year," Bogart says. "The last quarter of 1978—which was a good one for us—was just not representative of a typical fourth quarter for the industry."

The veteran executive envisions the videocassette as a vehicle which will offer "unique entertainment," showing the performers in an "envi-

(Continued on page 78)

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Seek Home Videotape Damage

No Conclusive Evidence Yet In Trial Involving Sony

By CAMMIE MORGAN

LOS ANGELES—No conclusive evidence has been unearthed as yet to support accusations that the videotaping of television programs in the home have caused or will cause measurable damage to producers of the copyrighted programs as claimed by MCA and Walt Disney Productions in a suit against Sony.

The third week of the trial closed with testimony from Jack Valenti, president of the Motion Picture Assn. of America; Sydney J. Sheinberg, president of Universal and chief operating officer of MCA, and past president of CBS Broadcast Group Richard Jencks.

In testimony Feb. 9 Valenti stated that proliferation of home videocassette recordings would have a vast adverse effect on the film industry. The same statement was made by MCA chairman of the board Lew Wasserman in testimony during the first week. The sentiment was echoed when Sheinberg took the stand Wednesday (14).

MCA attorney Stephen Kroft asked Sheinberg if the taping of programs using a Betamax recorder would have an affect on network reruns of programs.

"I believe it will. Rerun ratings will be reduced because Betamax viewers can run programs at their convenience, which hurts us," said Sheinberg.

Sony attorney Max Freund set up a hypothetical example for Jencks centering on the damage that would be done to the owner of copyrighted material in the case of "Gone With The Wind." He stated that if he saw the first night of the two-part feature and recorded the second night then watched that tape on the third night, what would be the subsequent damage to the copyright owner?

"You would be viewing copyrighted material on the 13th (the night following the second half of the network showing) when there is other programming material you would have enjoyed viewing. The damage done to the owner of the copyrighted material is that you will not pay pay tv to watch it, or buy the disk, or see the rerun again, or go to see it at the theatre," answered Jencks.

He termed the copying of even "half a work" as illegal and damaging.

Yet when Freund asked Jencks if there was a survey or any statistics to prove or substantiate that this would be the case, Jencks said he would not.

(Continued on page 84)



HATCHET MAN—Epic Records group Molly Hatchet's mascot, a mysterious knight in shining armor, swings a custom-designed guitar onto the neck of its owner, the group's lead guitarist Duane Roland, during a recent stopover in Jacksonville, Fla. Mascot is nicknamed "Guitar Wars."

KANSAS CITY CONCLAVE

NECAA Showcase Irks Labels' Reps

By ED HARRISON

KANSAS CITY—Record company dissatisfaction with National Entertainment & Campus Activities Assn. (NECAA) showcase policies, coupled with increasing costs of attending the organization's national convention, has many labels questioning the event's benefits. Last week's NECAA national convention Wednesday through Sunday (14-18) at the Kansas City Convention Center saw a tailoff in label attendance, with those here seriously deliberating future participation.

Those companies officially represented included Atlantic, CBS, MCA, Mountain Railroad, Talisman, with A&M Records Canada, Warner Bros. and Infinity making initial appearances.

A&M, Arista and Capitol, which have taken exhibition booths in previous years, opted to pass it this year while RCA and Elektra/Asylum reportedly pulled out late in the game over showcase disagreements.

Prime reason for waning record company enthusiasm, claim sources, is NECAA showcasing procedures.

A&M failed in its attempts to showcase Police, Elektra/Asylum also failed in its ploy to showcase jazz.

(Continued on page 84)

In This Issue

CAMPUS.....	57
CLASSICAL.....	62
CLASSIFIED MART.....	72, 73
COUNTRY.....	66
DISCO.....	36
INTERNATIONAL.....	74
JAZZ.....	63
RADIO.....	22
SOUL.....	64
SOUND BUSINESS.....	45
TALENT.....	55
TAPE/AUDIO/VIDEO.....	58

FEATURES	
Disco Action.....	40
Inside Track.....	94
Lifelines.....	87
Stock Market Quotations.....	8
Studio Track.....	45
Vox Jox.....	35

CHARTS	
Top LPs.....	90, 92
Singles Radio Action Chart.....	26, 27
Album Radio Action Chart.....	28
Boxoffice.....	56
Bubbling Under	
Top LPs/Hot 100.....	35
Jazz LPs.....	63
Hits Of The World.....	77
Hot Soul Singles.....	64
Latin LPs.....	78
Soul LPs.....	65
Hot Country Singles.....	66
Hot Country LPs.....	68
Hot 100.....	88
Top 50 Easy Listening.....	78

RECORD REVIEWS	
Album Reviews.....	80
Singles Reviews.....	82
LP Closeup Column.....	87

Executive Turntable

Record Companies

Pete Jones becomes vice president of marketing for Casablanca Record and FilmWorks, Los Angeles. He comes from the Polygram distribution organization where he was vice president of sales for their Midwest region. ... Mitch Huffman promoted to vice president of national sales for RSO Records, Los Angeles, from his position as national sales manager. Also, Mel DaKroob,



Jones

formerly national field sales manager, promoted to national sales manager, while Jay Levy resigns from his position as head of the a&r department. Levy, an attorney, session musician and producer, recently co-wrote and co-produced with Jay Graydon the music for the new ABC television series "Makin' It" ... Jon Scott, who had been director of national album promotion for ABC Records, is appointed to the newly created position of vice president of special projects for Capricorn Records, Macon, Ga. ... Ron Senn named national director of field operations for MCA Records, Los Angeles, after having served recently as Southeast regional director for Atlantic.

At the same time, Ray D'Ariano is appointed vice president, general manager, East Coast, for MCA Records basing in New York. He had been head of the New York office of Casablanca Record and FilmWorks. ... Jemy Cheers, formerly Western regional promotion manager for the soul division at Capitol, becomes national director of marketing, a newly created post, for Capitol's black music division, Los Angeles.

... Larry Stessel appointed director, product management, East Coast, for Epic, Portrait, Associated Labels. He had been associate director, product management, East Coast. ...

Becky Shargo, formerly associate director, Epic a&r, West Coast, named to the newly created position of director of talent production, Epic a&r, Los Angeles.

... Vera Thompson becomes print media buyer, CBS Records, New York. Having joined Gotham Advertising in 1974, she has held various positions within the print department. ... Michael Leon, formerly A&M Records New York promotion representative, appointed director of East Coast operations basing in New York. ... Ira Sherman appointed to the newly created position, East Coast director of product management, Infinity Records, New York. He had been associate director of product management, Epic, Portrait, Associated Labels. ... Sam Mecurio, regional director of sales for MCA, New York, has left the company. Also, Harry Bass, New York sales manager for MCA for 34 years, has left the firm. ... DesMoines Green appointed to the position of regional director, West Coast, MCA Distributing Corp., Los Angeles. He had been sales manager of the Los Angeles branch. ... Ronda Espy, previously copyright and publishing administrator for Garrett Music Enterprises, named director of administration for Chrysalis Records, Los Angeles. ... Jimi Fox appointed to the newly created position of national promotion, West Coast, for Phonogram/Mercury basing in Los Angeles. He had been program director at KTNQ in Los Angeles. Also, Jill Glasner, formerly promotion coordinator for the Polygram Distribution, Inc., branch in San Francisco, becomes local promotion manager for the San Francisco/North California area for Phonogram/Mercury Records. ... Jan Rosenmayer joins the artist development department of MCA Records, Los Angeles, as director of special projects. She had been artist development coordinator for Chrysalis Records. ... Jimi Starks now Southeast regional promotion marketing manager, black music marketing, CBS Records, basing in Atlanta. Most recently he was black music marketing local promotion person in New York. ... Steve Stoff now coordinator, East Coast disco promotion, for RCA Records, New York, after having served as Northeast coordinator of merchandising for Ariola Records. ... Dale McKee appointed national secondaries promotion manager for the GRT Record Group, Sunnysvale, Calif. He had been assistant program director and music director of WQEN in Gadsden, Ala. ... Barbara Bowman is now assistant to Bill Gerber, West Coast director of operations at Nemperor Records in Los Angeles. Before, she was a&r coordinator. ... Heidi Ellen Robinson becomes national tour publicity director for Warner Bros. Records, Los Angeles, while Marion Perkins becomes East Coast publicity manager. Robinson had been national tour manager while Perkins has been Eastern tour publicity coordinator.



DaKroob



D'Ariano



Shargo



Espy



Huffman



Scott



Stessel



Leon



Stewart

Music Publishing

Ann Schuster appointed to professional manager of Buckhorn Music with Jake Long serving as administrative assistant.

Marketing

Frank Miko, veteran executive vice president of the Nehi/Peaches chain, Los Angeles, resigned to pursue a career in other facets of the music industry. He had been with the organization for 15 years.

Related Fields

Robert Stewart promoted to vice president, artist development, for the Sound Seventy Corp., Nashville. Stewart joined the staff in 1975 as the Charlie Daniels Band road accountant. Prior to his new appointment, he served as director of special projects. ... Jean Callahan joins Billboard as its Washington bureau chief, replacing Mildred Hall who has retired after nearly 20 years with the publication. Callahan was formerly a freelance writer in the Washington

(Continued on page 94)

UA SONGWRITERS RISE FROM 0 TO 28 IN 3 YEARS

By IRV LICHTMAN

NEW YORK—Three years ago, the United Artists Music writer stable was down to a grand total of none.

Now, the company boasts more than 28 writers in New York, Los Angeles and Nashville exclusively published through UA Music.

And indicating the importance of this in-house songwriting factor, UA has taken the unusual step of starting a series of demo albums featuring new material in backdrop settings that go beyond the piano-and-voocal level. Most publisher demos showcase established writers and material.

The first volume features writers Jack F. Murphy and Jae Mason,

who pen material through UA-handled Free Flow Music.

As for staff writers, Stu Greenberg, UA professional manager, admits it's "something we overlooked three years ago."

"With the full support of Harold Seider, president of UA Music, we began to gear up for the future. We projected three years down the road, bringing in writers who had no track record.

"Since then, Dan Dailey has come up with two top 10 r&b records, and is an artist on RCA. Out of Nashville, Richard Leigh, among the first signed, is the composer of "Don't It Make My Brown Eyes Blue" and Jan

(Continued on page 78)

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"Mirror Stars" is #20 in *Bill Hard's* Airplay Index; #20 in *Radio & Records'* Album Airplay Chart; #14 in *Goodphone's* Rock Album Chart (plus the new single "MIRROR STAR" is #32 in *Goodphone's* Top Tracks). And in the latest *Album Network Trends*, "Mirror Stars" is #6, Most Progress, and #20, Hottest Nationwide.

And retail activity is something else to howl about, with sales exploding at a national breakout level in Dallas, Houston, Minneapolis, Miami, San Francisco, LA, Cleveland, New York, Chicago, Seattle and numerous other markets.

At this rate, can solid gold biscuits be far behind? Soon you'll be able to rattle your new jewelry to the tune of The Fabulous Poodles first single release, "Mirror Star," a rock 'n' roll fantasy of a boy and his looking glass.

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From The Fabulous Poodles, of course!

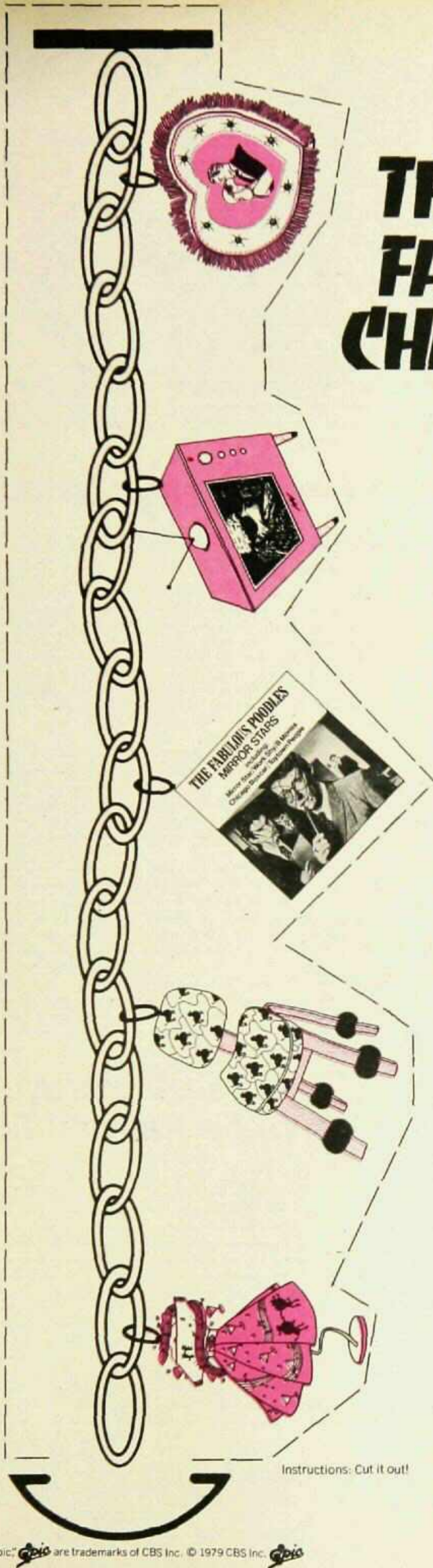
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Produced by Muff Winwood, The Fabulous Poodles, Howard Kilgour and John Entwistle.



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Special Issues: Earl Paige, Editor; Susan Peterson, Assistant Editor; Bob Hudoba, Directory Services Manager; Jan Braude, Assistant Directory Manager.

Intl Correspondents: Austria—Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27, 43 30-974. Australia—Glenn Baker, P.O. Box 261, Baulkham Hills, 100 Livingstone, 44 74 Funder St., Melbourne. Belgium—Jul Mayfield, 27A Oude Ontariostraat, 100 Heist on den Berg, 015 241953. Canada—David Farrell, 78 Mayfield Ave., Toronto, Ontario, 416 766-5978. Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik 26-16-08. Denmark—Knud Orsted, 22 Tjernevej, DK-3070 Snekersten, Denmark, 01 31-30-76. Dominican Republic—Fran Jorge, PO Box 772, Santo Domingo, 75009 Paris, France, SF-01860. Perttela, Finland. 27-18-36. France—Henry Kahn, 16 Rue Clausez, 416621, John Carr, Kaisanias 26-28, Athens 610. Holland—Willem Hoos, Bilderdijkstraan 28, Hilversum, 035-43137. Hong Kong—Hans Ebert, 1701-2 Wah Kwong Bldg., Wanchi. Hungary—Paul Gyongy, Derektuca 6, 1016 Budapest, Hungary. 859-710. Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72. Italy—Daniele Caroli, Viale Marche 21, 20125 Milano 5083412. Paul Bompard, Via Gramsci 54, 00197 Rome 360-0761. Malaysia—Christie Leo, No. 11 Jalan 11/6, Petaling, Jaya, Selangor 03-52705. Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907. New Zealand—Phil Gifford, 156 Upper Harbor Dr., Greenhithe, Auckland. 413 9260. Norway—Randi Hultin, Norsk Hydrot, Bygdoy Alle 2, Oslo 2, Norway. 02-56-41-80. Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa, Poland. 34-36-04. Portugal—Fernando Tenente, R. Sta Helena 122 R/c, Oporto, Portugal. Rumania—Octavian Ursulescu, Str. Radu de la Afumati nr. 57 B Sector 2, Bucharest O.P. 9, 13-46-10. 16-20-80. Singapore—Peter Ong, 390 Kim Seng Road. Spain—Fernando Salaverri, San Bernardo 107, Madrid 15 446-20-04. Sweden—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm 08-629-873. Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909. Uruguay—Carlos A. Martins, Panama 1125 Ap. 908, Montevideo. U.S.S.R.—Vadim D. Yurchenko, 14 Rubinsteyn St., Ap. 15 Leningrad, 191025. 15-33-41. West Germany—Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, 04551-81428. Yugoslavia—Mitja Volcic, 61 351 Brezovica, Ljubljana 061 23-522.

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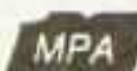
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Vol. 91 No. 8



HAPPY TIME—Mercury's promotion staffers from around the country, all wearing company jackets, meet with new president Bob Sherwood for the first time at a national promotion meeting in Chicago. Sherwood on the left, is sans jacket for easy identification.

7 Labels Up Broadway Cast LPs Higher Recording Costs And Smaller Market Ignored

By IRV LICHMAN

NEW YORK—The Broadway musical is benefitting from at least seven labels participating in original cast LPs this season.

The 40-year tradition of feeding pop catalogs show casters remains in high gear despite escalating financial recording costs and a diminishing audience for show albums because of the emphasis on pop mainstream-type product.

Labels and/or their film/producing associations are not shying away from an investment factor in properties themselves, since RCA is described as the "single largest investor" in Stephen Sondheim's new musical, "Sweeney Todd" and MCA, through its Universal Pictures affiliate, is putting up half the cost—about \$650,000—in the staging of "I Remember Mama."

Also, Warner Regency, the producing arm of Warner Communications, will finance half the \$1.5 million cost of the new Cy Coleman musical, "Home Again," with cast LP rights going to Atlantic.

Other companies having released or scheduled to release cast LPs include: Columbia—"Ballroom," "Grand Tour" and "Getting My Act Together" (Columbia Special Products); Casablanca—"They're Playing Our Song;" and Warner Bros.—"Eubie."

In addition, DRG Records has a deal with the Goodspeed Opera House in Connecticut for cast LPs and hopes to record "Whoopie," the revival of the '20s musical that opened on Broadway Wednesday (14).

Whereas there used to be more exposure available for show LPs through airplay and artist covers of "push records," rock has changed all that.

Despite this, labels are being more cautious in their commitments to the show LP. They are recording casters despite the basic inability of show score LPs to play a vital role in the

industry's modern yardstick of achievement, a rapid gold or platinum sales pattern and LP stimulation through top 10 singles.

Tapping the likes of smash musicals isn't easy. "Chorus Line," running on Broadway since May of 1975, took several years to mine gold, while "Annie," running since April of 1977, is only now reported on the brink of Recording Industry Assn. of America certification.

A further rub is the high mortality rate of musicals in recent seasons, with an especially disappointing 1977-78 season so far.

There is little likelihood that such other hit shows of the '70s like "Grease," "Wiz," "I Love My Wife," "On The 20th Century" or "Ain't Misbehavin'" will ever achieve gold sales status in their cast album counterparts.

Yet, it would seem that each hit show generates enough label enthusiasm and overall "catalog staple" appeal to take the cast LP chance, bringing with it recording costs that

are now in the \$100,000 area with at least a similar sum earmarked for marketing campaigns.

At CBS Records—which has by far the largest cast album catalog and the most recent commitments here for the past several seasons—both a cultural and commercial outlook is stressed.

"We've always taken a cultural posture with regard to cast albums," maintains Mickey Eichner, Columbia's vice president of a&r in the East, who plays a key role in the label's acquisitions of this product.

"For great show scores, we feel an obligation to provide a permanent remembrance for the public."

But, Eichner maintains, there are commercial aspects, too. "When I'm at an audition, I am, of course, vitally interested in the book and players, but I am also looking for meaningful songs."

Eichner cites "What I Did For Love" from "Chorus Line" and "Tomorrow" from "Annie" as examples of songs that played a crucial role in

(Continued on page 14)

N.Y. Infinity Destroyed By Fire While Patrons Frolic

By RADCLIFFE JOE

NEW YORK—The Infinity discotheque here, one of the first major clubs in the country to extensively use neon as a lighting art form, was destroyed by fire Wednesday (14).

The five-alarm blaze, which also damaged several other buildings in the Greenwich Village neighborhood, brought an abrupt end to a Valentine's Day party which was in progress at the club at the time.

The fire reportedly began on the third floor of the almost century-old building. Firemen from as far away as Queens and Bronx were called in to help battle the flames in sub-freezing weather.

Several patrons who, for awhile were trapped, were guided to safety by firemen. However, several firefighters were reported hurt. Others suffered frostbite.

Infinity was one of the first million dollar clubs in the country, and for a long while was considered New York's number one disco. Even after the arrival of clubs like Studio 54, Xenon and New York, New York, it still remained a popular room with patrons, mainly because of its dazzling light show and laidback atmosphere.

Meanwhile, as Infinity burned, fire officials were busy staging a spot inspection of Studio 54. The firemen lead by Deputy Fire Chief Elmer Chapman handed club owner Steve Rubell a summons for unauthorized decorations which they classified "obstructions."

The obstructions included wooden pools of water and colored stones which were said to be blocking a main exit. Lingerie-clad "hostesses" were also considered part of the obstructions.

No Arista Sale, Declares Davis

NEW YORK—Clive Davis, president of Arista Records, in a strongly worded attack on media rumors is denying reports that Arista may be sold or its distribution moved to a branch-operated company. Instead, he says, Arista is committed to the system of independent distribution.

In particular, Davis says there is

no truth to published reports that Arista would be sold to EMI, with Davis taking over the helm of a new combined company.

Davis says Arista is "tremendously gratified" by the job done by the label's independent distribution network, which he says is vital for Arista's continued growth.

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ATLANTIC RECORDS AND TAPES.



CBS And Warner Profits Slide, Reflecting Industry's \$ Squeeze

• Continued from page 1

particularly in view of the blockbuster figures from the last six months of 1977 through the first half of last year.

Overall, though both declined nearly 1%, the WCI record group margin remains significantly higher than that of CBS, even with the latter's profit figures restated for 1978 and earlier to include substantial interest income reclassified to each division (Warner makes no such allocation).

The CBS/Records Group, including domestic and international recorded music, music publishing and manufacturing but not Columbia House club operations, reports profits up 12% to \$93.8 million, from a restated \$84 million the prior year (up from \$79.9 million reported earlier) on a 20% revenues increase to \$946.5 million, from \$787.7 million in 1977.

At WCI, recorded music and music publishing including the Warner Bros., Elektra/Asylum and Atlantic labels, WEA Corp., WEA International and Warner Bros. Music, pro-

duced a 10% operating income gain to \$92.56 million, compared to \$84.04 million in 1977. Operating revenues in 1978 topped \$617 million, up 16% from \$532.4 million the year before as previously noted (Billboard, Jan. 27, 1979).

However, the Warner music division margin declined to about 15% from 15.8% in 1977, while the restated CBS Records Group margin was 9.9% in 1978, down from 10.7% the year before. A major factor in the traditionally lower CBS margin has been the manufacturing operations, which in 1978 were severely affected by a prolonged strike at the major Pitman, N.J., plant and saturation capacity at other plants that led to more outside purchases.

International operations for both music groups were an important factor in respective profit gains. WEA International sales were up 32.5% over 1977 to an estimated \$193 million and now account for more than 31% of total music revenues, up from 27% in 1977. At CBS, higher revenues in the international records operation (no breakout) and increased

profits of an equity basis investment were cited for a higher bottom line.

While WEA International has not included revenues from its 50-50 joint venture in Warner Pioneer in Japan, WCI's acquisition of a controlling 51% interest late last year will mean the inclusion of all revenues and 51% of profits in 1979 figures.

An analysis of fourth-quarter and year-long figures from both company's music operations indicates the generally flatter sales increase from the record-breaking 1977 figures. The Warner margin was substantially unchanged in the 1978 October-December quarter compared to the 1977 figure of about 16%, with income up 10% on a 12% revenues gain. But this compares with a 31% income gain on a 38% sales rise in the same 1977 period.

At CBS, where as quarterly figures are ever broken out, the fourth quarter produced a sales increase of less than 20%, based on a 22% average gain for the first three quarters. And third quarter costs had increased in excess of a 32% sales again, as noted earlier.

The lower revenues and income gains for both music groups also are reflected in their contributions to corporate sales and profit totals.

The Warner recorded music and music publishing group produced 47% of corporate WCI revenues in 1978, up from 46.5% the year before, but only 49.7% of operating income, down from 55.6% in 1977, due in part to a big increase in the filmed entertainment division bottom line.

At CBS the records group provided 28.8% of corporate revenues in 1978, compared to 27.8% the prior year, and 23.4% of total profits, up slightly from 22.9% in 1977.

The CBS/Columbia Group reports profits up 27% to \$33.6 million on a 29% sales gain to \$599 million, with the Columbia House division showing the most significant bottom line increase and the Pacific Stereo retail stores division also doing well.

Both CBS and WCI reported revenues, net income and earnings per share for 1978. At CBS, net income was up 9% to \$198 million and earnings per share were \$7.15, a 10% increase, on a 16% revenues gain to \$3.29 billion. For WCI, income from continuing operations rose 22% to \$81.882 million and earnings per share were up 19% to \$5.51 on a 14% revenues increase to \$1.144 billion.

Taft Broadcasting Posts High Profits

CINCINNATI—Taft Broadcasting posted record third quarter and nine months earnings for the fiscal periods ended Dec. 31, 1978.

In the final quarter of the year net revenues increased 9.4% to \$37.4 million compared to a year ago; operating profit went up 41.1% to \$12.1 million and net earnings climbed 29.3% to \$6.3 million.

For the nine-month period net revenues were up 20.1% to \$135.4 million; operating profits climbed 33.6% to \$43 million and net earnings increased 30.3% to \$22.3 million.

Taft reports broadcasting net revenues for the three months were \$24.3 million and \$63.9 million for the nine months. Broadcasting operating profit for the three months was \$12.7 million and \$31.7 million for the nine months.

Taft operates five AMs, five FMs and six television stations.

Market Quotations

As of closing, February 15, 1979

1978 High	Low	NAME	P-E	(Sales 100s)	High	Lo:	Close	Change
43%	23	ABC	8	684	37%	36%	36%	- 1/4
43%	34%	American Can	6	62	35%	35%	35%	+ 1/4
19%	9%	Ampex	12	53	15%	15%	15%	+ 1/4
4%	1%	Automatic Radio	—	1	2%	2%	2%	+ 1/4
28%	22	Beatrice Foods	9	327	22%	22%	22%	+ 1/4
64%	43%	CBS	8	641	54%	52	52	- 2 1/2
27%	13%	Columbia Pictures	4	170	21%	20%	21%	+ 1/4
14%	8%	Craig Corp.	6	19	10%	10%	10%	- 1/4
47%	31%	Disney, Walt	12	151	39%	39	39%	- 1/4
3%	2%	EMI	18	8	2%	2%	2%	Unch.
28%	8%	Gates Learjet	8	47	21	20%	20%	- 1/4
16%	11	Gulf + Western	4	181	14%	14%	14%	- 1/4
24%	9%	Handleman	8	43	14%	14%	14%	Unch.
6%	3	K-tel	33	12	4%	4%	4%	+ 1/4
6%	2	Lafayette Radio	—	29	2%	2%	2%	Unch.
42%	22%	Matsushita Electronics	8	29	34%	34%	34%	+ 1/4
48%	25%	MCA	8	137	45%	45	45	- 1/4
60%	25%	Memorex	6	113	33%	32%	33%	+ 1/4
66	43	3M	12	780	59%	59%	59%	- 1/4
54%	35	Motorola	10	573	37%	36%	37%	+ 1/4
34%	24%	North American Philips	5	10	26%	26%	26%	- 1/4
21%	10	Pioneer Electronics	16	3	20%	20%	20%	+ 1/4
32%	8%	Playboy	27	87	17%	17	17%	- 1/4
33%	22%	RCA	7	464	26%	26%	26%	- 1/4
9%	8%	Sony	13	137	8%	8%	8%	+ 1/4
13%	5	Superscope	—	32	7%	7	7%	+ 1/4
34%	14%	Tandy	8	288	25%	24%	24%	- 1/4
10%	5%	Telecor	7	64	10	9%	9%	Unch.
9%	2%	Telex	10	136	5%	5%	5%	Unch.
6	1 1/2	Tenna	—	—	—	—	2%	Unch.
19%	12%	Transamerica	5	210	16%	16%	16%	Unch.
40%	20%	20th Century	5	109	35%	35	34%	- 1/4
57%	29%	Warner Communications	8	198	45%	45%	45%	- 1/4
19%	11%	Zenith	11	166	14%	13%	13%	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	58	—	1%	2%	Koss Corp.	8	4	5%	5%
Electrosound Group	5	30	5%	5%	Kustom Mlec	—	34	2%	3%
First Artists Prod.	14	27	5%	6%	M. Josephson	8	33	14%	15
GRT	—	89	1%	1%	Orrox Corp.	73	73	5%	5%
Integrity Ent.	11	75	4%	4%	Recoton	5	—	2%	3%
					Schwartz Bros.	3	—	3	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.

Jan. Best Singles Month Ever For Polygram Firm

NEW YORK—Polygram Distribution had its best singles sales month ever in January, posting sales of more than 7 million units, the company reports.

Rick Bleiweiss, national singles director, says the pace—50% over that of Jan. of 1978—was accomplished despite "the softness of business felt by the industry with the start of the new year" and the lack of such singles-stimulation as a "Saturday Night Fever" or "Grease" boom.

In continually re-evaluating the distribution company's singles performance, a new "hot singles checklist" system has been initiated, designed for more efficient processing and shipping of major singles.

This includes a singles "hot line" with all of the day's pertinent radio and sales activity available to the caller; and a radio tracking sheet listing all of Polygram's hot singles and their activity on key Top 40 stations.

Bleiweiss and other key executives have in their offices CRT terminals plugged into the central Polygram computer system which Bleiweiss has programmed to display by market all key Top 40 and secondary radio station action as it relates to Polygram singles. Similar terminals are planned for each branch and distribution center.

Singles product contributing to the sales surge are releases by the Bee Gees, Eric Clapton and Suzi Quatro, all on RSO; Peaches & Herb, Gloria Gaynor and Frank Mills on Polydor; Parliament, Donna Summer and the Village People on Casablanca; the Faith Band, David Oliver and Bar-Kays

on Mercury; and Sea Level and the Cooper Brothers on Capricorn.

Bleiweiss notes that the Village People's "Y.M.C.A." is the first single to reach three million in sales at Polygram.

20th Divisions Report Big Loss

LOS ANGELES—20th Century-Fox Corp. reports a \$10,897,000 loss for its record and music publishing wings for 1978. This contrasts sharply with the reported profits of \$1,943,000 on revenues of \$22,741,000 the previous year.

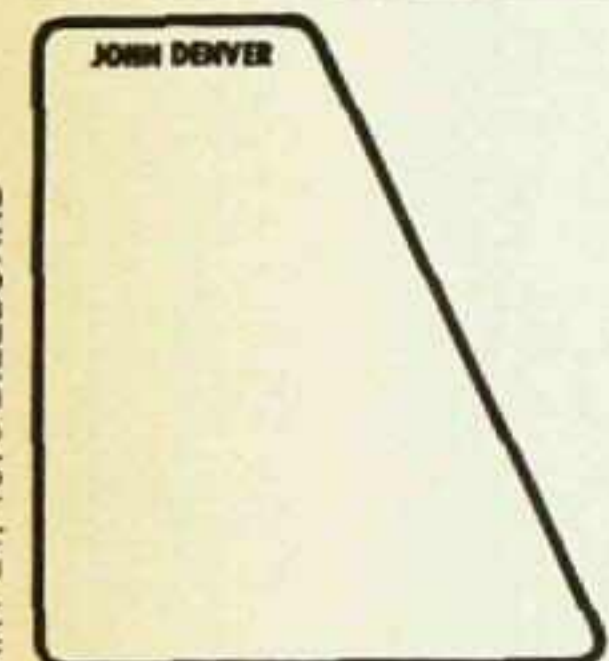
Its \$5 million loss for the fourth quarter represents nearly half the losses of the first three quarters of 1978.

Although the record and music publishing divisions are lumped together in 20th's report, insiders note the bulk of the losses were incurred by the record and not publishing division. 20th Century-Fox Records was unable to duplicate its successful "Star Wars" soundtrack LP of 1977, and the records it released ran slow in a fast-paced race.

Fox officials are looking to better times, recordwise, with its new distribution pact with RCA.

On the other hand, the corporation's revenues in the fourth quarter rose to \$156.8 million over the previous year's \$145.1 million. However, its net profit for the same period, \$6,988,000, was down nearly 35% from the year earlier quarter when profits were \$10,719,000.

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Feb. 22 - Milwaukee, WI

Feb. 23 - Minneapolis, MI
Feb. 24 - Kansas City, MO
Feb. 28 - Cleveland, OH
Mar. 1 - Chicago, IL

Mar. 2 - Pittsburgh, PA
Mar. 3 - Philadelphia, PA
Mar. 6 - Boston, MA
Mar. 9 - Cincinnati, OH

Mar. 10 - Indianapolis, IN
Mar. 17 - Detroit, MI

"RUN HOME GIRL" THE SINGLE.

AM 2108

From the album, "Misplaced Ideals"

SP 4737

ON A&M RECORDS & TAPES



Produced by John Punter

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'SONG' SHOW PULLS

NEW YORK—Following the opening of "They're Playing Our Song," box-office grosses set new records for the Imperial theatre and may have established an all-time record for any Broadway show.

The show opened Sunday (11) and on Monday the theatre took in \$101,000; \$120,000 on Tuesday and "more than \$100,000" on Wednesday, according to the office of producer Emanuel Azenberg.

Among the top 25 longest-running musicals to play the Imperial are "Fiddler On The Roof," "Annie Get Your Gun" and "Pippin."

Although it's difficult to verify this initial boxoffice pace in terms of an all-time record, sources close to the Broadway theatre indicate "They're Playing Our Song" has a unique niche in the annals of Schubert Row.

Many shows, based on the reputation of their authors or stars, have had large advance sales prior to their opening, but "Song" is generating this gross after its opening.

Video Offers New Music Venues

By STEPHEN TRAIMAN

NEW YORK—More sophisticated wide-screen projection systems for airlines, a mini-size component package for buses or smaller planes, and a new generation of more compact videotape recorders promise wider venues for music and other entertainment programming.

Bell & Howell is working with American, Continental and British Laker airlines with its new 50-inch-diagonal flat-screen system. Sony is

installing its 50-inch screens and Betamax projectors in 32 All Nippon Airways planes, and has a mini package for buses and other vehicles. And Matsushita is installing its 50-inch screens and VHS VTR in Japan Air Lines' wide-body planes.

All the new systems incorporate two-channel transmission for stereo or bilingual formats, and Bell & Howell is supplying wireless stereo

(Continued on page 58)

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Saddle Creek Ranch, Stunt Rd.
Calabasas, CA 91302

Phone:

(213) 884-8630

General News

BROADWAY REVIEW

Simon 'Song' Predictable, With Music

NEW YORK—"They're Playing Our Song," which opened at the Imperial Theatre Sunday (11) after an extended run on the West Coast, is a predictable comedy with music which leaves lovers of Neil Simon's comedy with the disturbing feeling that he is beginning to stretch for material. Casablanca has the original cast LP.

The show's strongest points are its music and lyrics by Marvin Hamlisch and Carole Bayer Sager, and surprisingly intelligent performances by comic/actor Robert Klein and Lucie Arnaz.

Unfortunately, it is held together by a weak storyline—sort of rehashed Simon—which conveys the impression that the author has slipped into a formula mold which is beginning to show signs of wear.

For the show's strong points: Hamlisch and Sager work well together as a composer/lyricist team. Their music incorporates a special, refreshing appeal and spans the spectrum of pop, disco and ballads.

Klein has a pleasing, original singing voice, and Arnaz is a surprisingly multi-talented person with a stage presence which bodes well for her future.

Together, they are a compatible, enjoyable team which lends life to such outstanding songs as the rousing "Working It Out" and "They're Playing Our Song" and the tender "If He Really Knew Me" and "Fallin'." A nice added twist is a recording of Johnny Mathis' "I Still Believe In Love."

The show's storyline revolves around a struggling young songwriter, Lucie Arnaz, and a successful award-winning composer, Robert Klein. He is very establishment; she on the other hand is a sort of fatter-day flower child, living with an unpredictable young man in a Chelsea studio apartment.

She seeks out Klein (Vernon Gersch) to compose the music for her songs, but what was originally intended as a purely business arrangement ends in a volatile love affair.

Unfortunately, the story is merely a variation of Simon's old theme. Man, woman, strung out, is therapy, screaming at each other, kissing and making up, falling apart. It is "Prisoner Of Second Avenue" and "California Suite" and "Chapter Two" all over. The difference here is that music has been added and the combatants are somewhat younger.

Still, there are some good comedy lines and Simon does have an eye for the ridiculous in 20th century lifestyles. He also has a well-respected name. This, along with all the show's other strong points should ensure an extended Broadway engagement.

RADCLIFFE JOE

R&D Department At Village Recorder

LOS ANGELES—The Village Recorder recording studio complex here has formed its own research and development department, according to Dick La Palm, general manager.

The division, to be headed by Kenny Klinger, will develop and market products related to studio audio.

MARKET FADES FAST

Picture Disks No Big Denver Thing

By DICK KELLEHER

DENVER—The picture disk market is not dead here, but seems to be fulfilling a prophecy made in September by local retailers that it would fade (Billboard, Sept. 18, 1978).

Mike Smyth, an owner of Was Trax in September (that firm has since been sold and Smyth is now reportedly in England) predicted: "It's huge right at the moment (September), but I think it's just about reaching the saturation point."

Bill Müller, president of Recycle Records, a collector's and used record store, also forecast at that time: "I see where it will get to a point where we'll be saturated..."

Müller now states, "Right now it's terribly slow. I'd say they're almost dead." Müller, the only one willing to state how many picture disks were sold in the first week of February in his store, says he sold two and both were commercially available or in general release.

Monica Lee, owner of the Budget Records store in Westminster, a suburb bordering Denver's west side, says picture disks "are not totally dead. They're definitely losing their appeal."

She claims the ones doing well at her store include "Sgt. Pepper," Heart's "Magazine"—but not "Dreamboat Annie," "Who Are You," "Rocky Horror Pictures Show," Linda Ronstadt's only picture disk and "Blondes Have More Fun" by Rod Stewart.

"Not any of the current hot albums are doing well. Stewart's is one of my worst," proclaims Müller, contrasting Lee's statement.

Lee says the worst ones in her store seem to be by Steve Miller, Pink Floyd and Bob Seger.

Even Bob Lampshire, the Rocky Mountain region sales

representative for the Polygram group, admits he's having a hard time with recent picture disk releases on labels distributed by Polygram.

Both Lee and Müller have indicated that they don't plan on purchasing any of the disks by the individual members of Kiss. Lampshire says by the first week in February he had sold only 400 to 500 each of the picture disks by the four superstars.

Speaking on the picture disk situation in his region, which includes Denver, Lampshire states, "I think they're dead every place. I think they've been overdone. The novelty's worn off."

"Basically people don't want to spend between \$12 and \$15 for a record that's not as good as one they could buy for \$5," Müller emphasizes and Lampshire expresses the same sentiments. Müller also blames it on a "flooded market."

Lee is not so pessimistic. She states she is still ordering, but "I'm being much more selective. When they first came out, I bought everything. Now I'm not buying everything."

She says when the first commercially available picture disks, "like 'Sgt. Pepper'" came out, she was limited to only three a day by her distributor. "Now I can get a million." She states she is selling out all her merchandise in this area and "only re-ordering popular items."

Müller says there is still a market for picture disks, but largely for those that were only released as promotional items.

"Right now the market is in the collector's field," he states. He notes he can get most promotional copies from customers, but there are some "real tough ones that are hard to get" and he cites Bruce Springsteen and Elvis Costello as examples.

Aussie Ticket Firm Folds; Stewart, Ronstadt Suffer

By NICK BRASH

SYDNEY—Rod Stewart and manager Billy Gaff were concerned that they were owed \$278,000 and Linda Ronstadt was wondering where her next dollar was coming from. Australia's biggest computer booking agency has collapsed.

Stewart had just completed a sell-out tour of Melbourne and Sydney, Australia's two biggest cities.

And then the word came through. Computicket had gone out of business.

The biggest booking agency in Australia—available everywhere except through your neighborhood car wash—was finished, with losses estimated at up to \$3 million in only six months.

Stewart's promoters were sweating about the \$278,000, money they were owed through their booking in Melbourne and Sydney.

But Stewart went on in Sydney regardless. He never mentioned a word about his money problems.

In the meantime, Ronstadt was sitting in the same luxury hotel as Stewart wondering whether her early sales would be honored by

Computicket. They were both victims, along with a dozen local shows, of the collapse of a company run by one of Australia's top entrepreneurs.

Miller, the successful promoter of Australia's two biggest stage shows, "Hair" and "Jesus Christ Superstar," has pledged to repay more than \$650,000 of Computicket's losses.

In spite of Miller's promises, Gaff says he would not come back to Australia until he had the \$287,000 he claimed Miller owed.

Gaff says the Stewart party, a 63-strong entourage, owed a \$12,000 bill for their four days in Sydney.

The Computicket booking system, a computer based service available in major chain stores throughout the capital cities, failed to excite the public in its first six months.

The early warning system was unacceptable to the Australian public that likes to go to a show at the last minute and take its chances on getting a seat.

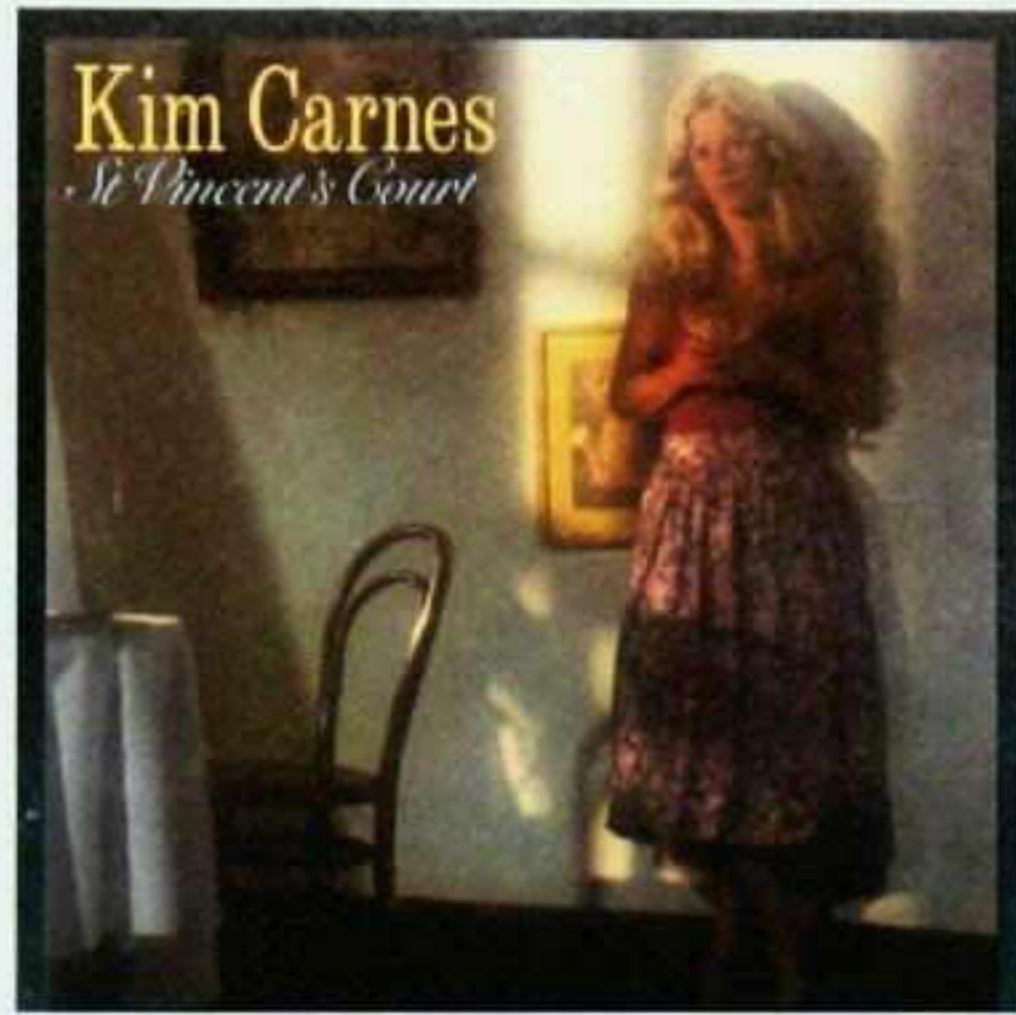
Mitchells-Bass, Miller's rival agency, plans to extend its service from 16 to 20 outlets and reports a "thriving business."

The CAPITOL MARKET

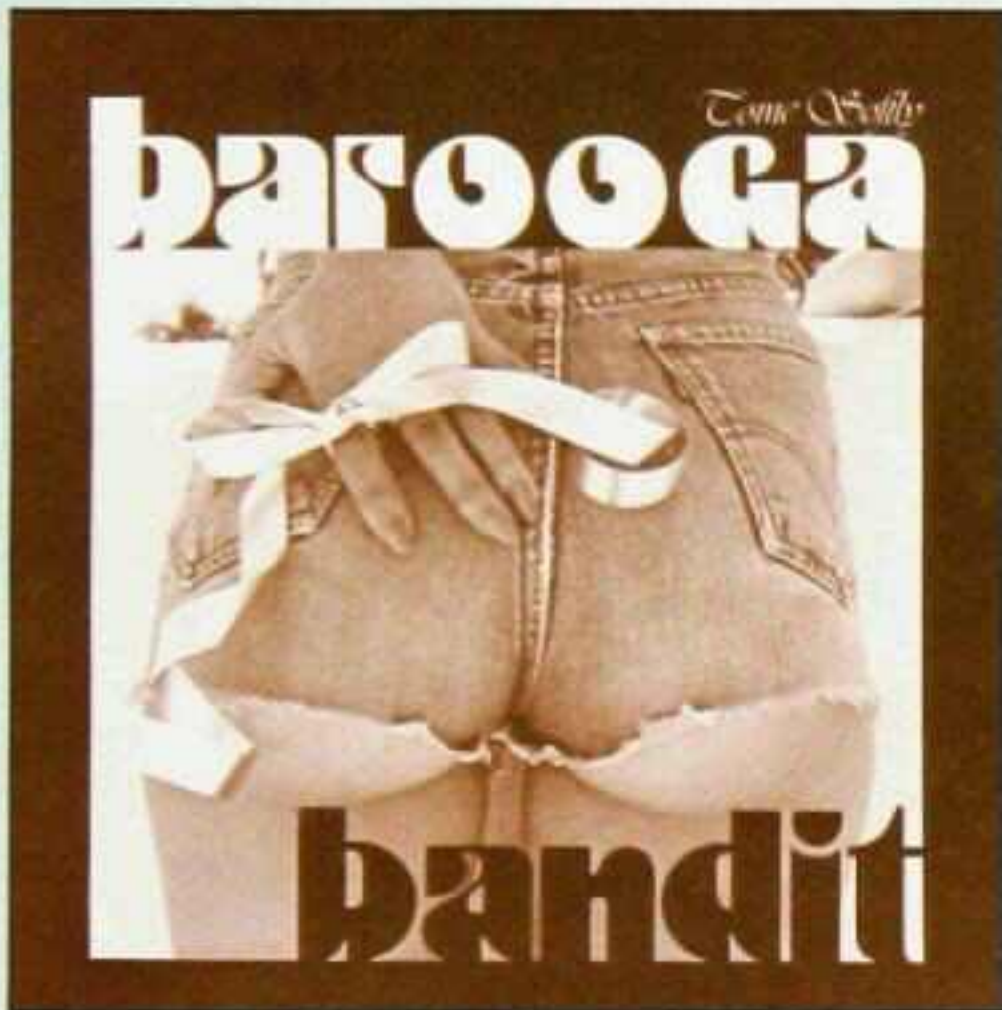
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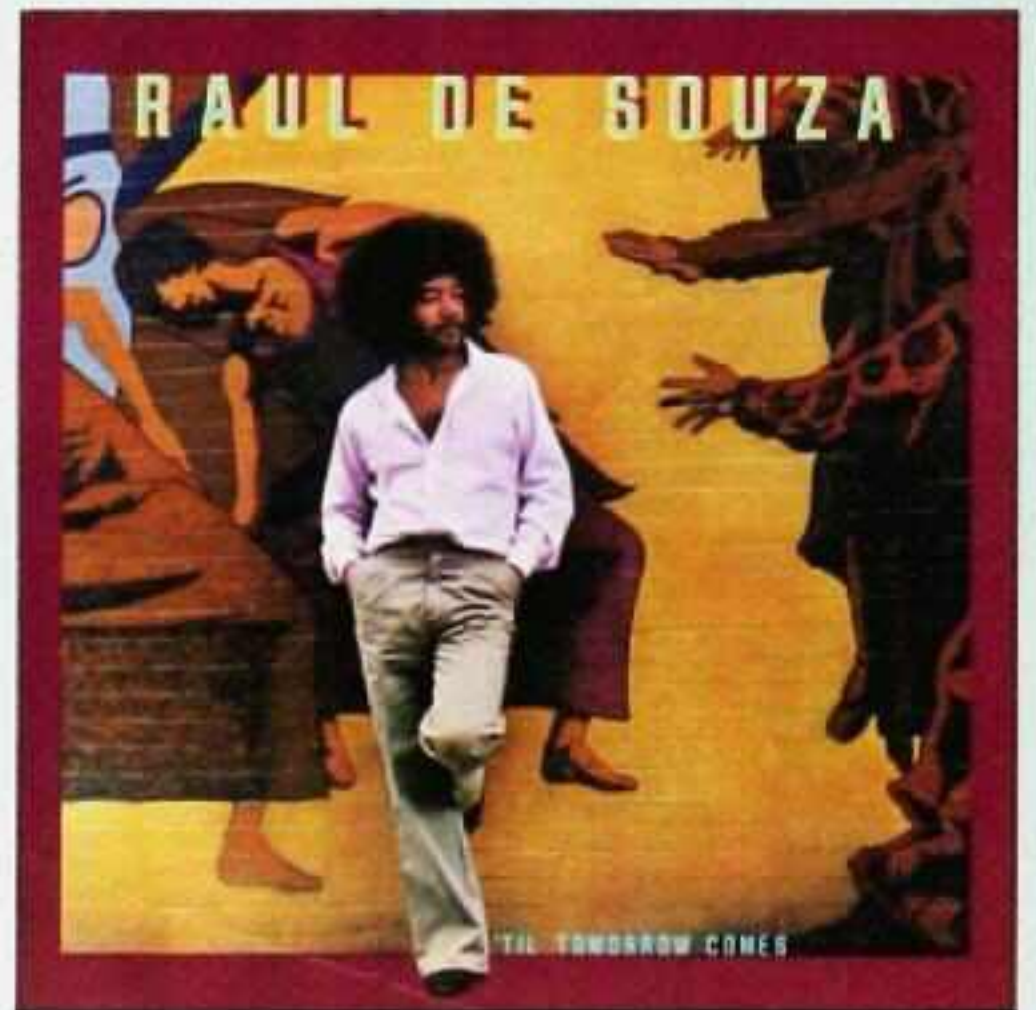
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SW-17004 • BXT-17004 • 4XT-17004



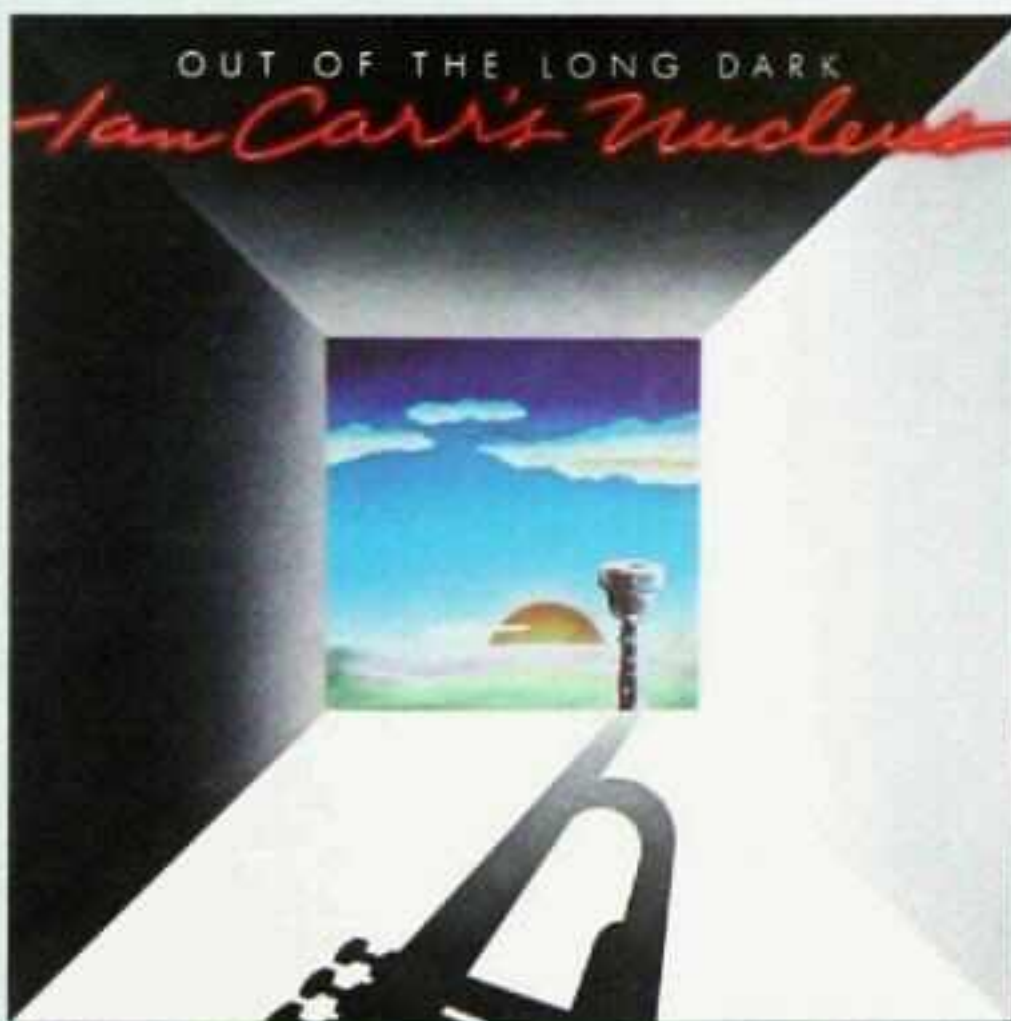
BAROOGA BANDIT / Come Softly
ST-11924 • BXT-11924 • 4XT-11924



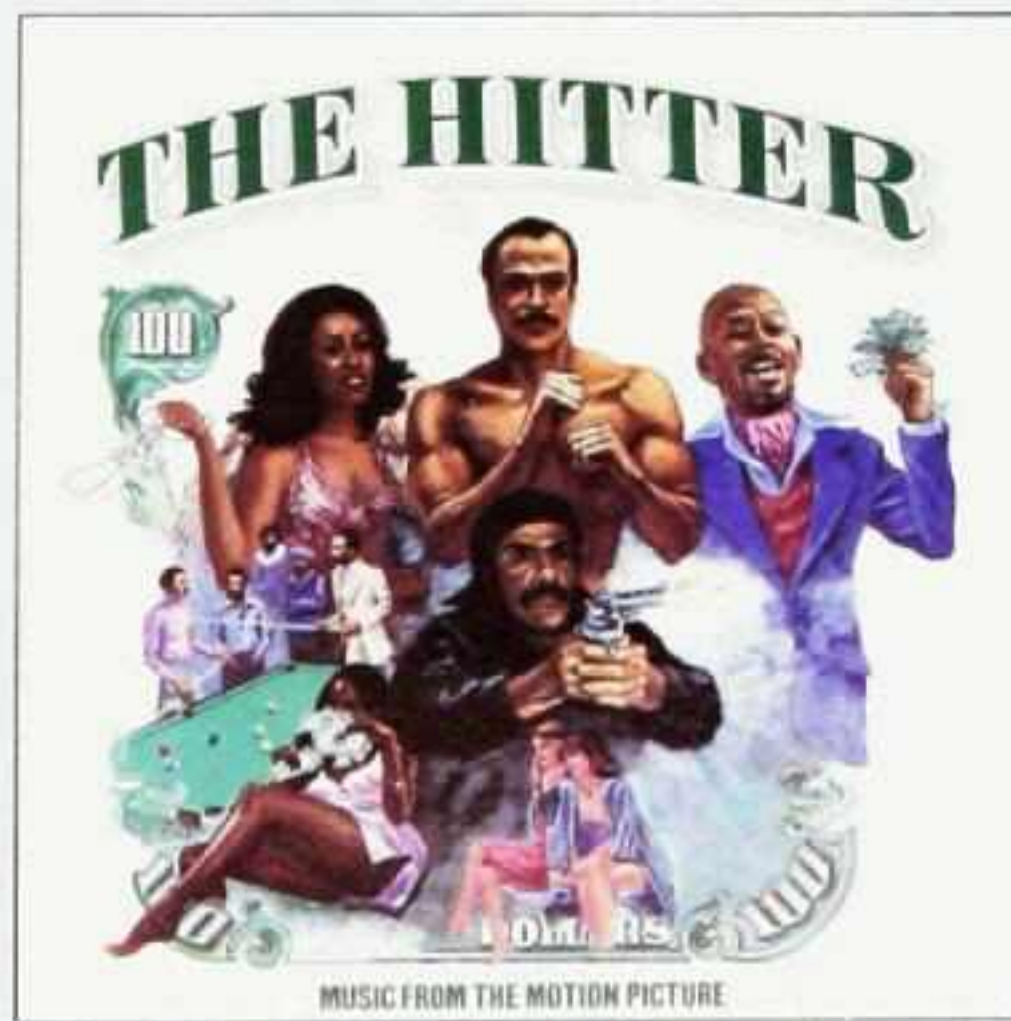
TEAZE / One Night Stands
ST-11919 • BXT-11919 • 4XT-11919



RAUL DE SOUZA / Till Tomorrow Comes
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IAN CARR'S NUCLEUS / Out of the Long Dark
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THE HITTER / Music from the Motion Picture
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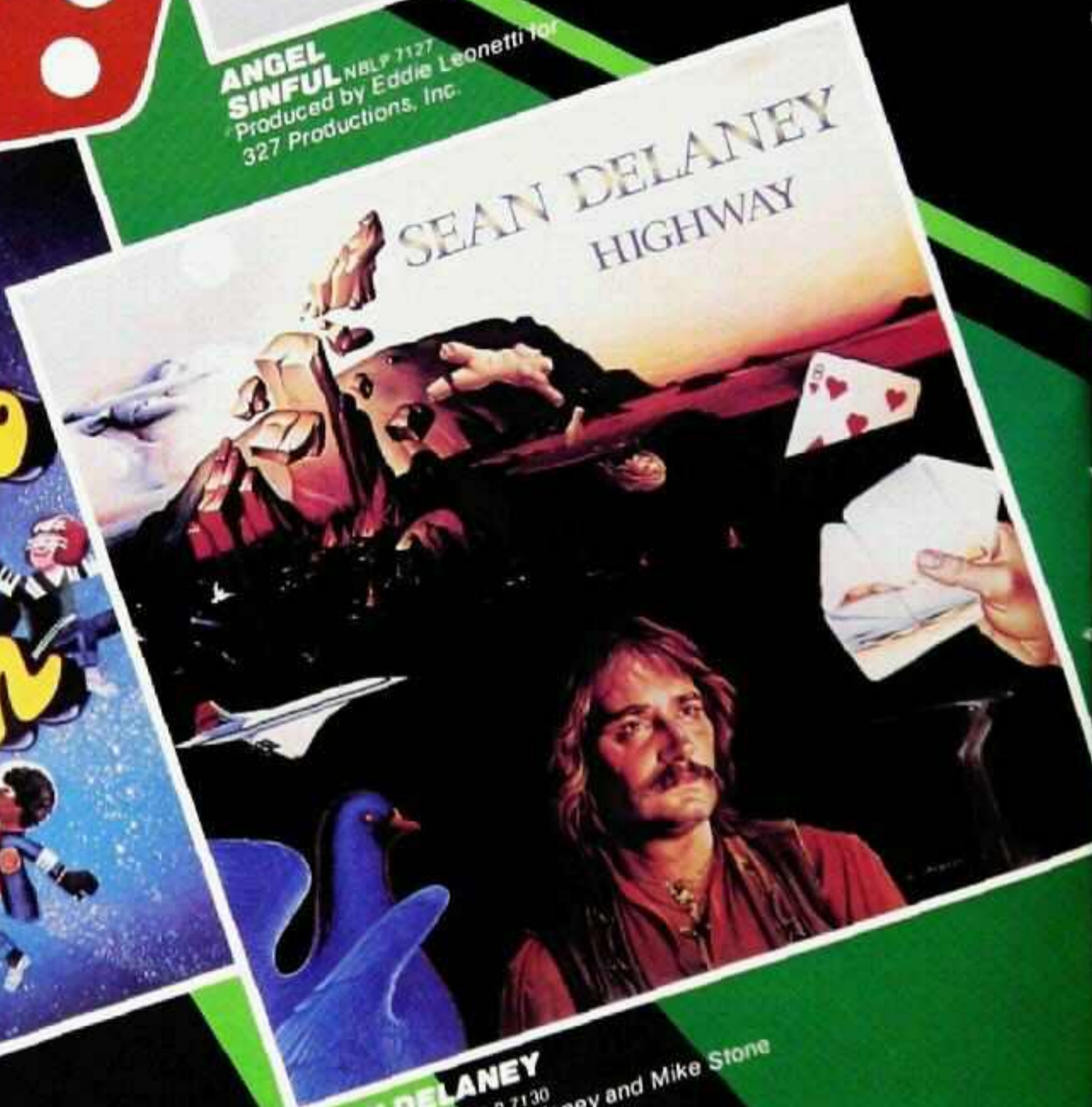


ANGEL
SINFUL NBLP 7127
Produced by Eddie Leonetti for
327 Productions, Inc.

TROCADERO LEMON BLUE
(Trocaero Bleu Citron) NBLP 7117
Produced by Alec R. Costandinos



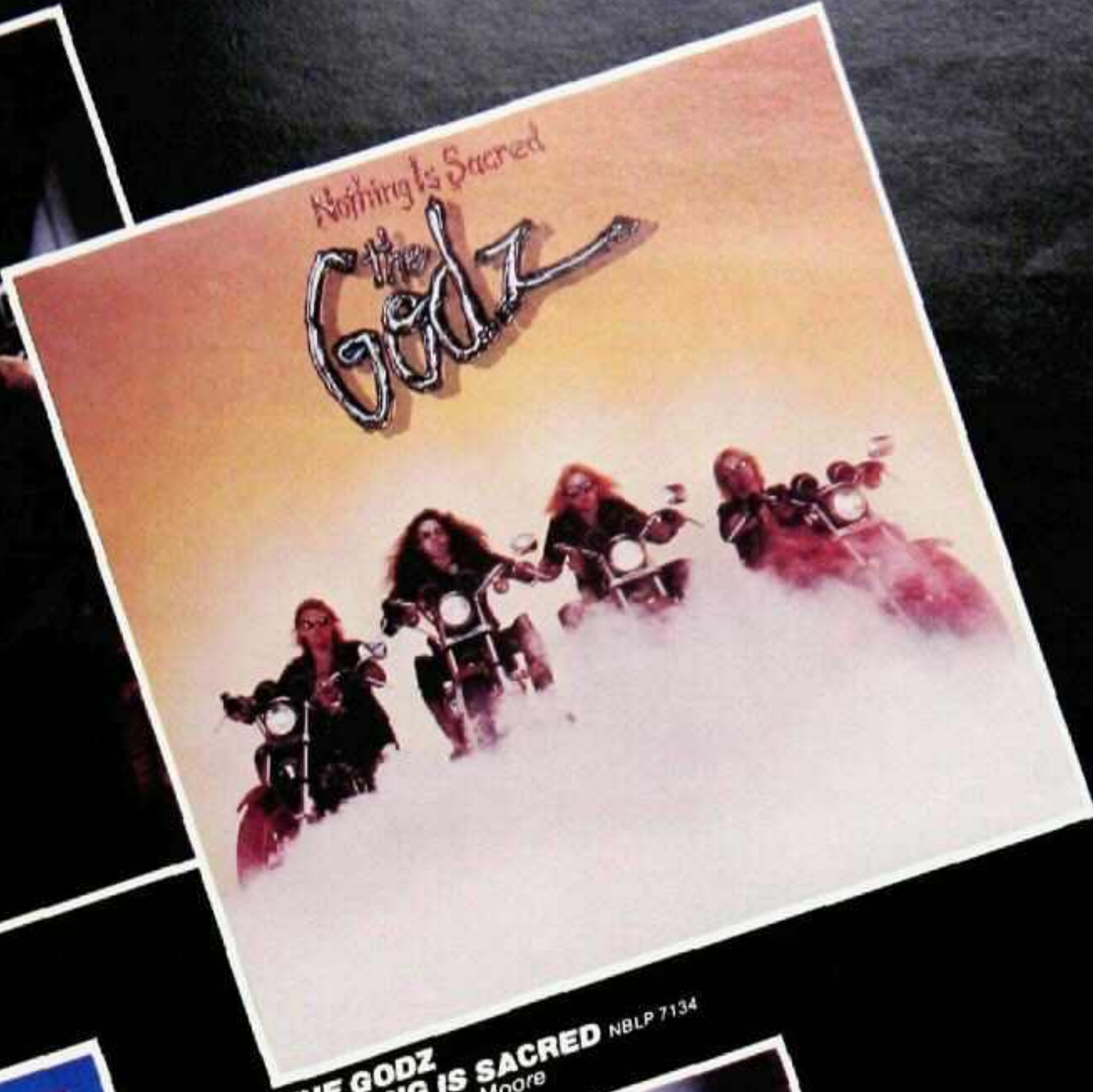
THE ORIGINAL MOTION PICTURE SOUNDTRACK OF
TROCADERO LEMON BLUE
(TROCADERO BLEU CITRON)
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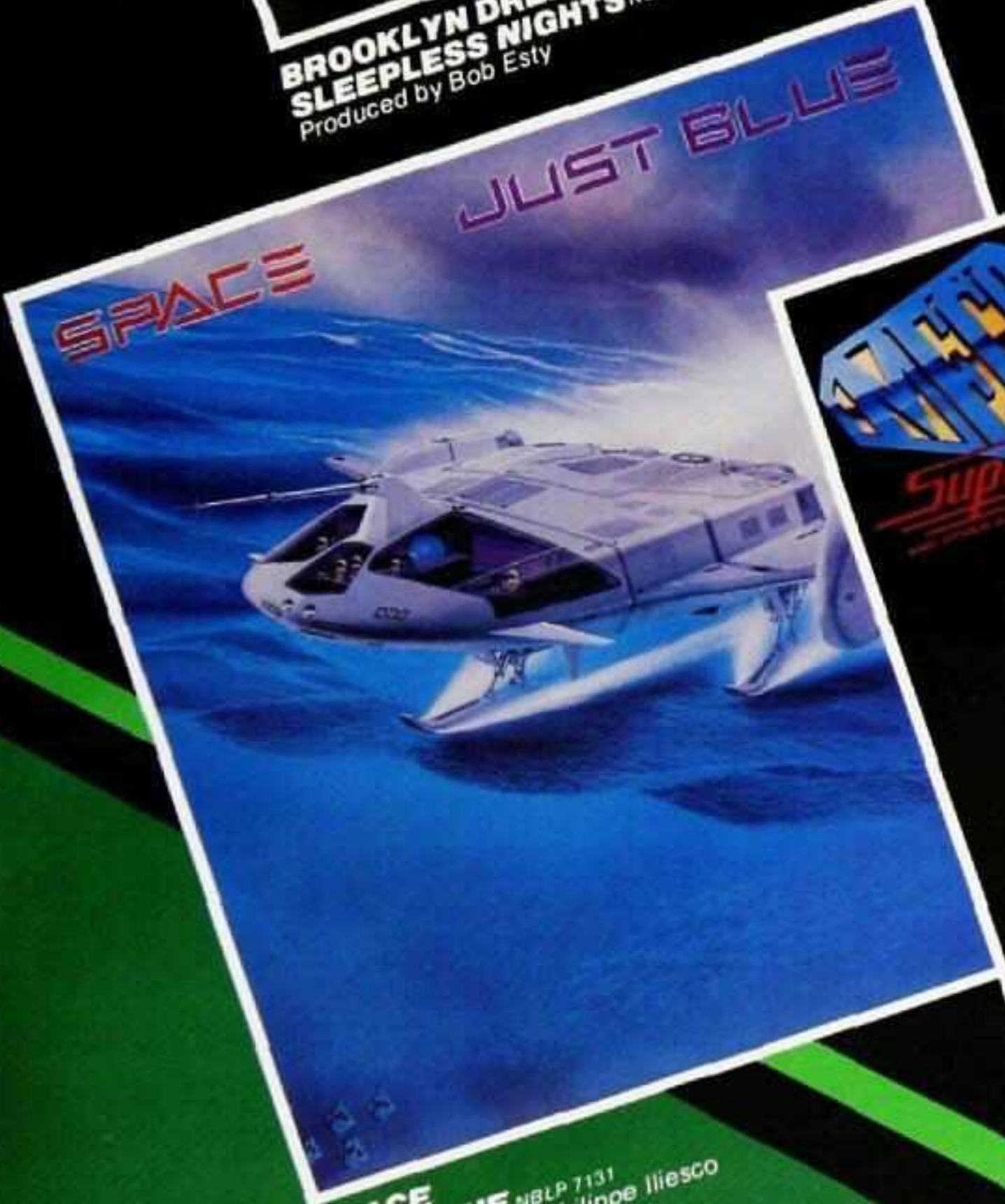
SEAN DELANEY
HIGHWAY NBLP 7130
Produced by Sean Delaney and Mike Stone



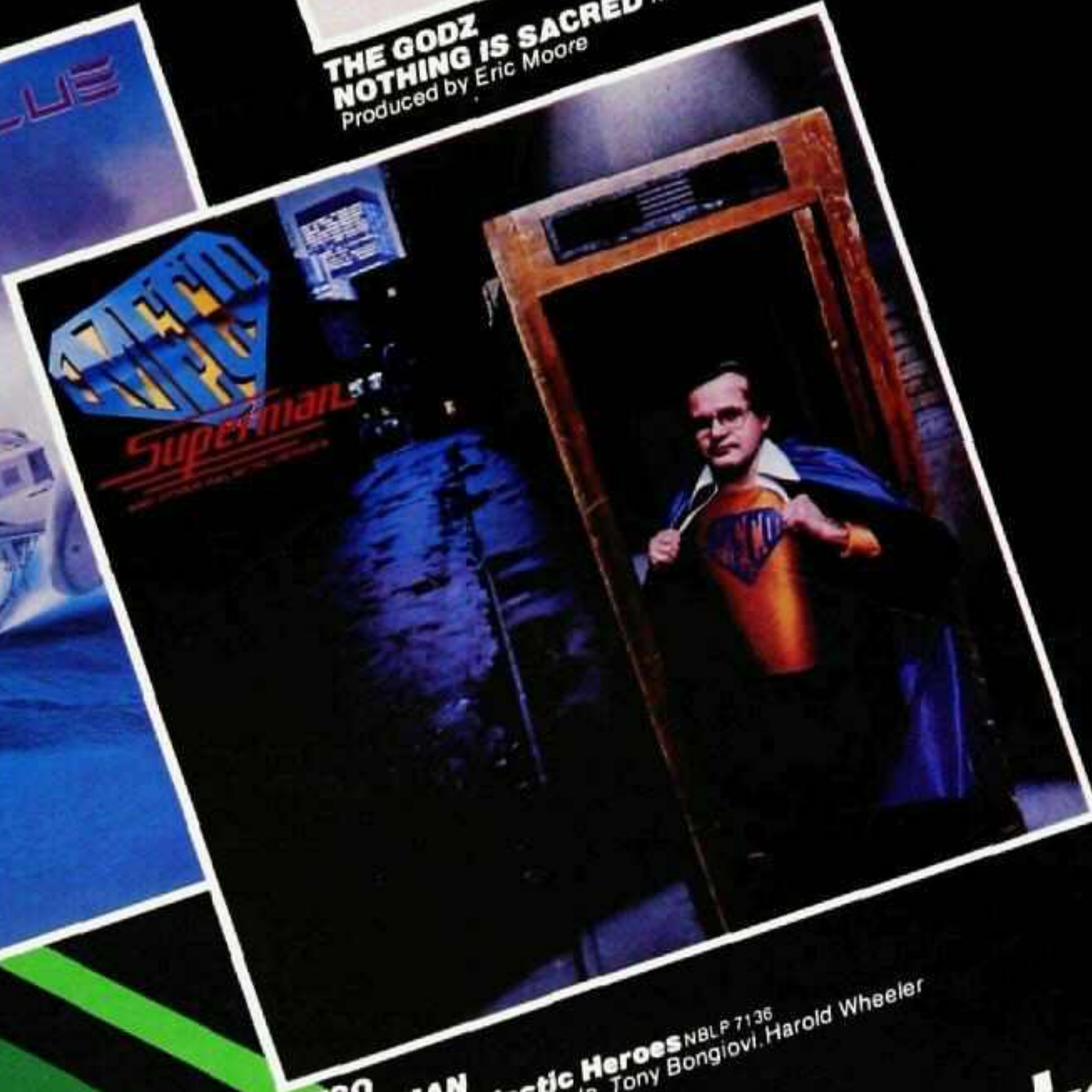
**BROOKLYN DREAMS
SLEEPLESS NIGHTS** NBLP 7135
Produced by Bob Esty



**THE GODZ
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Produced by Eric Moore



**SPACE
JUST BLUE** NBLP 7131
Produced by Jean Philippe Ilesco



**MECO
SUPERMAN
And Other Galactic Heroes** NBLP 7136
Produced by Meco Monardo, Tony Bongiovi, Harold Wheeler

**On Casablanca
Record and FilmWorks**



Broadway Musicals Jump With Label Deals

Continued from page 6
picking up the cast LPs of both shows.

While never achieving top-10 status, these songs have received extensive recording coverage and exposure on radio and tv.

"There's no question that these songs are drawing buyers to the cast LPs, and the more these shows play on the road, the greater will be the response to the albums," Eichner feels.

Over the past several seasons, CBS has also released "Runaways," "Working" and will shortly market "Ballroom." The company's wing, Columbia Special Products, has released "The Robber Bridegroom"

and will shortly release "I'm Getting My Act Together."

Other labels in on new musical deals are RCA with "Sweeney Todd," with a score by Stephen Sondheim, "I Remember Mama," set for release on MCA with a score by Richard Rodgers & Martin Charmin and, a first cast for Casablanca, "They're Playing Our Song," with a score by Marvin Hamlisch and Carol Bayer Sager.

MCA is footing half the budget for "Mama," about \$650,000, which includes publishing participation.

While theatre songs today have a difficult time establishing themselves, the fact that some of them receive wide record and radio/tv exposure can move them into the status of standards. But, like RIAA certification, it usually takes time.

"Send In the Clowns," from Stephen Sondheim's "A Little Night Music," is a case in point. The well-received show ran for 604 performances after its opening in 1973, but the song received scant attention, although the coterie of show music fans and nightclub performers kept it alive.

Not until recordings several years later by Judy Collins and Frank Sinatra did the song reach a wider audience. It, in fact, won a Grammy in 1975 as the best "new" song of the year, two years after the song was introduced on Broadway.

This is a dramatic change from hit Broadway musicals of the past. In many cases, their songs were already successes by the time the shows opened, as publishers found it easier

to obtain record industry interest in new show scores by key writers who had extensive "hit" backgrounds. Clearly, Broadway delivered what labels knew could meet with immediate acceptance.

Labels then seemed anxious to capitalize on a show's solid reception by recording the show on the first Sunday after the opening and

releasing the casters within a week or so. Today, the pace is slower and, in some instances, cast LPs have made their appearances several months after an opening, thereby missing out on an all-important initial word-of-mouth and media excitement.

One exception is the current "They're Playing Our Song," which Casablanca cut in Los Angeles several weeks ago, and released three days after its Broadway bow Sunday (11). Also, the label rushed a Tony Orlando 12-inch disco and 45 r.p.m. version of the title song, and is planning at least three singles releases from the cast album.

Even hit shows that failed to produce big top 10 successes often delighted their creators and, needless to say, music publishers. Hit show scores were more widely covered in their entirety by numerous MOR or jazz performers and orchestras. "Sound Of Music" and "Fiddler On The Roof" are two plays whose scores were so widely exposed that most of their songs are in the "standard" class.

Today, the days are gone when labels, partly as a result of producer demands in cast LP negotiations, could enlist their key acts to record material from a casters acquisition.

Broadway, of course, has tried the rock-inspired route with only limited record sales impact, with, of course, the exceptions of "Hair" and "Jesus Christ Superstar." But, time flies and "Hair" came to Broadway in 1967 and "Jesus Christ Superstar" now dates back to 1971.

Neither the writers of "Hair," Galt

McDermot, Gerome Ragni and James Rado, nor "Jesus Christ Superstar," Andrew Lloyd Webber and Tim Rice, have made a deep impression on Broadway since, although the latter writers are responsible for the London smash, "Evita," due here later this year.

Now, according to initial production plans, Broadway is set to give disco a try, but no one can judge at this point just what it all will mean.

One thing is certain. Broadway musicals will continue to come along, most of them adhering to formula "theatre music" with a long and honorable history, others bringing into play a recognition of what's happening in the pop mainstream.

Motown Greets Indie Distributors

LOS ANGELES—Motown has scheduled a three-day mini-convention for its 20 independent distributors Friday through Sunday (23-25) at the Century Plaza.

The closed meetings will pair the distributors with key Motown executives for the purpose of underlining the company's support for independents and their role.

"We want to get their feelings and thoughts about their position with us as well as introduce future releases, new staff and our commitment to disco," reports Mike Lushka, Motown executive vice president.

Planned as early as last December, Lushka maintains this week's mini-confab was in the works prior to recent major label developments with distributors.

Mike Roshkind, Motown's chief operating officer, who took over the company helm from former president Barney Ales last year, will be introduced to the distributors, adds Lushka.

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Produced by Narada Michael Walden, Patrick Adams,
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Hat's Off



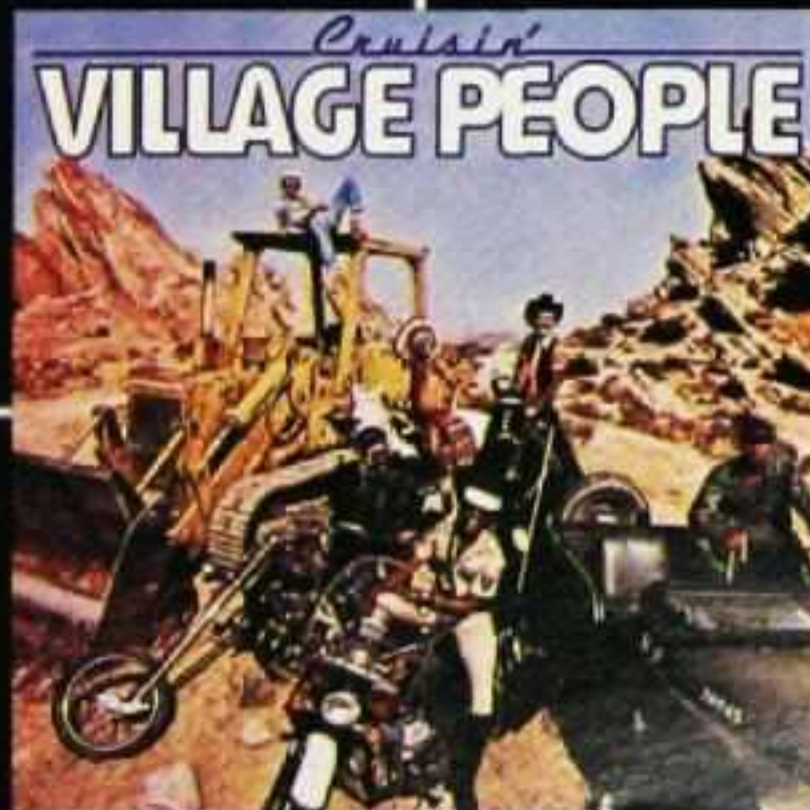
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OLD DISKS BACK TO '50s

Record Connection Opens New Store In L.A.'s West Side Area

By CARY DARLING

LOS ANGELES—With the expressed aim of having 250,000 titles in its bins of out-of-print stock, the Record Connection has opened its doors on this city's west side to the buyer looking for rare recorded product from the 1950s to the present.

"We started in this business completely by accident," says owner David Black, who has had no prior experience in the music business and who had formerly been part of the hotel-motel television industry.

"My son's a musician and one day he comes home with an armload of used records. I asked him about them and he says only a few record stores around town carry them and that the real collectors send out bid sheets and do their business by mail," says Black.

This gave Black, at that time retired, an idea for putting together a new business dealing with mail-order records. "We started to put this thing together and pick up old records. What my son told me later was that the records we were getting, since none of us were collectors, were more suitable for a store as opposed to a mail-order situation," comments Black.

Open four weeks, the Record Connection covers 5,000 square feet with approximately 50,000 disks in the bins and another 75,000 waiting to be categorized. "We don't specialize in one area. Anything that's out-of-print we try to carry it," says Black. "Of course, the collectors are the first in the door but we're not aiming to them. We're aiming for the general public."

To this end, advertisements for the Bundy Drive store are heard on KFWB-AM, an all-news outlet; KKGO-FM, a jazz station and other stations of various formats. "We want to get the person who is not a collector but may be looking for that one item he remembers when he was a child," notes Black.

The only ads in the print medium, so far, will be in upcoming editions of the Los Angeles Times.

Currently, the store does carry the top 50 charted albums and tapes but

this area may be phased out in the near future. "The average age is between 25 and grandpa and most are looking for obscure, hard-to-find records," Black states. He also reasons that space is another reason for discontinuation of charted product.

Black does not handle 78 r.p.m. material because "it is logistically not merchandisable." Singles are not carried, rare or chart product, because of space. However, Black is contemplating opening a second store devoted exclusively to rare singles.

The store buys mainly collections, as opposed to accumulations which it does not accept, as well as the off-the-street used record trade. Three employees have been hired for inspecting, and grading the product.

It is then cleaned and wrapped in loose shrink-wrap. Rare product sells at a minimum of \$6 with no set ceiling figure. Material that is not rare sells at a minimum of \$2 with a ceiling of just under \$6.

If a record is not in stock, a searching service is available at no extra charge. Black hopes to compile and publish a catalog of what he has available soon.

Although he says his patrons have diverse tastes, Black notes that "he has a lot of jazz people and big bands are big." Record Connection has a large, 10-inch jazz record stock as well as 12-inch jazz, blues, 1950s rock and soundtracks.

Black is confident that Los Angeles will support such a store as he notes that 2,500 patrons were counted at the grand opening weekend. He is planning to open four stores in the Los Angeles area with future sites in Chicago, New York, New Orleans and Houston.

Black feels he has no competition and that customers who patronize the large chains or other stores which carry charted product may need his particular service. Currently, there are nine persons on staff.

Record Connection's hours are from 10 a.m. to 9 p.m. on Mondays through Fridays, 10 a.m. to 6 p.m. Saturdays and 11 a.m. to 6 p.m. Sundays.



Restock Time: Toni Black prepares stock for insertion in the proper bins at the Record Connection. Salesperson Marilyn Patterson also does restocking in the rear. *Billboard photos by Bonnie Tiegel*

Postal Service's Changes May Affect Records/Tape

By JEAN CALLAHAN

WASHINGTON—The Postal Service, concerned about private companies offering alternatives for delivering books, magazines and records, says it's going to change a number of regulations in the hope of remaining competitive.

The new procedures, most of which are still in the planning stages, come out of a joint industry/postal service task force that includes D.P. Whiteherse, vice president of RCA Direct Marketing, Inc.

Formed last summer, the task force has released a 230-page report detailing more than 75 rules and regulations recommended for change. Thirteen of these recommendations have been adopted by the Postal Service; the rest are under review for more detailed study.

Only two of the adopted changes apply to record distributors and these have a less than dramatic effect. For instance, the Postal Service plans to provide for delivery of unaddressed mail through use of detached address labels. This change will be most helpful to carriers who can leave bulky packages in their trucks instead of hauling them from door to door.

The Postal Service also plans to develop a single rate of postage for mailing where two classes of mail are combined into one piece. This change will allow record companies to enclose promotional materials with records being mailed at a lower rate.

In September, carrier pre-sorted bulk third was proposed as a new subclass of mail. Introduced on a temporary basis Jan. 28, it offers savings of 1½ cents per piece to customers able to presort third-class mailings to carrier routes.

Moby Disc Assists

LOS ANGELES—Moby Disc Records, a retailer in suburban Sherman Oaks, and the Greenpeace Organization of Southern California, an environmental group, will cooperate in an effort to save endangered species.

Moby Disc will act as a distribution point for Greenpeace literature and become involved in a variety of music-oriented special projects keyed to environmental issues.

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Open Spaces: Wide aisles and plenty of room hallmark the Record Connection's West Los Angeles location.

RIAA Will Host Dignitaries At Dinner

NEW YORK—Record industry executives will break bread with more than 1,000 Washington dignitaries at the Recording Industry Assn. of America's 11th annual Cultural Award Dinner at the Wash-

ington Hilton March 20.

This year the music industry group will pay special tribute to the role of blacks in the development of music, with special focus on the newly created Black Music Assn.

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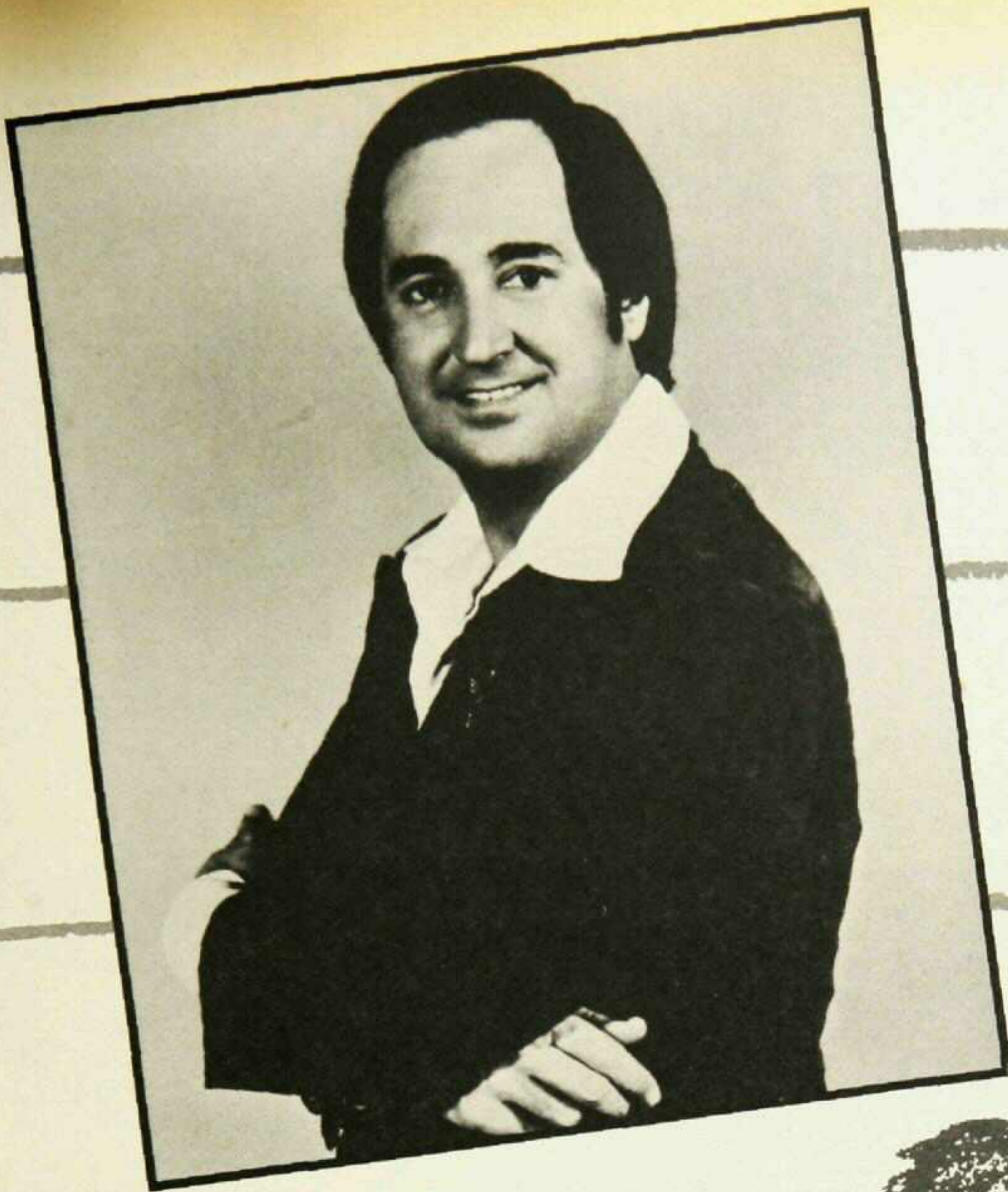
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N.Y. & L.A. Disco Programming Comparisons



Togetherness Disco: Disco reporter Melanie Shorin cuddles close to morning jock Paul Robinson as she gives her daily morning report on doings in local discos over WKTU-FM Disco 92 New York.

NEW YORK—Carefully listening and logging WKTU-FM New York for two hours quickly discloses that the station got to be number one not only on the strength of the music it plays.

WKTU has a formula and sticks to it. The station is tight with records frequently segued, but almost always announced front and back. The commercial load is light with most of the messages integrated into the format at least with a disco beat under the spoken sales pitch.

Morning drive programming, despite breaks for news, sports, weather and traffic report, rarely keeps the listener more than 90 seconds away from music. The news is presented in 90-second updates, usually consisting of three items.

DJ Paul Robinson constantly identifies himself and the station, but keeps his talk to a minimum.

Programming changes after 9:30 a.m. The music cuts get longer and information breaks are cut back. We counted seven minutes of commercials in the morning drive hour we monitored.

The music tends to be hip—not too many tried and true hits, but what is being played currently in New York discos. The only really big hit came at the end of the hour: Gloria Gaynor's "I Will Survive."

Afternoon drive with Ken Hayes followed the same pattern, except he seemed to have some technical difficulty toward the half-hour mark. 20 seconds of dead air followed by two records segued and unannounced.

Commercial load was similar to the morning period and information—news, traffic, weather—were all again kept brief.

Both DJs finished their shifts announcing the first record of the next DJ coming on and with brief comments promoting this next DJ.

Rock Show Aairs

LOS ANGELES—"The Melvin Mudwater Symphonic Hour," a one-hour weekly program of progressive rock, is now being offered for syndication by MM Productions, Inc. of Peoria, Ill.

A tale of two cities and four disco stations discloses there can be several variations on a disco theme. On Friday, Feb. 9, four Billboard staffers—radio/TV programming editor Doug Hall, Bob Ford, Paul Grein and West Coast radio writer Hanford Searl—listened to four disco stations simultaneously from 9 to 10 a.m. and from 5 to 6 p.m. The stations monitored were WKTU-FM New York, WBLS-FM New York, KUTE-FM Los Angeles and KIIS-FM Los Angeles. Following are their observations of the four stations in four separate stories.

than on WKTU and there's a move away from the hardcore stuff with the inclusion of Johnny Mathis' new disco-tinged "Begin the Beguine."

We counted 8½ minutes of commercials in the morning period. In afternoon drive commercial spots totaled 10 minutes. Bunching these commercials with as many as five back to back gave the illusion of a heavier commercial load.

The afternoon slot is held down by Frankie Crocker, who, as national music director for WBLS' parent Inner City Broadcasting, has a lot to say about the programming of the station.

Just about every record Crocker plays is a hit and he gives his listeners "a break" from disco with Linda Ronstadt's "Ooh, Baby, Baby."

Crocker seems to give time and temperature more than does Harper in the morning when one would expect this information with greater frequency.

News breaks, which are called "Insight," vary in content and length to some unexpected presentations. For example, David Lampel read a four-minute editorial directly from the Washington Post on junk food during the morning drive period.

NEW YORK—While WKTU-FM New York makes an effort to keep tightly formatted, WBLS-FM New York follows a more casual pattern and does not adhere strictly to disco.

Things get so casual on WBLS a listener can wait a half-hour to find out just who the DJ is. That happened with Vaughn Harper, who came on at 9 a.m., but did not identify himself until 9:39.

Identification of records is a sometime thing too, at least by Harper. Disco music is more hit-oriented

ABC Diversifying, Broadening FMers

By DOUG HALL

NEW YORK—The shockwaves that reverberated through the radio industry as the result of WKTU-FM Disco 92's emergence over WABC-AM as the top station has forced ABC to look at its FM operations in a new light.

FM president Allen Shaw says, "The WKTU experience has been valuable. It opened everyone's eyes. It has shown us that there are really no limits to FM. Nothing is impossible."

To stretch the possibilities of ABC's seven owned FM stations Shaw reports corporate decisions have been made to "increase our investment in FM in programming, personnel and promotion."

As a first step in this new commitment, Shaw has hired WHDH-AM Boston program director Al Brady as p.d. for WRQX Washington succeeding Phil DeMarné, who will leave the station. Brady recently had been sought by NBC to be a national program director, but he turned the offer down.

Says Shaw: "We will be requiring more imagination on the part of our programmers." He says the group of stations is no longer wedded to the AOR format. Indeed, only four—WPLJ New York, WRIF Detroit, KLOS Los Angeles and WRQX Washington are still in the AOR mode.

WDAI Chicago joined KSFO San Francisco last month in a shift to disco and KAUM Houston moved to Top 40 in September.

"We have to remain flexible. That's the key for the next few years. We have to be willing to make changes," Shaw says.

"Back in 1970 when we started with AOR the evidence indicated that that was the best way to go, unless you did beautiful music," Shaw explains.

Will other ABC FMers drop AOR? "We believe in changing formats when we have the economic pressure to do so," says Shaw. "Our AOR audience is the antithesis of disco," he adds, but if the audience size declines or if enough AOR acts shift to disco, "We'll wind up playing disco," he says.

Modifications of formats are always under study too. Shaw points out that the AOR format on the Washington station is more "hit oriented. We've doubled the audience." ABC acquired the station two years ago. It was doing AOR at the time.

Shaw says his group will not only be taking a closer look at formats, but audience reaction to them. "We're going to do focus groups research, pretest our television commercials and use package goods

(Continued on page 35)



Which One?: Bruce Phillip Miller, KIIS-FM personality, selects a tune from the cartridge rack for his disco programming.



Hot Talk: Joe Greene of KUTE-FM reads his introduction for a piece of music during his air trick.

LOS ANGELES—The management at KIIS-FM strives to give the station a consistent sound at all hours of the day, but on Friday (9) the morning drive hour included several dance hits which had crossed over to Top 40 while the afternoon drive time had no such pop cross-overs.

The reason for this is that the morning DJ, Bill Martinez, is a regular KIIS-AM jock who was trying out on the air for the FM position, which recently went to another applicant, Paul Freeman.

The eight songs played in the morning hour included four top 20 pop hits: Peaches & Herb's "Shake Your Groove Thing," Gloria Gaynor's "I Will Survive," Cheryl Lynn's "Got To Be Real" and Alicia Bridges' "I Love The Night Life" as well as four non-crossover dance hits: Love & Kisses' "I Found Love," Gary Criss' "Rio de Janeiro," Voyage's "Souvenirs" and Celi Bee's "Fly Me On The Wings Of Love."

Twice in morning drive two songs were played back-to-back, without any DJ interruption, for 12 minutes of continuous music. This also occurred in afternoon drive, though the two songs were by the same artist in both cases. Afternoon jock Bruce Phillip Miller played Dan Hartman's "Countdown"/"This Is It" and Ultimate's "Love Is The Ultimate"/"Touch Me Baby."

The other four songs in his set were Bob McGilpin's "Superstar," Ami Stewart's "Knock On Wood," Carrie Lucas' "I Gotta Keep Dancing" and Shalamar's "Take That To The Bank."

The afternoon pattern is more in-

(Continued on page 35)

LOS ANGELES—KUTE-102 FM, one of two all-disco radio stations here, has successfully mixed Top 40 disco-pop with slower pop music in both morning and evening drive to produce better ratings.

Unlike KIIS-FM which is strictly disco, the 680-watt station interjects such ballads as Tower Of Power's "So Very Hard To Go" and Santana's "Stormy" in the A.M. program format as a change of pace.

"Our research shows the audience here wants that interplay," reports Bill Stevens, program director. "We're appealing to neighborhood disco types, not the posh club circuit."

The 9-10 a.m. slot on Friday (9) featured DJ Joe Green, who included numerous voiceover introductions of songs as well as station i.d. promos.

Beginning with "Disco Los Angeles 102," Green first played Voyage's "Souvenirs," "At Midnight" by the T-Connection and Tower of Power's "You're Still A Young Man."

Herbie Mann's disco version of "Superman," Arpeggio's "Love And Desire" and Santana's "Stormy" were next with interspersed promos about an upcoming KUTE-FM weekend party at Knotts Berry Farm.

Both the morning and evening drive programs included a half-hour of commercial-free music, with the last three morning songs being Gene Chandler's "Get Down," Gloria Gaynor's "I Will Survive" and El Coco's "Cocomotion."

Peaches & Herb's hit "Shake Your Groove Thing," closed out Green's

(Continued on page 35)

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Billboard's International Disco Forum V
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Los Angeles, California 90069
Telephone: (213) 273-7040/Telex: 69-8669

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EXPOCON MANAGEMENT ASSOCIATES
115 New Canaan Avenue
Norwalk, Connecticut 06850
Telephone: (203) 846-3622

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Billboard's International Disco Forum V
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Los Angeles, California 90069

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BILLBOARD'S INTERNATIONAL

FEBRUARY 26-MARCH 1, 1979 NEW YORK

Monday, February 26

10AM-6PM REGISTRATION
EVENING DISCO ENTERTAINMENT & DANCING
CHIC
GLORIA GAYNOR
SISTER SLEDGE

12:45PM-2:30PM

LUNCHEON
"PRESENT STATUS OF CLOSED CIRCUIT TV IN-STORE PLAY ON FUTURE DISCO GROWTH"
CONCURRENT SESSIONS
MAJOR LABEL INVOLVEMENT—Sales / Broadening Distribution Of Disco Product Via Racks, One-Stops, Key Dealers and Key Chains"

Moderator: JACK KIERNAN
Polygram, New York

Panelists: NANCY SAIN
Butterfly Records
ERIC PAULSEN
Marketing Racks
Pete Jones
Casablanca Records
ED ROSENBLATT
Warner Bros. Records, Los Angeles
DAVID GLEW
Atlantic Records, New York
NICK DE KREWKO
Downstairs Records
DANNY GLASS
Sony-Columbia, New York
HARRY ANGER
Polydor Records
CHUCK GREGORY
Subsonic Records, New York
MIKE LUSHKA
Mountain Records, Los Angeles

4PM-4:15PM
4:15PM-5:45PM

Coffee Break
CONCURRENT SESSIONS
"DISCO DJ REGIONAL PROGRAMMING—Demographic and Regional Differences in Programming and its Effect on the Growth of Disco"

Co-Moderators: MANNY SLALI
Studio One, Los Angeles
ROY THODE
Ice Palace, New York

Panelists: AL PAEZ
Forty-One, Forty-Three, New Orleans
JOHN HEDGES
Oil Can Harry's, San Francisco
LOU DEVITTO
Riviera, Chicago
SAM AVELLONE
Discs Electric, Columbia
BILL ALLMAN
Portland Record Pool
ANGELO SOLAR
Black Stage, Atlanta
EGIL AALVIK
Let's Go Disco Programming, Los Angeles
JIM STREIGHT
Potion Apple, Portland
TJ JOHNSON
TJ's Disco, Hawaii
SCOTT TALARICO
Miami
ROBERT MICHAEL ANDERSON
The Plum, Washington, D.C.

Tuesday, February 27

10AM-11AM KEYNOTE SESSION
TOM COSSIE, *Ocean Records/MK Productions*
"The Importance of Production Companies in the Growth of Discos"

11AM-11:15AM Coffee Break
11:15AM-12:45PM CONCURRENT SESSIONS
"ARE DISCO DJS THE FUTURE PRODUCERS OF TOMORROW'S DISCO PRODUCT?"

Moderator: JIM BURGESS
Studio Mixer and DJ, New York

Panelists: RITCHIE RIVERA
Studio Mixer and DJ, New York
JOHN HEDGES
Studio Mixer and DJ, Fantasy Records
JERRY LOVE
Producer, Love-Zager
KENNY LEHMAN
Producer
KEVIN MILLS
Tiffany, Washington
TOM MOULTON
Producer, New York
JOHN LUONGO
Studio Mixer and DJ, Boston
RICK GIANATOS
Producer

"MAJOR LABEL INVOLVEMENT—A&R"
Co-Moderators: COREY WADE
TK Records, Miami
MARC PAUL SIMON
Casablanca Records & FilmWorks

Panelists: PHIL JONES
Fantasy, San Francisco
JAY LEVY
RSO Records
IZZY SANCHEZ
Atlantic Records, New York
KENNY CAYRE
Subsonic Records, New York
RUPPERT PERRY
Capitol Records, Los Angeles
A.J. CERVANTES
Peve's, Butterfly Records

"DISCO OWNER/MANAGER PLANS FOR EXPANSION—Domestic and International"
Moderator: MICHAEL O HARRO
Teampa, Washington, D.C.

Panelists: GARY FRIEDMAN
TJ's Disco, Hawaii
LESLIE COHEN
Safari, New York City
WAYNE GEFTMAN
Second Story, Philadelphia
TONY GRECO
Uncle Sam's Disco
TOM JAYSON
2001 Clubs
TOM VAUGHAN
Juliana's, New York
FLORA CORRAO
Regine, New York
MICHAEL WILKINGS
Michael Wilkings & Assoc.

"EFFECT OF U.S. DISCO MARKET GROWTH ON DISCO INTERNATIONALLY"
Moderator: GARY FRIEDMAN
Hawaii Record Pool, Honolulu

Panelists: AMUND MYKLEBUST
Club Consultant, Oslo, Norway
BIDDU
Producer, London
BILL HURREY
ABC General Jackson's, Australia
LARRY LAUTMAN
Darling Night Garden, Switzerland
EDWARD VAN DEN WYNGAERT
Discotheque Records, Belgium
GARY CHALMERS
London Records of Canada, Canada
JANNI PETRERA
Alibi Disco, Rome, Italy
GEOFF COTTON
Tiffany's, London

"DISCO DJ DEMONSTRATION OF MIXING TECHNIQUES"
Co-Moderators: JOHN LUONGO
Boston
MANNY SLALI
Studio One, Los Angeles

Panelists: ROY THODE
Ice Palace, New York
JIM BURGESS
Infinity, N.Y.C.
JON RANDAZZO
The City, San Francisco
KEVIN MILLS
Tiffany, Washington, D.C.
RAM ROCHA
After Dark Disco, Houston
FRANCOIS KEVORKIAN
New York, New York, NYC
MIKE GRABER
Albi's, Chicago
DOUG RIDDICK
Thursday's, New York

"THE IMPORTANCE OF RADIO FORMAT CHANGES IN DISCO'S INITIAL GROWTH"
Moderator: TOM COSSIE
Ocean Records/MK Productions

Panelists: SONNY JOE WHITE
W.L.D., Boston
JOE TAMBURRO
W.D.A., Philadelphia
FRANKIE CROCKER
W.L.S., New York
JIM MADDOX
K.M.J.O., Houston
TOM RAY
Tur, Los Angeles
BROTHER MATT LEDBETTER
Independent Promotion
WANDA RAMOS
W.A.T.U., New York
MATT CLENOTT
W.A.T.U., New York

"TRADE AND CONSUMER MEDIA—Accurate Research and Reporting by the Media of Entire Disco Movement/The Effect on the Future of Disco"
Co-Moderators: SCOTT ANDERSON
Disco News, New York
BILL COMO
After Dark, New York

Panelists: YIGAL BASH
Disco World Magazine
RICHARD ARONSTEIN
Where It's At, New York
GARY LARKIN
G&B Report
PAUL COOPER
Atlantic Records
CARL MAR
Disconnection
BRUCE HARD
Ro Crime Report
NORMAN WINTER / RON BARON
Norman Winter Associates, Los Angeles
RADCLIFFE JOE
Disco Editor, Billboard Magazine

4:15PM-5:15PM

"FRANCHISING—Its Importance in the Growth of Disco"
Moderator: PARIS WESTBROOK
2001 Clubs, Pittsburgh

Panelists: ANDY EBON
Music Man Mobile Disco, San Francisco
WAYNE ROSSO
Discs World, Los Angeles
BARRY GEFTMAN
Second Story, Philadelphia
MICHAEL O HARRO
Teampa, Washington, D.C.
TONY GRECO
Uncle Sam's
TOM JAYSON
2001 Clubs, Pittsburgh
TOM VAUGHAN
Juliana's, New York
MICHAEL WILKINGS
Michael Wilkings & Assoc.

5:15PM-8:15PM

SIGHT & SOUND—The Total Disco Experience A Problem-Solving Session with Leading Designers/Installers"
Moderator: RADCLIFFE JOE
Billboard Disco Editor

Panelists: BRIAN EDWARDS
Wavelength, Inc., Cleveland
FRED CALISTRI
Controlled Light Systems, Chicago
BOB LOBI
Design Concepts, Inc., New York
DICK NOURSE
Captain Lighting & Sound, Miami
ALEX ROSNER
Rouge Custom Sound, New York
RANDY VAUGHAN
Ambassador Enterprises, Philadelphia
TOM VAUGHAN
Juliana's Second Services, New York

DISCO'S HARDWARE ROOTS—Evolution Of Technology Some of the industry's Pioneer Manufacturers Update Equipment"
Moderator: STEPHEN TRAIMAN
Billboard Tapes, Audio Video Editor

Panelists: GEORGE ALEXANDROVICH
Signaton Magnetics, Philadelphia, PA
VINCE FINNEGAN JR
Meppco Light & Sound, Hammond, Indiana
MIKE KLASCO
G.I.F. Integrated Sound Systems, NY
DICK HENRY
Funston Electronics, NY
BOB RICCARDELLI
Times Square Theatrical
RUSSELL RAUCH
Lower Productions, Connecticut
SID SILVER
Technics by Panasonic, New York
PAUL TWIST
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EVENING

DISCO ENTERTAINMENT & DANCING
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IONAL DISCO FORUM V

ARK HILTON HOTEL, NEW YORK CITY

PEACHES & HERB
LINDA CLIFFORD

Wednesday, February 28

10AM-12NOON

CONCURRENT SESSIONS

"The Importance of Radio Format Changes in Discos' Present and Future Growth"

Co-Moderator: COREY WADE
Producer

Panelists: HAL JACKSON
WBLS, New York
DOUG HALL
Billboard Magazines, New York
WANDA RAMOS
WKTL, New York
DOREEN DAVIES
Radio One, BBC, London
ROXY MYZAL
Atlantic Records, New York
DAVID RODRIGUEZ
Salsoul Records, N.Y.
ROBERT MICHAEL ANDERSON
The Plum, Washington, D.C.
M.L. MARSH
KQFM, Portland

3:15PM-4PM
4PM-5:15PM

"PRODUCER PANEL—Evolution of New Pop/Disco Product"

Moderator: FREDDIE PERREN
MVP Records, Los Angeles

Panelists: IAN LEVINE
Producer, United Kingdom
TOM MOULTON
Producer, New York
ALEC COSTANDINOS
Producer
GIORGIO MORODER
Producer
JERRY LOVE MICHAEL
ZAGER
Producers
LAURIN RINDER MICHAEL
LEWIS
Producers
JOHN DAVIS
Producer
KENNY LEHMAN
Producer

"NATIONAL RESTAURANT AND HOTEL CHAIN PLANS FOR EXPANSION INTO DISCO"

Moderator: WARREN ENGEL
Associated Hosts, Beverly Hills

Panelists: PLAYBOY CLUBS
STOFFER S
WAYNE ROSSO
Disc Works
MICHAEL O'HARRO
Tramps Discos
JUDI MEYER
M.Funkies, Kendrick
MICHAEL WILKINGS
Michael Wilkings & Assoc.
RAY FORD
Bobby McGee's, Phoenix

12NOON-1:45PM

Break for Lunch

1:45PM-3:15PM

CONCURRENT SESSIONS

"MAJOR LABEL INVOLVEMENT—Production Companies"

Co-Moderators: JERRY LOVE MICHAEL
ZAGER
Love Zager Productions, New York

Panelists: KENNY BAUM KENNY
LEHMAN
TOM COSSIE
Ocean Records/MK Productions
TOM HAYDEN
Tom Hayden Associates, Los Angeles
MARK KREINER
MK Dance Promotions
DEIRDRE O'HARA
Love Zager Productions, New York
HENRY BELELO
Can't Stop Productions
LAURIN RINDER MICHAEL
LEWIS
Rinlew Productions

"ROLLER RINK DISCO CRAZE—Temporary Or Permanent?"

Moderator: ED CHALPIN, President
PPV Enterprises, New York

Panelists: ROGER HATCH
Roller Discos, New York
KENN FRIEDMAN
Casablanca
WAYNE RAMSEY
S.E. Skate

6PM-9PM

KEVIN WALL

Consultant
RANDY VAUGHAN
Disco Scene, Virginia

"DISCO TV SHOWS AND THEIR IMPORTANCE IN THE FUTURE GROWTH OF DISCO, Including Effect of Cable TV and Home Box Office"

Moderator: LARRY HARRIS, Senior Vice
President, Managing Director—
Casablanca Record & Film Works

Panelists: STEVE KEATOR, Dir. of Media
Casablanca Record & Film Works
PAUL ABEYTA, Producer
"Dance Fever," A Merv Griffin
Production
TJ JOHNSON
TJ's, Hawaii
PHIL GARY
"Superbowl of Disco Dancing"
ANDY BADDISH/DAVID
BERGMAN
The Soap Factory

Coffee Break

CONCURRENT SESSIONS

"MAJOR LABEL INVOLVEMENT—PROMOTION"

Co-Moderators: TOM HAYDEN
Tom Hayden Associates, Los Angeles
JOHN LUONGO, Dir. of M.K.
Dance Promotions
Boston

Panelists: RAY CAVIANO
Warner Bros./RFC, Los Angeles
KENN FRIEDMAN
Casablanca Records
TONY KING
RCA Records, New York
JIM McDERMOTT
West End Records, New York
DANNY GLASS
SAM Columbia
STARR ARNING
Prelude Records, New York
BARRY BLUESTEIN
Motown Records
ROXY MYZAL
Atlantic Records, New York
ARNIE SMITH
RSD Records
DAVID STEELE
Polydor Records
MIKE STEWART
Interworld Music
DAN JOSEPH
TK Records, New York

"TRADE CHARTS—Importance In The Growth Of Disco/Effect Of Disco DJs Non-Reporting To Charts Of Crossover To Radio"

Moderator: BILL WARDLOW, Chart
Manager
Billboard Magazine, Los Angeles

Panelists: MICHELLE HART
Casablanca Records, Los Angeles
CRAIG KOSTICH
Warner Bros. Records/RFC, Los Angeles

JOHN GERALDO
BADDIA Pool Director, San Francisco

JIM McDERMOTT
West End Records, New York
PAUL COOPER
Atlantic Records
SCOTT ANDERSON
Disco News
WANDA RAMOS
WKTL, New York
ROBERT MICHAEL ANDERSON
The Plum, Washington, D.C.

"OWNER/MANAGER—Problem Areas"

Co-Moderators: ALAN HARRIS
12 West, New York
SCOTT FORBES
Studio One, Los Angeles

Panelists: WAYNE & BARRY GEFTMAN
Second Story, Philadelphia
MICHAEL O'HARRO
Tramps, Washington
PATRICK LYONS
Boston, Boston
VAN JOYCE
Van Joyce Agency, New York
CHRIS TORTU
Some Place Else, Cherry Hill, NJ
TONY MARTINO
12 West, New York

BILLBOARD DISCO FORUM V AWARDS BANQUET

Sound and Film Show provided by Blackstone Productions, Austin, Texas

LATE EVENING

DISCO ENTERTAINMENT & DANCING

VOYAGE
SYLVESTER
VILLAGE PEOPLE

Thursday, March 1

10AM-12 NOON

"RECORDS POOL ASSOCIATIONS vs. DISCO DEEJAYS—Their Effect on the Future of Disco DJs' Power In The U.S. Is Unionization Imminent?"

Co-Moderators: BOB PANTANO
Valentino's, Philadelphia
BO CRANE
Florida Record Pool, Miami

Panelists: JOHN GERALDO
BADDIA Pool Director, San Francisco
BILL ALLMAN
Portland Pool, Portland
FRANK LEMBO
Pocaha Pool, Philadelphia
TJ JOHNSON
TJ's Discos, Honolulu
STU KAHN
Dogs of War, Chicago
JUDY WEINSTEIN
"For the Record," NYC
GEORGE HILL
S.W. Record Pool, Phoenix
ROCKY JONES, President
IAPT, Chicago
SCOTT TALERICO
Miami
DAN MILLER
Krazz, Roswell, Ga.

12:15PM-1:45PM

LUNCHEON

1:45PM-3:15PM

"MAJOR LABEL INVOLVEMENT—Independent Labels"

Co-Moderators: CHUCK GREGORY
Salsoul Records, New York
MARV STUART
Curton Records, Chicago

Panelists: NORM GARDNER
Fantasy Records, New York
RAY CAVIANO
RPC/Warner Bros.
NICK ALBARANO
RS Int'l, New York
TOM COSSIE
Ocean Records
TONY SCOTTI
Scott Bros. Records, Los Angeles
MARY SCHLACTER
Prelude
ARTHUR SHIMKIN
Sesame Street Records
SAM GOFF
Prysm Records
MARK KREINER
MK Dance Promotions
DAN JOSEPH
TK Records, New York

3:15PM-3:30PM

Coffee Break

3:30PM-5PM

"HOT SEAT SESSION, Including Discussion of Disco on the General Public (Intermixing of Sexes, Races, Social Status, Age Groups)"

Moderator: BILL WARDLOW, Charts
Manager
Billboard Magazine, Los Angeles

Panelists: NORMAN TARENTINO
Grooveline Discos, Hazleton, PA
GARY FRIEDMAN
TJ's Disco, Hawaii
CASEY JONES
UFO Teen Club, Austin
PAT LYONS
Illusion Teen Disco, Boston
DOUG SHANNON, Author
"This Industry Called Disco"

Other Hot Seat Panelists to include Moderators of Previous Sessions and:

WANDA RAMOS
HAL JACKSON
DAVE SHOLIN
ROXY MYZAL
DOUG HALL
FRANKIE CROCKER
RAY CAVIANO
ANDY BADDISH
DICK KLEIN
TOM MOULTON
JACQUES MORALI

TONY KING
JOE CAYRE
TOM JAYSON
RITCHIE RIVERA
MARV STUART
AL COURTY
FLORENCE GREENBERG
MICHAEL WILKINGS
LESLIE COHEN
BILL HURLEY
JIM McDERMOTT

EVENING

DISCO ENTERTAINMENT & DANCING

Billboard

BILLBOARD ARBITRON RATINGS

Computrack Bows Soon

By PAUL GREIN

LOS ANGELES—Computrack, a computerized system of tracking chart action on 375 reported Top 40 radio stations, bows March 1 with seven labels (including RCA) among the initial subscribers paying \$150 per record per week for the service.

The Van Nuys-based firm is the second in recent weeks to institute this service, following Mull-Ti-Mit, a Nashville-based company owned by Frank Mull which surveys 130 key country stations for its record company subscribers.

Computrack is owned by Howard Gillman, director of national marketing at ABC from 1970-74. He has a staff of five to call the stations each week and get their charted titles as well as all LP cuts, hitbounds and extras they are playing. The stations are divided into 24 regional categories and the stations' chart numbers are then listed for that week and each of the three preceding weeks.

The information is delivered to the labels by Thursday mornings.

The main advantage to record companies of this service, says Gillman, is that it frees promotion personnel from what is basically an administrative, clerical task to actually work their product.

For the stations the pluses include having only to give out the new chart number without hearing a last-ditch pitch for a better jump from a displeased promotion man.

The other staffers involved in information-gathering include Mike Falcon, vice president of marketing, Steve Rosenthal, Mick Kleber, Linda Armstrong and Francie Neiman.

Gillman notes that within 60 days the service will expand to country, r&b and disco stations and will involve more analysis of the chart jumps. He also envisions the service being utilized by management firms and music publishers in addition to record companies.

Seeks Acts For Series

By JEAN WILLIAMS

LOS ANGELES—Ernest Chambers is actively seeking to put recording artists in television situation comedy series. Chambers, a tv producer, has birthed a number of tv musical variety specials for such acts as Frank Sinatra, Barry Manilow, Neil Sedaka and others.

His newest project is a CBS-TV series titled "The Late Harry Raintree," for which Chambers has launched an all-out talent search.

According to the producer, the role is tied into a record career with a major label. Harry Raintree records will be a major part of the deal. "Several acts have been recommended for the role but there are problems connected with this type of decision, particularly on the part of the artist.

"Someone recommended Larry Gallin, but we want the artist to become identified with the character and Larry would have to give up his individuality. For this reason, we're looking for artists who have not yet made names for themselves."

Although he declined to name the singer, he notes that he is considering someone from "Saturday Night Fever."

As for the Harry Raintree character and other similar roles where singers are expected to be actors

(Continued on page 55)

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.

AUSTIN, TX OCTOBER 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 %	55-64 %	18-24 %	25-34 %	35-44 %	45-54 %	55-64 %	
BEAUTIFUL	114	111	2	7	13	8	12	5	11	11	10	11	3	BEAUTIFUL	21.9	3.4	9.8	36.1	32.0	7.0	22.4	32.4	32.2	5.9		
CONTEMP	83	75	10	15	2	1	2	20	8	5	4	5	8	CONTEMP	15.9	16.6	20.8	5.6	4.0	27.8	16.3	14.7	12.9	15.6		
COUNTRY	108	102	12	15	13	9	5	13	6	10	9	4	6	COUNTRY	20.6	20.0	20.9	36.2	36.0	18.0	12.3	29.3	29.1	11.7		
PROG ROCK	49	47	15	8	1	2	1	12	3	0	2	1	2	PROG ROCK	9.4	25.0	11.1	2.8	8.0	16.7	6.1	0.0	6.5	3.9		
TALK	9	9	0	2	1	1	0	0	1	1	1	0	0	TALK	1.7	0.0	2.8	2.8	4.0	6.0	2.0	2.9	3.2	0.0		
TOP 40	92	85	13	8	3	2	0	18	11	6	3	1	27	TOP 40	17.6	21.6	11.2	6.4	8.0	25.0	22.4	17.6	9.7	53.0		

FRESNO, OCTOBER 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 %	55-64 %	18-24 %	25-34 %	35-44 %	45-54 %	55-64 %	
ADR	34	24	8	5	0	2	0	3	3	2	0	1	10	ADR	5.4	18.2	8.6	0.0	4.8	4.5	4.7	4.3	0.0	10.3		
BEAUTIFUL	96	95	2	7	7	9	14	2	7	5	15	12	1	BEAUTIFUL	15.3	4.6	12.0	17.0	21.4	3.0	11.0	10.9	33.2	1.0		
BLACK	10	9	0	0	0	0	1	5	2	1	0	0	1	BLACK	1.6	0.0	0.0	0.0	0.0	7.5	3.1	2.2	0.0	1.0		
CLASSICAL	10	10	0	1	0	0	0	3	2	0	3	0	0	CLASSICAL	1.6	0.0	1.7	0.0	0.0	4.5	3.1	0.0	6.7	0.0		
CONTEMP	51	39	10	5	1	0	0	10	4	6	1	1	12	CONTEMP	8.1	22.7	8.6	2.4	0.0	14.9	6.3	13.0	2.2	12.4		
COUNTRY	62	59	2	11	11	7	4	2	8	6	2	3	3	COUNTRY	9.9	4.5	18.9	26.8	16.6	3.0	12.5	13.0	4.4	3.1		
MELLOW	20	19	4	4	1	0	0	3	5	0	1	1	1	MELLOW	3.2	9.1	6.9	2.4	0.0	4.5	7.8	0.0	2.2	1.0		
MOR	165	129	9	12	14	10	7	22	12	11	5	9	36	MOR	26.3	20.4	20.7	34.1	23.9	32.9	18.8	23.9	11.1	37.1		
RELIGIOUS	19	18	1	0	0	0	3	0	0	1	5	1	1	RELIGIOUS	3.0	2.3	0.0	0.0	0.0	0.0	0.0	2.2	11.1	1.0		
SPANISH	43	38	0	1	2	3	0	9	4	4	7	7	5	SPANISH	6.9	0.0	1.7	4.9	7.1	13.5	6.2	8.7	15.5	5.1		
TOP 40	65	40	5	7	4	1	1	7	8	3	2	0	25	TOP 40	10.4	13.6	12.1	9.8	2.4	10.4	12.5	6.5	4.4	25.8		

NASHVILLE-DAVIDSON 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 %	55-64 %	18-24 %	25-34 %	35-44 %	45-54 %	55-64 %	
ADR	116	86	34	23	0	2	0	15	6	3	0	2	20	ADR	11.8	40.0	21.5	0.0	4.9	17.2	6.4	4.2	0.0	18.8		
BEAUTIFUL	77	77	0	10	6	4	5	4	9	11	9	13	0	BEAUTIFUL	8.6	0.0	9.3	14.6	9.8	4.6	9.7	15.3	18.4	0.0		
BIG BAND	29	29	0	0	0	1	17	0	1	0	5	3	0	BIG BAND	3.2	0.0	0.0	0.0	2.4	0.0	1.1	0.0	10.2	0.0		
BLACK	50	36	3	2	1	2	4	5	4	3	2	2	12	BLACK	5.6	3.5	1.9	2.4	4.9	5.7	4.3	4.2	4.1	11.3		
CONTEMP	273	212	29	34	6	3	2	52	38	19	7	6	61	CONTEMP	30.3	34.2	31.7	14.6	7.2	61.7	40.9	26.5	14.3	57.4		
COUNTRY	128	127	0	13	10	15	7	3	12	16	8	9	1	COUNTRY	14.2	0.0	12.2	24.4	36.6	3.4	13.0	22.3	16.3	0.9		
DISCO	46	39	7	10	3	0	0	4	6	7	0	0	7	DISCO	5.1	8.2	9.3	7.3	0.0	4.6	5.5	9.7	0.0	6.6		
MOR	114	112	3	12	9	10	9	2	10	7	12	14	2	MOR	12.5	3.5	11.2	21.9	24.4	2.2	10.7	9.8	24.5	1.9		

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

Drake-Chenault Going To Disco

CANOGA PARK, Calif.—The race to win listeners by jumping on the disco bandwagon has been joined by Drake-Chenault, which is offering D-C Disco, a format for live or automated stations come March 15.

Buddy Scott, general manager of the company's program service division, says the new format, to be promoted at next month's National Assn. of Broadcasters convention, has been under development since the middle of last year.

Scott comments, "We have seen disco become a special culture that touches all segments of society. Disco today is more than a passing thing. We feel it has firmly planted itself as a part of the lifestyle of America."

Drake-Chenault programs 270 stations with seven formats.

Many Nashville Format Changes In Competition For Top Numbers

Continued from page 3

here is undergoing tremendous growth right now."

Of the major stations located in the Nashville-Davidson County boundaries, there are five operating at the maximum FM signal strength of 100,000 watts and two which broadcast at the maximum AM power of 50,000 watts. (One of these, WSM-AM, is a clear-channel omnidirectional station; the other, WLAC-AM, is a directional clear-channel facility.)

As the local market toughens, program directors are finding themselves locked into an all-out effort to gain stronger footholds in the Nashville Arbitron survey shares.

Methods used include expanded

promotional budgets, streamlined playlists, heavier community involvement, consultant services, more professional procedures in every aspect of station operation, automation, extensive equipment and facility renovations, and revitalized image projection enhanced by print, billboard and tv advertising.

Many stations have employed outside agencies to design high-impact media campaigns and logos easily recognizable by the public; some have also retained independent research firms to assess demographic profiles of their target audiences, supplementing basic in-house research data.

More than ever before in Nashville radio, the results of the Arbitron

themselves are weighting stations' standings, formats, budgets, even personnel. No fewer than three stations (WKQB-FM, WMAK-AM and WWKX-FM) altered their programming prior to the October-November 1978 ARB ratings period, and subsequent to the release of the latest survey shares, two of these stations, faring less successfully than their management had anticipated, had also changed program directors.

Noting the recent importation of Rick Harris from WRHY-FM in Harrisburg, Pa., to assume programming responsibilities at WKQB, Mort Nasatir, acting station manager and senior vice president of broadcasting for Billboard Publica-

(Continued on page 70)

Buffalo WBEN-AM Move Reaps Station Its Highest Ratings Yet

By JIM BAKER

BUFFALO—WBEN-AM has overcome the negative controversy surrounding the firing of popular 27-year personality Dick Rifenburg with news from Arbitron that it has displaced WKBW-AM as the most listened to station in this market.

In the first full book of the station's ownership by the Algonquin Broadcasting Corp., headed by president Larry Levite, WBEN-AM captured first place in total listenership with a 13.9 rating, up from last May's 12.5 and a third place finish.

WBNY-FM, the region's beautiful music station, was an airtight second with a 13.8 rating, up from 12.9 WKBW-AM dropped from 16.5 to third at 12.8 and WGR-AM stayed fourth at 10.2 (down from 11.2).

The FM side of WBEN's picture is also bright—"Rock 102" climbing from 5.7 rating to solid fifth place at 7.6.

Until Arbitron disclosed these November ratings, WBEN was being heavily criticized for its firing of Rifenburg, a former sportscaster who switched to an afternoon deejay post and was left one step from the door at the wee-hour shift by WBEN's previous regime.

Levite's regime with 32 investors subsequently bought the WBEN-AM-FM stations for \$3.76 million while Rifenburg underwent open heart and abdominal surgery. A long, tremendous comeback followed but after Rifenburg was stable again, Levite decided to drop him to pick up Larry King's all-night talk show from Mutual.

This raised eyebrows—not only from Rifenburg's many supporters, but from others who noted WBEN is affiliated with NBC, not Mutual. WNIA-AM, the Mutual affiliate in town, had expressed interest in King, saying it might stay on the air into the wee hours to carry King.

According to WBEN sources, Rifenburg was earning \$26,000 annually, but the 51-year-old's salary was cut \$8,000 upon his return from surgery—though his work week went from five to six nights.

Naturally, Levite denied Rifen-

burg's assertions, declaring "WBEN is doing well under its new ownership, but many changes have necessarily been made." And the Arbitron ratings provided evidence of success.

Stan Barron, another sports-oriented voice, provided the most dramatic story. Fired by WBEN's previous administration, Barron was returned to the evening slot with a free-form sports and music format.

Arbitron's 12-plus ratings show WBEN's night listenership grew from 6.9 under Chris Tyler to 11.3 with Barron, whose rise dropped WGR's Shane from 16.1 to 9.8 and WKBW's Jay Fredericks from 15.6 to 10.1. Suddenly, WBEN-AM is third at night—behind WBNY-FM and WBEN-FM—while WKEW and WGR dipped to fourth and fifth.

Among men 18 years and older, WBEN-AM's night audience more

than doubled—from 7.9 under Tyler to 18.5 with Barron. And among 25- to 54 year-olds, Barron's share is 22—up from Tyler's 7.5.

Jeff Kaye, WBEN-AM's morning jock, stunned the Buffalo area's radio following by wresting the 12-and-over lead from WKBW's Danny Desverth, who was armed with a fresh six-year contract.

The Arbitron numbers show Kaye climbing from 19.7 to 21.5, Desverth dropping from 23.5 to 18, WBR's Stan Roberts up slightly (12.7 to 12.8) and WBNY-FM improving from 8.2 to 9.0.

Obviously, the changes Levite made are paying off handsomely. It's too early to tell about the move to King, but WBEN-AM's ratings rose across the board—in all time periods and demographics. Jack Mindy, who returned to the Buffalo market from Syracuse, gave the station an increased afternoon drive audience.



SONNY TAPING—Sonny Rollins rips into a jazz solo on his tenor sax as drummer Al Foster accompanies him for the CBS local New York television show "Channel 2 The People." Rollins performed with McCoy Tyner on piano and Ron Carter on bass for the show which is being shown in two parts on two consecutive weekends with the final showing Feb. 25. Rollins was also interviewed on the show by host Vic Miles.

Delay WDAS Sale; Cite Payola Probe

WASHINGTON — A federal probe into alleged payola, among other charges, is holding up the \$5 million sale of WDAS-AM-FM Philadelphia to the parent company of the National Black Network.

The Federal Communications Commission Wednesday (14) postponed to later this month a closed-door hearing on WDAS. The black-oriented stations, now owned by white interests headed by Dr. Max Leon, are to be sold to Unity Broadcasting, a company headed by blacks.

But two local Philadelphia groups want the stations to be sold to local blacks. These groups, Universal Communicators and Concerned Communicators, have filed petitions with the FCC to block the sale.

On top of these complaints the Commission is also reviewing a report from the compliance department of the FCC.

The stations have been operating since 1975 with a deferred license pending the outcome of this compliance department investigation. This probe is reportedly related to an earlier investigation dealing with payola and station trade practices during a period when the stations were actively engaged in promoting a steady stream of concerts with some station DJs.

William Cody Anderson, assistant manager of the stations, says station officials did not know why the investigation was conducted or why the station license has not renewed. However, if the FCC finds that WDAS is not in compliance with FCC codes, the station could be required to answer such allegations at a hearing. Or, according to an FCC spokesman, it could avoid such a hearing by selling the stations at a "distress sale" which would call for a "much reduced price."

The two local groups, and their complaints said they had knowledge of two qualified black Philadelphia groups which have sought to buy WDAS but were told the station was not for sale.

Ali Sadig, a spokesman for Concerned Communicators, says that al-

though the purchasing National Black Network is 53% minority owned, "we do not believe it is really black owned." Another concern is that there would be no real management change because some WDAS managers have an agreement with National Black Network to stay with the station for the next seven years.

According to the sales agreement filed with the FCC, there are three continued-employment agreements. Dr. Leon, the controlling stockholder, is to stay on as assistant to the treasurer for seven years at \$57,142 a year. Robert Klein, general manager and part owner who is a son-in-law of Dr. Leon, is to stay on for seven years as assistant to the new president at \$28,575.43 a year. Elaine C. Berger, comptroller who has been

(Continued on page 35)

ARBITRON TALK Programmers Say They're Not Shocked By Ratings Criticism

By DOUG HALL

county of the New York market from anyone between the ages of 18 and 34. "75% are over age 45. And the teens are all 12 to 14—mostly 12," Muni complains.

Assistance in preparing this story provided by Hanford Searl.

"It's about time for Arbitron to admit they need to improve their act," says KCBQ-AM San Diego program director John Fox. And in Los Angeles, KHJ-AM's newly installed program director Chuck Martin adds, "We've been fighting this thing for years." He reasons that new competition in the rating field would be helpful.

Reacting differently was Jim Schulke, founder and head of Schulke Radio Productions, one of the nation's largest syndicators of beautiful music.

Noting that the study suggests that the beautiful music audience may not be as large as has been reported, Schulke says the study is meaningless. "Percentages are meaningless without hard numbers," he

LOS ANGELES—There are sweeping changes ahead in the programming of the three leading adult contemporary/MOR music stations in the L.A. area. The motivation for these changes would appear to be sagging ratings.

KMPC-AM on Feb. 5 extended Roger Carroll's "Extension 710" nightly talk show to three hours from 7 p.m. to 10 p.m. and removed him of his disk jockey duties on the Monday through Friday shift. Gary Owens, in a revamping of the schedule, is now featured weekdays from 3 p.m. to 7 p.m. He formerly ended at 6 p.m. KMPC's general manager Kenneth Miller is pleased with the early results of "Extension 710." As Miller sees it, the station has received excellent feedback and the guests on Carroll's show have had good response to their appearances.

Miller, on the other hand,

squelches any street rumors that KMPC is about to go all-talk.

"We have no definite plans to go further talk beyond Roger at this time. 'Extension 710' is a specialty piece of programming. KMPC will continue to be a music station. Our personalities and our music are important to us as well as our coverage of news, sports and traffic," states Miller.

Program director Mark Blinoff has no plans to change KMPC's music programming mix. "We will continue to play today's hits," claims Blinoff.

Carroll's talk experiment would not appear to be a fair test of the strength of talk on KMPC as Carroll will be preempted with regularity by KMPC's play-by-play coverage of the California Angels. Most of the Angels home baseball games are played at night.

KIIS-AM unlike KMPC, is changing its music mix. The station now has taken on the posture of an easy listening sound.

"Our sound is a little more mellow and we are now operating from a larger playlist," reports general manager Ed Boyd.

While KIIS-AM is playing primarily today's hits, Boyd does admit that he is also blending in traditional MOR artists like Nat "King" Cole, Frank Sinatra, Andy Williams, as well as Elvis Presley and other rock stars from the 1950s and 1960s who appeal to the 25 to 49 age range.

This is a first for the Los Angeles area as no other station in town is playing traditional MOR music. Boyd further states that KIIS-AM is also playing standards from the 1950s and 1960s that are featured in new albums by today's contemporary chart performers. KIIS-AM at the moment has no plans to extend its talk programming beyond Bud Furillo's drive time two hour sports-talk show.

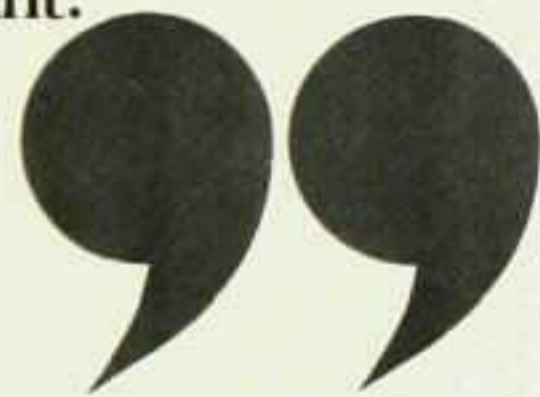
KPOL-AM's new program director Mike O'Shea has just taken over the programming after a successful run as program director at KVI-AM in Seattle.

O'Shea is candid in assessing the Los Angeles AM adult contemporary market. "We will not be a pas-

(Continued on page 35)
Copyrighted material

of Elvis

“**M**any fans have asked us over the years why we didn't release an album of just Elvis singing as he did in the recording studio. To them we dedicate this album—the pure Elvis without the additional accompaniment.”



—Elvis' Father, The Colonel and RCA Records



ARBITRON PERFORMANCE

DJs' performance in morning drive as for total listening audience over the

ADY-TROY:

6 a.m.-10 a.m.			
Station	April-May 78	July-Aug. 78	STATION CALL LETTERS
10	1.7	4.0	WCSS-AM
7	3.1	4.0	WFLY-FM
11	23.5	22.0	WGY-AM
Temporary			
2	3.6	4.0	WHSF-FM
7	4.9	6.1	WPTR-AM
Temporary			
8	17.0	17.7	WRDW-AM
Full			
6	5.4	3.8	WROW-FM
Full-Bonneville			
14	11.8	8.9	WTRY-AM

He was preceded by Floyd Wright.

H:

6 a.m.-10 a.m.			
Station	April-May 78	Oct.-Nov. 78	STATION CALL LETTERS
3	5.5	4.5	KBOX-AM
Format: country			
5	5.4	4.7	KFJZ-FM
Top 40			
6	3.6	3.3	KKDA-FM
3	4.3	3.3	KLIF-AM
Format: contemporary			
1	3.6	4.0	KMEZ-FM
Full music			
3	2.6	3.3	KNUS-FM
Contemporary			
1	5.8	5.9	KSCS-FM
		3.8	KTXQ-FM
9	12.7	12.3	KVIL-AF
7	11.6	11.1	WBAP-AM

and have been succeeded by Schantal Westerman until the beginning of October. He was preceded by Dave O'Brien.

Begin Probe

sultants after six months, either by their choice or that of the new management.

A station official said earlier that there never was any objection to selling the stations to "any blacks or any other color" as long as they could pay for it. The offers made by black groups, he said, were "either well below what was offered or else they couldn't raise the money."

with the station for many years, is to stay on in the same capacity at \$26,000 a year for five years.

Berger's contract can be terminated by the new owners. However, Dr. Leon and Klein will be paid the designated salaries whether they continue in the jobs or, as the safe agreement allows, they become con-

and the station party.

Picked up by Inter-City Broadcasting of New York this week as the station's new owner from Philadelphia's Tracy Broadcasting, KUTE-FM switched into the disco format a year ago and set serious sights on a final formula six months ago, adds Stevens.

in stereo by satellite and is encouraged that in the meantime the network is looking for product to distribute via tape.

Shaw sees the ABC FM stations "going through a transition and in three to five years the FMs will be equal to the AMs" in the corporate scheme of things.

- 205—ELVIN BISHOP, Hog Heaven, Capriorn CPN 0215
- 206—FIESTA, Arista AB 4196
- 207—MELANIE, Ball Room Streets, Tomato 9003
- 208—JERRY JEFF WALKER, Jerry Jeff, Elektra 5E 163
- 209—DELILAH, Dancing In The Fire, ABC AA 1131
- 210—MOULIN ROUGE, ABC AA 1120

FEBRUARY 24, 1979 BILLBOARD



Disco

N.Y. Firm Pays \$1,000 Laser Violation Fine

More Rock 'N' Roll At N.Y. Heller Spot

By ROMAN KOZAK

NEW YORK—Rock 'n' roll disco fever spreads in New York, with the St. Valentine's Day opening of a refurbished new club, Trude Heller Now, which is aimed at an elegant, fashion-conscious crowd.

The new spot becomes the city's fourth rock 'n' roll disco. The other three are Hurrah (Billboard, Feb. 17, 1979), the midtown Rocker Room and the new wave Mudd Club.

Trude Heller Now, located on Ninth St. and Sixth Ave. in Greenwich Village, occupies the site of the old Trude Heller's nightclub which has been closed for six months. The new club marks the return of Heller to active participation.

The first to present the Supremes

in concert here and the first to introduce go-go dancers in cages in her club in the early '60s. Heller has not been involved in the running of her club for six years.

The interior of the 150-capacity spot has been redesigned. More than 500 yards of white faille has been used for draperies, which are being done in the style of the '40s. Designer is Wellington D. Walters. According to host David Smith, a new \$7,000 sound system has been installed under the direction of Claudio Castams.

Disk jockey for the club is Mark Ryan, who plays music by the Rolling Stones, David Bowie, Motown and Blondie, as well as new wave

(Continued on page 42)

By RADCLIFFE JOE

NEW YORK—Laser Physics, one of the pioneer developers of laser systems for disco and other entertainment applications, has been slapped with a \$1,000 fine by the Bureau of Radiological Health, the federal agency established in 1976 to monitor the growing laser industry.

The fine, which has already been paid in an out-of-court settlement by Laser Physics, resulted from a 150-page complaint lodged by the agency against the New York firm.

The complaint had charged Laser Physics with:

- Interstate shipments of non-complying laser products.

- Failure to notify customers of the product's non-compliance.

- Failure to correct the non-complying systems.

- Failure to certify the compliance of the products.

According to the agency, which is a division of the Food & Drug Administration, the alleged infractions involved the assembly, distribution and installation of demonstration lasers which exceed emission levels specified by the standard for this type of product.

The discos cited as having the allegedly non-complying lasers are New York, New York; Loew's Orpheum Theatre, Boston; the Rafters, Saratoga Springs, N.Y.; Godfather Club, Corpus Christi, Tex.; and the Planet Circus Disco, Milwaukee. It is reported that the Planet Circus Disco has since gone out of business.

David Infante, president of Laser Physics, sees the complaint and the resultant fine as something of a witch hunt. He claims that the only solid case which the Bureau of Radiological Health had against his company was that it had failed to file necessary report forms on time.

Infante also concedes that the laser at New York, New York, on which the agency is said to have based its case, extended out of the wall, slightly beyond those standards set by the bureau.

"However," he stresses, "they never proved that our lasers were dangerous, and they will not be able to decommission any of our systems until they can prove their charge of non-compliance."

Infante, who sees the suit as a nuisance, "which caused me to lose money," theorizes that the bureau at the time the complaint was filed was still in its infancy as far as expertise in its commissioned field is concerned. "The result," he states, "was that they came down on anything which was new or unfamiliar to them."

He states that they have since "grown more knowledgeable," and are more realistic about their approach to regulating the industry.

Meanwhile New York, New York, is due for a visit from the agency in the near future. It plans on testing the club's laser for compliance violations, but Infante is unperturbed about the impending visit.

"Their argument," he states, "is that one of the club's patrons may stand on the bar and peer into the laser and be blinded. The chances of this happening are almost non-existent." (Continued on page 44)

First For Columbia

LOS ANGELES—Columbia has released its first Latin 12-inch 33 $\frac{1}{3}$ r.p.m. disco disk. The two sides are from Mongo Santamaria's new LP, "Red Hot" and include "Watermelon Man" and "A Mi No Me Enganan (You Better Believe It)."

ELECTRIC CIRCUS DISCO

Loses Second Liquor License Attempt

By ROBERT ROTH

NEW YORK—Owners of the as yet to be opened Electric Circus discotheque here lost the second round in their attempt to obtain a liquor license.

The club is facing increasing opposition from legislators and community groups over its planned opening in a purportedly residential area.

A Committee Against Disco has been formed to fight the club, claiming several thousand supporters. In addition, two state senators and a city councilwoman have officially protested the license application.

A New York City cabaret license is required to operate a disco regardless of the use of alcohol and the Electric Circus has not obtained that permit either.

The original opening of the club set for Dec. 18, 1978 and a postponed opening set for a month later never took place because of the decision of State Liquor Authority to deny a license because of community opposition presented in a petition of "more than 800 signatures."

In addition the liquor body noted it was "not satisfied that the proposed premises, will, in fact, be open to the public."

The Authority did agree, however, to review its original decision and Feb. 7 voted again to deny the license. A formal written decision is expected within the next two weeks. Harold Fisher, attorney for the Electric Circus, notes that he will advise his client to contest the ruling in State Supreme Court.

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Pajama Parties Pull At Queens Club

NEW YORK—The latest wrinkle in the disco bag of tricks is a coed update of that old schoolgirl institution, the pajama party. Three extremely successful disco pajama parties have been held at Ruling Class I, a Jamaica, Queens club.

According to Winston Sanders, owner of the club, the idea for the sleepwear only parties originated from three of his female regulars.

"I thought the idea was strange at first because I had never been to a

pajama party," Sanders says. "But I gave it a try and it has really taken off for me."

Sanders adds that the initial reaction of most of his patrons has been similar. "The girls don't want the guys to see them in their nightgowns and the guys expect an orgy but everyone enjoys it once they give it a try."

Sanders says that the clientele for his pajama parties tend to be college age blacks.



HOPEFUL MOVERS—Dozens of hopeful dancers crowd the floor at the Empire Ballroom in London, recently, for the finals of EMI's World Disco Dance Championships. Winner of the contest, which drew dancers from all over the world, was Taadaki Dan of Japan. Ricky Villard of the U.S. was the first runner-up.

Auction At Club Helps Athletes

NEW YORK—Dreaming of a date with Ali McGraw, or of owning an item of clothing worn by Dolly Parton, or even of acquiring Shirley MacLaine's running shoes? Then the place to be is New York. New York disco April 16, when these will be among other "star" items offered at auction to raise funds to send the U.S. Olympic team to Moscow next year.

The event will be part of a fund-

(Continued on page 42)

Disco

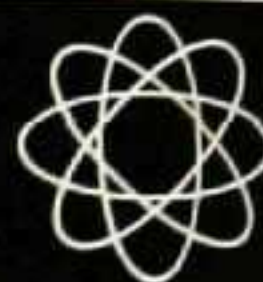
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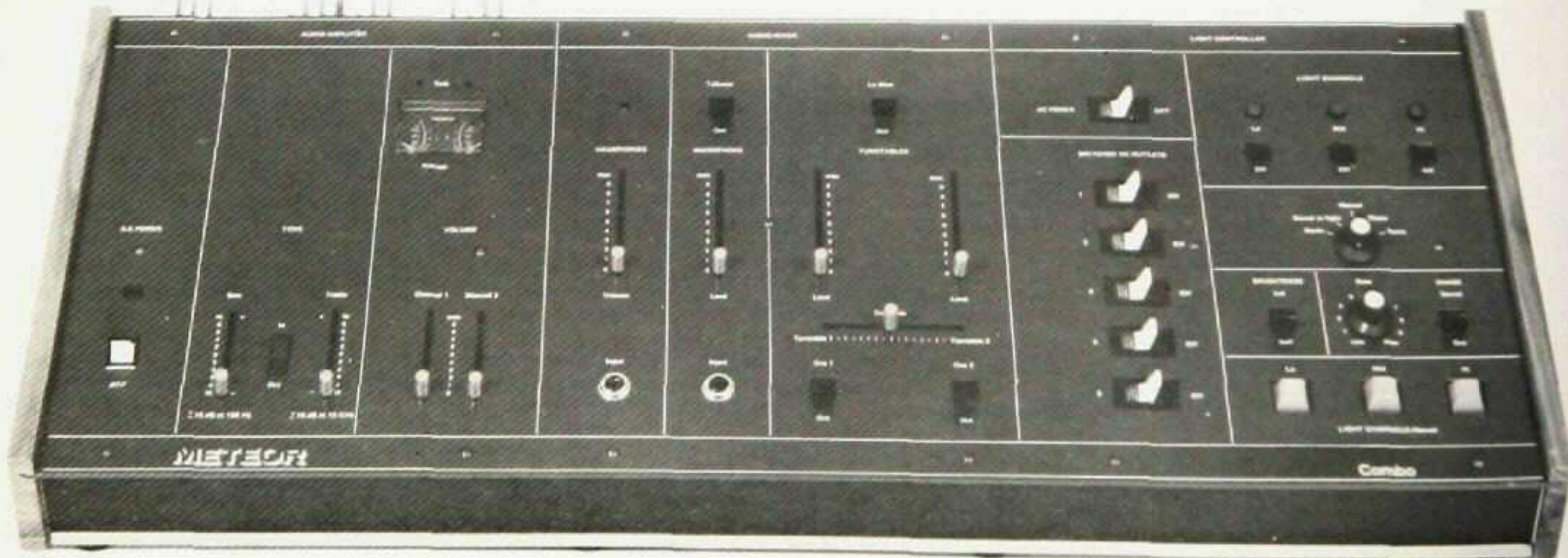


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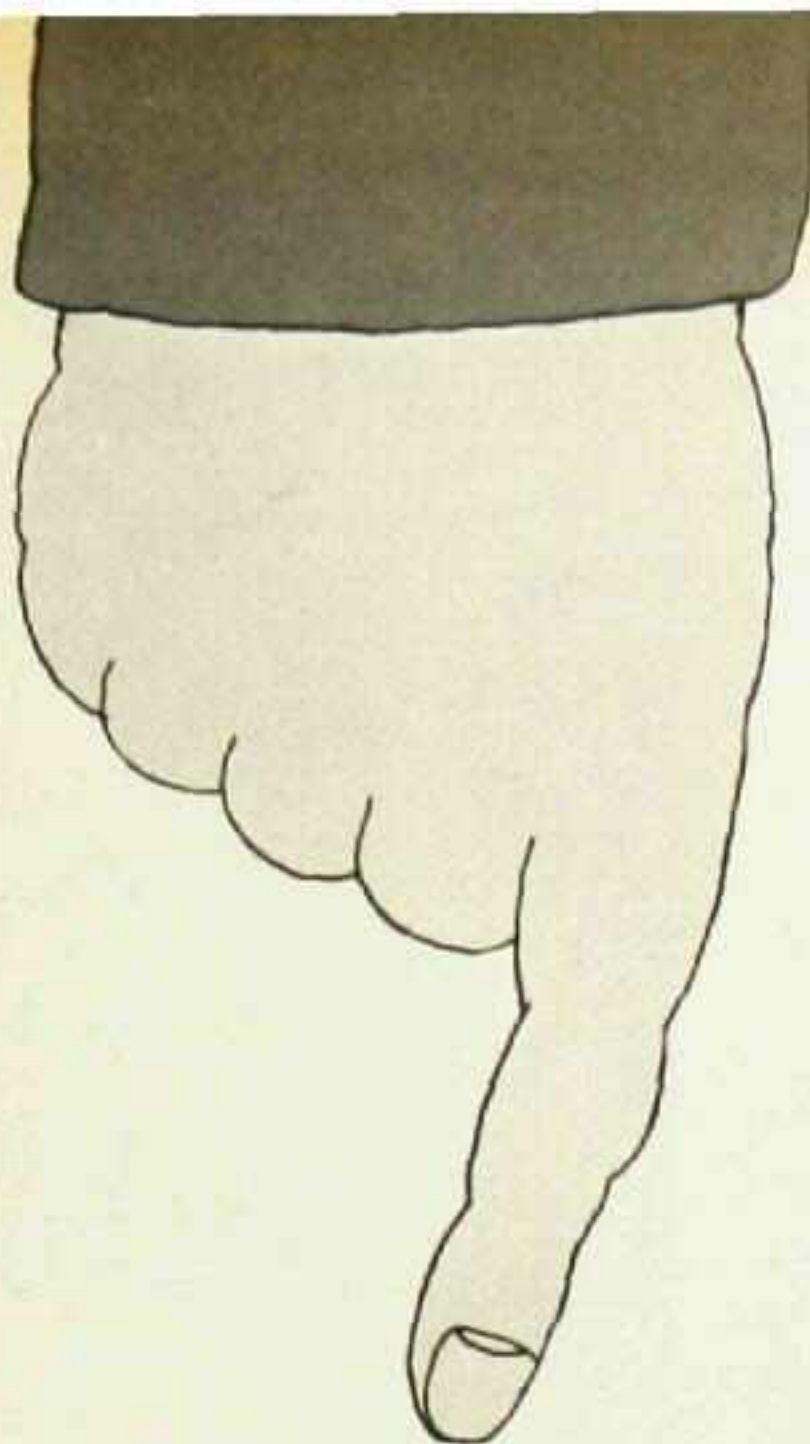
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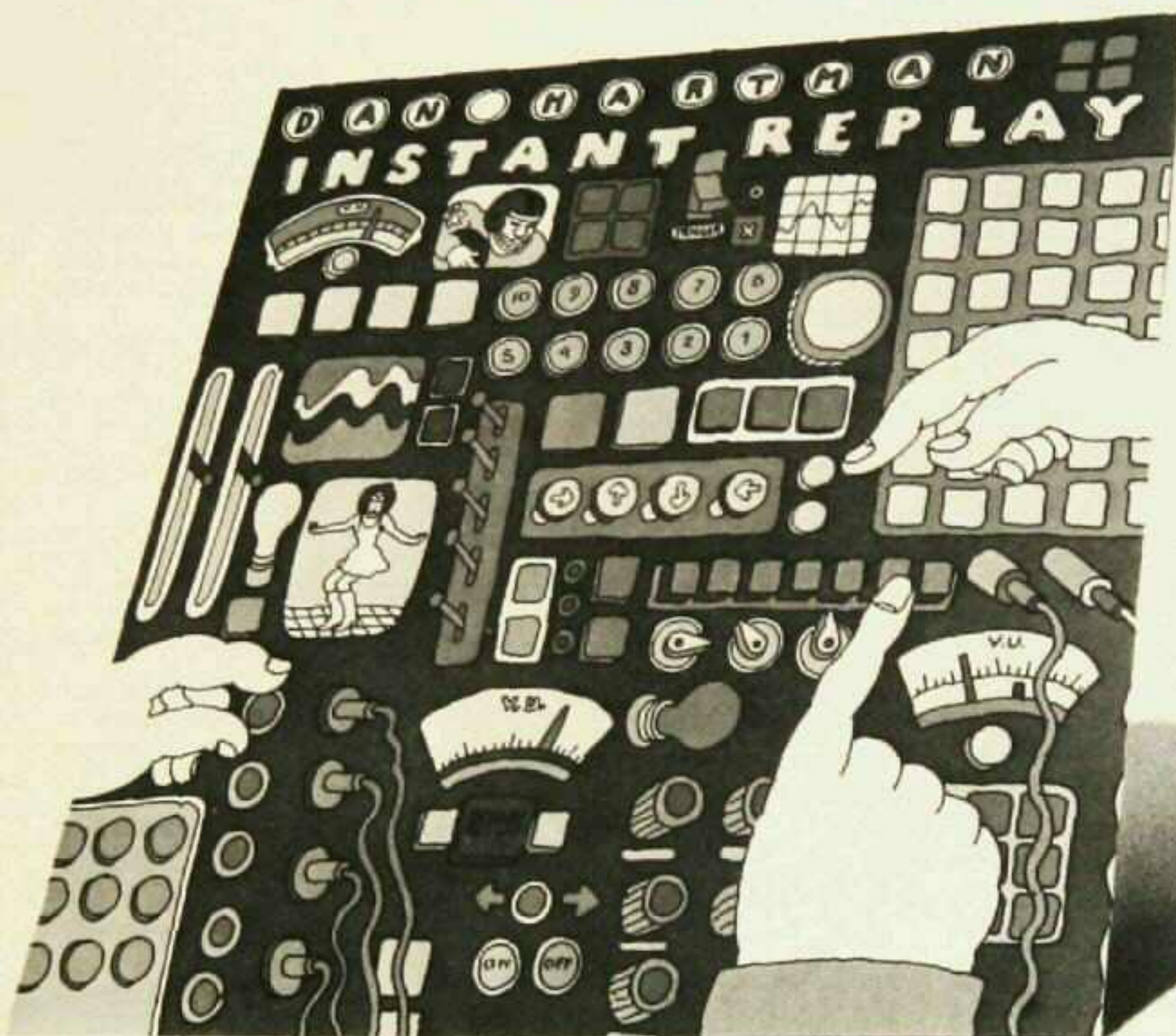
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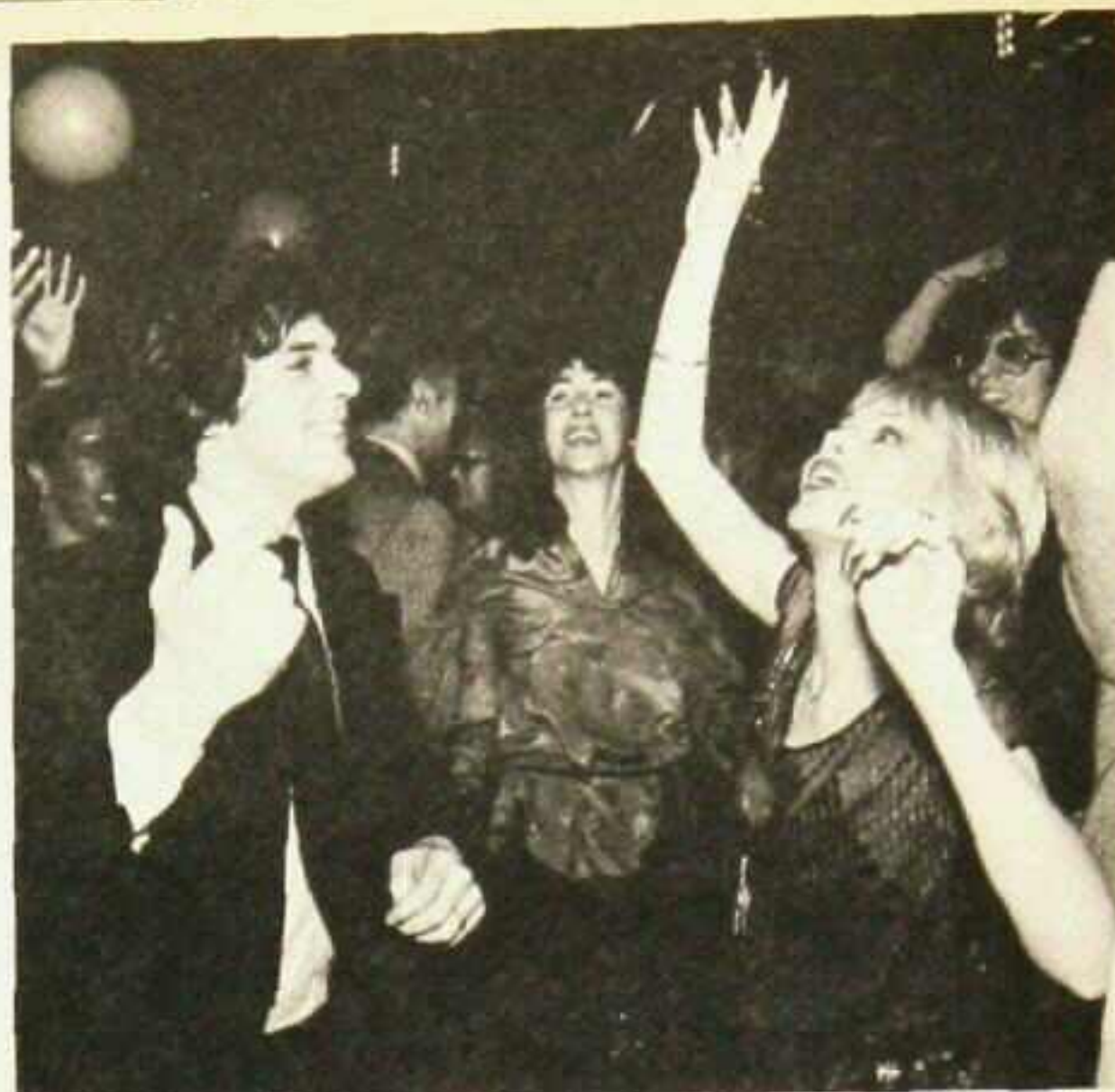
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CAVIANO LEARNS—Richie Kazor, right, deejay at Studio 54, gives Ray Caviano, president Warner/RFC Records, a few pointers on how he selects his musical repertoire to entertain the dancing folk at his club.



HAPPY PEOPLE—Ray Caviano, president of the new Warner/RFC record label, briefly pushes aside the seriousness of his position to boogie with actress Britt Ekland. Occasion was a "coming out" party for Caviano's new label held at Studio 54.

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Disco Mix

By BARRY LEDERER

NEW YORK—RFC Records has had an extended promotion campaign to launch the label, which is an offshoot of Warner Bros. Records. First product is the Gino Soccio album "Outline." The result of this promotion proved right. Producer Mix Machine and album coordinators Ray Caviano and Bob Siegel have a definite direction on this mainstream album.

Soccio also had his hand in the creation of the music and lyrics. He also plays several instruments on the tracks. "Dancer" leads off side one at 8:23 minutes with a musically simple structure of drum and handclapping back beat,

New Rock Disco

• Continued from page 36

acts, and some disco crossover tunes.

There is also a new logo for the club, a black and white drawing of a man and woman in elegant evening clothes—a motif which is repeated throughout the club.

In keeping with the posh level, admission is \$10 per person. Smith says Trude Heller Now will be a "dressed-up Village club," with the clientele drawn from the city's fashion community, which will be "basically gay, both male and female," though straights will be welcome.

He says the club is now going to record companies to get rock'n'roll records since the disco pools specialize only in disco music. He says label response has been good.

with female vocals and light keyboard effects that create an intense disco mood. The addition of a sizzling guitar should ensure immediate DJ pickup on this disk.

"The Visitors" features Soccio's voice with a faster tempo song that some DJs might want to slow down. Synthesizer programming is utilized effectively with dynamic drum, keyboard and horn that dominate the cut. The sound is totally different from "Dancer" and shows the versatility of the artist.

Side two features "Dance To Dance" and "There's A Woman." The latter is skillfully integrated with light vocals and perky guitar chords that add an ephemeral quality with congas and percussion. This is a time album on all accounts showing thought and perception in its production.

Chrome, a new group on Infinity, has an interesting sound on its first 12-inch 33-1/2 r.p.m. titled "Fly On UFO." This 7:57 minute disk combines female vocals mixed with electronic and synthesizer-based rhythms tracks which are mostly instrumental.

The record is interspersed with small raps by the group then flooded with chase-like sequences and other heavy percussion instrumentation similar to a Cerrone production.

The flip side is "Caribbean Air Control" which is all instrumental and combines a taste of reggae with synthesizer effects reminiscent of Spaces' first album. Both sides have a sound that is pleasing and different from most of the disco around and the 12-inch should get the attention it deserves.

Rick Aronstein, disco promoter for Channel
(Continued on page 45)

Forum Show At Roseland

NEW YORK—The Roseland Ballroom has been selected as the venue for the entertainment segment of Billboard's Disco V Forum, according to Bill Wardlow, the Forum's coordinator.

The ballroom, with a capacity of 3,450, is expected to adequately handle the influx of Forum attendees wanting to see the concert performances of such popular disco acts as Gloria Gaynor, Village People, Voyage, Sylvester, Peter Brown, Chic, First Choice, Peaches & Herb, Linda Clifford and Tiger.

According to Wardlow, Roseland, which has been functioning as a major entertainment site since 1919, is ideal for the Billboard entertainment, partly because of its history and partly because of its spacious and comprehensive facilities which include one of the largest dance floors to be found in the city.

It is also within walking distance of the New York Hilton hotel where seminars and exhibits are being staged.

Wardlow also announces that Forum VI has been scheduled for July in New York. It will again be held at the same Hilton.

Auction At Club Helps Athletes

• Continued from page 38

raising drive by the U.S. Olympic Committee (New York branch), which is tying in with New York, New York, and Uncle Sam's disco, New York, to stage the program. The segment, scheduled for Uncle Sam's, Levittown, N.Y., will be held Monday (19).

Celebrities already committed to playing an active role in "Excellence In '80" as the Olympic Committee has titled the program, will include, in addition to McGraw, Parion and MacLaine, Christopher Reeve of Superman fame. (He will be auctioning his Clark Kent glasses.) Designer Bill Blass will offer a special creation, as will tennis stars Arthur Ashe and Vitas Gueralitis, Cheryl Tiegs, Leonard Bernstein, Robert Klein, Joey Heatherton, Julius "Dr. J" Ervin and dancer Edward Villella. Tickets to "Saturday Night Live" will also be auctioned.

Chairpersons for the events will include Don Kirshner, Jo Jo Starbuck and husband, Terry Bradshaw; Blass and Reeve.

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Serious Business, But Fun Too, At New Orleans Pool Convention

By KELLY TUCKER

NEW ORLEANS—The Southeast region of the National Assn. of Record Pools met with the purpose to approve or disapprove resolutions passed at the national association's first meeting held last Nov. 13 in Miami. The gathering also sought to bring up topics for the next national meeting, slated for Feb. 25 at the N.Y. Hilton.

However, the agenda was by no means all work and no play. Al Paez, president of the New Orleans Disco Assn. assistant director Brian Burke, and secretary Eric Miller, hosted a party at the Civic Theater discotheque.

The well-planned affair, which included a listening session of new disco product, drew radio programmers, record retailers, and entertainers Marilyn McCoo and Billy Davis

Jr., who came to help promote the disco mix of their latest single, "Shine On Silver Moon."

Although the meetings sparked interest by deejays, the National Assn. of Record Pools has appeared somewhat dormant since it was formed last November.

Commencing on the association's inactivity, Bo Crane, president of the Florida Record Pool, states: "It's hard to do much because it's difficult getting people together from all areas of the country when you're not on big corporate paychecks. But that's not to say we won't have it one day."

"What we've been doing the past few months is sorting out how the pools will police each other and developing standards of membership for the organization."

During the assemblage here, Crane and the other deejays decided the pools would police themselves by providing each other with current rosters to eliminate duplications. They also:

- Discussed minimum membership requirements and ruled that its membership depended on the individual markets. However, any new pool applying for membership must be serviced by a minimum of 15 record companies.

- Voted that the Southeast region would not send a regional roster to record companies but that the individual pools would have to send them out as requested.

- Rejected the proposal brought up at the first national meeting that the pools send out rosters every

(Continued on page 45)

COMPETITION FOR LEONARDO'S Hottest San Juan Club Cooling Down

By LORRAINE BLASOR

SAN JUAN—Leonardo's, once San Juan's hottest disco, is beginning to feel the heat of competition, and its management is worried.

The disco's lackluster performance was partly responsible for its parent company, Swiss Chalet Inc., posting a net operating loss of \$273,436 for the six-month period ended October 1978. Swiss Chalet also operates the Hotel Pierre and the Swiss Chalet restaurant.

Although the discotheque is not bringing in the same revenue it did in the past, John Lohner, president of Swiss Chalet Inc., says that Leonardo's is still moderately profitable.

"We can no longer count on the high revenue of the disco as some years ago," he says. "Before, Leonardo's was a gold mine. Now, it's just a silver mine."

And the reason for this, according to Lohner is heavy competition from new disco outlets that have opened here in the last three years.

These include "Juliana" (at the Caribe Hilton), Isadora (at the Condado Holiday Inn), and San Juan San Juan in old San Juan.

In its quarterly report to the Securities and Exchange Commission last October, Swiss Chalet, Inc. noted that "The discotheque concept in metropolitan San Juan has proliferated almost to the point of saturation."

"Additional first class disco club operations have opened during the last few months, and there is another big one scheduled to open in late December. The trend among disco club fans," continued the company, "seems to be a rotating one whereby they tend to sponsor the latest one opening."

"Our discotheque, having been in operation four years, and being the first one of its class, is feeling the impact of competition this fiscal year."

Decreased traffic at Leonardo's is estimated to be off by

about 25% compared with one year ago.

The company also posted an income loss of \$40,668 of which \$16,000 represented the drop in nightly entrance fees at Leonardo's. Membership, meanwhile, has dropped from 700 in 1976 to 400 paying members (dues include a \$100 initiation fee and a \$100 annual membership fee).

While in the past the club stayed open until the wee hours of the morning, seven days a week, the disco is now operating Monday through Saturday and closing at more "conservative" hours: 2:30 a.m. on week nights and 4:30 a.m. on weekends. Leonardo's, which is located in the Hotel Diplomat in touristy Condado, opens its doors at 9 p.m.

Swiss Chalet has invested heavily in its disco attraction—including a reported \$95,000 worth of sound equipment—and is not about to see its investment sour.

"In four years," says Lohner, "we feel the whole disco trend has changed. We're adapting fast to the new realities." He explains that Leonardo's will soon begin a new campaign to push the disco, but he would not say precisely what this would involve.

However, Swiss Chalet is reportedly working on new promotions for Leonardo's, such as visits from passengers and crew members of the cruise ships that regularly visit San Juan.

Meanwhile, Swiss Chalet has opted to indefinitely shelve its plans to franchise Leonardo's as it had hoped to do.

Leonardo's, which opened with much hoopla in 1974, introduced the concept of the plush disco where the well-to-do, or anyone who could afford the entrance fee, could dance to the latest tunes.

The disco boasts kinetic sculptures by German artist Frederick Becker, wall-to-wall carpeting, a computerized slide program and a private energy plant just in case there should be an unexpected blackout.

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• Continued from page 36

The installation of the safety interlocking devices is apparently in keeping with the consent decree signed by Infante on behalf of his firm.

In it he agrees to submit a corrective action plan, an initial report,

and a variance request. The decree further stipulate that within 30 days after each corrective action plan is approved by the agency, Laser Physics must take the necessary steps to bring the product into compliance with the standard, or assure it meets the safety criteria set forth in the bureau's compliance guidance booklet.

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Sound Business

Studio Track

LOS ANGELES—Nick Lowe is producing Carlene Carter's Warner Bros. LP at Jennifudy, Matt Hyde and Gary Goodman engineering. Also there, Michael Smith, producing Cuba Gooding for Motown, Phil Kaye behind the board.

Giorgio Moroder producing Donna Summer at Rush Sound. The Sylvers also there cutting a

second LP for Casablanca, Moroder again producing.

At Kendun: the Beach Boys overdubbing and remixing with producer Bruce Johnston with Tom Murphy and Steve Williams engineering; Geoff Sykes mastering CBS Records' Sutherland Bros. LP with producer Glen Spreen; Phillip

Mitchell mixing a new Atlantic LP with Steve Williams and Randy Pipes at the console; and Jean-Luc Ponty mastering a new LP with John Stronach supervising and Jo Hansch at the board.

Activity at One Step Up includes Newbirth laying tracks for Ariola with Sye Mitchell engi-

neering and Wayne Henderson producing Hillary Schmidt for Columbia with Mitchell at the console.

At Filmways/Heider Recording, overdubs and mixing continues on Jerry Lee Lewis' Elektra LP with producer/engineer Bones Howe and Steve Hirsch assisting.

Ted Templeman producing Van Halen at Westlake, Donn Landee at the board. Jimmy Iovine and Shelly Yakus also continue to produce/engineer Robert Fleischman there for Arista.

At the 24-track Cybernetics Creative Recording Studios, Dayton, Capitol's nine-piece group Sun is wrapping up its second LP with Bau Ray Fleming producing and Phil Mahaffey engineering. Mahaffey is partner in the 10-year-old studio with Gene Barry. Sun's gold album debut, "Sunburn" was also recorded there.

Jeff Lane producing Aquarian Dream for Elektra at New York's Sound Works... Ubiquity Star Booty being mixed by Billy Kessler and Larry Levin with Vic Manno for Elektra/Asylum... Buddha's Michael Henderson in at Sigma Sound, New York, producing himself for a new LP.

Joel Diamond producing Engelbert Humperdinck at New York's Media Sound, Alec Head engineering... The ADC Band working on an LP at Cloud Born Productions, Grosse Pointe, Mich. Johnnie Mae Matthews and Woody Wilson producing with Ken Sands and assistant engineer Russell Palazzolo behind the board.

Bobby Eli producing Rory Block's second Chrystal album at Sigma Sound, New York, Carmine Rubino at the board... Michael Johnson cutting his next EMI America LP at Nashville's Creative Workshop, Brent Maher producing and engineering.

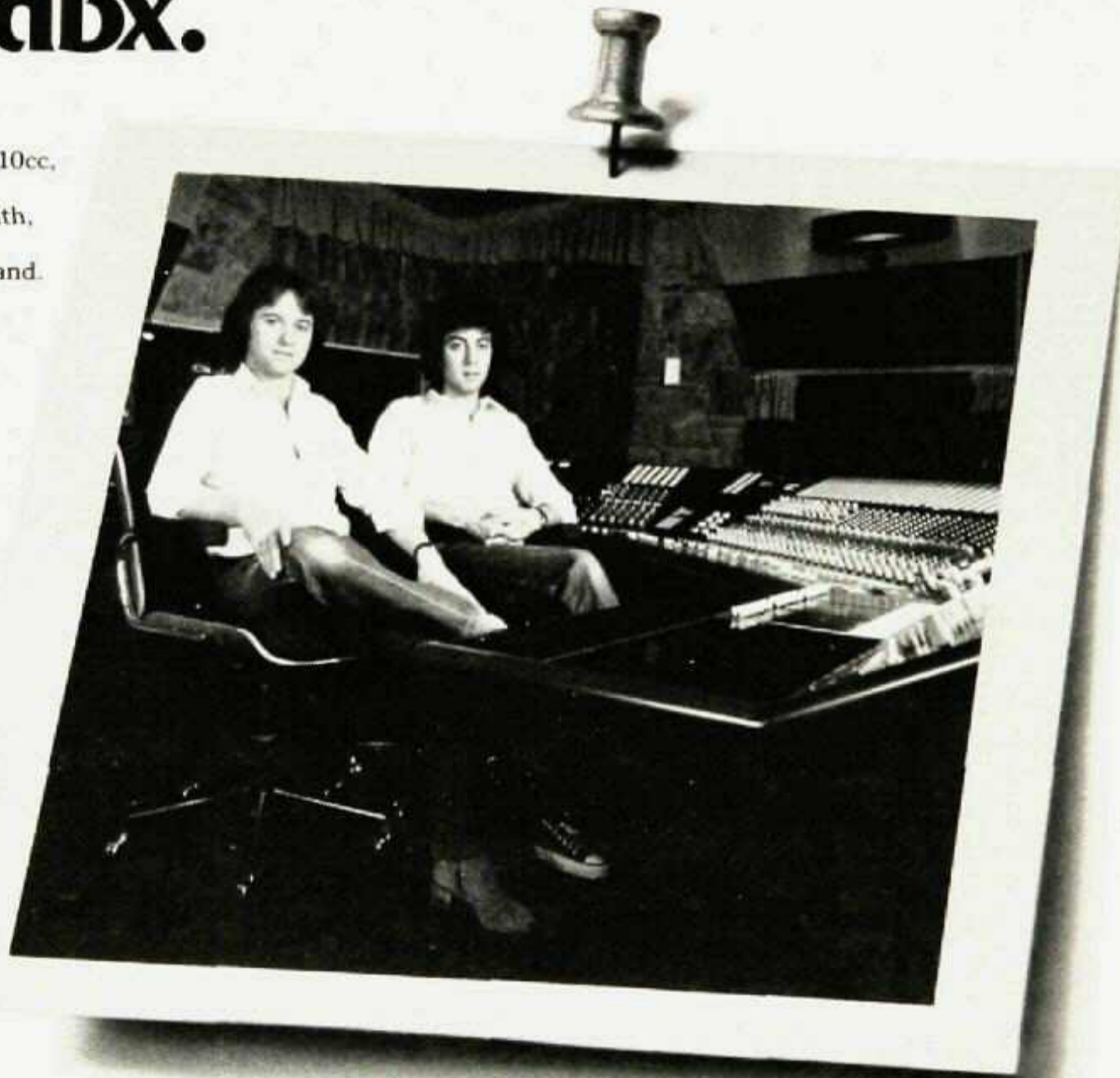
Marshall Chapman completing new LP for Epic at Pete's Place, Nashville with Pete Drake producing and Al Pachucki engineering... Capitol's Little River Band at Nashville's Quadraphonic Sound Studios with producer John Boylan, Ernie Rose at the board... Rex Collier appointed studio supervisor in charge of operations at Woodland Sound Studios, Nashville.

Don Davis producing Mary Wells at ABC Studios, Zoli Osaze engineering, as well as the Dramatics for ABC, Reggie Dozier behind the board. The Keane Brothers also in over-dubbing and mixing an ABC project with Lamont Dozier and Bob Keane co-producing, Reggie Dozier, Bruce Brown and Zoli Osaze engineering.

JIM McCULLAUGH

Strawberry Recording Studios South enjoys 32 channels of noise-free recording with dbx.

Eric Stewart and Graham Gouldman of 10cc, owners of Strawberry Recording Studios South, in their control room, Dorking, Surrey, England.



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UNLOCK YOUR EARS

Chip Taylor

Continued from page 45
upstairs portion boasts a living room with a 20-foot ceiling that can be used as a string loft, in addition to bedrooms and office space. There are sleeping accommodations for four to six persons.

Among the studio's first clients are Ace Frehley of Kiss, Blue Oyster Cult and Formula I, a new group being managed by Taylor and produced by John Platania. The first session at the studio was Taylor's recently released Capitol LP, "St. Sebastain."

Veritable Expands

PHILADELPHIA—Veritable Recording Studio, which set up shop some 10 years ago in suburban Lansdowne, has relocated in suburban Ardmore, Pa., with four times as much space as it originally had.

The enlarged operation features a new 16-track board by Audiotronics and Dolby noise reduction. There are also full facilities for commercial production. All the engineering is handled by in-house personnel.

New Irvine Room

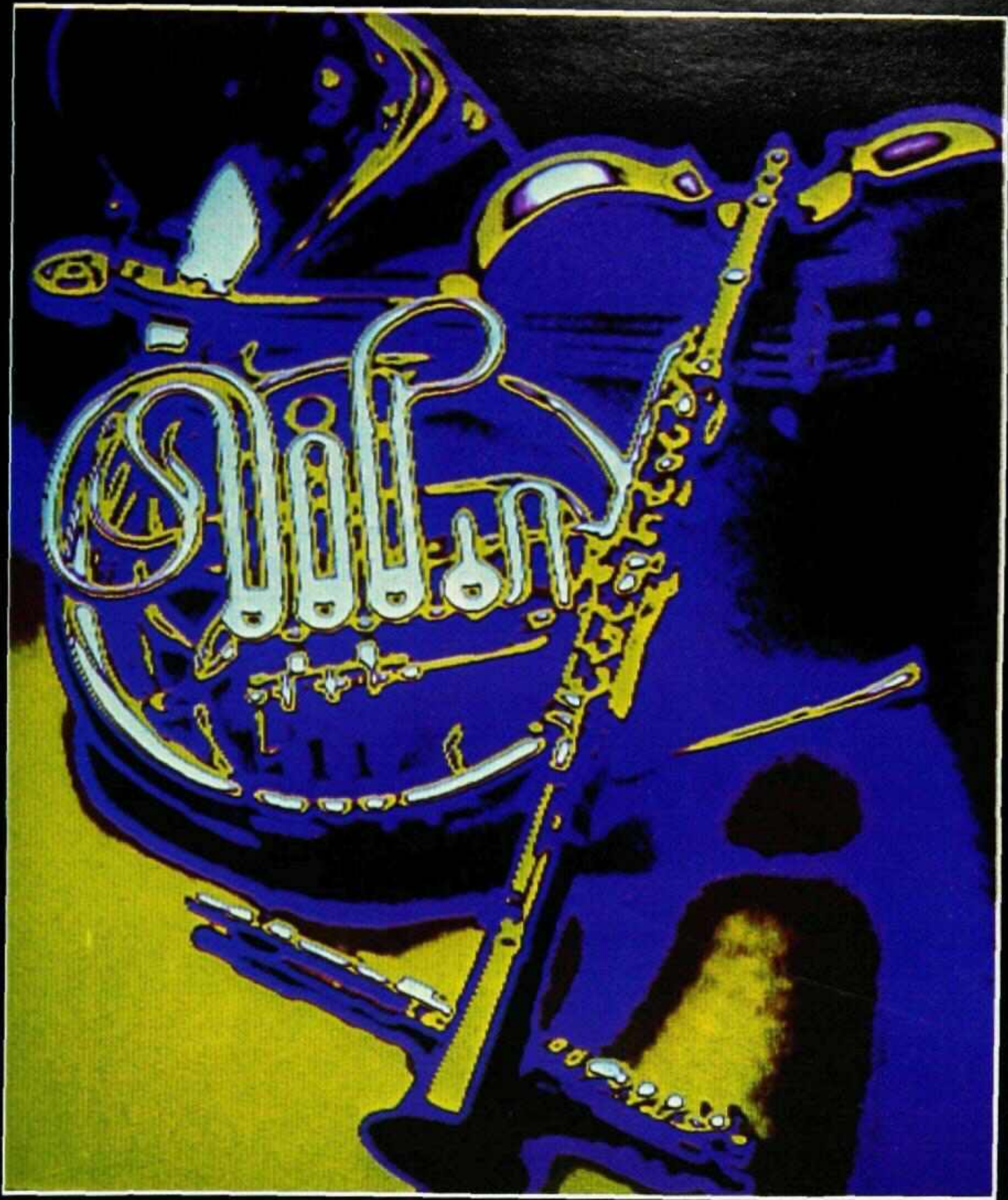
LOS ANGELES—International Automated Media recording studios, located in Irvine, Calif., is opening a new mastering room. Equipped with a Neumann lathe, the facility will also offer direct-to-disk recording services.

Charo In 'Boat'

LOS ANGELES—Charo is set to appear in ABC-TV's "The Love Boat" series after a recent guest star role in Jennings Lang's "Airport '79-Concorde" for Universal/MCA. In the episode "April's Return," she will sing "Stay With Me," released on Salsoul Records.

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 **Cetec Gauss**

TAPE DUPLICATION/PROFESSIONAL SPEAKERS

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QUALITY AND DEPENDABILITY PAVE A CORNER IN THE PROFESSIONAL MARKETPLACE

By RON TEPPER

Tucked away in a quiet corner of the San Fernando Valley just a few freeway miles from Hollywood & Vine, is one of the most unique manufacturing plants in the world; a plant that produces two products that have become synonymous with quality and dependability in the music industry.

The products are high speed tape duplicators and professional speakers. The plant is Cetec Gauss, a one-story facility that is crowded with workers trying to keep up with purchase orders for the Gauss 1200 series—the 1210 master reproducer, the 1260 high speed, high capacity endless tape bin and the 1220 slave recorder. Nearly half of the plant's floor space is taken up with the 1200 series, a 12-year-old product that was originally conceived by Keith Johnson and Paul Gregg.

In mid-1969, Gauss Electrophysics was acquired by MCA Technology and a new direction was charted. MCA's approach was to create a complete sound package, everything from tape duplicators to amplifiers, consoles and speakers. Thus in February, 1971, two years before Cetec acquired Gauss, the first loudspeakers were already under production.

Today, almost half of Cetec Gauss's North Hollywood plant is filled with another Gauss product line—10, 12, 15 and 18-inch speakers, horns, monitors, compression drivers and compression tweeters—the best professional products in the industry.

For nearly a dozen years, Gauss has led the industry in the manufacture of high quality tape duplicating equipment. Although Gauss professional speaker systems have been on the market for only a half-dozen years they, too, have been established as the finest in the industry with dozens of top groups utilizing the revolutionary new Gauss product. Nei-

(Continued on page 52)

Ron Tepper is a freelance writer based in Los Angeles.

HIGH-POWERED SPEAKERS KEEP GAUSS AT THE TOP OF THE HIGH END

A half-dozen years ago, the name Gauss automatically conjured up images of high quality tape duplicating equipment. Today, however, the name has taken on a dual meaning—tape duplication as well as producer of the best quality speakers in the industry.

What made a company famous for its tape duplicating equipment develop a separate speaker line? Primarily it was due to the philosophy of MCA, which acquired Gauss in mid-1969 and later (1973) moved ownership of the company to Cetec. MCA's approach was to develop a complete sound package, from amplifiers to loudspeakers. That was the impetus that ultimately led to the development of the Gauss speaker line.

As with its tape duplicating units, word-of-mouth has created a tremendous market for the Gauss speakers. In its first full year with the line (1972), speaker sales accounted for

only about 10% of Cetec Gauss sales. Today, speakers represent 50% of the company's gross according to Mort Fujii, Cetec Gauss president.

Why? On the surface the answer is simple: some of the best-known rock groups in the world are utilizing the Gauss speakers and with that kind of endorsement how can you miss? But, there's more to it than a line of speakers that are being utilized by rock groups.

"Without sounding as if I'm 'blowing our horn', " explains Fujii, "the reason for our success is that our speakers actually sound different. I'm not just saying that. Our philosophy has always been not to manufacture a product if it is just a copy of another. We've always looked for something new, original, better. Something unique. With our speakers we were able to find it. We had the opportunity to manufacture a standout product with some remarkable innovations. The only problem

is that most of the time our innovations make our products higher priced."

Gauss speakers are among the highest priced in the industry but they produce. The speakers—10, 12, 15 and 18-inch cones—handle more power because of the unique construction. The prime innovation was the use of a double-spider instead of a single-spider. What that meant was that it allowed a Gauss speaker to handle added power without damage and at the same time kept the voice coil moving linearly in the field. Practically speaking, it meant that Cetec Gauss speakers were stronger and could take more power without damage.

What all this means to the professional is that they have a speaker that can (1) hold up better under high power application (2) come out with a cleaner sound and (3) prevent listeners from getting "tired." Listener "fatigue" is not a stranger to rock audiences. With constant, hard-driving, high-power music that causes harsh sound, audiences get tired without knowing why. After a while the music bores and dulls them. Cetec Gauss took this into consideration when designing its speakers and surmounted the problem.

Gauss has also set up service centers throughout the country but with the care it takes in its quality control, the centers are seldom used. For example, every speaker—not just random sam-

(Continued on page 51)



1. The five key management personnel at Cetec Gauss, from left: Dick Drake, operations; Jim Williams, quality assurance; Mort Fujii, president; Mike Gessaro, controller, and Ed Wheeler, engineering. 2. Mort Fujii, president, Cetec Gauss. 3. Final test station prior to shipment of speakers. From left are Wheeler, Drake and Williams. 4. Dick Drake, Ed Wheeler and Jim Williams (from left) discuss some of the finer points of the underside of a duplicator slave.

SPEARHEADING THE DUPLICATION EVOLUTION TO HIGHER PRODUCTION AND QUALITY

Mort Fujii, Cetec Gauss president, a slightly built, soft spoken 25-year-veteran of the industry, has a firm grasp on reality and the tape duplicating business. He's also a man who has clear visions of where the industry has been and where it is going.

"This industry could come up with all the innovations possible. However, the problem is that most—particularly those that involve tape—involve equipment modifications on the part of the consumer. The question is whether or not the consumer will make the capital expenditures necessary to buy new equipment. That's why when you talk about new types of tape, digital recording, lasers and other innovations that will affect consumers you should be aware of buying attitudes and economic abilities."

To Fujii, the tape duplicating industry has made enormous strides, from the days of the first reel-to-reel duplicators more than a quarter century ago to the breakthrough at Cetec Gauss two years ago which enabled 64:1 duplication of tape to become a reality. "But these have always been evolutionary, not revolutionary steps," Fujii explains. "I think we'll continue to see progress but along evolutionary lines."

"Dramatic changes are not the nature of this business. They're too costly at both ends—and too risky."

Although Fujii refers to tape duplicating progress as evolution, many in the industry would call the innovations Cetec Gauss has introduced as revolutions. Up until two years ago, tapes were duplicated primarily at 32:1, or 32 times the mas-

ter's speed. Usually the speed of the master was 7½ i.p.s. which meant tapes were duplicating at 240 i.p.s. (32 x 7½). Ideally, every manufacturer in the country wanted to go beyond that speed but the quality and electronic problems seemed insurmountable. And, they were until Cetec Gauss did some creative engineering.

The idea, on the surface, was simple. Why not double the speed (at 240 i.p.s. a master reproducer and 20 slaves could produce 2,000 30-minute cassettes an hour) and the output? To accomplish this Cetec Gauss completely redesigned the electronics of its tape duplicating equipment and cut the noise and distortion so that the biased tape noise on copies did not exceed the master by more than 2 dB.

The Gauss system did one other important thing—it enabled users to double production without actually increasing speed by simply utilizing a 3¾ i.p.s. master instead of a 7½. Thus at that same 240 i.p.s., manufacturers could achieve a doubling of production, or 4,000 tapes per hour vs. the 2,000.

"We had to make a number of electronic changes," Fujii explains, "but ultimately the quality of the tape is not determined by how fast you duplicate but by the quality of the master. You need a good 3¾ 11 master—equal to the 7½. Once you have one, there isn't anyone who can discern any difference between the tape duplicated at 32:1 and 64:1."

To Fujii, the prime use of 64:1 will be in the cassette field. "It's growing the fastest and it is the most dynamic part of the



tape business. Production was far too slow for the rate of growth," Fujii estimates that 8-track tape production in the U.S. is still ahead of cassette but the gap is narrowing quickly. "A year ago, it was three or four to one in favor of 8-track over cassettes. Today, 8-track production is, perhaps, only two to one over cassettes and in two to three years I see the cassette far outstripping 8-track in sales and production."

Fujii sees cassettes as the dominant factor in the industry for two reasons—compact size and flexibility in rewinding. "If you look at the hardware being produced today you'll find that most of the improvements have been in the cassette field. That's where the demand is growing fastest. Improvements in cassette tape have been significant as well. Because they're running at 1½, they require a better short length response and there's been a great deal of work in that direction. Cassette recordings utilizing Dolby noise reduction systems, sound better than non-Dolby 8-tracks."

There's another factor which Fujii sees as instrumental in the growth of cassette. "They're being used in schools today. Kids are becoming familiar with them before they leave the classroom and consequently when they go out to buy some sort of tape configuration it usually turns out to be something they're familiar with—the cassette."

Fujii was one of the early believers in cassettes and predicted a number of years ago that the configuration would surpass 8-track. "Internationally there's no question, it's cassette. The U.S. and Canada are two of the last holdouts and, as I said, that won't be for long."

The growth of tape has led to a number of quality improve-

(Continued on page 51)

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FEBRUARY 24, 1979 BILLBOARD

50 WESTREX BOOSTS CETEC GAUSS IN THE FAR EAST

By HARUHIKO FUKUHARA

Since the first introduction of equipment in the Japanese market 10 years ago, Cetec Gauss has enjoyed nothing but continuing success. A major reason, among several, is that Cetec Gauss equipment is represented through an exclusive agency agreement signed three years ago with Westrex Co., a leading manufacturer established in 1929.

Beginning as an exclusive agent for Westrex of America, Westrex has had good results selling Westrex optical sound recording equipment, magnetic recorders and stereo disk recording systems in Japan. The firm decided to take on Gauss duplicating equipment since its existing customers were potential customers for duplicating machinery. Since the introduction of the line around 200 have been sold, more than half by Westrex. Westrex has as its marketing area, China, Hong Kong, Taiwan, Korea and Japan and has seen increasing sales in Hong Kong.

In June of 1978, a new duplicator with a 64:1 speed ratio was introduced in Japan and represents technology that has no competition, a major reason why Westrex is determined to aggressively promote it, according to Kenichi Tanzawa of Westrex. The machine opens up potential with all leading independent music tape manufacturers such as Pony, Inc.; Apollon Music, Inc.; top record and tape manufacturers such as CBS Sony and Toshiba-EMI, representative magnetic tape manufacturers like TDK and Hitachi Maxell, Ltd.

"We have been selling Westrex products to the movie industry, recording studios and record manufacturers," says Tanzawa. "Since potential customers for Gauss's products are the same as for Westrex products, our sales efforts are that much more enhanced."

Further enhancing the product's acceptance has been the increasing sales of cassettes, where expansion has been seen in the educational field as well as in music. The new 64:1 speed was advantageously timed for this increasing demand. Also helping is the high quality of the product coupled with the cheaper dollar due to currency exchange factors.

Tanzawa claims that the dynamics of the marketplace involving an increased importance placed on sound quality has further positioned Cetec Gauss favorably. In terms of compe-

(Continued on page 52)

Haruhiko Fukuhara is Billboard's correspondent in Japan.



CETEC IN INTERNATIONAL GIRDLES GLOBE FROM U.K.

By NICK ROBERTSHAW

To lead the world in one product is enough for most manufacturing companies; to have the same supremacy in a second seems almost greedy. Gauss, however, is in just such a fortunate position. Whenever the big bands go on the road, Gauss loudspeakers go with them. Pink Floyd, Led Zeppelin, Genesis, ELO, Aerosmith: the list is a long one. And in the manufacturing plants, whenever a new tape duplicating facility comes on line, chances are Gauss duplicating equipment will be in use.

Set up in California in the mid-Sixties, when pre-recorded tape was still in its infancy, Gauss was acquired in 1972 by Cetec Corp., an American company with widely diversified holdings. One of the first things the new owners did was to open a London office, initially as a one-man operation run by Brian Wills, now managing director of the U.K. subsidiary.

The office provided sales and servicing facilities to customers throughout Europe, Africa and the Middle East. Hitherto, Gauss products had been marketed in European territories by a variety of agents, a less than satisfactory arrangement. In his first year, therefore, Wills concentrated on building confidence in Gauss tape duplicating equipment.

That objective achieved, Cetec Audio, as the U.K. company was known, embarked on a campaign to establish the Gauss range of high-powered instrument and professional loudspeakers.

"In 1972," recalls Wills, "the speaker market was very

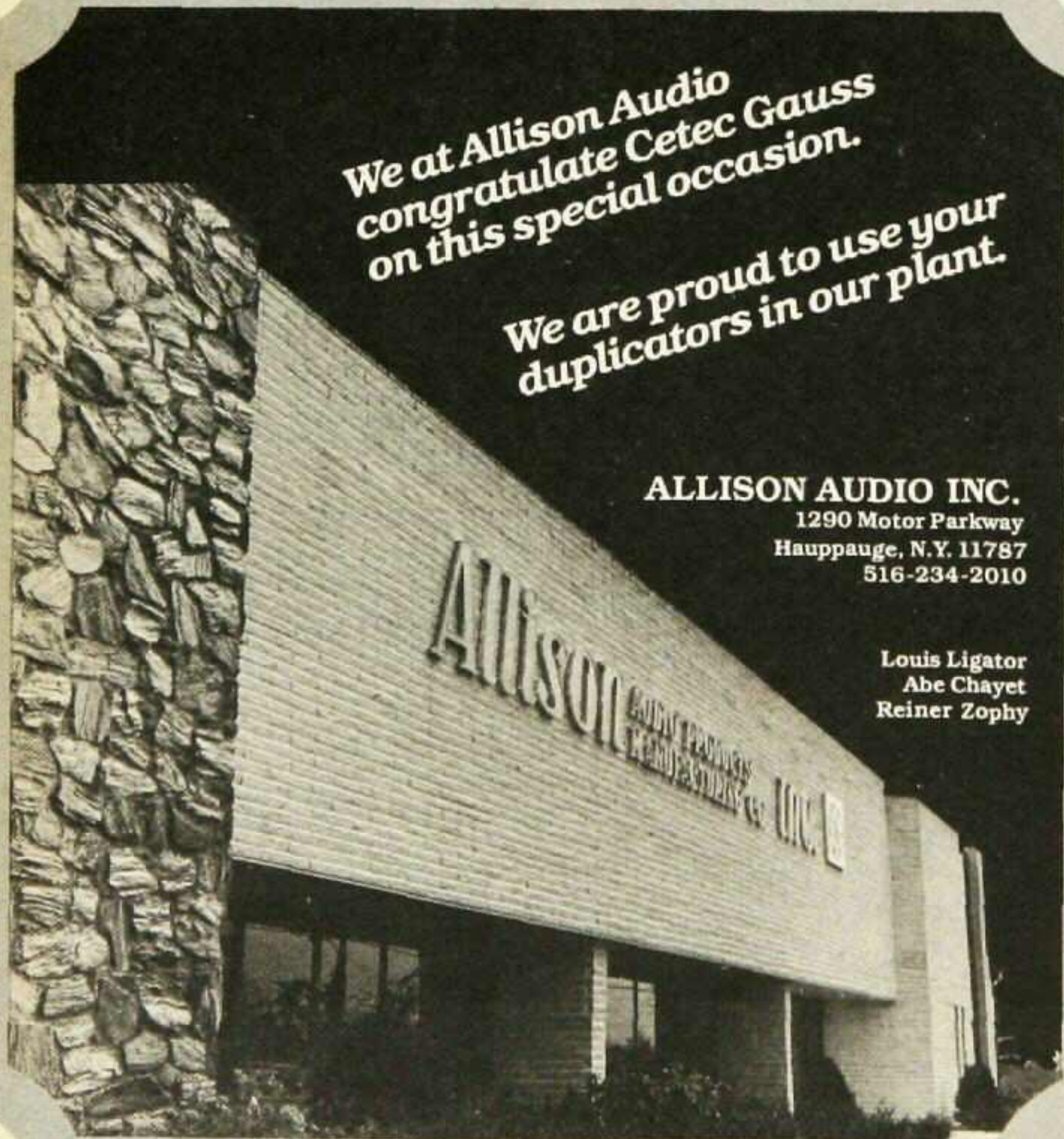
(Continued on page 53)

Nick Robertshaw is a freelance writer in England.

1. Gauss high speed tape duplicating system installed at Pony in Tokyo, one of the most well known music tape manufacturers in Japan. 2. Y. Kawashima, manager, second import department, Westrex Co., Orient. 3. K. Tanzawa, vice president and general manager, Westrex Co., Orient. 4. Gauss system being used at Fraser Peacock, Wimbledon, London. 5. Brian Wills, managing director, Cetec International, Ltd.

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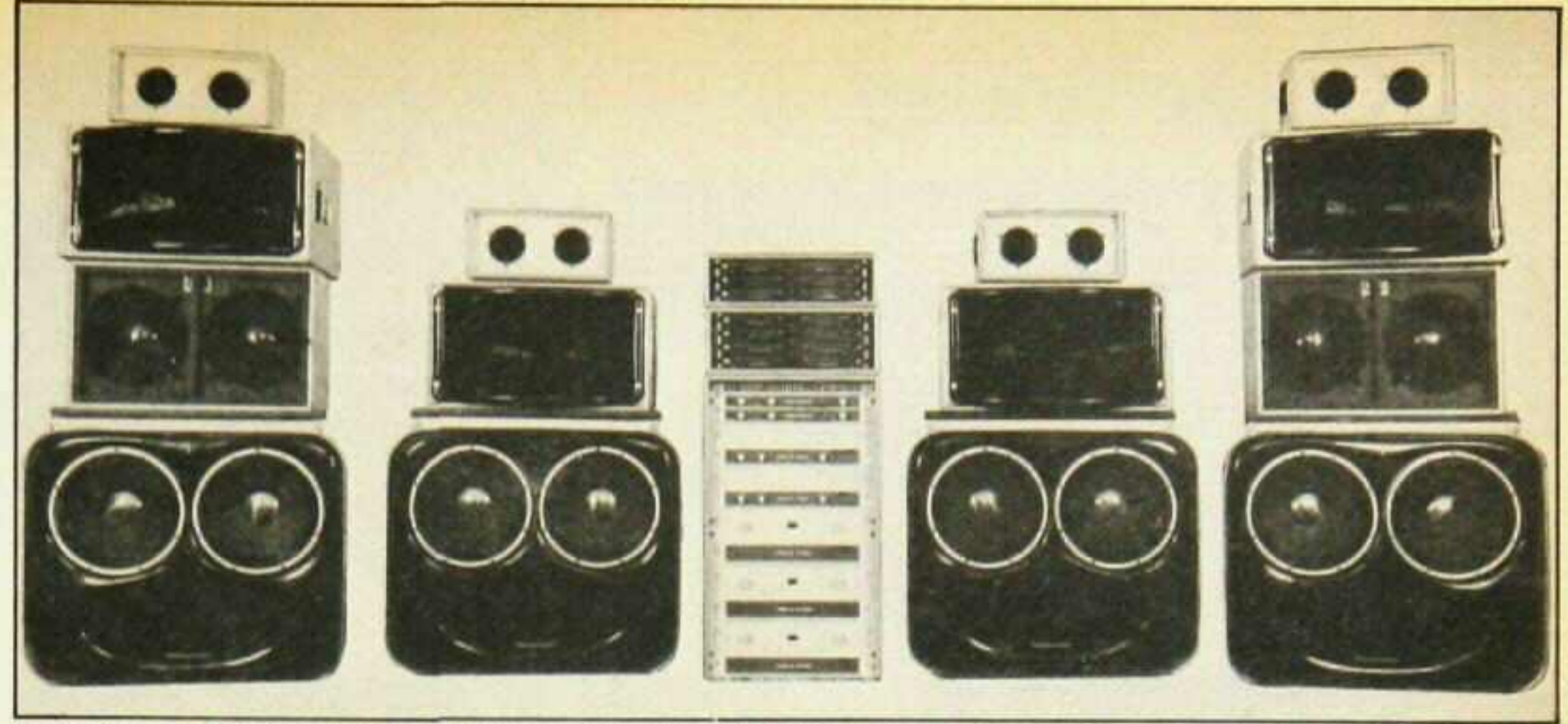
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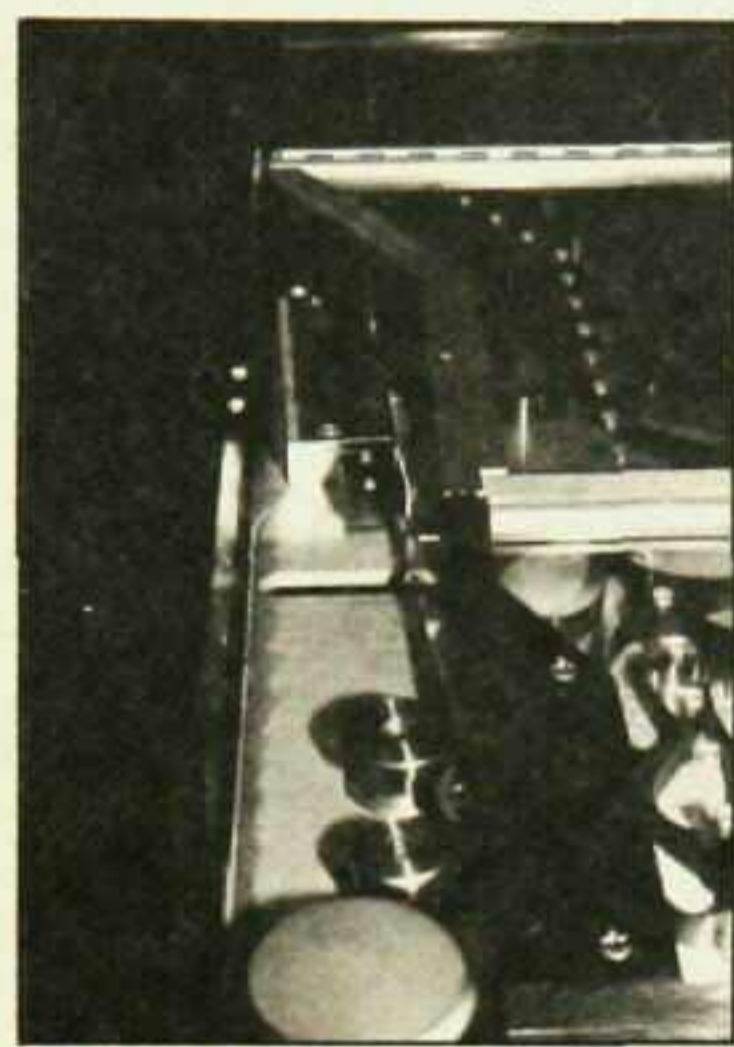
Dick Drake, Jim Williams and Ed Wheeler, left to right, examine a testing procedure on the loop bin vacuum holdback.



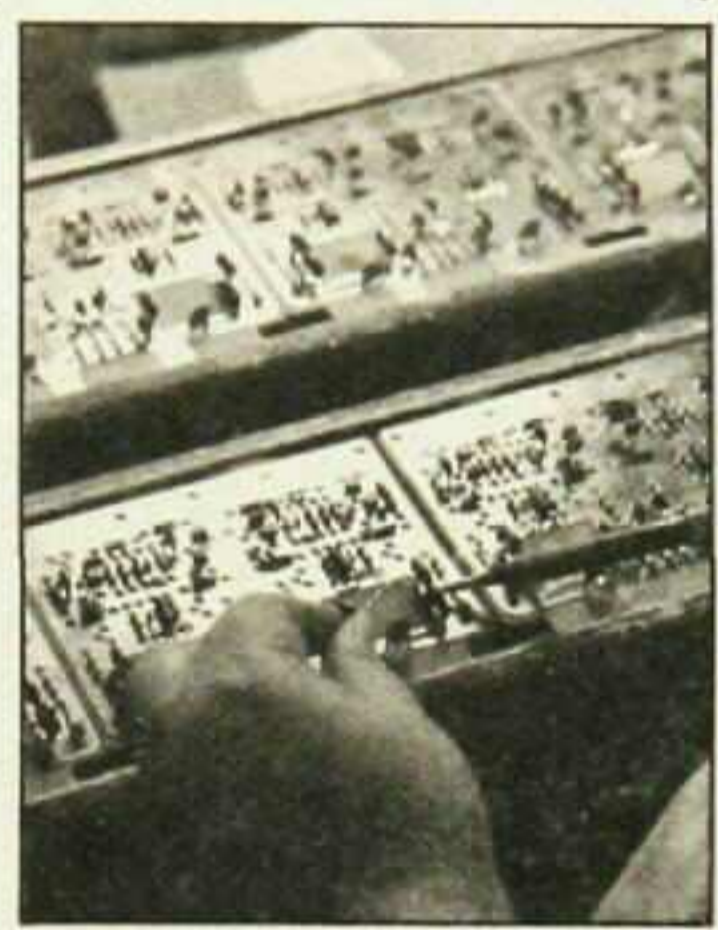
The typical arrangement of a Gauss tape duplicating system.



First full line PA system by Gauss. Gauss loudspeakers, by Cetec Gauss, produce perhaps the simplest and most effective way to demonstrate three-way and four-way actively crossed over stereo sound systems.



Detail of the loop bin vacuum holdback.



Detailed circuitry production of a Gauss high speed tape duplicating system.



Compression driver magnet and phasing plug assembly.

Duplication Evolution

• Continued from page 49

ments in the raw product. "We've gone from acetate backings to mylar; the coatings are improved; the binder has less shredding and the smoothness has been improved. I think it is only the beginning."

One thing Fujii does not see happening quickly is the widespread introduction of Metafine tape. "It offers better noise reduction when operating at 1 7/8 i.p.s. but it is not an easy tape to record. Metafine is pure iron as opposed to iron oxide and the pancakes for duping the tape are at least a year away. Even if that comes about there is a major stumbling block, the consumer. He won't be able to use his existing recording equipment for Metafine. It would require a new investment in playback equipment. And that's going to be up to the consumer to decide, not the industry."

Fujii sees the same potential problem with digital recording. "It isn't as close as Metafine. It's probably five to 10 years away but even if it goes it will require new equipment on the part of the consumer."

"All of these changes are going to depend upon consumers. That's why I say this business is more of an evolution than a revolution. A big jump forward, like the Metafine or digital, creates marketing problems. The industry is fortunate. Even during recessions our products sell well due to the low entertainment costs. But, what's going to happen if we hit a recession or slowdown and people are trying to introduce new types of tape configurations (digital, Metafine) that require major expenditures? I think a recession, or slowdown, would effect any marketing along those lines. Tapes are one thing; new equipment is entirely different."

No matter what type of new equipment or tape is introduced, Fujii feels strongly that there are only two things that count in the business—higher productivity and better quality. "Just about everything we do is geared to those two areas. Take the 64:1. It's a prime example of an innovation that increased productivity and led to an equal quality product at the same time. Innovations like that have enabled the industry to keep our product relatively inexpensive in the consumer's viewpoint."

Fujii's constant concern with the consumer is unusual considering that his 26 years in the industry have been primarily in the engineering area. A graduate of Illinois Institute of Technology (EE), Fujii first entered the industry in 1952 when he went to work for RCA as an engineer. That first job was also his first experience with magnetic recording. Three years later he went to Ampex in its audio engineering department and in 1967 he went to Bell Sound where he set up a tape duplicator manufacturing plant in the San Francisco Bay area. He

joined Cetec Audio in 1975, three years after Cetec had purchased Gauss.

"I don't think it matters whether you're an engineer by background or a marketing man. In this business, as in every business, if you're going to be successful you've got to have a feel for the market. We know what our prime market is—tape duplicators throughout the world—but we have an additional one, the consumer, and we've got to keep our eyes on him if we are going to keep up with the needs and demands of tape duplicators."

Fujii—and Gauss—have done an excellent job of eyeing both markets. Gauss was the first company to introduce 32:1 as well as the 64:1. Gauss pioneered the 10 MHz bias system when the standard for the industry was 1 MHz. It was one more way of guaranteeing that there would be less noise and distortion on tape and at the same time enabling duplicators to have more high frequency capability on tapes. And, in the past 10 years, Gauss has presented more than 50 system modifications which either improve performance, productivity or both.

As for the future of the tape duplicating field, Fujii feels the industry has a long way to go. "If you look at the record industry it took many years before it got to the stage of automatic presses. Today, in some areas, tape duplicating is still manual. It gives you some insight into the enormous progress that is ahead."

RON TEPPER
Billboard

High End Speakers

• Continued from page 49

ples—is tested at its full-rated power for 10 minutes before it leaves the factory.

Interestingly, a problem that developed with raw materials in 1978 may lead to the newest innovation in speakers. Cobalt, which is used in the Alnico #5 magnet inside speakers, was in short supply due to problems in Zaire, one of the main suppliers of the material. Prices rose dramatically and Cetec Gauss engineering went to work. As a result, a ceramic magnet was developed and it has proven to be equally effective in the Cetec Gauss cone speakers.

These highly reliable, high powered units are not, of course, geared towards the consumer. Studios and musicians are the prime customers and Gauss sells them through a network of nationwide reps and musical instrument dealers.

Although both speakers and tape duplicators are seemingly two different products they share one common Cetec Gauss thought: "It's evolution, not revolution. That's how the market is and how it will continue to be."

RON TEPPER
Billboard

CETEC GAUSS IS GROWING LIKE CRAZY.

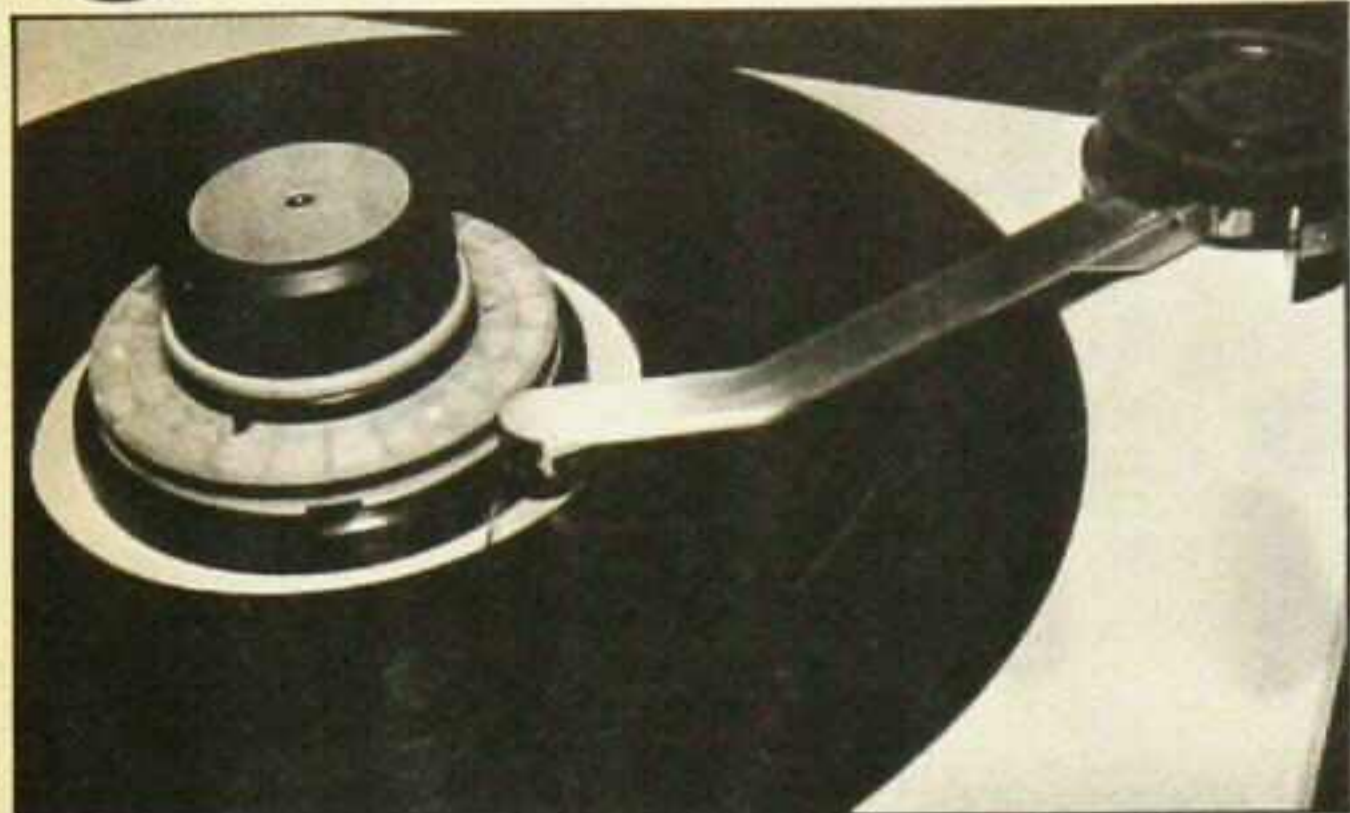
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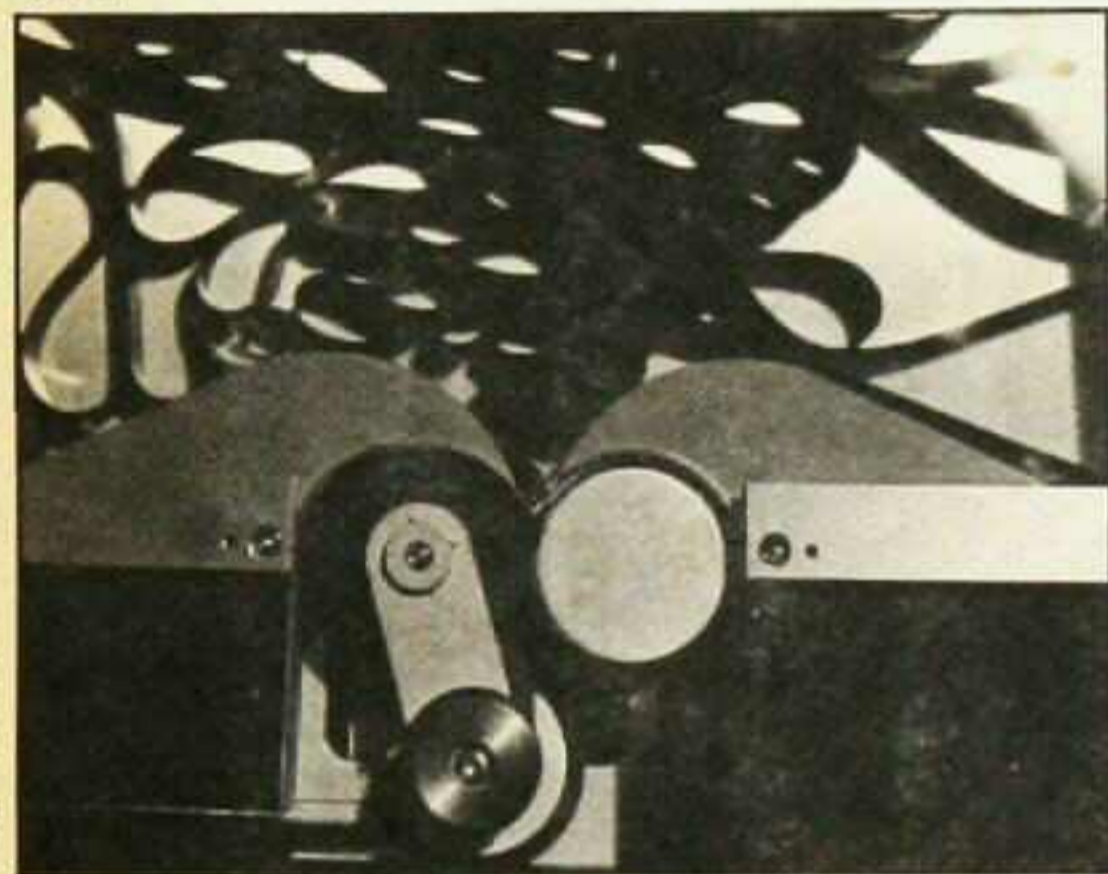
Cetec Gauss



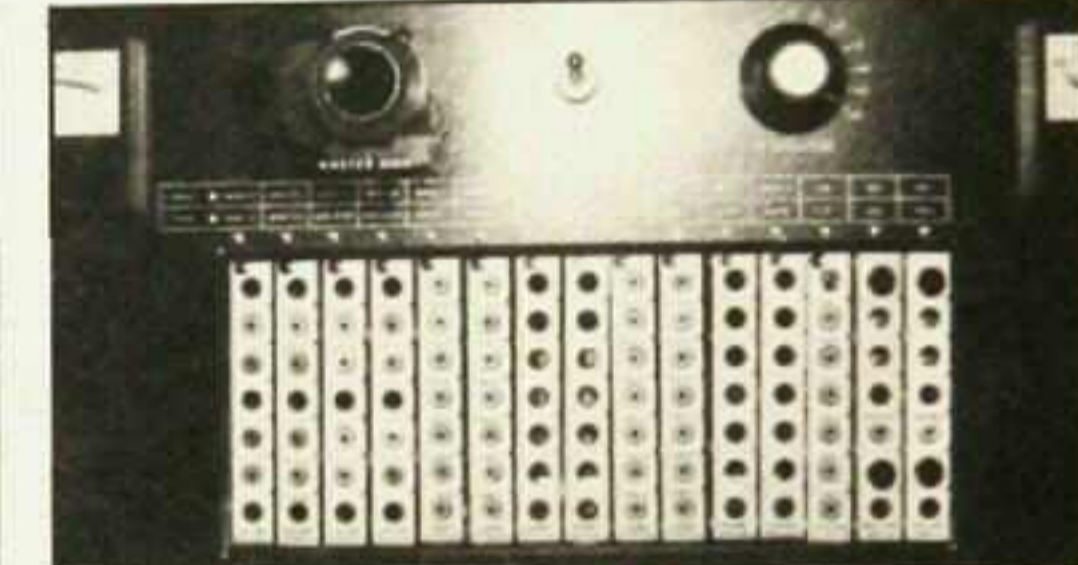
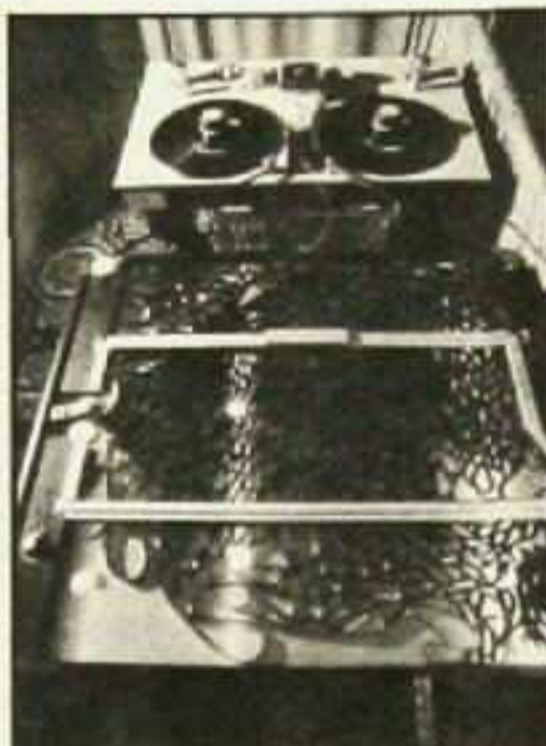
Tape packer arm. The tape packer arm provides tape guidance just prior to contact with the pancake. By pressing the tape against the pancake, layer to layer air film is eliminated, resulting in extremely smooth uniform pack. The tape guide may be changed to accommodate either 1/4-inch or cassette tapes. Height is easily adjusted with a built-in gauge incorporated in the cover.



Motorized tape cleaner. The cleaner wipes loose oxide and foreign matter before the tape enters the head assembly. The tape cleaner runs only when the duplicator is in the RUN mode. One roll of tape has an approximate running time of 250 hours. The tape cleaner is used with either the Master or the Slave.



Detail of the loop bin vacuum holdback.



Loop bin vacuum holdback, at left. The endless loop tape bin offers a vacuum holdback which eliminates contact and abrasion with oxide surface and eliminates problems of continual daily maintenance.

Central bias control. The master reproducer's bias generator controls tape head bias of the master and up to 20 slaves. This allows adjustment of the bias of all slaves from one central control. Adjustments are also provided on each slave for independent control.

Professional Market

• Continued from page 49

ther product is inexpensive. In fact, Cetec Gauss president Mort Fujii admits that they "are probably among the highest priced in the industry. Quality engineering and the tight quality control are costly. Perhaps we could lower prices by sacrificing quality but I don't think the industry would want us to do that with speakers or duplicators."

Aside from being under the same roof, both products also share the marketing and engineering expertise of Fujii, whose office is just a few feet down the hall from the assembly plant. Fujii has been with the product lines since he joined the company in 1975 and it has been under his guidance that the speakers have become a significant force in the marketplace and the duplicating equipment has retained its posture as the industry leader.

Fujii took over shortly after The Cetec Corp., a \$50 million a year diversified high technology company, purchased Gauss in 1973 from MCA. Fujii knows the products, plant and employs intimately. There's hardly a worker, on the day or night shift, that he doesn't know by first name.

The compact facility is a mirror-image of Cetec Gauss, a tight-knit organization in which everyone knows what the other person is doing. There are five keys to the company: Dick Drake, operations; Mike Gessaro, finance; Ed Wheeler, engineering; Jim Williams, quality and Fujii, president and acting head of marketing.

As marketing head and president, Fujii has charted an ambitious course for the growing young company. "We're looking for expansion first in our two major product areas, duplication and speakers. We'll be looking at other products but, as I have said many times before, we don't just want to manufacture another 'me too' product. If we can add something and make it the best in the industry, great. We're the top of the line in duplicators and speakers and we are only interested in keeping that position. If we can find the same posture with a new product, we'll take it."

For now, however, Fujii is eyeing areas in which he expects tape duplicating equipment sales to grow rapidly during the next few years.

"Technology is surpassing philosophical differences and a great many Eastern bloc and Third World countries are beginning to look at duplicating equipment. We already have a sales/service office in London. The only problem we encounter is that in some foreign countries they can use our machinery but because of various government regulations they must use their own tape. Oftentimes, this can be a drawback because the tape is not as good as some of the tape manufac-

tured in other countries. To try to optimize we adjust our duplicators to their tapes."

Cetec Gauss also does several other things. "In some countries we'll do the installation and in others they'll send their engineers here to our plant to observe and learn. Whatever the case, we recommend preventive maintenance. Quality of tentimes depends upon procedure. It's like taking care of a new car; there are some good car owners and some bad. The same's true in the tape duplicating field."

Fujii also sees a dramatic growth in the domestic tape duplicating market. "For example, CBS is building a new facility in Georgia and some of the other majors are beginning to look at duplicating their own product. The reason for that look is that many feel that tape is finally taking a definite direction—in favor of cassette. Up until now it was primarily a wait and see attitude. The waiting is over and in the next few years we'll see some surprising growth in this country."

Fujii is enthused about the industry and opportunities on the horizon. "Certainly, every major that opens a facility is going to be besieged by manufacturers of duplicating equipment. We're all basically in the business of manufacturing equipment but the real difference and the thing every potential tape duplicator will be looking at is the end product. That's where the difference is. Which duplicating equipment will have the best quality? The best productivity? The greatest dependability?"

The answer to all three of those questions has consistently been Gauss. Nearly 10 years ago, Gauss was the first duplicator on the market to offer 32:1 duplicating speed, others were 16:1. Today, Gauss offers a uniquely engineered 64:1 system which maintains the same quality as 32:1 but has doubled the output. Introduced two years ago, part of the 64:1 (64 times the master's speed which in the Gauss system is 3 3/4 i.p.s.) breakthrough was made possible because of a development in 1969 by Gauss. In 1969, Gauss pioneered the 10 MHz bias system when the standard for the industry was 1 MHz. That system has been perfected and assures users of less noise and distortion than any other duplicating unit with any product, whether it's reel-to-reel, 8-track or cassette.

"Bias," Fujii explains, "should be at least five times at the highest frequency you're going to record. Even at 64:1, our bias is more than 10 times the highest frequency."

With all the innovations, if the future for Cetec Gauss duplicators appears to be bright then the outlook for the company's speakers could be described as brilliant. As yet, because of expansion of its production department, the speakers do not have worldwide distribution but are distributed in the U.S., Canada, Europe, Australia and last year the Japanese began distribution through Sharp Electronics. Because the Japanese market includes a demand for professional quality equipment in personal audio systems, Fujii ex-

pects to see many of the Gauss speakers installed in private residences and apartments as well as being utilized by professional musicians and studios.

Dealing with foreign markets automatically brings up the question of piracy. "We'll never completely eliminate pirates," believes Fujii. "I think we'll see all countries implementing stricter policies but as soon as you relax they're back. They've probably kept major duplicators out of many countries and they will in the future to a much smaller degree. The pirate will always be there—but so will the opportunities."

Westrex Far East

• Continued from page 50

tion from firms such as Denon and Otari, Tanzawa claims "competition is decreasing. We have secured a 90% market share."

Westrex also is focusing on developing new markets. Yoji Kawashima of Westrex says, "We have mainly been selling to major manufacturers. In the future, we plan to actively develop new markets with smaller manufacturers because they are becoming more sound quality conscious, too."

Concerning emphasis on promotion, Tanzawa explains, "First, we emphasize quality so that our customers will understand the high quality of our products. We also attach importance to reliable service. With a large number of technicians, we are winning the confidence of our customers in regard to service."

Westrex, with branch offices in both Hong Kong and Taiwan, believes this added marketing muscle further enhances the company's growth rate. "China has excellent potential. We have decided to supply products to China in the early part of 1979."

In addition to the duplicator line, Westrex distributes Gauss speaker products. Signing an agency contract with Sharp Co. a year and half ago, Westrex Co. is said to have had good results with speakers.

Of Westrex's future with Cetec Gauss, Tanzawa states, "Our relationship is not like a simple one between a Japanese trading house and an American manufacturer. We are more deeply involved. We want to deepen and strengthen that relationship."

Cetec Gauss

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Cetec In England

• Continued from page 50

small and highly specialized. Then bands like Deep Purple, the Who and so on began the escalation in PA size to the point where today you have a band like the Floyd which has two complete systems with 40,000 watts each. The market expanded rapidly as other bands followed suit, and we also acquired a lot of business in the States through U.K. bands going over there to tour with our equipment."

The name of Gauss became famous with the 15 inch bass speakers it first manufactured. Since then the range has expanded through the mid-range 12-inch, the wide frequency 10-inch speakers and the high frequency HF4000 compression driver, till, at the end of 1978, the company was almost in a position to provide speakers from 20-20,000 kHz, and waiting on the advent of the new supertweeter 1502 from the States to complete its range. The marketing emphasis is on professional rather than popular appeal—customers are largely hire companies and artist management—but it seems likely Gauss will move to attack the middle market with a less expensive speaker.

By 1977 Cetec Audio had acquired a technical department, a European sales manager for duplicating equipment and new 3,600 sq. ft. premises in Ealing, complete with repair laboratory, demonstration room and speaker store. The operation, it was felt, was now sufficiently well established to warrant the setting up of a new U.K. registered company, Cetec International.

The word "international" is well advised. With the exception of the Americas and parts of the Far East, where sales are the responsibility of the U.S. company, Cetec International's scope extends throughout Europe, the Middle East and Africa. When Gauss was taken over, it had 14 small tape duplicating installations in Western Europe. Now the figure is 52 in Europe and the Middle East, some with up to 60 pieces of equipment. In Britain customers include Decca, EMI, CBS, Tape Duplicating Co., Immediate Sound Services, Linguaphone, Fraser-Peacock and Gramrain Records in Wick, Scotland. In Europe there are CBS Holland, EMI Germany, ITP Berlin, AB Africa, NIR TV in Tehran, PT Bahana Indah in Indonesia and Montasser in Egypt.

Eastern European penetration is strong too. The German Democratic Republic state record company VEB uses Gauss equipment, as do Hungaroton in Budapest, Yugoton in Zagreb and Tonpress in Warsaw. "Very longterm business," says Wills, "though it takes a long time to set up. Customers there want to be very sure of the technical support."

Having established Gauss over the last four years as the leading supplier of tape duplicating equipment, Wills' main concern now is to provide just that technical support and after-sales service. "You have to remember if the machines stop customers may be losing up to 10,000 cassettes an hour. In money terms that's a very expensive stoppage. So the job of the team led by our general service manager Graham Harris is to give full-time technical support to all customers and to provide service contracts to companies not in a position to have many engineers or not strong in that area."

Cetec International's turnover is rising. Despite the competitive nature of the market, the restricted number of customers, Wills is confident about sales prospects, pointing to the potential of territories like Russia and India, the rapid growth of cassette sales in new markets, and the company's consolidation in established ones.

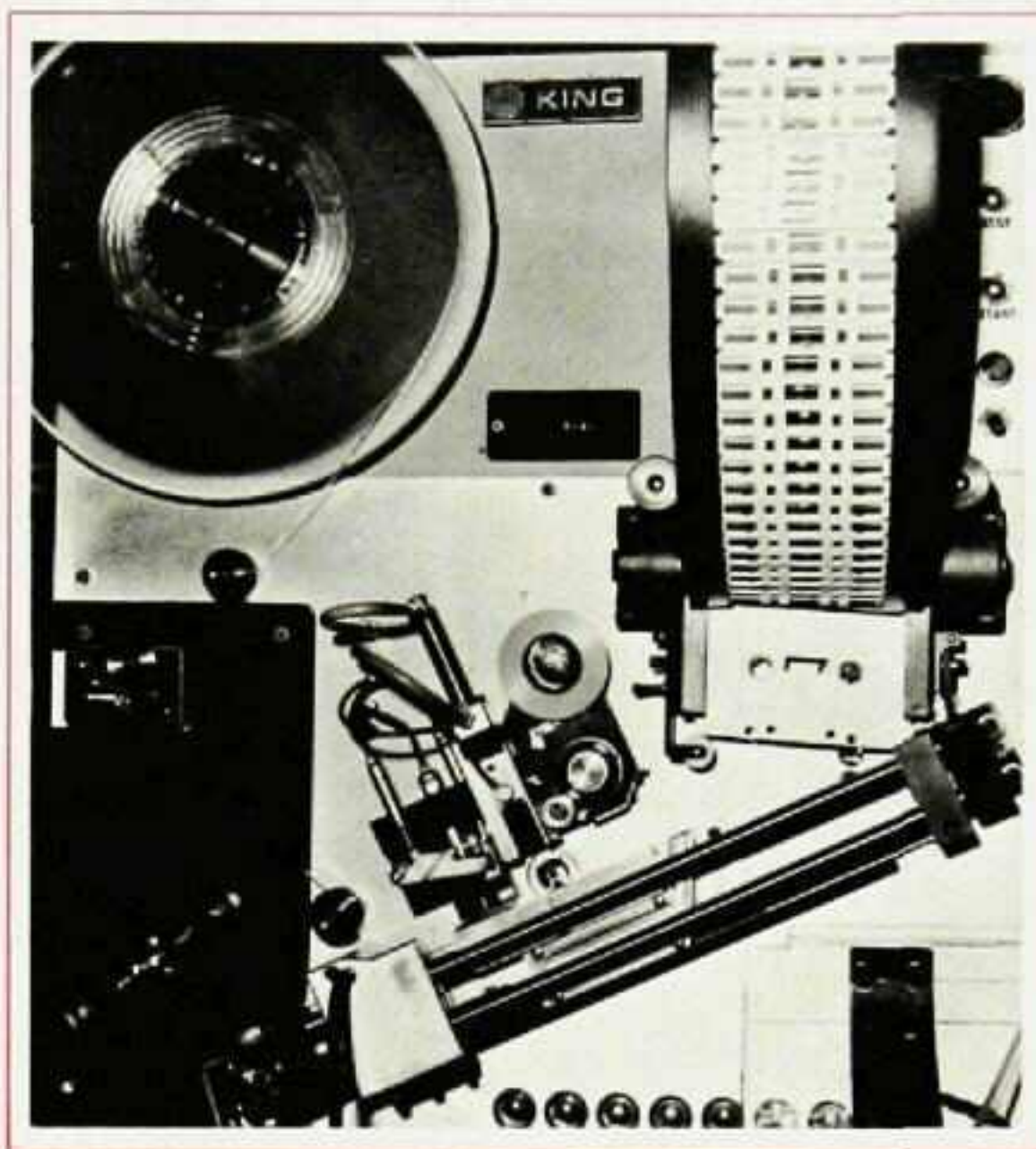
"Customers may start with a competitor's equipment, but once they realize they can't get the quality of sound or volume of productivity they want, then they come to us, and once they do they'll stay. Our basic range consists of the 1210 master reproducer, the 1260 loop bin, and 1220 slave recorders. In the last two years we have introduced very high speed 64:1 duplicating capability, using masters recorded at 3 3/4 ips, which is a great step forward."

"We will also supply a turnkey package, a complete cassette production factory with wrapping, labelling and packaging machines with the whole thing put together here under our supervision and then shipped to the customer."

As for the future, well, obsolescence does not come as quickly as in, say, the studio equipment business. EMI's tape plant, just a few miles from Cetec, is still running Gauss equipment installed 10 years ago. There is, however, according to Wills, pressure for something new in the 1980s. "Yes, I think the next move is digital mastering—a whole series of computerized programs—but the cost is too great at the moment for that to really be viable. When that state of the art is commonplace, then we'll be ready to develop in that way. The day of complete automation will come, but again it's a question of cost."

Billboard

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CREDITS

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Interior art, Salvatore Scorza. Assistant editor, Susan Peterson. Editor, Earl Paige.

LISTEN...



IF IT'S GAUSS, YOU'LL HEAR THE DIFFERENCE

 **Cetec Gauss**

TAPE DUPLICATION/PROFESSIONAL SPEAKERS

Talent

Chambers Seeking Recording Acts For TV Situation Comedy Series

• Continued from page 29

while building a singing career via tv. Chambers admits it's a difficult task.

"It's difficult for the artist because the act usually wants to do the same thing on tv that he does onstage. This just does not work."

He claims that even established recording acts will not necessarily make it on tv, but he adds "that's certainly no secret. I recently talked with a major recording artist whom a network is considering for a special. This will never work because the artist insists only his name will draw viewers."

"A recording act may sell nine million records and still be virtually unknown to tv viewers. Too many artists make the mistake of assuming their names will pull in ratings. There's a definite reason these acts do not transfer effectively to the small tube."

"Take an artist with nine million records sold. That artist would have to get 40 million viewers, which is respectable but not greatly successful. Most tv viewers are not record buyers."

He notes that Barry Manilow is among the short list of acts who have had successful tv specials. "The reason is that Barry is a crossover artist. He understands what a tv show is and he has one show for tv and another for the stage. John Denver is another artist who is aware of what tv is all about."

In pulling together a musical variety show Chambers says he sits with the artist for extended periods just talking about what the act wants to accomplish with the show. "Once I know exactly what he wants I begin to make suggestions, and we work from there."

He points out that it's important not to clutter up a show, noting that Manilow had Ray Charles for company. "Acts must go on tv with other stars or a major concert. You must marry them with something."

"Tying recording artists with major events is usually successful. A

major holiday like Christmas will get viewers."

"Personality tv variety shows are not doing well because in trying to get ratings, many do it at the expense of creativity and they end up with nothing. Everybody loses."

Chambers claims there are no new tv variety stars emerging, therefore, tv executives are going to the recording industry looking for a new crop.

He is presently working on the "Captain & Tennille Songbook"

special for ABC-TV. This is believed to be the first all music (no comedy or skits) show to be aired on network tv in the 8 p.m. prime time slot.

The show, being produced through Eric Chambers Productions, will have as featured guests Ella Fitzgerald, Glen Campbell and B.B. King—the acts which have had the most influence on Captain & Tennille in the areas of jazz, country and blues.

Rock Concerts Bag New Venue At Boston Theatre

By DON SHEWEY

BOSTON — Providence-based promoter Frank J. Russo has landed a leasing agreement with the Modern Theatre to produce rock concerts at the 750-seat hall in downtown Boston.

The move is seen as the first major attempt to provide direct competition to the Paradise Theatre, the hugely successful showcase club run by Don Law, whose hegemony over rock promoting in the Boston area Russo has been struggling to break.

Muddy Waters On Clapton Trek

CHICAGO — Blues master Muddy Waters will open for guitarist Eric Clapton on Clapton's upcoming U.S. tour, according to Water's management, the Cameron Organization.

The U.S. tour, presented by Jerry Weintraub/Concerts West will cover 47 cities beginning March 28 in Tucson. Waters and his band ("Pinetop" Perkins, piano; Willie "Big Eyes" Smith, drums; Calvin Jones, bass; Luther "Guitar Jr." Johnson, guitar; Bob Margolin, guitar; Jerry Portnoy, harp) toured with Clapton on a series of 20 concerts in Europe and the U.K. last fall.

Russo plans to open the intimate facility by April 1 and to produce 100-150 concerts per year there.

The promoter, who heretofore has operated out of the 2400-seat Providence Civic Center and competed with Law for the bigger concert halls in Boston, says he is particularly eager to book fast-breaking bands of the Dire Straits variety and to showcase new local bands at the Modern—exactly the policy Law has put in practice at the Paradise.

The Modern, a former movie house located on lower Washington St. near Boston's theatre district, was acquired some 18 months ago by David Archer. Archer has been overseeing the renovation of the building, which he hopes to convert into a multi-media complex suitable for concerts, off-Broadway and experimental theatre productions, film festivals and rehearsal space.

The agreement with Russo will allow the Modern to generate income while the theatre's long-range structure is being organized and developed.

Meanwhile, Russo will have exclusive rights over booking rock music into the theatre and thus be in a position to compete for acts and audiences with the Paradise, which has been open since September 1977.



NASHVILLE ROCKS—RCA Free Flight recording artist Mychael proves that all guitar players in Nashville aren't country, while "Blue Jay" Patten wails a mean sax beside him. Set took place during three-day pop talent showcase at the Exit/In.

'Changing Currents' Shakes Up Nashville

By KIP KIRBY

NASHVILLE—It was standing room only for three consecutive nights recently at the Exit/In listening room as music industry executives, staffers and the general public crowded in shoulder to shoulder to participate in a special presentation of talent called "Changing Currents."

The concept of the original mini-series sprouted from an idea by Aubrey Hornsby, the club's booking director, who felt the "time was right to make a major push in the direction of some of Nashville's exciting local artists who are just starting to happen musically."

The date of Jan. 31 had already been booked by the newly-formed Progressive Music Assn. for a fund-

raising promotional concert, so Hornsby decided to pencil in the following two nights and extend the pop-oriented focus into a series.

Enlisting the assistance and co-production talents of Dixie Gamble-Bowen (wife of Elektra's Nashville vice president Jimmy Bowen), Hornsby contacted publishing companies, record labels and production firms for talent suggestions to showcase.

"We wanted this mini-series to emphasize the breadth of the Nashville music scene, present new faces and highlight changes in direction for established artists," explains Hornsby, adding that the successful impact of the event on the local in-

(Continued on page 68)

Pickwick Backing Pocono 'Music 500'

PHILADELPHIA—Instead of the beer-inspired Schaefer 500 this summer at Pocono International Raceway at Pocono International Raceway at the nearby Pocono Mountains auto racing track, it will be a "Music 500."

Dr. Joseph Mattioli, chairman of the raceway board here, reports that the new sponsor of the race will be Pickwick International, one of the world's major record and tape distributors and a subsidiary of the American Can Co.

For its ninth annual event scheduled for June 24, the 500-mile United States Auto Club-sanctioned championship car race will be known as the Music 500 of Pocono International Raceway. Mattioli says a one-year agreement with a three-year renewal option has been signed with Pickwick International.

Previously, the race has been sponsored by the F&M Schaefer Brewing Co. in nearby Allentown, Pa. Schaefer Beer was the original sponsor of the event, but decided to drop the race for 1979. The race will offer a purse of more than \$400,000, said Dr. Mattioli.

Robert Newmark, director of marketing for Pickwick International, says record company artists, both rock and country, are enthusiastic about joining forces with auto racing and he looks forward to many promotional activities in connection with the event.

"A disco party is already planned for immediately following the race," Newmark says. "I'm sure we'll have some entertainment. This will be an event the racing industry will remember."

Boston's Space: New Venue For Rock 'N' Rolling

BOSTON—A new rock club called the Space has opened in downtown Boston, taking the place of a gay disco, Club 76.

"It's rock 'n' roll on probation," quips the manager Marli, who formerly managed the punk club Cantone's. "It was not making any money on disco, so we decided to try it with rock 'n' roll, and we're off and running."

Starting Valentine's Day, the club policy is live rock Thursdays through Sundays and recorded rock Mondays, Tuesdays and Wednesdays.

This makes the Space Boston's first rock 'n' roll disco. Records also will be played for dancing between sets on weekends.



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**Steve Lappin & Bob White
SILVEY MUSIC COMPANY
San Antonio, Texas**

FEBRUARY 24, 1979 BILLBOARD



Billboard photo by Christine Ditchburn

HI FI ROCK WINNER—Rock history contest winner Ann Matthews is presented a Technics hi fi system by Ritchie Yorke, host of Toronto's Q107 "Night Moves" show. The station's first write-in promo, over two months, was organized by Q107 and program sponsor Technics, in conjunction with A&M Records.

Tape Duplicator

Kelly Samler has joined Akai America in Compton, Calif., as video marketing department sales administrator. Her responsibility includes customer and sales rep contact, order processing, sales reports and CES and NAVA show involvement.

Recent addition to the Akai line is a new VC-8300P top-of-line modular black & white video camera, including an 8.1 zoom lens and 1 1/4-inch electronic viewfinder, at suggested \$595 list. Unit is compatible with Beta and VHS formats, and Akai's own VT-300 and VT-350 portable systems.

lights will include a report on the Magnavox videodisk launch in Atlanta by John Chittock of The Financial Times, and a report on RCA's to-be-launched SelectaVision videodisk system. Details from Nord Media, 37 New Bond St., London W1Y 9HB, England.

Videotape Production Assn., New York-based group of firms, is establishing a European chapter, with Tom Cook of Skippon Video Associates, Ltd., London, chairing the first meeting Feb. 14. Among highlights at the session was a screening of the U.S. VPA award winning commercials selected in the group's first annual competition. Copies of the 1/4 inch U-Matic video cassette are available for \$75 from VPA-New York chapter president Joe DiBuono, Unitel Production Services, 510 W. 57 St., New York 10019.

Some registration space is still available for the "Video Disc & Videogram '79" conference sponsored by Nord Media Ltd., Feb. 26-27 in London, with space for 200 attendees. High-

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Heilman Loses Wis. Appeal In Tape Piracy Suit

• Continued from page 58

sin that began in December 1972 when Mercury and eight other labels filed a class action on behalf of all persons whose recordings had been pirated by Heilman and his company, E-C Tape.

The plaintiffs sought a permanent injunction against continuation of the piracy and a judgment for damages, which was denied. But in June 1974 the Wisconsin Supreme Court reversed the trial court in holding that record piracy was unlawful in Wisconsin and that plaintiffs had a good course of action.

On Oct. 3, 1974, the trial court issued a preliminary injunction, restricting the defendants from continuing their piracy during the action, and on Jan. 26, 1976, the same court found the defendants in contempt for having again advertised their pirated products. On April 6, 1976, the trial court struck all of the defendants' affirmative defenses.

Heilman again was found in contempt of court on Sept. 21, 1976, and was ordered to serve not more than six months in the Milwaukee County House of Correction where he spent nights and weekends from Sept. 20 to Feb. 8, 1977.

During the Wisconsin proceedings, one of the nine labels, A&M Records, had filed suit on similar charges against Heilman and E-C Tape in California, with a summary judgment of \$136,027.82 granted on March 10, 1976.

A summary judgment stating that Heilman and E-C Tape were liable for damages in Wisconsin was handed down May 23, 1978 by Judge Barron. When the defendants entered a motion for reconsideration, action was stayed until made permanent by the ruling last week.

Backstage Records 3 BBC Rock Shows

HUDSON, N.H.—Live productions of three shows for the "BBC Rock Hour" were recently taped by Backstage Ltd., Inc., using its new mobile units, producer Pat Griffith reports.

As American production company for the syndicated show that reaches 200 AOR stations here and 39 countries worldwide. Backstage taped Atlantic's Jean-Luc Ponty in Boston, A&M's Tim Curry at the Bottom Line in New York and Epic's Crawler at the Paradise Theatre in Boston.

Focus At Forum

• Continued from page 58

tube, Russell Rauch, Laser Presentations, Columbus, Ohio—laser effects; Sid Silver, Technics by Panasonic, Secaucus, N.J.—turntables, amplifiers, equalizers; and Paul Twist, Optikinetics, U.K.—visual effects graphics, animations, projectors.

Question and answer sessions with audience participation will follow each of the two sessions, set for the opening Tuesday afternoon (27).

Hartzell Packaging

ST. PAUL—New four-color and silver packaging is being used for the full line of Hartzell Custom Products organizer line of storage cases for cassettes, 8-tracks, records, VHS and Beta format videotapes.

CASSETTE 'MAGAZINE' LINKS FRENCH TOWNS

PARIS—Enthusiasts in six Breton villages in Western France have collaborated to produce a monthly audio "magazine" in cassette form, using the Breton language which is also understood by the Welsh.

Rene Richard, journalist and concert promoter, devised the idea, which links six villages in what is known as the Pays Plin. A cultural organization provided him with initial funds, and he gained support from the mayors of the areas involved.

The first production includes an "editorial" by one of the mayors, followed by feature items showcasing local music and talent. Funds already available

have enabled the group to set up a studio to record items.

Some years ago, Sonopresse had a similar idea, though using only disks, but it failed at the national level. It is felt that the cassette idea, limited to local regions, could be more successful, operating in a sense as an alternative local newspaper.

Problems could arise if it is decided to tax blank tape, considered likely here before the end of 1979. For that could involve problems with copyright society SACEM, the Societe des Auteurs, Compositeurs and Editeurs de Musique, over financial commitment.

Video Corp. Of America To Expand Home Vidtape Rental Program & Club

By MAURIE ORODENKER

PHILADELPHIA—Video Corp. of America, New York-based production, duplicating and marketing firm in the still infant home video recorder market, is bowing the first major rental program, according to board chairman George Gould.

Addressing the Philadelphia Securities Assn. here Jan. 31, he told attendees that because fewer people are going to the movies these days, the firm, formerly Teletronics, figures it can make a bundle by bringing the movies into homes.

While there are now only about 550,000 home video recorders in homes throughout the country, Gould said forecasts called for sales of recorders to reach 12.5 million by 1985, and that even this would represent a penetration of only one-sixth of the nation's television households.

Manufacturers are pushing the video recorders mainly as devices for taping tv programs, but Gould believes usage can be far broader, with movies representing a prime example.

Although moviegoing has dropped over the last 30 years from about 85 million persons a week to 20 million, Gould said "the public still loves movies." Video Corp., he said, intends to bring movies to "that huge stay-at-home audience."

The current plan is to do it by renting videotape cassettes of motion pictures. A test-marketing program through its Home Video division, involving some print media advertis-

ing and mailings to known owners of video recorders, has produced promising results, he said.

Firm also is negotiating with a recording-device manufacturer on a club-type arrangement under which buyers of that firm's VTR would get some tapes free. Other plans include production and rental of sports, cultural, instructional and other programs, and videotape duplication and distribution services for other producers.

Gould sees his company as a major source of the kind of cultural programs that do not now command the mass audiences desired by tv networks. "The aggregate of all these minority—in numbers—audiences is huge," he said.

Company, which now makes most of its money by providing production and other services for tv commercials and corporate communications videotapes, expects to be in the black this fiscal year after losing \$120,000 on sales of \$6.5 million in the fiscal year ended last June 30.

Global Ampex Theme

LONDON—"When We Play The World Listens" is the theme of Ampex International's multi-national promotional campaign kicked off late last year in Europe, Africa and the Mideast for the new Grand Master, and 20/20+ and Plus tapes. Theme had erroneously been printed as "When the world plays we listen" (Billboard, Dec. 16, 1978).

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Sansui Launches Pro Products Division At Disco Forum

• Continued from page 58

(moving coil or moving magnet cartridges) and three high-level line inputs for tape decks as well.

He sees the real beginning of the sales effort in April, using pro audio dealers only. A pro rep network of about 10 firms is in process of organization, with about 75% positive response from prospective companies already contacted, Dauphinee says. He will use the reps to set up field tests on the road for racked amplifiers, offering them to studios and dealers, and to various artists for use on tour or in recordings.

He's already had good feedback from units tested in several Los Angeles studios. The Village Recorder used the P-1 equalizer during a recent Fleetwood Mac session, he notes, and Crimson Sound in Santa Monica tested the B-1 amp as well. He'll be doing A/B tests of the B-1 with existing amplifiers at the House of Music in West Orange, N.J.

Pricing on the units will be competitive, with suggested list of \$1,200 for the B-1 amp, \$800 for the P-1 equalizer and \$1,100 for the phono unit. He sees such firms as Crown, BGW, Phase Linear and Yamaha as main competition for the amplifier, Orban and UREI for the equalizer. But he claims the phono playback/EQ item is a "unique animal" that should help establish the new line, projecting its use by cartridge firms for test comparisons, as one example.

Dauphinee promises a strong advertising and promotion campaign in all key markets—studio, broadcast and disco—and Sansui will be at the West Coast AES in L.A. in May and at NAMM in Atlanta this June. He is assured strong backing from the Sansui sales and marketing staff by Ken Hoshino, vice president, and will have a full array of sales aids and catalog literature soon. The service and warranty policy will be "one of the strongest in the industry" for the pro products, Dauphinee says.

Working closely with him in setting up the new group is F. Ito, sales engineering liaison from Sansui in Japan, who was involved in design and building of the first three units.

Both Dauphinee and Ito note that a number of future products already are in various developmental stages, with more electronics in store. Among priorities are other amplifiers, probably "downscale" from the 250-watt B-1 for broadcast needs; electronic crossovers, com-

plementary equalizers and broadcast tuners, with the AM stereo revolution literally around the corner.

"We want to get into the radio stations as they are upgrading their studio facilities," Dauphinee says.

"With AM stereo in the wings, the recent upgrading of AT&T and PBS transmission, many stations are readying for new equipment."

No turntables or speakers are projected for the pro products group at

this time. "We'll stay where we have the best expertise, cooperating with existing pro manufacturers of mixers and speakers, like Showco, to provide complementary electronics," he explains.

The upcoming Disco V show here will be the first official reaction to Sansui's new division, and Dauphinee is eager to get that initial feedback from what he feels will be a major market for the line.

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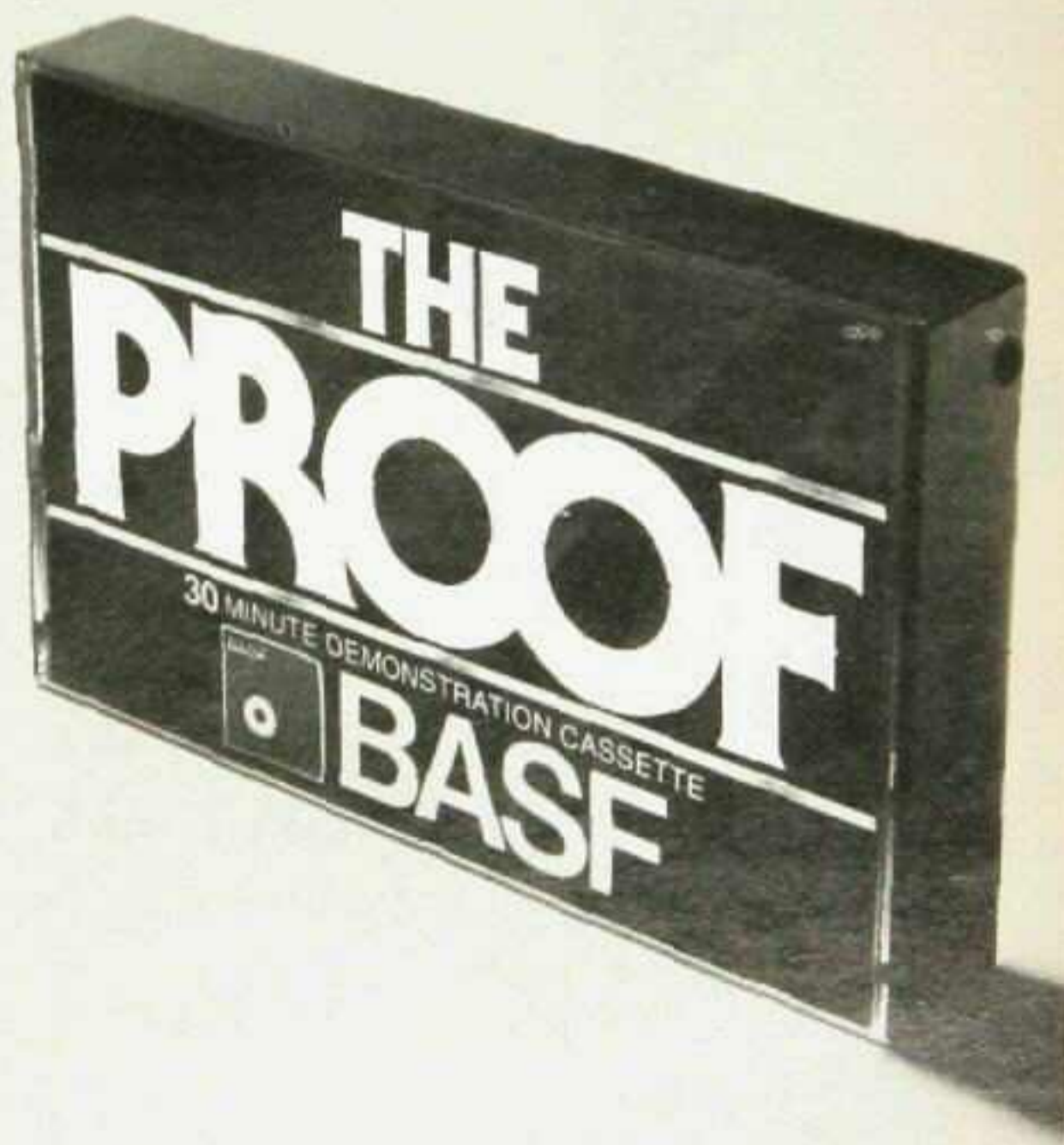
Pro-III's (ferrichrome) formulation gives superb results on all recorders, especially car stereo cassette players.

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TO HEAR IT IS TO BELIEVE IT.™

Video On the Go

• Continued from page 58

Matsushita's "Aero Video" system includes a 50-inch video projector for each cabin, a VHS-format VTR for program origination, a video monitor and color camera. The VHS deck has 2-channel sound and remote auto-reverse. By year-end, six Japan Air Lines' 747s and five DC-10s will be equipped at a cost of about \$158,000 per plane.

Sony also is "thinking small" with a new compact videocassette system for mini-vans and other recreational vehicles, incorporating new Betamax components this spring at a cost of about \$2,500. Included are the SL-230P playback-only unit, the DCC-3100 power unit, the KV-6020 6-inch Trinitron color tv, a speaker system and the SU-230P rack. A larger monitor is used for train and bus installations.

Highlights of these new formats already in advanced research and development by BASF, Sanyo, Sony, Toshiba and others will be capsuled in next week's issue.

WHICH WILL BE FIRST WITH LP?

Digital Racers: CBS & RCA

• Continued from page 1

Shepard, Red Seal a&r chief and divisional vice president.

One of the two label giants now appears likely to become the first major label issuer of a digital album in this country. A release as early as summer is a likely prospect.

"Our intention is to be the first major label to have a piece of repertoire out in digital," explains Shepard. Repertoire for the Ormandy taping, termed "lavish," is being kept under wraps, though it's hinted

a major mid-20th century orchestral score has been selected.

Early indicators are that the disk will carry conventional Red Seal pricing, with program discounting also being discussed as a means of reaching the widest possible audience.

"There are two schools of thought about pricing," says Shepard. "One is sell it very cheap to get it into as many hands as possible, the other is to price the hell out of it."

The executive inclines to "go very cheap," he indicates.

In April, CBS Records is scheduled to record Mussorgsky's tireless "Pictures At An Exhibition" with the New York Philharmonic under Zubin Mehta. Marvin Saines, head of CBS Masterworks, says the label will make its first formal digital recording if it can secure 3M equipment for the project.

3M currently has five 32-track digital machines in this country and the multi-channel capability is seen as major factor by the CBS producers.

Last fall CBS disclosed plans to tape the Mormon Tabernacle Choir using Stockham's 4-channel machine. Saines says the repertoire was deemed inappropriate for the technology and the project has been cancelled.

"I can't wait to get on to it," says the executive about marketing prospects for digital LPs. Envisioned is a Masterworks premium quality series, with digital as a key product. Saines points to the release of as many as 10 digital disks at once, sometime in the future.

To date, digital albums released in this country generally have clung around the \$15 list mark. However, several digital producers recently have announced reductions and many of the new digital entries will be coming in at the \$9 and \$10 list marks.

Companies issuing digital recordings in the U.S. include Telarc Records, Sound 80 Records, Orinda Recordings and 2000 B.C. Tomato Records has announced its plans to begin taping with the Soundstream

system, and plans for Delos Records, an L.A.-based classical company, also have been made known. Delos will tape its first digital album in April using the Soundstream Machine, reportedly.

The Soundstream-RCA relationship predates the current Philadelphia Orchestra deal, having begun with Stockham's computer restoration of acoustic recordings for RCA reissue projects. Red Seal releases of old Caruso, John McCormack and George Gershwin waxings have been sonically refurbished with a computer program developed by Stockham.

At RCA, classical producers have been experimenting on their own with digital since last May, Shepard reveals. A modified Sony home digital recorder has been used to produce safety tapes. Reproduction was "marvelous, amazing considering the source," Shepard indicates.

To date, Shepard believes, audiophile recording efforts have been like "giving a gorgeous camera to a child."

Most audiophile productions, he claims, "were in the hands of amateurs who don't know how to balance an orchestra."

ARTISTS VOLUNTEER

Carnegie Benefit To Help New Symphony

NEW YORK—A benefit concert at Carnegie Hall March 3 and a live recording of top artists scheduled to perform are expected to provide funds to launch a new international symphony orchestra.

Symphonicum Europae, an organization formed in Monte Carlo in 1964 under the patronage of the late Queen Elizabeth of Belgium, hopes to realize the first leg on an anticipated launch budget of \$500,000 via the event, scaled from \$25 to \$250 per ticket, and the recording to follow.

Due to appear at the gala concert and on the benefit "non-commercial" album are such luminaries as Yehudi Menuhin, Andres Segovia, Jean-Pierre Rampal, Ruggiero Ricci, Gary Graffman, Byron Janis,

Demand Is Escalating For Soundstream Digital Units

• Continued from page 58

ham, "they're dumping it into the editing system or transferring it to the cutting room." The two units must be shuttled around the country for these purposes with Soundstream engineers Bruce Rothaar and Bob Ingebretzen often in charge.

Users of the Soundstream system pay a charge to cover expenses up front, plus a royalty on each finished pressing sold.

Biggest new deal for Stockham, of course, is the commitment from RCA to employ Soundstream for its Philadelphia Orchestra sessions in April. According to Stockham the two machines will be on an "East Coast tour" at that time working at about 65% of their capacity.

Telarc Records, the leading user of Soundstream's services, had disclosed plans to record the Boston Symphony however the orchestra's tour of mainland China has intervened. Its March digital sessions in the New York area involve jazz drummer Mel Lewis and the Jazz Orchestra.

Also in March, Tomato will be recording pianist Joao Carlos-Martins in music of Bach. Tomato-Soundstream tapings begin this

month in L.A. with music of John Cage (Billboard, Feb. 17, 1979).

Amelia Haygood's Delos Records, label the latest to go digital, is adding to Soundstream's heavy schedule. Stockham's machines will be in Manhattan for three days in March to record baroque trumpet concerti for the label. Engineering the sessions will be Stan Ricker of JVC Cutting Center, L.A.

Further Soundstream dates extend into the summer. In late April the Prologue to Boito's opera "Mefistofele" and Verdi's "Te Deum," will be waxed under Robert Shaw and the Atlanta Symphony and Chorus for Telarc with vocal soloist Jerome Hines. Telarc-Soundstream plans also call for a Tchaikovsky Fourth Symphony to be committed in early May with the Cleveland Orchestra under Lorin Maazel.

Maureen Forrester and Roberta Peters. The Winnipeg Symphony Orchestra will be conducted by Piero Gamba.

All are said to have donated their services and to have received label clearances if under exclusive record contracts.

The album, to be available only under special subscription, will be offered for contributions of \$25.

Symphonicum Europae says that more than 30 musicians from orchestras throughout Europe have signified their intention to join the new orchestra. Plans call for annual world tours and occasional recordings. Backers anticipate a premiere concert in Monte Carlo in 1980.

IS HOROWITZ

Classical Notes

Aaron Copland to Minneapolis where he conducted his "Appalachian Spring," Saturday (17) with the group that's given the piece a new digi-

tal recording in original instrumentation, the St. Paul Chamber Orchestra. The all-Copland program, being sponsored by 3M, also featured Dennis Russel Davies on the podium and at the keyboard in Copland's Piano Quartet.

The Minnesota Opera Company is bringing back its well received staging of Bach's St. Matthew Passion, March 1, 2, 4, 7 and 9 at the College of St. Catherine's O'Shaughnessy Auditorium.

A full slate of opera, symphony and oratorio is mentioned in the announcement by Polydor of its new long-term recording agreement with conductor Claudio Abbado. The Italian will direct performances for tapings in London, Chicago, Vienna and Milan, with repertoire spanning Pergolesi ("Stabat Mater") to Prokofiev ("Alexander Nevsky"). Abbado's Mahler cycle will continue, there will be more Stravinsky ballets and Italian operas and his plans call for coverage with DG of symphonic repertoire from the classical age through Schoenberg.

Signed by RCA is the versatile Canadian Brass, a quintet with several smaller label credits including direct-to-disk work. "Mostly Fats," the group's scheduled spring debut on Red Seal, will feature arrangements by Luther Henderson of six Fats Waller tunes and several related pieces. Virtually all musical eras and a host of styles show up in the Brass' programs.

Lenny To Mexico

CHICAGO—Leonard Bernstein was scheduled to conduct works of Mexican and American composers in a concert arranged to coincide with President Carter's state visit to Mexico this month. Bernstein directed the newly formed Mexico City Philharmonic in a Thursday (15) performance at the Mexico City Theatre.

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PURELY EXPERIMENTAL, SAYS KEEPNEWS

Fantasy Label Moves Into Disco Reworking Newman's Jazz Track

By JEAN WILLIAMS

LOS ANGELES—Jazzman David "Fathead" Newman has entered the disco arena via a reworking of the title cut from his newest Fantasy LP "Keep The Dream Alive."

This also marks Fantasy's entry into disco with other than a disco-oriented artist, according to Orrin Keepnews, the label's vice president of jazz a&r.

Keepnews, executive producer of the project, was assisted in mixing the song by Marty Blecman and John Hedges, two disco DJs who

also have mixed other Fantasy products.

Hedges was head of the San Francisco disco pool, and according to Phil Jones, Fantasy's vice president of marketing, the pair is presently producing the label's new disco act Fever.

Keepnews, who has worked with jazz acts for some 20 years, admits this project is experimental. "The 'Keep The Dream Alive' cut was not originally done with disco in mind. But there were some persons who

believed the tune could be restructured for disco.

"We listened to the tune to decide what elements were suited for disco purposes and what was not."

The disk, to be released as a 12-inch 33 $\frac{1}{3}$ single, was mixed at Kendun Recorders in Burbank with engineer Steve Williams also working on the disco mix.

Williams formerly worked at Fantasy and handled the mixing of the original version.

Keepnews says his crew approached the LP cut as "raw material. We restructured and re-mixed it. There were overdubs on the original cut and we played with that. We actually changed the sequence of events on the cut."

"David's flute solo remains as originally played on the LP and the inside of the track is now the opening lead-in."

He notes that his company took a different approach to the Newman project. "We took a piece of raw material without disco in mind but which had disco potential."

"This is different from what some other jazz artists are doing—going into the studio specifically to make disco records."

"We're trying to find if some jazz material has the potential for disco. Then we'll hand-create disco product by skillful editing and restructuring."

Keepnews hastens to add that this first project does not necessarily mean that disco/jazz will be ongoing. "I don't have much faith in asking a jazz musician to go into the studio and cut a disco record. We



Billboard photos by Todd Gray

Disco Jazz: Fantasy's jazz chieftain Orrin Keepnews, right, works on a disco mix for David Newman at Kendun Recorders in Burbank with producers Marty Blecman and John Hedges. Engineer Steve Williams is at the left.

will probably deal with it when we see a piece of jazz product that has the potential for disco.

"We're anxious to see what happens with this first one, then we'll go on from there."

According to Fantasy's Jones, the

disk will be released immediately with about 10,000 copies initially being pressed.

The record will first go to all disco pools and work through the clubs, says Jones. "From there we'll move 'Keep The Dream Alive' to radio."



Right Tempo: Disco producer John Hedges responds to the sound of the record with an impromptu dance in the control room.

4-YEAR COALITION STRUGGLE

N.Y. Jazz Group Sets 40 Concerts

By CARY DARLING

LOS ANGELES—The Universal Jazz Coalition, Inc., a New York-based organization founded to give exposure to and assist unknown jazz acts, is struggling into its fourth year of existence.

However, 40 concerts are scheduled so far this year including a salute to women in jazz at the upcoming Newport Jazz Festival.

The National Endowment for the Arts and the New York State Council may provide \$22,000 this year and a fund raiser held last year raised \$2,500 but the mostly volunteer association is still plagued with problems.

"We have to find a perfect facility that's accessible to an audience that pays \$3 or \$4. We need a decent dressing room, decent sound equipment and a decent piano that's tuned," says founder Nobuko Cobi Narita, who launched the project in 1976.

Currently, Jazz Coalition concerts are held at the Third St. Music School Settlement which has a capacity of 300. "It's a small but nice place. It's not accessible though to everyone. I think the fact it's a music school turns some people off," she says. On the average, concerts are held twice a week. Usually, the audience consists of between 100 and 200 patrons.

One of the Coalition's aims is to keep communication open between audience and musician and musi-

cian and musician. To this end, the Coalition publishes the Musicians' Newsletter monthly and an eight-page quarterly, the Catalyst. Nationally, the Catalyst goes to 20,000 people while the newsletter is read by an estimated 3,000 persons.

To appear in the publications, the musicians must pay a \$35 annual fee for which concert promotions and other assistance are available. With approximately 1,600 paying members, the Coalition raised \$80,000 last year with \$33,000 going for promotions, \$30,000 for artist fees and \$10,000 for rental of facilities; the organization claims. The remainder went for various expenditures such as heating and lighting.

"The artist gets paid first," says Narita. "We're not a manager. We don't take 10% or 15%. We're mostly volunteer here. Our whole concept is to make sure the artist gets paid."

Although all the concerts are by new artists or older artists, who have never broken through, the term 'jazz' is under dispute.

"We don't judge the music. An artist could be called contemporary, progressive or traditionalist. We've had some artists here who people have said are not jazz," states Narita. "But as long as the artist calls it jazz, then we'll book it."

At the first of two conferences, held in February 1978, hosted by the Coalition at the Village Gate, the term 'jazz' in the organization's title

went against the grain of some of the 500 in attendance.

"Some people feel it has a bad connotation," explains Narita about those who felt the word would be a noose around the neck of the fledgling organization. However, the original name has stuck.

Other issues raised in the conferences, the second held in May 1978, which the Coalition still has to deal with are racism in the music industry, the lack of funding for jazz, problems in promoting jazz in the media, raising more money, getting a wider audience and some documentation of the music form by the record companies.

The panelists included Peter Keepnews of Columbia Records, Elliot Horn of RCA, musician Barry Harris and John Duffy, head of Meet the Composers, among others.

The Jazz Coalition has problems getting an audience because of the general ignorance of the association by the media. "I think we've had only one or two media people come out for the 12 concerts we've had so far," says Narita. "But you really can't blame them. They have to cover the big names."

Advertisements for upcoming shows are placed in the Village Voice and on WRVR-FM, the jazz station.

However, Narita is somewhat critical of the station. "It's hard on the

(Continued on page 87)

Billboard SPECIAL SURVEY For Week Ending 2/24/79

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	11	TOUCHDOWN Bob James, Tappan Zee-Columbia JC 35594	26	26	10	ONE Ahmad Jamal, 20th Century 1 555
2	3	3	CARMEL Joe Sample, ABC AA 1126	27	25	18	SOFT SPACE Jeff Lorber, Fusion Inner City IC 1056
3	2	19	FLAME Ronnie Laws, United Artists UALA 881	28	NEW ENTRY		LIVE Return To Forever, Columbia IC 35547
4	7	3	EXOTIC MEMORIES Lennie Hatton, Smith Columbia IC 35654	29	29	22	BEFORE THE RAIN Lee Oskar, Elektra 6E 150
5	4	19	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229	30	33	2	ANIMATION Cedar Walton, Columbia IC 35572
6	6	19	MR. GONE Weather Report, Columbia IC 35358	31	31	11	PASSING THRU ... Heath Brothers, Columbia IC 35573
7	8	22	CHILDREN OF SANCHEZ Chuck Mangione, A&M SP 6700	32	27	16	STEPPING STONES-LIVE AT THE VILLAGE VANGUARD Woody Shaw, Columbia IC 35560
8	5	30	PAT METHENY Pat Metheny, ECM 1 1114 (Warner Bros.)	33	32	28	FRIENDS Chick Corea, Polydor PD 1 6160
9	9	21	REED SEED Gover Washington Jr. Motown M7 910	34	28	12	YOU AIN'T NO FRIEND OF MINE Idris Muhammad, Fantasy F 9566
10	10	14	PATRICE Patrice Rushen, Elektra NE 160	35	35	10	ANOTHER WORLD Stan Getz, Columbia IC 35513
11	11	7	ANGIE Angela Bofill, GRP 5000 (Arista)	36	30	13	CHICK, DONALD, WALTER & WOODROW Woody Herman Band, Century CR 1110
12	16	8	IN CONCERT Milestone Jazzists, Milestone M 55006 (Fantasy)	37	37	2	STRAIGHT TO THE BANK Bill Summers, Prestige P 10105 (Fantasy)
13	13	15	INTIMATE STRANGER Tom Scott, Columbia IC 35557	38	34	15	THANK YOU ... FOR F.U.M.L. Donald Byrd, Elektra 6E 144
14	15	15	WE ALL HAVE A STAR Wilton Felder, ABC AA 1109	39	36	19	OUT OF THE WOODS Oregon, Elektra GE 154
15	14	10	SECRET AGENT Chick Corea, Polydor PD 16376	40	40	27	LARRY CARLTON Larry Carlton, Warner Bros. BSK 3221
16	12	26	COSMIC MESSENGER Jean-Luc Ponty, Atlantic SD 19189	41	38	14	CRY John Klemmer, ABC AA 1106
17	17	71	FEELS SO GOOD Chuck Mangione, A&M SP 4658	42	42	20	LEGACY Ramsey Lewis, Columbia IC 25483
18	45	2	ME, MYSELF & EYE Charles Mingus, Atlantic SD 8803	43	39	11	SUN BEAR CONCERTS IN JAPAN Keith Jarrett, ECM ECM 1100 (Warner Bros.)
19	18	26	SECRETS Gil Scott Heron & Brian Jackson Arista AB 4185	44	41	21	A SONG FOR YOU Ron Carter, Milestone M 9058 (Fantasy)
20	20	27	YOU SEND ME Roy Ayers, Polydor PD 16159	45	NEW ENTRY		JOUST Oscar Peterson & The Trumpet Kings, Pablo 2310817
21	19	8	CROSSCURRENTS Bill Evans, The Fantasy F 9568	46	44	11	CRYSTAL GREEN Rainbow, Inner City IC 6001
22	22	17	MANHATTAN SYMPHONIE Dexter Gordon, Quartet, Columbia IC 35485	47	NEW ENTRY		THE INSIDE STORY Sibby Ford, Elektra 6E 169
23	21	38	MAGIC IN YOUR EYES Earl Klugh, United Artists UA LA 827	48	NEW ENTRY		STOLEN MOMENTS Mark Murphy, Muse MR 5102
24	24	21	CARNIVAL Maynard Ferguson, Columbia IC 35480	49	49	4	LEGENDS David Valentin, GRP GRP5001 (Arista)
25	23	32	IMAGES Cassades, Blue Thumb BA 4039 (ABC)	50	47	7	TRUE STORIES David Sanicolas, Arista AB 4201

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Soul Sauce

B. B. King To Russia On Feb. 28

By JEAN WILLIAMS

LOS ANGELES—B.B. King is set for a concert appearance in Russia, thus reportedly making him the first blues artist ever to do so.

King and his group are scheduled for a month-long tour consisting of 22 dates covering Leningrad, Moscow, Yerevan, Tbilisi and Baku. The tour begins Wednesday (28).

The tour, to coincide with the release of his new LP produced by the Crusaders, is part of the official American cultural groups to tour the Soviet Union under the current U.S./U.S.S.R. exchange agreement.

Sha Na Na's Denny Greene spoke to students at Harlem's Adam Clayton Powell school on Martin Luther King Day. He told the students, "Like you, I was a kid from Harlem. When I was growing up, Martin Luther King was down South fighting for opportunity for us. Thanks to his fight I was able to go to Columbia Univ. We started Sha Na Na at Columbia."

Eartha Kitt, star of the musical-comedy play "Timbuktu" which has concluded a successful run in L.A., performed in a series of cabaret shows at Studio One's Backlot Theatre in the Hollywood area. The week-long run of intimate shows precedes the resumption of "Timbuktu" in other cities across the country.

Some Al Green tunes are getting a lot of attention these days. His "I'm Still In Love With You" was recently recorded by the Amazing Rhythm Aces and "Take Me To The River" was recorded by Talking Heads.

Chuck Brown & the Soul Searchers along with the Valentine Brothers are in the midst of a week-long L.A./San Francisco promotional tour. The Source Records groups are scheduled for 10 radio stations, two in-store appearances, two nightclub performances and a taping of "Soul Train."

Chuck Brown & the Soul Searchers, one of the first two acts signed to Source, last week had the No. 1 single with a star "Bustin' Loose" on Billboard's Hot Soul Singles chart and the number 25 with a star self-titled LP on the Soul LPs chart.

While in L.A., the groups will judge a Bustin' Loose dance contest at VIP/Freeway Records.

Robert Guillaume, who plays Benson on the ABC-TV series "Soap," recently completed an East Coast promotional tour plugging his debut Tomato single "I Who Have Nothing."

Guillaume slipped in his New York hotel room, striking his head on a coffee table. He sustained a two-inch gash on his forehead.

It seems we opened a can of worms with our Whatever Happened to the Drifters item. Since the item appeared, letters have come in from others claiming they or persons they represent are the Drifters.

One letter from Michael Thomas of Sounds South in Charleston, S.C., claims Harold Thomas, manager of Bill Pickens, of the Drifters and the group that went with Fantasy 2000

(Continued on page 65)

Billboard Hot Soul Singles

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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))
★	1	11	BUSTIN' LOOSE—Chuck Brown & The Soul Searchers (C. Brown, Source 4096) (Newman/Ascap, BMI)	★	44	5	POPS, WE LOVE YOU—Diana Ross, Stevie Wonder, Marvin Gaye, Smokey Robinson (P. Snyer, M. McLean, Motown 1455) (Jobete, ASCAP)
	2	12	AQUA BOOGIE—Parliament (G. Clinton, W. Collins, B. Worrell, Columbia 950) (Rubberband, BMI)		35	19	I DON'T KNOW IF IT'S RIGHT—Evelyn "Champagne" King (T. LaBe, J.R. Hawk, RCA 1129) (The Contenders, MCA, And Mills, BMI)
	3	14	I'M SO INTO YOU—Peabo Bryson (P. Bryson, Capitol 1456) (Warner Bros./Peabo, ASCAP)	★	52	5	SHAKE YOUR BODY—Jacky (K. Jackson, M. Jackson, Epic 85058) (Fracock, BMI)
	4	15	IT'S ALL THE WAY LIVE—Lakeside (S. Lewis, Solit, 1138) (RCA) (Spectrum VII, ASCAP)		37	17	FREE FROM MY FREEDOM—Bonnie Pointer (A. Bond, T. Thomas, B. Foster, Motown 911) (Jobete, ASCAP/Stone, Gammon, BMI)
★	7	14	NEVER HAD A LOVE LIKE THIS BEFORE—Tavares (L.R. Hanks, Z. Grey, Capitol 4558) (Medal/Tring, BMI)		38	14	LOVE CHANGES—Mother's Finest (S. Scarborough, Epic 85084) (CBS) (Maxwell, BMI)
	6	18	SHAKE YOUR GROOVE THING—Peaches and Herb (D. Fikaris, F. Perren, Polydor 14514) (Parren Vibes, ASCAP)		39	11	ZEKE THE FREAK—Isaac Hayes (I. Hayes, Polydor 14521) (A&O, BMI)
	7	15	SEPTEMBER—Earth, Wind & Fire (M. White, A. McKay, A. Wilco, Columbia 11854) (Gaggle, BMI/Steakhouse, ASCAP/Tring/Charotte, BMI)	★	50	5	AT MIDNIGHT—T-Connection (Cookin', Mackay, Dick 5042) (TK) (Shelby/Gaggle/T-Con, BMI)
	8	15	EVERY 1'S A WINNER—Hot Chocolate (C. Brown, Infinity 50002) (Not listed)		41	11	YOU CAN DO IT—Dobie Gray (E. Sands, B. Weisman, R. Greenwald, Infinity 50003) (MCA, Top Of The Tones/American Dream, Blue/Eve Sands, ASCAP)
	9	16	NOW THAT WE FOUND LOVE—Third World (K. Gamble, L. Huff, Island 8663) (Warner Bros.), (Mighty Three, BMI)		42	6	YOU CAN'T WIN—Michael Jackson (J. James, Epic 85085) (Not listed)
★	13	8	I GOT MY MIND MADE UP—Instant Funk (K. Miller, S. Miller, Sesoul 2078) (RCA) (Lucky Three, BMI)	★	62	2	I WANT YOUR LOVE—Chic (B. Edwards, N. Rodgers, Atlantic 3557) (Chic/Columbia, BMI)
★	15	15	LIVING IT UP—Beli & James (L. Bell, C. James, SAM 2059) (Mighty Three, BMI)		44	25	GOT TO BE REAL—Cheryl Lynn (C. Lynn, B. Fick, G. Foster, Columbia 11868) (Beverly/Gag, BMI/Hudman/Catba, ASCAP)
	12	12	HOLY GHOST—Bar Kays (H. Thigpen, J. Banks, E. Malone, Stax 3214) (Fantasy) (East Memphis, BMI)		45	6	JUST THE WAY YOU ARE—Barry White (B. White, 20th Century 2385) (A&M, BMI)
★	23	8	I WILL SURVIVE—Gloria Gaynor (D. Fikaris, F. Perren, Polydor 145087) (Parren Vibes, ASCAP)	★	56	3	KEEP ON DANCIN'—Gary's Gang (M. Walker, Tammy, Columbia 11864) (MCA, Epic, Matthew, ASCAP)
★	19	8	OH HONEY—Delegation (Gold & M. Dennis, Shalaby 1048) (Smokey, Crown Gems/EM, BMI)	★	57	4	A FUNKY SPACE REINCARNATION—Marvin Gaye (M. Gaye, Tama 5429) (Jobete, ASCAP)
★	22	6	DANCIN'—Grey & Hanks (L.R. Hanks, Z. Grey, RCA 11460) (Kaman/Unichappell, BMI)	★	58	4	DON'T IT MAKE IT BETTER—Bill Withers (B. Withers, F. Smith, Columbia 11862) (Epic, ASCAP)
	16	13	WHAT'S YOUR SIGN GIRL—Danny Pearson (D. Pearson, T. Sapp, Unlimited 1400) (CBS) (Not listed)	★	59	4	I DON'T WANT NOBODY ELSE—Narada Michael Walden (N.M. Walden, Atlantic 3541) (Gaggle/Columbia, BMI)
★	21	11	HANG IT UP—Patrice Rushen (D. Rushen, Elektra 4554) (Baby Fingers, ASCAP)	★	60	4	SAY THAT YOU WILL—George Duke (G. Duke, Epic 85086) (Mercury, ASCAP)
★	24	10	SOMEWHERE IN MY LIFETIME—Phyllis Hyman (J. Alvarez, Arista 038) (Malibu/Whew, ASCAP)	★	71	3	DISCO NIGHTS—G.Q. (E. R. LaBelle, Arista 0388) (J.G.G./Arista, ASCAP)
★	27	6	HEAVEN KNOWS—Donna Summer (D. Summer, G. Mosdef, F. Bellotti, Columbia 959) (Ruk's/Lay Yes, BMI)	★	52	12	TOO LATE—Mandrill (C. Wilson, L. Wilson, R. Wilson, M.D./C. Cave II, R. Graham, Arista 0375) (Mandrill, ASCAP/Blackwood, Tappin, BMI)
	20	10	YOU MAKE ME FEEL MIGHTY REAL—Sylvester (Sylvester, Warwick, Fantasy 846) (Bee Keeper/Tipsy, ASCAP)	★	63	3	CHOLLY—Funkadelic (W. Collins, W. Morrison, G. Dwyer, Warner Bros. 8735) (Miguel, BMI)
★	28	6	CONTACT—Edwin Starr (E. Starr, A.E. Falano, R. Dickerson, 20th Century 2296) (ATV/20th, BMI)	★	64	4	FREAK THE FREAK THE FUNK—Fatback Band (B. Curtis, Spring 191) (Polydor) (Dixie, BMI)
★	29	6	FIRE—Pointer Sisters (B. Springfield, Planet 4590) (Black Springsteen, ASCAP)		55	6	SPANK—Jimmy "Bo" Horne (R.L. Smith, Sunshine Sound 1007) (TK) (Hanna, BMI)
	23	14	WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell (Caldwell, Kellamy, Chudy II) (TK) (Shelby/Landry/Bass, BMI)	★	66	5	YOU BRING OUT THE BEST IN ME—Dee (D. Carter, J. Ellis, ABC 12448) (Perk, BMI)
★	32	5	HE'S THE GREATEST DANCER—Sister Sledge (W. Rodgers, N. Edwards, Columbia 4424) (Clic, BMI)	★	57	11	LET'S DANCE TOGETHER—Wilton Felder (W. Felder, M. Rice, ABC 12443) (Four Knights, BMI)
	25	18	GET DOWN—Gene Chandler (J. Thompson, 20th Century 2295) (Gofena/Columbia/Epic, BMI)	★	58	5	WALKING THE LINE—Emotions (M. White, S. Scarborough, Columbia 13074) (Gaggle/Alexand, BMI)
★	40	5	DO YOU THINK I'M SEXY—Bud Stewart (B. Stewart, E. Appert, Warner Bros. 8724) (Hex, ASCAP)	★	69	3	IT MUST BE LOVE—Alton McClain & Bestine (W. Collins, S. Wenden, Polydor 14532) (Scepter/Tammy, RCA, BMI)
	27	10	TOO MUCH HEAVEN—Bee Gees (B. Gibb, M. Gibb, RSO 913) (A&M, No UNICEF, BMI)	★	75	3	KNOCK ON WOOD—Anni Stewart (B. Long, Arista 1738) (Warner Bros., ASCAP)
★	36	6	KEEP IT TOGETHER—Rufus (K. Turrentine, ABC 12444) (Marland/Warner/Tammy/Bass, BMI)	★	61	14	EVER READY LOVE—Temptations (B. Holland, H. Beatty, E. Holland, Atlantic 3538) (Good Life/J.P. Everett, ASCAP)
	29	16	LE FREAK—Chic (N. Rogers, B. Edwards, Atlantic 3535) (Clic, BMI)	★	72	4	CAPTAIN BOOGIE—Woodell Rogers (J. R. Falk, R. Green, Mercury 1001) (April Summer/Diagonal, BMI)
	30	10	I'LL DANCE—Bar Kays (Bar Kays, Mercury 74019) (Bar Kays/Warner/Tammy/Bass, BMI)	★	63	13	WONDER WORM—Captain Sky (D. Cameron, At 225) (Globe East, BMI/Thom Thom, ASCAP)
★	41	5	I WANNA BE CLOSER—Switch (J. Jackson, Soly 114) (Motown) (Jobete, ASCAP)	★	74	3	SUPERMAN—Herbie Mann (H. Mann, Atlantic 3541) (Perk, BMI)
	32	11	SHOOT ME—Tasha Thomas (L.R. Hanks, Atlantic 3542) (Jobete, BMI)	★	78	3	I WANNA WRITE YOU A LOVE SONG—David Oliver (M. Graham, B. Black, Mercury 7402) (Darin/Gandberg, BMI/A Home, ASCAP)
	33	14	LOVE VIBRATION—Joe Simon (J. Randolph, J. Simon, Spring 190) (Philly) (Philly/Trudy/Randall, BMI)	★	76	4	HAVEN'T STOPPED DANCIN' YET—Carpales (C. Ames, Capitol 4674) (Blackhead/DJ Eye, ASCAP)
				★	77	NEW ENTRY	STAR LOVE—Cheryl Lynn (J. Fishman, J. Weldon, Columbia 11869) (Columbia, Epic/TK, ASCAP/Sirena/Gems/EM, Epic, BMI)
				★	79	3	WAIT HERE—Al Green (A. Green, T. Jordan, R. Farfa Jr., W. 7852) (Dream) (A. Green/TK, BMI)
					70	8	SINNER MAN—Sarah Dash (B. Weigl, C. George, Keshner 4218) (Epic) (Dun Keshner, BMI)
				★	NEW ENTRY	NEW ENTRY	IN THE MOOD—Tyrant Davis (P. Richmond, G. Ellis, R. Lacker Jr.) (Columbia 11994) (Content/Tyrant, BMI)
				★	82	2	LIFE IS A DANCE—Chaka Kahn (C. Christopher, Warner Bros. 8740) (Rocke/Morris, ASCAP)
					73	4	HOLD YOUR HORSES—First Choice (Freddy Harris/Ruffin, Goshing) (Goldmine 4017) (RCA)
				★	84	2	TRAGEDY—See Geez (B.M.R. Gibb, RSO 918) (Capwood, BMI)
				★	85	2	HOT NUMBER—Foxy (J. Lebona, Daph 5050) (TK) (Chelys, BMI)
				★	86	2	I BELONG TO YOU—Kasav Allen (K. Allen, Stax 3217) (Fantasy) (Dana/Doctor Jack, ASCAP)
				★	87	3	DON'T YOU WANNA MAKE LOVE—Shotgun (E. Lattimore, T. Stebb, J.W. Talbert, ABC 12455) (Home Fire/Funk Rock/ABC/Dunhill, BMI)
				★	88	2	DISCO DANCIN'—A Taste Of Honey (A. Barnes, J. Malone, Capitol 4652) (Liberator, BMI)
				★	89	2	FIRE UP—ADC Band (M. Jackson, M. Patterson, Cellar 4424) (Woodzang, Bus, BMI)
					80	4	DON'T LOOK AT ME THAT WAY—Nico Taylor (A. Aldridge, E. Strunk) (Sang 734) (Alicia Carter, BMI/Jobete, ASCAP)
				★	81	3	KEEP ON JUMPIN'—Miquette (P. Adams, K. Morris, Prelude 12114) (P&P/Leeds/Phymal, ASCAP)
				★	NEW ENTRY	NEW ENTRY	HIGH ON YOUR LOVE SUITE—Rak James (R. James, Gordy 7164) (Motown) (Jobete, ASCAP)
				★	NEW ENTRY	NEW ENTRY	DANCE—Paradise Express (P. Jabara, Fantasy 845) (Tring, BMI)
				★	94	3	BOOGIE TOWN—F.L.B. (L. James, D. James, Fantasy 843) (Parker/Windot, BMI)
				★	NEW ENTRY	NEW ENTRY	CHICA BOOM—Staples (J. Cameron, V. Cameron, TTTT) (Box 8748) (Wyle, ASCAP)
				★	NEW ENTRY	NEW ENTRY	SOUVENIRS—Voyage (M. Chatterjee, P.A. Dattaji, Martin 230) (TK) (Simco/Rodius, ASCAP)
				★	NEW ENTRY	NEW ENTRY	AMOROUS—Brides of Funkenstein (G. Steiner, R. Dunbar, R. Curtis, Atlantic 3556) (Marble, BMI)
				★	NEW ENTRY	NEW ENTRY	SPACE PRINCESS—Lanette Lottin Smith (M. Miller, Columbia 11292) (Echoes of the Cosmos/Chappel, ASCAP)
				★	NEW ENTRY	NEW ENTRY	FEELIN' HAPPY—Lyn Okai (L. Okai, E. Effen, B. Wags, H. Eberstadt, Elektra 4600) (Far Out, New Sad, ASCAP/Milwaukee, BMI)
				★	NEW ENTRY	NEW ENTRY	DANCING IN THE STREETS—Boney M. (Boney M., Sire 1042) (Warner Bros.) (A. Giddins, BMI)
					91	4	I'M NOT DREAMING—Zulema (V. McCoy, Lezion 3400) (Sire) (Warner/Tammy/Bass, BMI)
					92	4	TURN ME UP—Keith Barron (K. Barron, M. Stokes, Columbia 3557)
					93	2	BABY, YOU REALLY GOT ME GOING—Brothers By Choice (B. Williams, E.T. Gunn, L.C. Lynn, T.A. Weigl, A.L. 104) (E.J. Gunn, ASCAP)
					94	2	WHEELS OF LIFE—Gino Vannelli (G. Vannelli, AAM 2134) (A&M, GWS, ASCAP)
					95	2	OUR LOVE IS INSANE—Deonance Child & Rouge (Deonance Child, Capitol 4648) (Deonance/Managed, ASCAP)
					96	2	LOVE AT FIRST SIGHT—The Stylists (T. Randolph, R. Jones, Mercury 7402) (Razzy/Reed, BMI)
					97	2	SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston (N. Helms, M. Roloff, Tania 54297) (Motown) (Colgems—EM, Jobete, ASCAP)
					98	3	IT'S MUSIC—Damon Harris (E. Hines, Swartz, McLean, Bull, Fantasy/WBOT 84) (Parker/Windot/Budka, BMI)
					99	NEW ENTRY	LOVE MACHINE—Super Mak (K. Houston/Voyage 1002) (Joni Migull, ASCAP)
					100	NEW ENTRY	THE ROCK—East Coast (Not listed) (Family 1001) (Not listed)

FEBRUARY 24, 1979 BILLBOARD

General News

BLACK MUSIC Capitol Will Expand It Over Coming Year; Disco Also Eyed

By JIM McCULLAUGH

LOS ANGELES—Capitol's black music division will be expanding over the coming year, according to newly named vice president of the label's black music division Dr. Cecil Hale.

Hale's first move since taking over last month has been to change the name of the division from soul music to black music to "put it more in line with what the industry is and where we are."

The promotion field of eight regional people for the black music division will be expanded and the label will soon name a new national director of promotion for it.

"We want to make what is already an efficient machine more efficient," he states.

And because of the extraordinary breakthrough last year of Taste Of Honey's platinum "Boogie Oogie Oogie," Capitol is seriously eyeing a separate disco department under the black music umbrella.

"Taste Of Honey," indicates Hale, "made us aware, as the industry is becoming more aware of the importance of disco. I'm now looking heavily in the disco arena in terms of talent and new material."

"We are talking about establishing a disco department which will have its own disco promotion director and staff," he adds.

Up until now, Hale observes,



Cecil Hale: He's out to broaden Capitol's r&b and disco activity.

Capitol has had a conservative policy of expanding the black music division roster.

"I think we can add on to it," he points out, "and that includes jazz artists as well as more traditional black music artists. We are concerned about our artists and we don't take a shotgun approach. We look at our acts as people and as careers that are developing. We want to think over what we do with each artist carefully and we will continue that policy."

Hale also indicates that the divi-

sion will be focusing more intently on label/dealer relations over the next 12 months and may begin dealer forums around the country.

"There are specific problems in black music marketing," he says, "and therefore it deserves a special approach. There are dealer problems that are unique in the black community such as the ongoing relation with the mom and pop-type record outlet which has been the backbone of our industry. Those relationships have to be strengthened immediately."

"We will probably do forums," he adds, "with dealers to sit down and talk and see exactly what they really want. The whole key will be communication."

Upcoming releases over the next few months, according to Hale, include new studio efforts from Natalie Cole, Peabo Bryson (the label has acquired his catalog from Bang), Minnie Riperton, Taste Of Honey, Maze and Raulo De Souza.

Expanded marketing and merchandising campaigns will also accompany new black music division releases, concludes Hale, who was previously national album promotion director at Phonogram.

Soul Sauce

• Continued from page 64

the late George Treadwell's group of 1958. "Bill Pinkney was fired by Harold Thomas and he (Pinkney) went on to form "Bill Pinkney and the Drifters" who work on a regular basis in the South," says Thomas. He notes that there's another group in New York called the Sounds of the Drifters.

Another letter from Hugh C. Prather of Insight Talent, Inc., in Charlotte, N.C., states that Bill Pinkney played an important role in the original Drifters and is exclusively with Insight Talent. It still appears that Faye Treadwell's group is the one most known as the original Drifters.

Will the real Drifters please stand up?

Fantasy Records' super disco act, Sylvester, was commissioned to perform at a wedding Saturday (17) in Winston-Salem, N.C. Reportedly Sylvester and troupe received big bucks for the gig.

The couple, non-music industry, flew not only Sylvester to the wedding but Sylvester's two female background singers and 13 band members.

Sylvester performed his usual disco set and reportedly the bride and groom boogied down to "Dance Disco Heat" and "You Make Me Feel Mighty Real."

It was Sylvester's first date since last year.

Whatever Happened To... Ruth Brown? Brown, whose biggest record was possibly "Mama You Treat Your Daughter Mean," left the recording industry about a decade ago to devote more time to the church.

She returned to recording a few years later but little happened with her disks. Reportedly, Brown has returned to the church where she's involved in missionary work in New York.

Remember... we're in communications, so let's communicate.

15,000 ALREADY SHIPPED

'Tres Chic' LP Withdrawn

By PETER JONES

LONDON—Complaints by members of Chic have caused Atlantic Records here to withdraw a new U.K. album by the group after some 15,000 copies were shipped, and the disk had registered in the charts.

The source of discontent for Chic's Bernard Edwards and Nile Rodgers, visiting Britain for promotional work, was the way in which the act's American-released LP, "C'est Chic," was repackaged for this market as "Tres Chic," with a new sleeve and the inclusion of two earlier hits, "Dance, Dance, Dance" and "Everybody Dance."

For its part, Atlantic was trying to make the album as attractive as possible for a television advertising campaign due to start Feb. 14.

Says Moira Bellas, WEA U.K. press chief: "We felt alterations should be made to fit in with the campaign, and assumed clearance by Atlantic in New York included acceptance by the group members."

Atlantic has subsequently changed the album artwork, revamped the track sequence and re-filmed the tv spots in time for the February campaign launch.

Few of the original 15,000 albums will be returned, however, as Bellas acknowledges, so that "Tres Chic" will become something of a collector's item.

A guesstimate of total cost of revising the sleeve, track listing and tv

campaign provides a figure of around \$100,000, admits David Clipsham, WEA marketing director here.

N.Y. CRAMPS KING KAROL

NEW YORK—King Karol was charged with 12 violations of the City's Consumer Protection Law Regulations last week for allegedly selling albums at prices above list.

Investigators visited the W. 42nd St. store last July and found copies of "Super Oldies Of The '50s And '60s" selling for \$6.98 when the product listed for \$3.98. At that time the retailer was fined and a followup visit recently allegedly disclosed the same practice continuing.

Consumer Affairs Commissioner Bruce Ratner said the case is part of his department's effort to police midtown retailers who deal with the tourist trade.

If found guilty at a Feb. 12 hearing King Karol could be fined \$500 for each violation.

The company intends to contest the charges, according to president Ben Karol. "They make it appear as if we did something wrong. We didn't do anything wrong," he emphasizes.

Benefits Aid Jackie Wilson Fund

BOSTON—Benefits for Jackie Wilson Jan. 13 and Feb. 1 at the Inn Square Men's Bar in Cambridge netted more than \$1,000 for the ailing singer.

Local band Human Sexual Response played two shows each night.

The events were co-sponsored by the Inn Square Men's Bar and WBCN-FM.

The total amount earned from \$2 admission fees and write-in dona-

tions solicited over the air on WBCN has not been announced, but the figure could be as high as \$1,500.

Wilson suffered a heart attack while performing onstage at the Latin Casino in Cherry Hill, N.J., three years ago. The 45-year-old singer, whose best-known songs include "Lonely Teardrops" and "Higher And Higher," is still recuperating in a New Jersey hospital.

Billboard SPECIAL SURVEY For Week Ending 2/24/79

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	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	13		C'EST CHIC Chic, Atlantic SD 19209	★	49	2	CARMEL Joe Sample, ABC AA 1126 (MCA)
★	5	14		2 HOT Peaches & Herb, Polydor PD 1 6112		40	33	FLAME Ronnie Laws, United Artists UA LA 881
	3	10		CROSSWINDS Peabo Bryson, Capitol ST 11875		41	35	REED SEED Grover Washington Jr., Motown M7 910
	4	7		HERE, MY DEAR Marvin Gaye, Tamla T 364 (Motown)	★	52	2	PATRICE Patrice Rushen, Elektra EE 160
	5	2		MOTOR BOOTY AFFAIR Parliament, Casablanca NBLP 7125	★	53	7	THE ADVENTURES OF CAPTAIN SKY Captain Sky, AvI 6042
	6	6		WANTED Richard Pryor, Warner Bros. BSK 3364		44	39	MONEY TALKS Bar Kays, Stax STX 4106 (Fantasy)
★	12	3		BUSTIN' OUT OF L SEVEN Rick James, Gordy G7 984 (Motown)		45	44	SPARK OF LOVE Lenny Williams, ABC AA-1072 (MCA)
	8	7		THE BEST OF EARTH, WIND & FIRE, VOL. 1 Earth, Wind & Fire, Columbia FC 35647		46	40	FOR THE SAKE OF LOVE Isaac Hayes, Polydor PD 16154
★	13	18		CRUISING Village People, Casablanca NBLP 7118		47	41	ONE NATION UNDER A GROOVE Funkadelic, Warner Bros. BSK 3209
	10	10		SHOT OF LOVE Lakeside, Solar Solar BXL 1 2937 (RCA)		48	38	STRIKES AGAIN Rose Royce, Whitfield WHR 3227 (Warner Bros.)
★	15	4		LOVE TRACKS Gloria Gaynor, Polydor PD 1 6184		49	42	WE ALL HAVE A STAR Wilton Felder, ABC AA-1109 (MCA)
	12	8		CHERYL LYNN Cheryl Lynn, Columbia JC 35486	★	NEW ENTRY		CUT LOOSE Hamilton Bohannon, Mercury SRM 1 3762
	13	9		THE MAN Barry White, 20th Century T 571		51	50	BONNIE POINTER Bonnie Pointer, Motown M-7911
	14	14		JOURNEY TO ADDIS Third World, Island ILPS 5554 (Warner Bros.)		52	51	MELBA Melba Moore, Epic JE 35507
★	20	3		ENERGY Pointer Sisters, Planet P 1 (Elektra/Aylum)		★	64	ALL FLY HOME Al Jarreau, Warner Bros. BSK 3229
	16	11		BOBBY CALDWELL Bobby Caldwell, Clouds 8804 (TK)		54	54	HAVEN'T STOPPED DANCING YET Gonzalez, Capitol SW 11855
★	25	3		CHUCK BROWN & THE SOUL SEARCHERS Source SOR 3076 (MCA)		55	45	SECRETS Gil Scott-Heron & Brian Jackson, Arista AB 4189
	18	18		EVERY 1'S A WINNER Hot Chocolate, Infinity INF9002		56	43	LOVE VIBRATION Ike Simon, Spring 1-6720
	19	19		LIVE AND MORE Donna Summer, Casablanca NBLP 7119	★	NEW ENTRY		WE ARE FAMILY Sister Sledge, Cullison SD 5209
★	27	2		NUMBERS Rufus, ABC AA-1098 (MCA)		58	47	COME GET IT Rick James & the Stone City Band, Gordy G7 981
	21	23		BELL & JAMES Bell & James, ASM 4728	★	69	2	PROMISE OF LOVE Delegation, Shadybrook 010
	22	22		CLEAN Edwin Starr, 20th Century T 559		60	56	BETTY WRIGHT LIVE Betty Wright, Arista ALST 4408 (T.K.)
★	28	3		SOMEWHERE IN MY LIFETIME Phyllis Hyman, Arista AB 420		61	62	NEW WORLDS Mandrill, Arista AB 4195
★	32	3		MADAME BUTTERFLY Tavares, Capitol SW 11874		62	57	TRUTH N' TIME Al Green, Hi HLF-6009 (Cream)
	25	17		SMOOTH TALK Evelyn "Champagne" King, RCA APL 1 2466		63	59	GREATEST HITS Commodores, Motown M7912
★	34	3		YOU FOOLED ME Grey & Hanks, RCA AFL 1 3069		64	46	LIFE IS A SONG WORTH SINGING Teddy Pendergrass, P.I.R. JZ 35995 (CBS)
	27	21		GET DOWN Gene Chandler, 20th Century 578		65	61	YOU SEND ME Roy Ayers, Polydor PD 1 6159
	28	16		DESTINY Jacksons, Epic JE 35552 (CBS)		66	63	BROTHER TO BROTHER Geno Vanelli, ASM 4722
★	37	8		T-CONNECTION T-Connection, Dash 30009 (T.K.)		67	65	CHANSON Chanson, Arista SW 52029
	30	24		IS IT STILL GOOD FOR YA Ashford & Simpson, Warner Bros. BSK 3219		68	66	LONG STROKE ADC Band, Columbia SD 5210 (Atlantic)
	31	29		STEP II Sylvester, Fantasy F9556	★	NEW ENTRY		SUPER MANN Herbie Mann, Atlantic SD 19211
★	NEW ENTRY			SPIRITS HAVING FLOWN Bee Gees, RSO RS 13041		69	NEW ENTRY	EXOTIC MYSTERIES Linnie Lutan Smith, Columbia JC 35654
	33	26		LIGHT OF LIFE Bar Kays, Mercury SRM 1 3732		70	NEW ENTRY	RAINBOW VISIONS Side Effect, Fantasy F 9569
	34	31		SWITCH Switch, Gordy G 7980 (Motown)		71	68	BARRY WHITE PRESENTS DANNY PEARSON Unlimited Gold JZ 35633 (CBS)
★	55	2		ANGIE Angela Bofill, GRP GRP 5000 (Arista)		72	72	FACE TO FACE Deft. ABC AA 1133 (MCA)
	36	36		CHAKA Chaka Khan, Warner Bros. K3245		73	73	ALICIA BRIDGES Alicia Bridges, Polydor PD 1 6158
	37	30		MOTHER FACTOR Mother's Finest, Epic JE 35546 (CBS)		74	70	MIND MAGIC David Oliver, Mercury SRM 13747
★	48	3		FUNK Instant Funk, Salsoul SA 8513 (RCA)		75	NEW ENTRY	

FEBRUARY 24, 1979 BILLBOARD



TOURING TRAIL—Monument recording artist Larry Gatlin chats backstage in Atlanta with Epic artist Charly McClain, who joined Gatlin in a string of dates throughout the Southeast.

Mercury Plans Promotion For Trio Of Albums

NASHVILLE—Phonogram/Mercury is gearing up promotion and publicity campaigns for three of its albums, "Sojourner" by Larry Jon Wilson on Monument Records, "Appalachian Fever" by Charlie McCoy on Monument and "Still Fighting Mental Health" by Don Bowman on Lone Star.

Featured as strong candidates at the recently concluded Polygram convention in New Orleans, plans collectively call for local advertising, time buys and 5% cash discounts on albums and tapes. Individually, more specific plans are in the making.

For Wilson's "Sojourner" LP, promotion will be directed toward MOR, adult contemporary and country radio, as well as a promotion and publicity campaign aimed at college radio.

"Because of Wilson's balladeer style, we don't want to limit people's thinking about him in just the country vein," notes Harry Lusk, vice president of sales for Phonogram/Mercury. "So, we've taken a broader approach in our servicing and promotion."

Special showcase dates are also in the planning for Wilson, notes Lusk, with from two to four showcase dates under consideration for exposure purposes.

Exposure is also a key for Bowman's "Still Fighting Mental Health" LP, although he has become quite visible as a country humorist through his travels and openings for all of Willie Nelson's dates across the country. Phonogram/Mercury plans to take advantage of this exposure with advertising to cover these dates.

For McCoy's "Appalachian Fever" LP, which displays not only the multi-talents of this Nashville musician, but his production techniques and vocal strengths as well, the company has geared local promotion toward country and adult contemporary radio stations.

Hunley Hustling

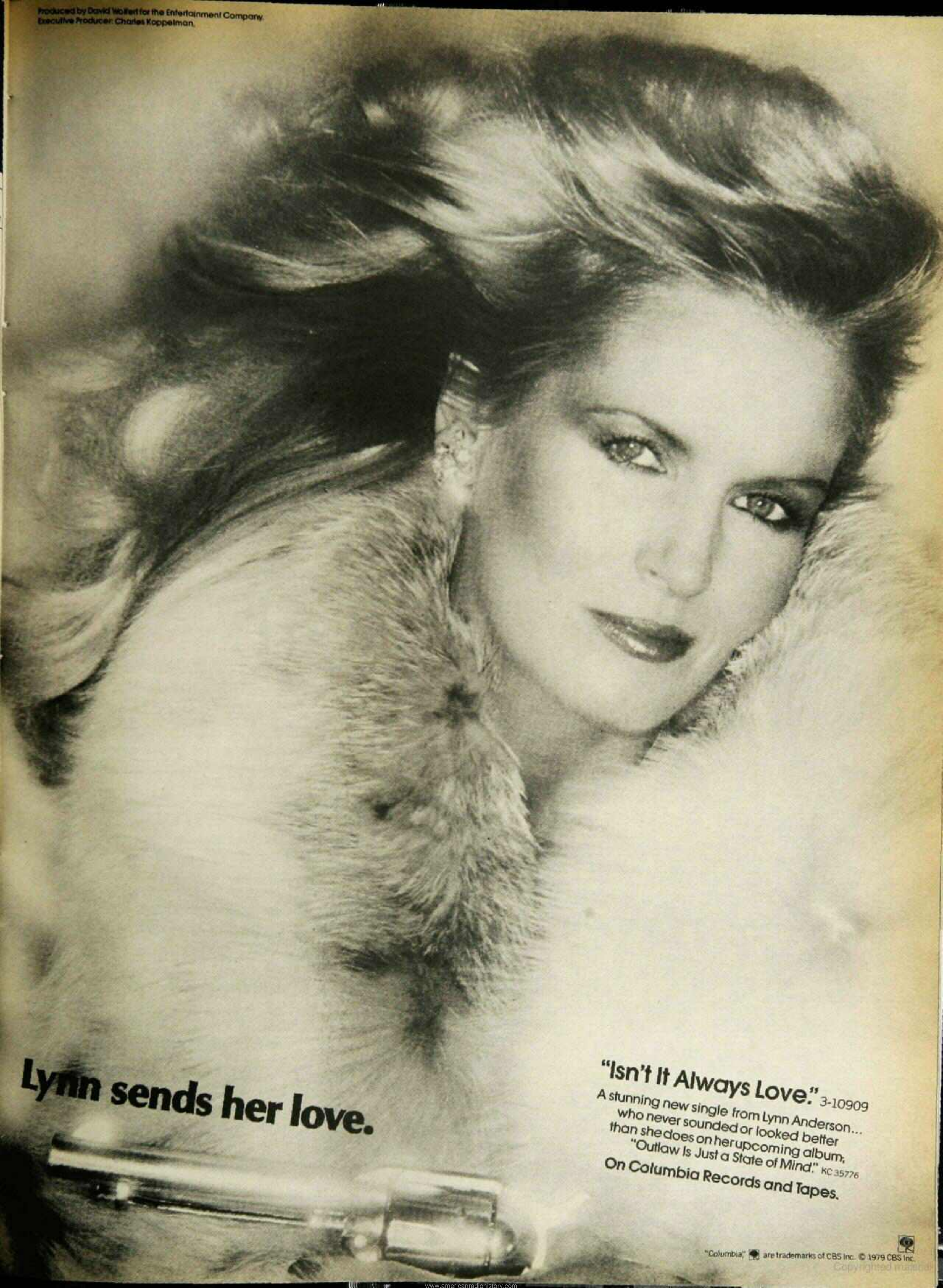
NASHVILLE — Awasting the March debut of his initial Warner Bros. LP, Con Hunley takes to Ohio this month for appearances in Cincinnati, Dayton and Columbus. While in Cincinnati, he'll appear on the "Bob Braun Show."

Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart			* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
Rank	Title—Artist	Writers, Label & Number (Dist. Label) (Publisher, Licensee)	Rank	Title—Artist	Writers, Label & Number (Dist. Label) (Publisher, Licensee)	Rank	Title—Artist	Writers, Label & Number (Dist. Label) (Publisher, Licensee)	Rank	Title—Artist	Writers, Label & Number (Dist. Label) (Publisher, Licensee)
1	EVERY WHICH WAY BUT LOOSE—Eddie Rabbit	(S. Durr, M. Brown, T. Garrett), Elektra 45534 (Pean/Warner-Tamela/Alkyte, BMI)	40	LOVING YOU IS A NATURAL HIGH—Larry G. Hudson	(L.G. Hudson), Lone Star 706 (Coronet, BMI)	68	I'LL CRY INSTEAD—Ron Shaw	(J. Lennon, P. McCartney), Pacific Challenger 1633 (Mackin, BMI)	70	THIS IS A LOVE SONG—Bill Anderson	(J. Weatherly), MCA 40992 (Koca, ASCAP)
2	BACK ON MY MIND AGAIN/SANTA BARBARA—Ronnie Milsap	(C. Quillen, C. Pierce/A. Jordan, N. David), RCA 11421 (Chess, ASCAP/Cheer-Casa David, ASCAP)	41	FANTASY ISLAND—Freddy Weller	(F. Weller, B. Crow), Columbia 310890 (Young World, BMI/Rizz/Saxon, ASCAP)	81	I REALLY GOT THE FEELING/BABY I'M BURNING—Dolly Parton	(D. Parton/B. Vera), RCA 11420 (Velvet, BMI/Song Of Sandier Kappelman, ASCAP)	55	DOWNHILL STUFF—John Denver	(J. Denver), RCA 11479 (Cherry Lane, ASCAP)
3	GOLDEN TEARS—Dawn & Sugar	(J. Schwartz), RCA 11427 (Chess, ASCAP)	39	EYES BIG AS DALLAS—Wynn Stewart	(G. McCrary), Win 126 (NSD) (Big Swing, BMI)	70	CAN I SEE YOU TONIGHT—Jewel Black	(D. Allen, R.V. Hoy), RCA 11454 (Duchess/Pony/Tre, BMI)	14	WALKING PIECE OF HEAVEN—Freddy Fender	(M. Roberts), ABC 12453 (Mercury, BMI)
4	I'LL WAKE YOU UP WHEN I GET HOME—Charlie Rich	(S. Durr, M. Brown), Elektra 45553 (Pean/Warner-Tamela/Alkyte, BMI)	42	SHADOWS OF LOVE—Rayburn Anthony	(W. Hayford), Mercury 55053 (Maplehill/Vogel/Vogue, BMI)	84	YOU DON'T BRING ME FLOWERS—Jim Ed Brown & Helen Cornelius	(N. Diamond), RCA 11425 (Stonebridge/Trecoam, ASCAP)	2	MR. JONES—Big Al Downing	(A. Downing), Warner Bros. 8716 (Al Gallico/Melapho, BMI)
5	SEND ME DOWN TO TUCSON/CHARLIE'S ANGELS—Miki Telle	(C. Clifford, T. Garrett/D. Geskin), MCA 40983 (Pean/Alkyte, BMI/Sawgrass, BMI)	51	ALL I EVER NEED IS YOU—Kenny Rogers & Otis West	(J. Holiday, E. Reeves), United Artists 1776 (United Artists/Road, ASCAP)	82	THE OFFICIAL HISTORIAN ON SHIRLEY-JEAN BERRELL—The Statler Brothers	(D. Reid, H. Reid), Mercury 55048 (American Cowboy, BMI)	3	IT'S TIME WE TALK THINGS OVER—Res Allen Jr. and The Boys	(R. Allen Jr./J. Mauld), Warner Bros. 8837 (Boaz, BMI)
6	TONIGHT SHE'S GONNA LOVE ME (Like There Was No Tomorrow)—Kazzy Bailey	(S. Piggis, J. Slatko), RCA 11446 (House Of Gold, BMI)	50	SWEET MEMORIES—Willie Nelson	(M. Newbury), RCA 11465 (Acuff/Road, BMI)	83	PLEASE BE GENTLE—Amy	(M. Davis), Sparrow 0570 (Screen Gems, BMI)	2	THE FOOL STRIKES AGAIN—Charlie Rich	(S. Davis, M. Sherril, C. Coble), United Artists 1281 (Algalico/Rogen, BMI)
7	IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU—Billy "Crash" Craddock	(J. Adams), Capitol 4672 (Pick A Hit, BMI)	53	THEY CALL IT MAKING LOVE—Tammy Wynette	(R. Braddock), Epic 85061 (Tree, BMI)	74	MY LADY—Freddy Hart	(D. Goodman, E. Remick, R. Schulman), Capitol 4084 (Highball/Lowball/Cross Keys, BMI, ASCAP)	14	FLIP SIDE OF TODAY—Scott Smeator	(S. Smeator), Con Bro 146 (Con Bro, BMI)
8	HAPPY TOGETHER—T.G. Sheppard	(G. Bonner, A. Gordon), Warner/Curb 8721 (Hudson Bay, BMI)	52	WISDOM OF A FOOL—Jacky Ward	(A. Silver, R. Alfred), Mercury 55055 (Planetary, ASCAP)	75	ALL THE TIME IN THE WORLD—Dr. Hook	(E. Stevens, S. Silverstein), Capitol 4677 (Debb/Dave/Earl Eye, BMI)	13	FOREVER IN BLUE JEANS—Red Diamond	(R. Bennett, N. Diamond), Columbia 31087 (Stonebridge, ASCAP)
9	I JUST FALL IN LOVE AGAIN—Kare Murray	(Donn, Skerens, Lloyd, Herdstein), Capitol 4475 (Pean/Hobby Horse/Gotton Pickin' Song, BMI/ASCAP)	48	GYPSY EYES—Teri Sue Newman	(E. Smith), Texas Soul 7178 (NSD)	76	SECOND-HAND SATIN LADY (AND A BARGAIN BASEMENT BODY)—Jerry Reed	(D. Foster), RCA 11472 (Guitar Man, BMI)	8	YESTERDAY—Billie Jo Spears	(F. McCartney, J. Lennon), United Artists 1274 (McLean, BMI)
10	FALL IN LOVE WITH ME TONIGHT—Randy Barlow	(F. Kelly, R. Barlow), Republic 034 (Fretze, BMI)	46	IF YOU COULD SEE YOU THROUGH MY EYES—Tom Grant	(L. Hesley, J. Hart), Republic 036 (House Of Gold, BMI)	77	WE COULD HAVE BEEN THE CLOSEST OF FRIENDS—B.J. Thomas	(S. Piggis, J. Slatko), MCA 40988 (House Of Gold, BMI)	14	MAMA, MAKE UP MY ROOM—Charley Leth	(C. Leth), Con Bro 146 (Con Bro, BMI)
11	I HAD A LOVELY TIME—The Kendalls	(S. Throckmorton, G. Cook), Dyanon 1179 (Dino Key, ASCAP)	63	TOUCH ME WITH MAGIC—Marty Robbins	(S. Bagard, M. Hely), Columbia 310905 (Lyn Lee/Algen, BMI)	80	SLOW TUNES & PROMISES—Bobby Reed	(S. Wilkinson), Chain 004 (Acuff Road, BMI)	4	DOUBLE W—Whispering Will	(T. McIntire, N. Larkin), Kete 104 (Deary 21) (Meribach, ASCAP)
12	WHISKEY RIVER—Willie Nelson	(J. Stone), Columbia 310877 (Willie Nelson, BMI)	45	COME ON IN—Oak Ridge Boys	(M. Clark), ABC 12434 (Beechwood/Window, BMI)	82	GOODY GOODY—Rebecca Lynn	(J. Mercer, M. Matlock), Scribble 0572 (Mercury/Mareck, ASCAP)	3	MAKE ME YOUR WOMAN—Brooks & Dunn	(R. Parker, B. Jones), MRC 1025 (NSD) (Malibu, Porter, Icon, ASCAP)
13	IF EVERYONE HAD SOMEONE LIKE YOU—Eddy Arnold	(B. Spraggins), RCA 11422 (House Of Gold, BMI)	73	LOVE IS SOMETIMES EASY—Sandy Posey	(S.F. Robinson/Warner Bros. 8711) (Amy's Music/Hazy Day's, ASCAP)	85	MY GUNS ARE LOADED—Bennie Tyrl	(R. Scott, S. Wells), RCA 11452 (Scott Wells/Peace Of Wales, ASCAP)	2	GOING DOWN SLOW—The Caim	(B. Bond), Dyanon 1123 (Tree, BMI)
14	EVERLASTING LOVE—Harvel Felts	(R. Casan, M. Gayden), ABC 12441 (Strong Sons, BMI)	16	ALIBIS—Johnny Rodriguez	(R. Kilgush, P. Kilgush), Mercury 55050 (Tree, BMI)	86	WHY DON'T WE LIE DOWN AND TALK IT OVER—Jerry Luman	(R.E. Jones, J.B. Shaw), Elektra 46006 (ATV/Blue Book, BMI)	15	WHY'D THE LAST TIME HAVE TO BE THE BEST?—Ronnie Robinson	(W. J. Williams), Arty 8792 (Screen Gems, BMI, BMI)
15	STILL A WOMAN—Margo Smith	(M. Smith, M. David, N. Wilson), Warner Bros. 8726 (Galileo/Dusty Roads/N. Gallico, BMI/Earl Lebling, ASCAP)	NEW ENTRY	WHERE DO I PUT HER MEMORY—Charley Pride	(J. Weatherly), RCA 11477 (Koca, ASCAP)	90	MUSIC BOX DANCER—Frank Wells	(F. Wells), Polygram 14517 (Uchappel, BMI)	2	YOU'RE GONNA MISS ME—Jesse Weaver	(Curtis), Starship 110 (Aene Rechal, ASCAP)
16	SOMEbody SPECIAL—Donna Fargo	(D. Fargo), Warner Bros. 8722 (Prima Gunes, BMI)	60	SMOOTH SAILIN'/LAST CHEATER'S WALTZ—Sonny Throckmorton	(S. Throckmorton, C. Palmer/S. Throckmorton), Mercury 55051 (Tree, BMI/Tree, BMI)	98	YOUR LOVE HAD TAKEN ME THAT HIGH—Cathy Twitty	(J. Dinkens, C. Ross), MCA 40963 (Twitty Big, BMI)	15	THE SONG WE MADE LOVE TO—Mickey Gilley	(R. Walker), Epic 85083 (Apost/Walnut, ASCAP)
17	WORDS—Suzie Allison	(R. Gibb, R. Gibb, M. Gibb), Elektra/Curb 45005 (Cassette, BMI)	51	WISHING I HAD LISTENED TO YOUR SONG—Bobby Borchers	(J. Chisnall), Epic 85090 (Jerry Chesnut, BMI)	99	THE BABY SONG/CALL ME CRAZY LADY—Lonna Williams	(R. Bourke, C. Black, J. Gillespie/L. Williams, P. Russell), MCA 40988 (Chappell & Co./Ta-Chappell, ASCAP/SESAC/Shade Tree, BMI)	2		
18	IT'S A CHEATING SITUATION—Moe Bandy	(C. Patnam, S. Throckmorton), Columbia 310885 (Tree, BMI)	26	SAVE THE LAST DANCE FOR ME—Jerry Lee Lewis	(Pomus, Shuman), Sun 1139 (Trio/Brinda, BMI)	100					
19	MY HEART HAS A MIND OF ITS OWN—Dobby Boone	(J. Keller, H. Greenfield), Warner/Curb 8735 (Screen Gems, BMI/Big Screen, BMI)	53	WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR—Crystal Gayle	(M. Train), United Artists 1259 (Mother Tongue, ASCAP)						
20	SON OF CLAYTON DELANEY—Tom T. Hall	(T.T. Hall), RCA 11453 (Hillhouse, BMI)	47	MAYBELLENE—George Jones & Johnny Paycheck	(C. Berry, R. Frantz, A. Freed), Epic 85047 (Ac, BMI)						
21	TRYING TO SATISFY YOU—Dotsey	(W. Jennings), RCA 11448 (Haven, BMI)	65	FAREWELL PARTY—Gene Watson	(L. Williams), Capitol 4580 (Western Hit, BMI)						
22	I JUST CAN'T STAY MARRIED TO YOU—Crazy Lane	(Gillespie, Black, Bourke), 15 JES (Chappell, ASCAP/Ta-Chappell, SESAC)	71	I WANT TO THANK YOU—Kim Charles	(R. Bourke), MCA 40987 (Chappell, ASCAP)						
23	I'VE BEEN WAITING FOR YOU ALL OF MY LIFE—Cue Harley	(M. Sherril, L. Kasha), Warner Bros. 8723 (N. Gallico, BMI)	3	TEXAS (When I Die)—Tanya Tucker	(J. Bruce, P. Bruce, B. Borchers), MCA 1000 (Tree/Sawgrass, BMI)						
24	PLAY ME A MEMORY—Zella Lehr	(M. Blackford, R. Leigh), RCA 11433 (Shelba Artists, ASCAP)	14	SOMEONE IS LOOKING FOR SOMEONE LIKE YOU—Gail Davies	(G. Davies), Lifesong 81784 (CRD) (Beechwood/Dickerson, BMI)						
25	(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT—Barbara Mandrell	(R. Banks, R. Jackson, C. Hampton), ABC 12451 (East Memphis/Kinokake, BMI)	68	I'M NOT IN THE MOOD (For Love)—Ann J. Martin	(R. Bach), Prairie Dust 7629 (NSD) (Me & Sam, ASCAP)						
26	ANY DAY NOW—Don Gibson	(B. Bacharach, B. Hilliard), ABC/Hickory 5409 (Hickory, ASCAP)	5	SLOW DANCING—Johnny Duncan	(J. Tompkins), Columbia 310915 (WB/142 Bird, ASCAP)						
27	LOVE SONGS JUST FOR YOU—Glen Barber	(M. Barber, J. Melton), 21 Century 21101 (NSD) (Acuff Road, BMI/Milow, ASCAP)	13	LOVE AIN'T MADE FOR FOOLS—John Wesley Ryles	(T. Skinner, J. Wallace), ABC 12432 (Shell/Dennet, BMI)						
28	I WILL ROCK AND ROLL WITH YOU—Johnny Cash	(J. Cash), Columbia 310888 (House Of Cash, BMI)	2	I'M BEING GOOD—David With	(A. Jordan, N. Martin), United Artists 1271 (Chess, ASCAP/P/Gem, BMI)						
29	TOO FAR GONE—Emmylou Harris	(M. Sherril), Warner Bros. 8732 (N. Gallico, BMI)	49	FOOLED AROUND AND FELL IN LOVE—Mando Erwood	(M. Erwood), GNC 105 (Music West Of The Pecos, BMI)						
30	HEALIN'—Bobby Bare	(B. McGee), Columbia 310981 (Wall-Clement, BMI)	3	LET'S KEEP IT THAT WAY—Jesse Weaver	(C. Patnam, R.V. Hoy), Capitol 4679 (Tree, BMI)						
31	TAKE ME BACK—Charly McClain	(L. Rogers, R. Williams, C. McClain), Epic 85063 (Bill Black Partnership, ASCAP/Julep, BMI)	2	SHOULDER TO SHOULDER (Arm And Arm)—Roy Clark	(B. Morrison, J. Wallace), ABC 12402 (Music City, ASCAP/Columbia, BMI)						
32	THE OUTLAW'S PRAYER—Johnny Paycheck	(M. Sherril, J. Sutton), Epic 85065 (Julep/Flagship, BMI)	4	IT'S HELL TO KNOW SHE'S HEAVEN—Dale McBride	(M. Kistak, J. Hersh), Con Bro 145 (Con Bro, BMI)						
33	DREAMIN' ALL I DO—Earl Thomas Conley	(E. Conley), Warner Bros. 8717 (EFC/Earl Lebling, ASCAP)	69	HEY THERE—Kenny Price	(After, J. Ross), MRC 1025 (NSD) (Frank, ASCAP)						
34	I'VE GONNA LOVE YOU—Glen Campbell	(M. Sherril), Capitol 4682 (Smeeth/Sun/Royal Oak, ASCAP)	67								

Produced by David Wolff for the Entertainment Company
Executive Producer: Charles Koppelman

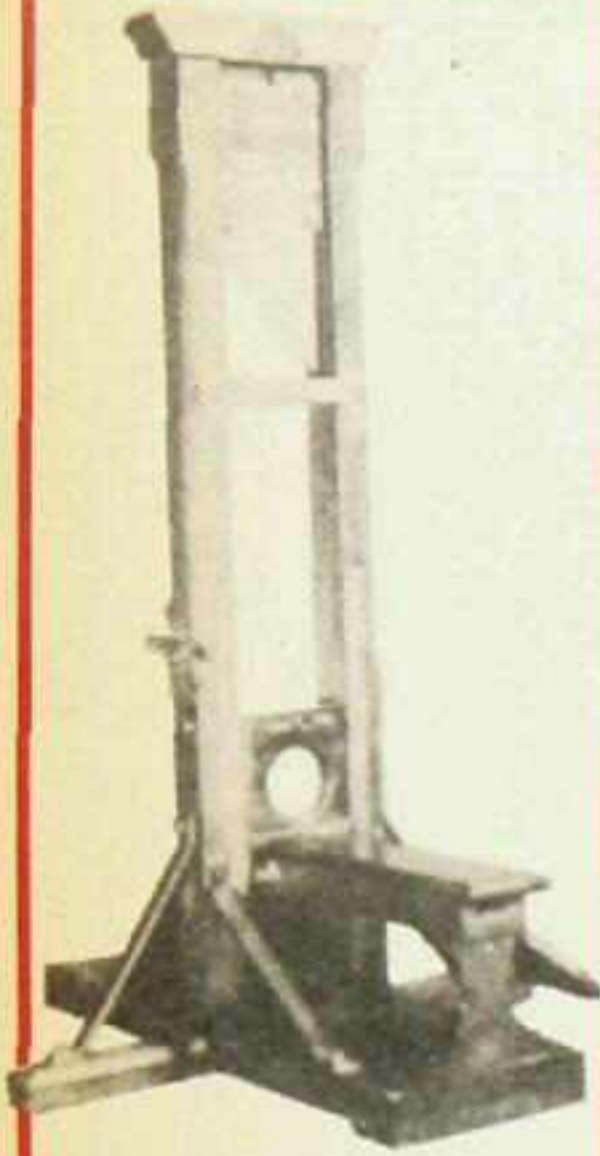


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Country



TAPING COUSINS—Mickey Gilley, left, and cousin Jerry Lee Lewis share some family tales with "Pop Goes The Country" television host Ralph Emery and audience.

L.A. Honors Eddie Rabbitt

LOS ANGELES—Eddie Rabbitt has become the first recording artist to be represented in the Country Music Walk of Fame located outside of the Palomino Club in North Hollywood.

A bronze plaque was set into the sidewalk along Lankershim Blvd. in a special ceremony Feb. 1, launching the new Walk of Fame.

Representatives of the mayor's office, Academy of Country Music and the North Hollywood Chamber of Commerce attended the ceremony, along with Rabbitt.

Los Angeles Mayor Thomas Bradley declared Feb. 1 as "Country Music Day" in Los Angeles, terming country music "a great American institution."

Rabbitt, an Elektra artist, appeared at the Palomino Feb. 1-2 for two soldout shows each night. The club has been the most important West Coast country music showplace for the last 25 years.

The Palomino was utilized as a location for the motion picture "Every Which Way But Loose" that starred Clint Eastwood and featured Rabbitt singing the title song.

Rabbitt's performances, including a three-song set with actress Sondra Locke, drew an audience that included Leif Garrett, Linda Thompson, Olivia Newton-John, Jim Weatherly, Susie Allanson, Tanya Tucker, Clint Eastwood, Mary Kay Place and Ruth Buzzi.

During his first show, Rabbitt was presented onstage with a Billboard Star Award, citing the emergence of "Every Which Way But Loose" as the No. 1 song on the Billboard Hot Country Singles chart.

GERRY WOOD



LUCKY LISTENER—Ronnie Milsap, right, announces the winner of the \$42,000 WUBE-AM/FM Home in the Country contest. Winner of the contest sponsored by the Cincinnati station was David Farmer. More than 10,000 listeners visited the home and took part in the nine week promotion. With Milsap is the station's morning man, Larry B.

'Currents' In Nashville

• Continued from page 55

dustry has prompted him to arrange for future regular scheduling for "Changing Currents."

The series kicked off with the Progressive Music Assn.'s benefit concert, featuring a diversified bill of fare consisting of the 21st Century Singers from Nashboro Records gospel label, r&b artists Jerry Preston and Donna McElroy from Mackharba Productions, Nashville rock group Mighty High, playing selections from its forthcoming MCA album; RCA's Porter Wagoner, who performed a country-rock set with Mighty High backing him; 20th Century-Fox Records artist Bobby David; Will Mitchell & Red Sky from Red Sky Productions; and Arta Productions vocalist Charnissa, formerly with the Aretha Franklin Show.

The second night headlined singer Angela Wilson and Rock Killough from Tree Productions, Gail Davies and her band from Lifesong Records and Elektra's Bobby Braddock. Country station WKDA-AM carried a live broadcast of Davies' high-energy set and a simulcast of Braddock's performance was handled by WKDA and its sister AOR station, WKDF-FM.

The final evening's entertainment showcased Steve Wariner who is produced by Chet Atkins for RCA Records, and Mychael, the first artist to be released through RCA's new Nashville-based pop label, Free Flight.

Mychael's set rock'n'rolled the rooftop off the Exit as well as in countless living rooms around Nashville, courtesy of WKDF's live remote broadcast. Concluding the show (and the series) was a surprise guest appearance by Arista recording artist Tony Joe White and his band.

The series received heavy promotion locally through supplemental spot buys on four area radio stations and additional print advertising, according to Hornsby, "in an effort to strengthen the club's involvement with the music industry in Nashville and to shore up the Exit's position in the community."

Sheppard Escapes

QUINCY, Ill.—T.G. Sheppard and his band escaped major injuries when a truck plowed into the back of their bus in a snowstorm near Quincy.

A fellow country star, Freddie Hart, en route to the same concert date, gave the Sheppard entourage a ride into Quincy in time for the show.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 2/24/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	11	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
2	2	12	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2 35642
3	3	14	TNT—Tanya Tucker, MCA 3066
★	4	8	EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE-503
★	9	12	TOTALLY HOT—Olivia Newton-John, MCA 3067
★	10	35	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
7	5	29	HEARTBREAKER—Dolly Parton, RCA AFL 1 2757
8	7	42	STARDUST—Willie Nelson, Columbia JC 35305
9	6	19	I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 3 2979
10	8	23	EXPRESSIONS—Don Williams, ABC AY 1045
11	12	54	LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743
12	13	13	PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258
13	11	15	LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MC 7625
14	15	37	ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 3 2780
★	NEW ENTRY		NEW KIND OF FEELING—Anne Murray, Capitol SW 11845
16	16	12	ARMED AND CRAZY—Johnny Paycheck, Epic NE 35444
★	25	4	JOHN DENVER—RCA AQL 1 3075
18	20	57	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
19	14	15	ROSE COLORED GLASSES—John Conlee, ABC AY 1105
20	22	37	ROOM SERVICE—The Oak Ridge Boys, ABC 1065
★	27	23	TEAR TIME—Dave And Sugar, RCA AFL 1 2861
★	39	3	SWEET MEMORIES—Willie Nelson, RCA AHL 3 243
23	18	58	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1037 (Phonogram)
24	17	12	BASIC—Glen Campbell, Capitol SW 11722
★	43	3	WE'VE COME A LONG WAY BABY—Loretta Lynn, MCA 3073
26	26	17	FALL IN LOVE WITH ME—Randy Barlow, Republic RLP6023
27	23	19	MOODS—Barbara Mandrell, ABC AY 1080
28	19	16	BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AFL 3 2983
29	21	20	LIVING IN THE U.S.A.—Linda Ronstadt, Aylum AE 155
30	30	11	ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA DPL 3 3082
31	31	2	THE BEST OF BARBARA MANDRELL, ABC AY 1119
32	33	6	DUETS—Jerry Lee Lewis & Friends, Sun 1011
33	37	44	REDHEADED STRANGER—Willie Nelson, Columbia KC 33482
34	32	15	CONWAY—Conway Twitty, MCA MCA 3063
★	46	2	NATURAL ACT—Kris Kristofferson & Rita Coolidge, A&M 4630
36	36	2	Y' ALL COME BACK SALOON—The Oak Ridge Boys, ABC-Del 0032-2983
37	34	46	VARIATIONS—Eddie Rabbitt, Elektra AE 327
38	28	5	TURNING UP AND TURNING ON—Billy "Crash" Craddock, Capitol SW 11853
39	35	44	ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15087 (Phonogram)
40	42	112	GREATEST HITS—Linda Ronstadt, Aylum TE 1092
41	41	16	JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic NE 35423
42	24	15	PLEASURE & PAIN—Dr. Hook, Capitol SW 11855
43	49	2	LEGEND—Poco, ABC AA-1059
44	44	56	WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12996
45	40	31	LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903-H
46	48	3	DARK EYED LADY—Donna Fargo, Warner Bros. W 3191
47	NEW ENTRY		LADIES CHOICE—Bill Anderson, MCA 3075
48	29	76	HEAVEN'S JUST A SIN AWAY—The Kendalls, Dvation DN 1719
49	NEW ENTRY		DAVID ALLAN COE'S GREATEST HITS, Columbia KC 35427
50	47	15	CLASSIC RICH, VOL. II—Charlie Rich, Epic JE 35624

Mary Miller Notches Club Date

NASHVILLE—With Mary K. Miller's new single, "Next Best Feeling," due to be released from her latest LP this month, the Inergi artist took her show to the Palomino Club in North Hollywood, Calif.

Among those attending her show

were Conway Twitty, Ruth Buzzi, Dennis Weaver and Leon Russell. While in Los Angeles, Miller appeared on KLAC-AM's "Sammy Jackson Show" and an Armed Forces Radio show with Harry Newman.

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TODAY'S WOMAN



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Her new album featuring
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Produced by Norro Wilson

From Warner Country



Country

Nashville Stations Vie For Sky-High Ratings

• Continued from page 29

tions, Inc. (which owns both KQB and its AM Top-40 sister station, WLAC), emphasizes the station's need for more community impact.

Sidestepping the direct issue of ratings, Nasatir says, "We are currently in the process of fine-tuning our basic AOR format, and we feel that a program director from outside the Nashville market will provide fresh stimulation. We will continue with the Lee Abrams Superstars approach, but we want to create more interest in KQB locally through in-house ideas."

Plunging into the feverish success of disco radio's national popularity, WMAK, a Mooney Broadcasting station that formerly programmed straight Top 40, switched midway through the year to a fully-automated 24-hour disco format called "Majik 13."

The first disco station in Nashville, WMAK managed to slice off points in the ratings from its closest competitor, black-oriented WVOL-AM, but still ended up with below-impressive ratings, resulting in the dismissal of its program director.

Dan Vallie, program director of WMAK's sister FM station, WBYQ, has now been appointed to handle directorial duties at WMAK as well.

"When WMAK first went disco six months ago," explains Vallie, "it consulted Jim Maddox who had been having notable success with Majik 102 in Houston. But for some reason, after its initial appearance

on the local scene, WMAK seemed to lose some excitement. We're going to concentrate on hit-oriented disco cuts that will be familiar to our listeners, rather than more obscure 'club cuts.'"

Vallie adds that there will be no on-the-air personalities at WMAK; rather, he says, the station will work toward projecting an overall station identity through its programmed music.

The third station in Nashville to alter its format during the past year is WWKX-FM, formerly WHIN. The station was purchased in 1978 by promoter Lon Varnell and ex-CBS Records executive Ron Bledsoe. It received major renovation and equipment overhauls, returning to the air waves on Sept. 1 as "KIX-104."

Its present programming consists of a "tight Top 40 playlist with contemporary mass appeal," says program director Michael St. John. He adds that the FCC has approved the station's application for license to broadcast at 100,000 watts.

There have been a number of relocations and renovation projects undertaken within the Nashville radio industry which further define the local awareness of the increasingly technological aspects of broadcasting. And the latest ARB ratings illustrate the point spread among the smaller stations who have begun to

drain valuable percentages away from the top contenders.

A major upset came in the current survey with the unexpected emergence of WZEZ-FM, an automated beautiful music station, as the dominant ranker in the overall 6 a.m.-midnight women 18+ category. WZEZ leaped from fifth place with an 8.7 in the last book to its present first place position holding a 12.0.

Emphasizing the importance of female ratings shares, Gerry House notes that his own station research indicates a 30% higher radio usage rate by women than men in the Nashville area. "Women," says House, "are much more likely to stay with a station over a long period of time once they find one they enjoy."

WZEZ's general manager, Harry Stephenson, offers another explanation. "Obviously, there's a genuine need for this type of programming. I think beautiful music has always been a strong format, and now we're the only station left in Nashville that's playing it."

In the overall total shares in the males 18+ bracket, WKDF-FM, an AOR station with a strongly dayparted programming format, dominated the field with a 13.0 percentage. Under the leadership of program director Allen Sneed, the station bounced back from a downward slump in previous rating periods.

Sneed attributes the station's

strong current standing to a "definite station identity and personality along with a clear sense of community involvement."

Sneed took the reins at KDF nine months ago, hired to shore up the station's flagging image and ratings. Within that time, he scored a major coup by connecting the station with Sound Seventy Corp. in the promotion and presentation of stellar concert attractions locally.

He also secured a broadcasting hookup for a continuing series of live remote broadcasts sponsored by various record labels showcasing their acts at the Exit/In.

Recently, WKDF served as the originating flagship station for a simultaneous "blanket feed" during the Charlie Daniels Volunteer Jam V at Nashville's Municipal Auditorium. Working in conjunction with Sound Seventy and Fanta Sound (which mixed the concert for a later air date on the "King Biscuit Flower Hour" as well as for a PBS tv documentary), WKDF fed the six-hour concert in a live broadcast to four FM stations throughout Tennessee, and additionally, to WLIR-FM on Long Island, N.Y.

"I've worked in a number of radio markets," notes Sneed, "but Nashville is one of the most exciting because it's so open right now. The whole scope of local radio is changing radically."

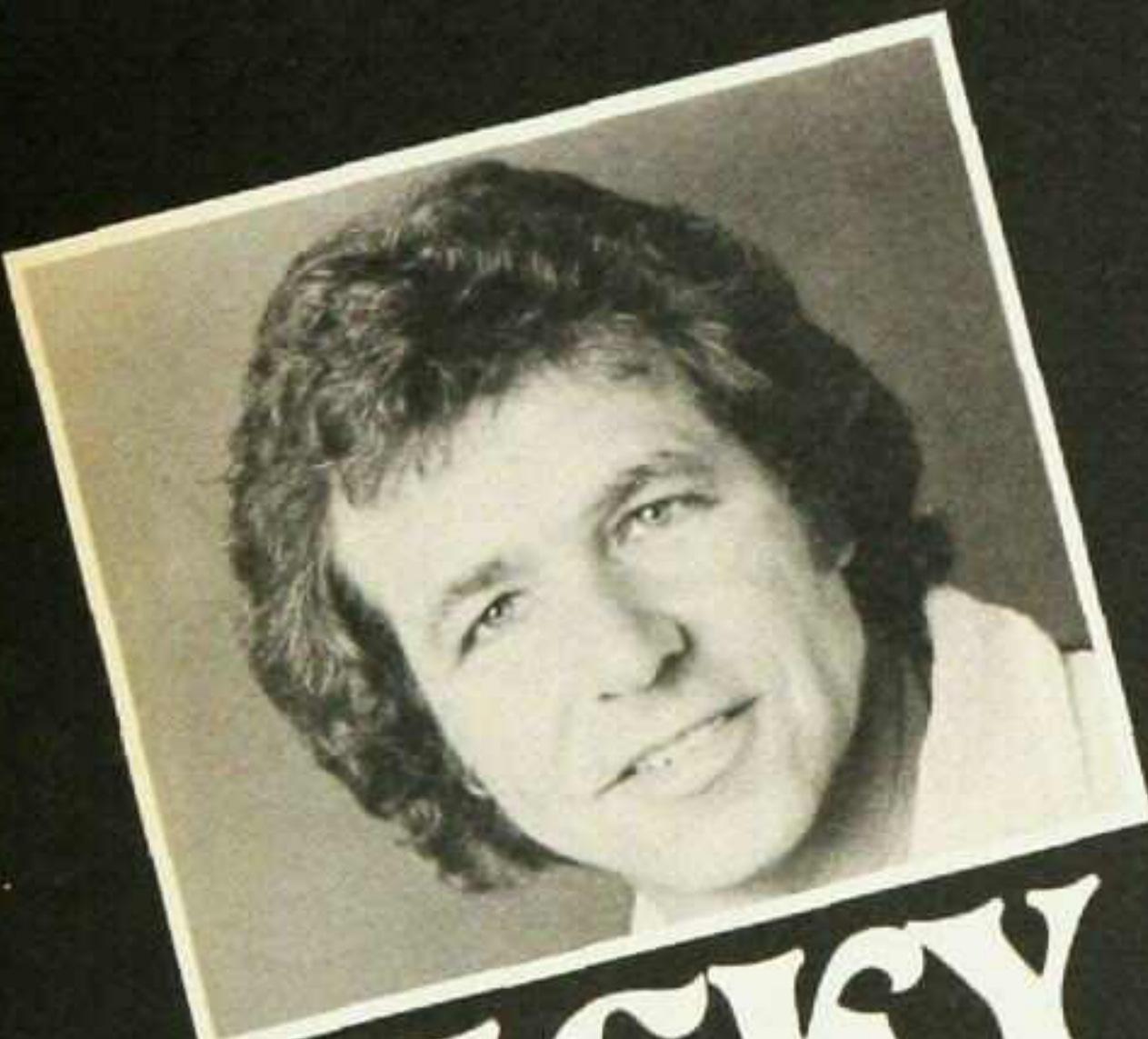
The total 12+ audience shares were claimed with a 10.8 by WLAC-AM, which has dominated in this category, as in various others, for several years. (The figure, however, reflected a decline from the station's 13.0 in the previous Arbitron book.)

Noting that signal strength is a "definite factor" in WLAC's number one position, program director Mark Damon also cites visibility as a key factor in listener acceptance. "I try to keep my air staff active in local events and fund-raising charity projects such as walk-a-thons, jog-a-thons, bike-a-thons, emceeding disco nights at area clubs. It helps boost station ratings when people become familiar with DJs on a first-name basis."

WLAC/WKQB are gearing for a move in the spring to modern new headquarters now under construction just off Music Row. The specially-designed building will feature a glassed-in front facade, according to general manager Nasatir, with both AM and FM control rooms and DJs visible to the public from the street. The facility will be furnished with state-of-the-art broadcasting equipment and the AM board will have stereo capabilities.

General Electric Broadcasting completely upgraded its local radio stations WSIX-AM-FM this year at a cost program director House says "exceeds \$100,000." The FM control room was rebuilt from the ground up, a second production facility was

(Continued on page 71)



JACKY WARD

destined to be #1

'Wisdom Of A Fool'

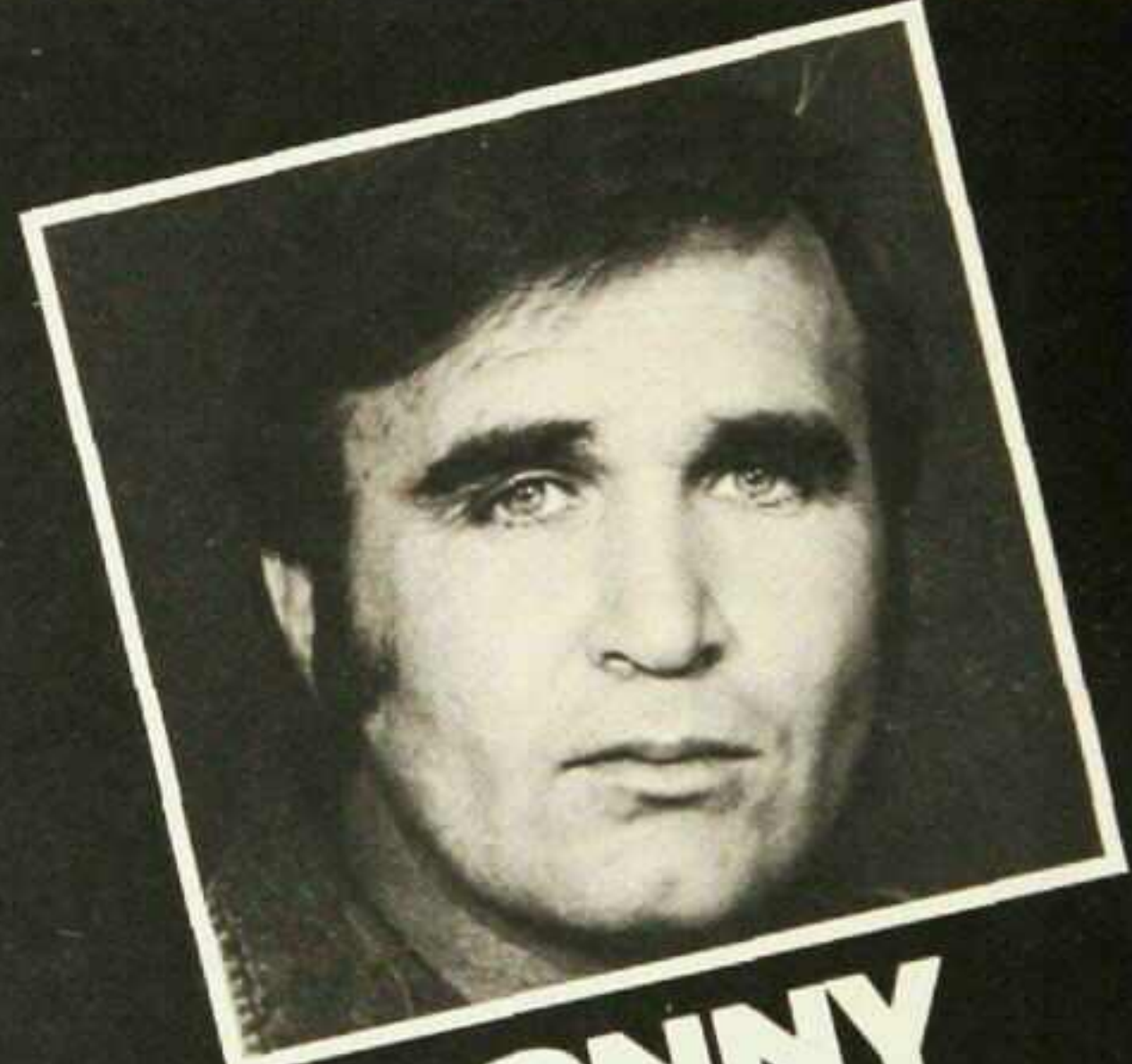
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Nashville Scene

By SALLY HINKLE

Barbara Mandrell recently performed in concert with a 60 piece Air Force Band and choir at Constitution Hall in Washington, D.C. This coming weekend, Mandrell will be in Lake Tahoe for the "English Leather Pro-Am Ski Tournament," which is slated to be televised in March as part of ABC's "Wide World Of Sports" program. Mandrell will be competing in a celebrity "ski-off" with such candidates as Sonny Bono, Charlton Heston and Mac Davis.

Lynn Anderson, Bobby Bare and Gail Davies recently participated in a Disneyland "Country Jubilee" weekend in Anaheim. Anderson paired with Billy "Crash" Craddock and Bare teamed with Margo Smith for three evening performances, while Davies provided three afternoon performances in addition to evening appearances at the Palomino with Joe Ely. The Saturday night Palomino performance was broadcast live over KHTZ-FM. Anderson and Bare have also been working on television appearances with Anderson recently appearing on the "Hollywood Squares" and Bare taping a "Soundstage" segment.

Steve Fromholz was recently featured in a live concert broadcast over WHN-AM during an engagement at the Lone Star Cafe. The broadcast was one of a series of live concerts produced for WHN by Storer Radio's national program director Ed Salamon. Some 100 artists have been presented in the series, including Kenny Rogers, Anne Murray, Tammy Wynette and Crystal Gayle.

An Indianapolis WIRE-AM listeners' poll has named Steven Warner as the most promising male artist. Asleep At The Wheel paid a visit to the grand opening of a new Sound Warehouse store in Broken Arrow, Okla. prior to its engagement at the Cain's Ballroom in Tulsa recently.

Johnny Paycheck has made a number of tv appearances lately, including the "Grammys," the "Mike Douglas Show" and taping for a "Hee Haw" segment, which airs March 10.

Capricorn's Cooper Brothers are wrapping up

a second LP for the label under the direction of producer Gary Cape. Release of the project is projected for May. Another Capricorn roster member, Kenny O'Dell, has a new single entitled "Medicine Woman," which he wrote and produced. The Oak Ridge Boys have just completed a week long SRO tour of Florida and will be heading for Houston, Wednesday (28), for the Houston Livestock Show & Rodeo. Other upcoming dates for the group include the Masonic Temple in Davenport, Iowa, Friday (2), where they will be joined by Tammy Wynette and Ray Price; and the Little Nashville Opry House in Nashville, Ind., March 3-4.

Johnny Rodriguez and George Lindsey share a bill at the Chapparral Center in Midland, Tex., Sunday (25). Rex Allen, Jr. just completed 22 soldout performances at the Southwestern Exposition & Fat Stock Show in Ft. Worth. New Zealand performer Eddie Low, a recent participant in Fan Fair's International Show, will be featured in an upcoming segment of "Hee Haw," slated for airing March 24. "She Came To The Valley," a new film starring Ronnee Blakely, Dean Stockwell, Scott Glenn and Freddy Fender as Pancho Villa, broke house records in all Rio Grande theatres during its first weekend run.

ABC-TV's "Love Boat" series recently featured an episode entitled "Funny Valentine" with Minnie Pearl and Arthur Godfrey acting as an elderly couple whose plans for elopement became sidetracked by their children. Mel Tillis has been busy lately with tv tapings, including "Dinah," "Hollywood Squares," "Mike Douglas" and "20/20," all of which are set to be aired in the early spring.

Appaloosa Records is now being distributed by Sounds of Music in Belen, N.M., with national promotion handled by the Little Richie Johnson Agency.

Star Fox Records in Ft. Wayne, Ind., has scored with its first country chart record, "The Giver" by Paul Schmucker, after only a year's

operation. The single was recorded in the Star Fox Studios and produced by Troy Shondell. Schmucker himself has an interesting background, springing from a small Amish farming community in Indiana.



ARMY INTERVIEW—RCA's Jerry Reed talks with Army Sgt. Dan Gates about his days in the Army while appearing at Lanierland Music Park near Atlanta. The interview will be part of the U.S. Army Command show, "Country Roads." Reed hosted an earlier version of "Country Roads" during his Army service while assigned to Ft. McPherson in Atlanta.

Warner Bros. recording artist Earl Conley, to avoid confusion with other "Con" recording artists, Con Hunley and John Conlee, has changed his name to Earl Thomas Conley.

Inergi recording artist Mark K. Miller has been tapped by the Country Radio Seminar committee to perform on the "New Faces Show" slated for March 10.

Roy Clark and the Oak Ridge Boys, along with Buck Trent, have wrapped a pay cable television special titled, "On Tour." The 90-minute special was taped at the Frontier Hotel in Las Vegas in mid-January and will begin airing on the Showtime network in April, then go into overseas syndication before being brought back

home for U.S. syndication. Don Williams decided to go for a new look after the holidays, and is growing a full beard.

WNN-AM listeners recently cast thousands of votes to determine New York's favorite Elvis Presley songs which were featured in a week-end long celebration of Presley. "Love Me Tender," the title song from Presley's first movie in 1956, topped the popularity poll, in addition to a few surprises which were included in the

top 50 favorites. Among those which were never single releases and only available on LPs were "Polk Salad Annie," "You Gave Me A Mountain," "Blue Hawaii," "King Creole" and "Hawaiian Wedding Song."

Jacky Ward is on an extensive major tour which will continue through April. The Mercury recording artist will be making appearances in Illinois, Minnesota, Iowa and North and South Dakota.

Stations Vie For Ratings

• Continued from page 70

added, and new control boards with stereo phasing, tape and cart machines and new microphones were installed.

With a total staff of 55 persons, including administrative, engineering and on-air personnel, WSM-AM/FM is the largest and oldest radio station in Nashville, first broadcasting in 1925. An NBC affiliate, WSM-AM carries a number of network feeds as well as 18 hours a week of news coverage under the direction of Voecks. From 6 p.m. until 6 a.m., the station switches to an all-country format which is carried to more than 38 states and various foreign countries via WSM's 50,000-watt clear-channel signal.

WSM-AM was selected recently for participation in a special FCC-approved experiment to test AM stereo broadcasting equipment.

WSM-FM, a soft-rock and MOR station, recently named former music director Mary Catherine Sneed

as program director, the only major radio station in Nashville with a female filling this position.

There are, however, an increasing number of women assuming key roles in local radio, including Eva Wood, music director at WLAC/WKQB; Mary Glen Lassiter, news director, WMAK/WBYQ; WKDF's assistant music director and on-air personality Sylvia; and deejays Donna Brake, WSM; Suzi Stone, WSM; Gina Logue, WKDF; and Michelle, WBYQ.

WSM has been proposed for special exemption from possible FCC clear-channel broadcasting restrictions through a special bill introduced by Tenn. legislator Bill Boner on the grounds of its historical weekly coverage of the "Grand Ole Opry." This radio program, says WSM management, is enjoyed by both Americans in this country and abroad and carries "significant impact to countless radio listeners everywhere."

RAYBURN ANTHONY
is burning up the charts with
'Shadows Of Love'
BILLBOARD 38* CASHBOX 41* RECORD WORLD 37*

MERCURY 55053
DISTRIBUTED BY POLYGRAM, INC.

PRODUCTS OF PHONOGRAM, INC.

LARRY G. HUDSON
has a natural hit with
'Loving You Is A Natural High'
BILLBOARD 35* CASHBOX 39* RECORD WORLD 38*

LONESTAR 706 Marketed By Phonogram Inc.

Asia/Pacific Meet Yields Twin Resolutions

• Continued from page 1

Lumpur conclave) for distribution to the appropriate government authorities, to all members involved in the antipiracy fight, and to other interested parties internationally.

One of the two documents, directed at the leaders of conference host country Malaysia, specifically asks for the extension of its Copyright Act to cover foreign-made recordings, and for effective enforcement thereof.

Earlier in the meeting, in his welcome address to delegates, Malay-

sian deputy minister of trade and industry, Dato' Lew Sip Hon, spoke of his government's awareness of the piracy problem.

He disclosed that an inter-ministerial committee representing the various interests has been formed to consider moves to amend and strengthen the act, and that it is "actively looking into the possibility of incorporating registration and enforcement provisions."

But the deputy minister also sought to place piracy in what he called "the proper perspective."

While not denying its "detrimental effect" upon the artists, composers and recording industry, he said that legal measures alone are not enough to overcome the problem.

"Piracy continues to thrive largely because there is an increasing demand for recorded music, particularly from those in the low income sector who cannot afford to buy at the prices currently charged by the record industry for the genuine product," he said.

"While it is true that the pirate

acknowledged as necessary and vital by speakers and panelists throughout the two days of business sessions, though it was continually stressed that the investment would come from the multinational record companies only if and when they felt that piracy was being sufficiently suppressed.

"All the companies represented here have a chance to sell product from this country elsewhere," said keynote speaker, Nesuhi Ertegun, president of WEA International.

To combat this, Ertegun expounded, "We need strong national record industry associations, working in close concert with IFPI. There's nothing more precious than intellectual property rights. They must be protected.

"It's the duty of record companies everywhere to do this, and it's a vital function of government to do the same. The pirates flaunt and trample on intellectual property rights. We must do all we can to eliminate them."

Delegates' Resolutions

KUALA LUMPUR—This is the text of the two resolutions passed at the first Billboard Asia/Pacific Music Industry Conference, for distribution to the governments of countries in the region, to members of the International Federation of Producers of Phonograms and Videograms, and to other concerned interests.

The first Asia/Pacific Music Industry Conference, meeting in Kuala Lumpur on Feb. 10, 11, 1979, attended by leaders of the industry from Asia, Australasia, the U.S. and Europe, noting the music industry's contribution to the promotion of the talents of local composers, authors and performers in their own countries and all over the world, its encouragement of the growth of local industry and its promotion of local prosperity and local employment; noting the unique contribution which the music industry makes to cultural life in all parts of the world; noting that piracy of sound recordings is at present widespread throughout the region; noting that in most of the countries of the region the law is inadequate to enable piracy to be controlled and punished, and the law enforcement agencies are unable or unwilling to take effective action against pirates; noting with regret that piracy deprives composers, authors and performers of the just rewards of their creative talents, and deprives the industry of the funds needed to develop future composers, authors and performers; emphasizing that if piracy in the region is not defeated, the music industry in the region will be rendered uneconomical and thereby destroyed; emphasizing that if, on the other hand, piracy in the region is defeated, the benefits which the music industry is uniquely able to confer will be greatly enhanced and increased; noting that piracy cannot be defeated without the wholehearted support of all the governments of the region; respectfully and urgently requests the governments of the countries of the region to take all the measures which are necessary to stamp out the production and sale of pirate records and tapes in their territories and the export of such records and tapes therefrom.

The First Asia/Pacific Music Industry Conference, held in Kuala Lumpur on Feb. 10, 11, 1979, attended by leaders of the music industry in Asia, Australasia, the U.S. and Europe, acknowledging with gratitude the interest demonstrated by the government of Malaysia in the problems of the international music industry, evidenced by the attendance of the deputy minister of Trade & Industry and by senior officers of the government; noting that the major problem facing the record industry of Malaysia, in common with other countries, is the unauthorized copying, distribution and sale of sound recordings (commonly known as piracy) to the detriment of performing artists, musicians, composers and record producers; noting also the determination of the Malaysian Assn. of Phonogram Producers and Distributors to take whatever steps are available under the law to defend itself from this form of theft, which not only results in serious losses to those who have contributed their talents to the making of the recordings pirated, but also inhibits the development of the musical life and culture of Malaysia; respectfully and urgently asks the government of Malaysia to support the Malaysian music industry in its efforts to develop the potential and creativity of Malaysian performers and composers, so that their talents can be more widely appreciated in Malaysia and internationally, by extending the protection of the Copyright Act to sound recordings made outside Malaysia so that effective antipiracy action can be taken with respect to all sound recordings, regardless of origin, and by insuring that the law enforcement agencies recognize the serious and urgent need to enforce the law in the interests of the nation as a whole.



Billboard photo by Alan Tay

Serious Business: International industry chiefs ponder the problems of piracy during the Kuala Lumpur meeting's first day. From left, they are James Dy, president of the Philippines Recording Industry Assn.; Stan Gortikov, president of the Recording Industry Assn. of America; S.P. Sim, president of the Singapore Phonogram Assn.; Sir Derek Empson, consultant to EMI; Nesuhi Ertegun, president of WEA International; William Smith, president of the Australian Recording Industry Assn.; Inspector Lo Man Hung, head of the copyright protection division of Hong Kong's Customs & Excise Service; and Steven Neary, regional director, IFPI, Hong Kong.

does not have the overheads and costs that you have to meet, he does lucrative business because he caters to the needs of a certain segment of the public that you are unable to.

"While the government can cooperate with you in curbing piracy, within the context of the laws of the country," the minister said, "you can do your bit by finding ways and means of selling your products at price levels more within the reach of the average consumer. I am sure, with the technological resources at your command, this should not prove too difficult a task.

"A two-pronged attack of lower prices and legal action would be more successful in combatting piracy than just legal action alone."

Dato' Lew Sip Hon also lent his voice to the conference consensus that the talent of the Asia/Pacific region can and should be exported to international music markets. "There is in this region a richness in diverse musical and vocal forms which has yet to be exploited and made known throughout the world."

He called for new and innovative approaches to talent development and to the propagation of live entertainment, as well as for the establishment of music schools which could "offer scholarships and promote the exchange of artists and composers" within and outside the region.

All of these developments were

"We'll gamble on Malaysian acts, on those from the Philippines, Singapore, Hong Kong and other territories, just as we do on American, English and German talent. We'll produce foreign income for these artists and their home countries. Records are an export commodity, ambassadors of culture which can bring in substantial royalties.

"But the pirates never take chances like this," continued Ertegun, "they never take risks. We find and develop new talent, and invest time and money in recording, promotion and advertising—and the pirates steal.

"They develop nothing, they create nothing. We have tremendous expenses when we make a record. Their total investment is the cost of blank cassettes, and some modest hardware."

Continued Ertegun: "We pay artists, composers, publishers. When pirate copies are sold, the artist, composer, publisher and label get nothing, and we lose tens of thousands of sales."

The WEA International chief, who described the Kuala Lumpur conference as "historic" in terms of the industry's readiness to discuss and come to grips with the piracy issue in the Asia/Pacific region, pointed out that in some nations the practice is not even considered illegal; in others, laws are weak or unenforced.

CBS Records International president Dick Asher concurred with his WEA counterpart over the question of piracy, while underscoring the advantages which a thriving legitimate music industry can bring to a country.

The presence of international companies stimulates the growth of local recording, he said, while fostering the national culture through that investment in indigenous music.

Artistic and technological expertise is brought in, leading to training, the exchange of ideas and the acceleration of the territory's own technological development.

Asher also suggested that local radio and television gains, as firms bring music and artists to the media's attention. "Although it's commercially motivated," he agreed, "it's communication, too."

In addition, foreign companies provide employment, both directly and indirectly, and—most important, judging by the reiteration of this point by other speakers at Kuala Lumpur—the means by which local talent can be promoted abroad, in parts of the world where they might otherwise be unknown.

Other highlights of the conclave, held in the Malaysian capital's plush Regent Hotel, included:

• An antipiracy panel, chaired by Nesuhi Ertegun, with contributions from Stan Gortikov, president

(Continued on page 76)

Steven Schlaks



Baby Records, Milan (Italy)
Phone 02-6571491
Cable: Babyrecord



four albums, four successes

International SOLUTIONS SOUGHT

Imports Hurt Nippon Labels

Continued from page 1

the quality of local releases, and there have also been strong moves behind the scenes to release disks at the same time in Japan and the U.S.

The whole problem has become more complicated with the entry of the Fair Trade Commission which is investigating whether resale price maintenance is responsible for the high prices of domestic vinyl.

Imports continue to surge forth: a reported 4,443,766 LPs came into Japan during the first 11 months of last year. They were worth \$18 million. By year's end, the total was put at 5 million disks valued at \$21 million, projected increases of 20% and 12% over 1977, respectively.

Manufacturers claim that these upswings were partly to blame for the 4% dip in the production of Western disks here last year; total value declined 7%. But Japanese disks posted gains of 6% in units and 13% in dollars.

These results have made manufacturers even more determined to turn the tide of imports. CBS/Sony vice-president Toshio Ozawa explains how his company is combating the problem: "We're bringing out our releases earlier and stressing the added value of our own product."

Ozawa points out that the import sometimes has an advantage which gives it an edge in cost. "Take Boston's albums, for instance. There you've got initial orders for about 4 million copies. We can't compete in cost with quantities like those," he says.

Victor Musical Industries managing director Shu Kaneko agrees that bringing release dates forward is a good way of paring down the appeal of imports. "We're certainly trying to release the same disks whenever possible simultaneously in the U.S. and here."

This strategy is now common to

foreign-affiliated ventures such as Warner-Pioneer, CBS/Sony, Toshiba-EMI, Polydor and Nippon Phonogram.

Meanwhile, the music publishers are urging the Japanese licensing society, JASRAC, to levy copyright fees on imported disks, claiming that this will even out the price difference with domestic disks.

According to an investigation led by the Fair Trade Commission, the average price of an import is \$9, compared with \$11 for a domestic disk.

Manufacturers are naturally against any move aimed at reducing their prices and they say that resale price maintenance, which the FTC is investigating, and imported disks are not related.

No matter whose views finally prevail, the fact remains that imports are the root of all the controversy. And as imports continue to rise, Japan's disk industry appears headed for a major shake-up.

HOLDS U.K. LEAD

EMI Repeat Winner In Annual Mart Tally

By NICK ROBERTSHAW

LONDON—EMI Records once again headed both singles and album categories in the U.K. sales share survey for 1978 based on chart action as tracked by the British Market Research Bureau.

The company's share of the singles market in 1978 was 20.2%, ahead of WEA (14.8%) and CBS (13.8%). In 1977 CBS ranked second behind EMI and before WEA. In the album category EMI claimed first place with 21.7%, while CBS displaced WEA in second place with 13.8%. WEA had 11.1%.

Ramon Lopez, EMI Records managing director, said afterwards the achievement was a tribute to EMI's artists, labels, the commitment of all EMI Records personnel, and confirmed the policies and changes instigated by his predecessor Leslie Hill.

"Holding the Number One position must be credited largely to the divisionalization into GRD (Group Repertoire Division) and LRD (Licensed Repertoire Division). Both marketing divisions have consolidated their positions as self-contained operations in a year of intense competition."

Lopez dwelt on what he called EMI's exceptional international performance. "I believe that every artist who charted in the U.K. charted overseas in one or various territories."

and some charted massively across the world."

In the breakdown of leading labels, CBS repeated its 1977 triumph. Percentage shares for 1978 were CBS 7.9%, RSO 5.4%, RCA Victor 4.9%. In the singles category, Atlantic, fourth in 1977, outstripped all competitors to lead with 6.6%. CBS had 5.1% and RSO 4.9%.

Top-selling albums in 1978 were "Saturday Night Fever," "Grease" and "Abba—The Album." Top singles were "Rivers of Babylon" (Boney M), "You're The One That I Want" (Olivia Newton-John/John Travolta), and "Summer Nights" (Olivia Newton-John/John Travolta). The first two albums and the second two singles all were released by RSO, for whom 1978 was clearly an *annus mirabilis*.

DUTCH MYSTERY

Video Pirates Scoop Stalled Midler TVer

AMSTERDAM—Video pirates here have made capital out of the deadlock between VARA TV and Bette Midler's manager Aaron Russo over authorization to transmit a television recording of Midler's Oct. 17 Hague concert by making illicit copies of a misappropriated master tape and making them available through a number of shops in Amsterdam.

VARA TV's budget controller Cees Strobosch told Billboard this week: "We have had a private investigator looking into this case because it has extremely sinister implications and is very unpleasant. We have no idea how many tapes have already been sold but it is quite obvious that interest in the tape has been intensified because of the hold-up in our getting consent to broadcast the show."

"The pirate copies are available in various configurations, including Betamax and VCR. They feature an unedited version of the 2-hour 40-minute show minus the first two minutes and the last 40 minutes. It is selling at what seems to be a fixed retail price of 195 guilders (\$100)."

The show was originally to have been screened by VARA a few days after the concert, a performance in The Hague Congress Center promoted by Paul Acket. "But," says Strobosch, "Russo vetoed transmission because he said he wasn't satisfied with the performance. But later he said he did not okay the transmission because of not having enough time to evaluate the tape (Billboard, Dec. 16, 1978).

Says Strobosch: "It was part of our deal with Russo that he would have the opportunity to view the tape before transmission. The day after the concert we showed him an edited version running 2 hours and 10 minutes and he refused to sanction transmission. So it was re-edited by our director, Charles Leeuwenkamp, and we took the tape to Frankfurt on Oct. 20th to show it again to Russo. But again he said no. He said he was not happy with the quality of the show as a whole and that Miss Midler's performance was sub-standard."

"However, he was subsequently quoted as saying that he did not have time to decide. This is a change of view and, if it is true, it would seem to be in breach of our contract."

VARA, one of the five big broadcasting operations in Holland, had contracted to pay \$20,000 for the show if screened.

Strobosch adds: "There have been cases in the past of pirate copies being made of programs we have transmitted. But this is the first time, to my knowledge, that an untransmitted program has been pirated. We are, of course, planning action against shops selling the pirate tapes and we are investigating the circumstances in which the master tape was misappropriated."

"Meanwhile I must emphasize the greatest possible care was taken in handling the tapes and any suggestion that piracy was connived at in order to force a positive decision about transmission is totally repudiated."



CHART SUCCESS—Belgian artist Plastic Bertrand, right, accepts a special award from Billboard Benelux director Cees Vervoord to mark his recent international chart success. Presentation was a highlight of a party hosted by the magazine for the Belgian music industry at Brussels' Vaudeville disco, with performances by the Waso Quintet, Ann Christy and Andre Bialecq; a Belgian top 10 disco rundown by DJ Tony, and a showing of Billboard's syndicated tv special from Disco IV.

FEBRUARY 24, 1979 BILLBOARD

U.K. COURT HITS DISCOS SANS LICENSE

LONDON—Three U.K. discotheques have been enjoined by the High Court here from "playing music without a license from the copyright holders." This was the affect of three separate actions brought by Phonographic Performance Ltd., PPL.

Clubs involved are Cindy's in Victoria Street, Liverpool; the Outlook, in Hitchin, Hertfordshire; and the Lighthouse, in Shoreham, Sussex. Each was banned from further infringing PPL copyright by playing music from the company's repertoire.

In each case, the judge ordered an enquiry into what damages had been suffered by the PPL. None of the club owners was present at the brief court hearings.

Phonographic Performance Ltd. collects royalties and issues licenses on behalf of the record companies which own the copyright in the records themselves.

BBC In Publishing

LONDON—A plan for the BBC to move into the music publishing field is near completion here and it will be finalized within a few weeks by a contract granting administration rights to a major publishing house.

Copyrights will go into BBC Music, a new company, and this division will run alongside BBC Records, currently headed up by Alan Bilyard. BBC Records has a catalog of more than 300 albums, with an annual release rate of 50. Its annual average of 20 singles are mostly linked to television and radio themes.

Barclay Expands: Now Into Classics

PARIS—Eddie Barclay, having recently sold 80% of his shares in Barclay Records and who has set up two new film companies, one for video and one for feature movies, is changing direction again with a move into the classical field.

He has signed a deal with Alain Lombard, a foremost French conductor, currently directing the Strasbourg Philharmonic.

This is not Barclay's first action in

classics. At one time he distributed Erato and for Les Inedites de L'O.R.T.F. and more recently produced a series of extracts and items as an introduction to classical music.

Now he has released the complete Mozart opera "The Magic Flute," the cast including Kiri Te Kanawa, Peter Hoffman, Edita Gruberova and Kurt Moll, among Paris Opera stars. Barclay's deal with Lombard is non-exclusive.

TREND ESCALATES

U.S. Artists Favored By Greek Disk Buyers

By JOHN CARR

ATHENS—Young Greek record buyers are turning more to U.S. rock and progressive product, according to CBS Greece, which sees itself as the spearhead of growing influence here by American artists.

The company claims that at least 40% of the rock/progressive material now in Greek shops is of U.S. origin, with CBS acts Santana, Bob Dylan, Kansas and Boston now selling better than before the company set up its Athens office nearly three years ago.

Non-CBS acts also in the sales forefront are the Eagles and Foreigner.

According to Miltos Karadsas, CBS Greece marketing services director, his company's push has successfully reduced the old preponderance of U.K. and West European artists' impact in Greece.

British influence was a key here until the late 1960s, partly because of the Beatles' influences and partly because U.K. magazines such as Melody Maker and New Musical

Express were easily available in Greece. U.S. journals were often prohibitively high-priced because of import duties.

Now Greeks are being informed through local magazines such as Pop & Rock, Ithos and Jazz. And the current disco wave has brought more U.S. artists into the stores. Though Polygram Greece reaped a windfall with its "Saturday Night Fever" soundtrack, establishing it as the country's number one disco hit, CBS now also claim to be in the disco vanguard.

Current company best-sellers include "The Stud" soundtrack, Gerry Rafferty's "City To City" and Bob Dylan's "Street Legal."

Politically, the U.S. image in Greece has been tarnished for some five years, but politics seem not to have affected the standing of U.S. performers. Both the country's state-run tv channels regularly show clips of U.S. artists, and U.S. recording standards are generally regarded by Greek fans as being the highest.

EMI-Holland Slashes Exec Staff In Revamp

By MIKE HENNESSEY

AMSTERDAM—In a sweeping rationalization program initiated by Leslie Hill, joint managing director of EMI music operations, and Wilfried Jung, EMI music operations managing director for Central Europe, the group's Dutch operation has been severely trimmed.

Staffing has been slashed by almost one-third with the departure of 35 people, including Klik Klimbie, former director of Bovema-Negram, Theo Roos, former head of a&r and marketing, and Karel Hille, former head of promotion for Bovema-Negram.

The record division has been reorganized with managing director Nico Geusebroek heading four departments—EMI Records, with Karel Hendrickse as general manager; Bovema-Negram, whose general manager as from March 1 will be former Phonogram executive Kees Baars; a joint sales division, whose general manager is Jan Gaasterland, and a joint marketing division headed by Richard Denekamp.

The EMI Records and Bovema-Negram sales forces have been merged into one force of 15 people with the shedding of 10 salesmen. The two separate marketing services have also been merged into one. However, EMI Records and Bovema-Negram will continue to have their own promotion departments under Bob Bernards and Kees Hellemann, respectively.

In the EMI Records division Gordon McKenzie will handle U.K. repertoire and repertoire from other

EMI affiliates. The German MPS label will be handled by Hans van Exter.

EMI's record operation in Holland comes under the umbrella of the EMI holding company, headed by Bert Verhelst, which also embraces the music publishing division headed by Peter Schoonhoven and based in Hilversum. The two arms of the division, Veronica Music and Anagon Music, were merged to become EMI Music as from Jan. 1.

EMI's Dutch operations also include the new pressing plant at Uden in the south of Holland and a chain of retail record stores.

Roel Kruize, former managing director of EMI Holland BV, continues as director of a&r and marketing for Europe, reporting to Leslie Hill.

These far-reaching changes come just a year after a substantial reorganization of the company and follow a year of problems, including teething troubles with the new factory and a less than spectacular performance by the Bovema-Negram division which is responsible for local repertoire.

The reorganization entails a phased withdrawal from the three-story building at Haarlem and a return to the original EMI headquarters in Heemstede.

The move is scheduled to be completed by the spring and the group is looking for additional premises adjacent to Gramophone House in order to accommodate all the staff from Haarlem.

International Warner-Pioneer Pre-Tour Drive Blankets Japan

TOKYO—Warner-Pioneer is well into an extensive build-up heralding the arrival of several of its top foreign acts.

The campaign, called "Welcome to Japan Spring Tour '79," began on Jan. 21 and will last until April 20. It is geared to set the stage for the appearance of the Doobie Bros., Queen, Linda Ronstadt and Rod Stewart, among others.

Retailers are giving away full-sized posters and imprinted vinyl record bags as part of the campaign, and radio and television spots have been scheduled plugging the star stars' latest albums.

Kohji Kobayashi, Warner-Pioneer's international repertoire sales manager, comments: "It's the first time we have lined up so many big names in such a short time, and we are going to make the most of the opportunity."

The company says it plans to undertake similar drives for other artists slated to come to Japan.

FROM ITALY TO FRANCE

Radio Continental Vaults Pop Music Across Border

By HENRY KAHN

PARIS—After only 18 months on the air, Radio Continental, a round-the-clock stereo/FM station owned by the United Broadcasting Co. of Maryland, U.S., is claiming a peak audience of more than 500,000 listeners.

The station's general manager, Jo Simon, claims to be getting support from French record companies whose frustration with the French State broadcasting network is well known.

Radio Continental, which operates from Bordighera just inside the Italian border, has a continuous music format and American product forms 60% of its output.

Says Simon: "We make a special point of exposing American product in advance of its release in France, and the success of the station after only a year and a half of operation proves that there is a big demand for

stations using our kind of programming formula."

The emphasis of the station is on informality. Says Simon: "We invite listeners to telephone requests into the station and it has happened that when we've had a request for a record not in our library, we contact the record company and have it rushed so that we can play it the same day."

With Radio Continental and Radio Monte Carlo covering the French Riviera, and Radio Luxembourg and Europe No. 1 covering the northern parts of France, the country is virtually surrounded by peripheral commercial stations. It is Simon's view that the tendency of the commercial stations to draw French listeners away from the State networks could be the thin end of a wedge which might ultimately see full-scale adoption of commercial radio in France.

MORE PLAYERS IN HOMES

Romanian Demand For Disks Outstrips Production Capacity

By OCTAVIAN URULESCU

BUCHAREST—The Romanian music industry continues to broaden its scope and the country is now one of the few in Europe where the rising demand for records cannot be met by domestic production.

Reasons given for the phenomenal demand stress the great increase in the number of home record and cassette players. Most are imported, coming from Russia, East Germany, Poland, Hungary, Bulgaria and Czechoslovakia, but a growing quantity comes from the local Tehnoton enterprise in Iasi.

No specific musical trends are noted—just a consistent increase in demand for all kinds. The best sales are said to be in the folkloric field, presenting a kind of Romanian country music, and the Electrecord catalog is rich in titles from this sphere.

Within this area, there are two distinct styles. There is the "fiddling gypsy" style, represented by such artists as Romica Puceanu, Gabi Lunca and Dona Gimnica.

Then there is the regional music, coming in various styles from places like Wallachia, Moldavia, Banat, Transylvania and Dobrudja.

Singers now enjoying biggest sales are Irina Loghin, Benone Sinulescu, Ion Dolanescu, Maria Ciobanu, and Sofia Vicoveanca. And Pan pipe player Gheorghe Zamfir, now internationally accepted, has passed from the ethnic folk scene into the mainstream of popular music, recording with such bandleaders as James Last and Harry von Hoof.

The Romanian light music scene takes in MOR, rock, folk, progressive and other sectors. But here, radio and television are often in advance of the record industry in terms of introducing songs and singers.

Consistent big sellers are Marina Voica, Margareta Palaru, Angela Similea, Mihai Constantinescu, Marius Teicu, Cornel Constantiniu, Aurelian Andreescu, Olimpia Fanciu, and such groups as F.F.N., Sfinx, Metropol, Progresiv TM, Romanticii and Savoy. All these sell

fast on record and are leading lights in the concert tour field.

The discotheque scene provides another boom area in Romania today, not just in the coastal resorts through summer, but also in the winter tourist mountain centers. Foreign disco music is constantly played on radio and there is a big build-up here in disco action by local composers and performers.

Electrecord regularly produces records in foreign languages from countries linked to Romania, product coming in Serbian, German and Hungarian and there is a big sales growth for these in various geographic areas. More and more government support is given to nurture these national cultures here, with

weekly broadcasts in Hungarian and German.

And Electrecord is currently building on early success with its "International Hits" series, sung in the original languages by various soloists backed by the Electrecord Supergroup.

English-language recordings do well here, followed by product in Italian and French. Among artists selling well throughout Romania are Frank Sinatra, Mahalia Jackson, Ella Fitzgerald, Iva Zanicchi and Frida Boccaro, all produced under license here by Electrecord. Then there are imports from Czechoslovakia ("Stars Of Rhythm And Blues," Karel Gott, Helena Vondrackova), and from Bulgaria, Poland and Hungary.

Jazz, too, is enjoying at least a mini-boom this year in Romania, aided by regular programs on Radio Bucharest and by the interest in the national festival in Sibiu.

It all points to an upcoming unprecedented period of success for the Romanian industry, which hopes that supply eventually can meet demand.

Finn Promoters Mourn Slump In Concert Income

HELSINKI—Recent months have proved very bad for Finnish concert promoters.

The continuing recession, with rising unemployment linked with apathy among local youth plus a 10% entertainment tax on all pop and rock events, has made the position of promoters in Finland very shaky.

Popularity of international pop and rock concerts here has dropped so that to organize these events is a hazardous business enterprise. Artists like Darts and the Pirates drew only a few hundred people to Helsinki concerts. Some events have been abandoned because of poor public response.

Popular music "giants" such as Sammy Davis Jr. and Charles Aznavour have done considerably better, but only at the expense of intensified advertising. The promotional costs show in the overheads.

Today a ticket to a pop or rock concert here is about \$6-\$9, or about 50% of the prices prevailing in a country like Sweden.

Asia/Pacific Meet Yields

• Continued from page 74

of the Recording Industry Assn. of America, who zeroed on on some of the misconceptions and cliches surrounding the issue: James Dy, president of the Philippines Recording Industry Assn., who detailed the recent antipiracy clampdown in his country, which has seen record manufacturers and retailers join forces; S.P. Sim, president of the Singapore Phonogram Assn., outlining his organization's efforts to encourage an indifferent government to draft and pass copyright legislation;

Also: Bill Smith, president of the Australian Recording Industry Assn., discussing that unit's \$300,000 antipiracy push, and its effectiveness; Sir Derek Empson, consultant to EMI, speaking about the recent copyright law passed in Thailand; Inspector Lo Man Hung, head of the copyright protection division of the Customs & Excise Service, Hong Kong, explaining the unit's dramatic success in suppressing piracy in the crown colony; and Steven Neary, regional director, IFPI, Hong Kong, who presented an overall picture of global piracy, estimated at more than \$800 million annually; and C.Y. Liao, president of Four Seas Record Co., Taiwan, explaining the copyright situation in his country, with particular reference to foreign product.

• Details of last December's New Delhi conference on copyright and neighboring rights, delivered by L.G. Wood, group director, EMI Ltd. He pointed out that the meeting signaled acceptance and recognition of the rights of record producers and performers, alongside those of authors and composers.

• An examination of the growth

and potential of the music business in the area was fired by an address from Tokugen Yamamoto, director of regional markets development (Asia/Pacific) for RCA Japan, and followed by a panel on that topic which he chaired. Panelists were Graeme Broughton, managing director of Polygram, New Zealand; Paul Turner, managing director, WEA Australia; Vincent Del Rosario, president of Black Gold Records, Philippines; Dieter Bliersbach, president of Polygram, Japan; Michael Comerford, director and general manager, EMI Malaysia; and L.G. Wood.

• A broad-ranging panel on the importance of global disk sales to a country's music business, chaired by Dick Asher, and comprising Robert Cook, managing director of RCA Australia; James Dy; Paul Ewing, regional director, WEA Southeast Asia; Jack Losmann, international marketing director, A&M U.S.; Tim Murdoch, managing director, WEA New Zealand, and Tony van de Haar, chairman, Polygram, Australia.

• A thorough account of the Malaysian Copyright Act, prepared by the country's deputy secretary general, ministry of trade and industry, Encik Ahmad Sa'adi.

Complete coverage of the meeting will be published in a forthcoming issue.

In Celebration

MUNICH—GEMA, the West German copyright society, celebrated its 75th anniversary Feb. 9 with a party in the Cuvillies Theater here, with Walter Scheel, President of the Federal Republic, as guest of honor.

Billboard Top 50 Easy Listening

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee). Lists songs like 'I JUST FALL IN LOVE AGAIN', 'FOREVER IN BLUE JEANS', etc.

FEBRUARY 24, 1979 BILLBOARD

Casablanca Projects Rosy Future

Continued from page 3
ment they can't be seen in anywhere else.
He says costs of producing videocassettes will be on a par with making an album.
When Casablanca moves into tv in its ABC ties, Bogart promises to create hit records or to promote in general all projects.
Bogart declares that expansion into country and classics reflects his "total company" outlook.
Speaking at the firm's New York headquarters at 137 W. 55th St.—a townhouse now being refurbished—Bogart touched on other topics of concern to him.
Bogart sees disco evolving into a Top 40 situation, wherein the process of starting a disco record somewhere else first will be reversed.
"Such acts as the Rolling Stones, Barry Manilow, Cher and Tony Orlando are now part of this trend.
First it was Eurodisco and then r&b as disco originators.
The Top 40 disco impact will give disco stations and liberal r&b stations a greater balance of disco sounds.
Disco, I feel, has bridged the gap."
A "first" that brought Bogart to New York is the label's participation as the original cast outlet for the new musical, "They're Playing Our

Song," which opened Sunday (11).
"Our album is the first real contemporary cast album ever made," declares Bogart, who backs up the claim with the label's decision to release three singles from the LP, a novelty for a cast package.
They will be singles by Robert Klein, Lucie Arnaz and a duet by Klein and Arnaz.
The label has also marketed a 12-inch disco disk of the title song by Tony Orlando.
Bogart says he expects a "continuing" relationship with many concerned with "Song," including producer Emanuel Azenberg, author Neil Simon and writers Marvin Hamlisch and Carole Bayer Sager.
He's inked comedian Robert Klein and Lucie Arnaz to Casablanca recording deals.
Back in his Buddah days, Bogart also produced Klein sessions.
Bogart plans to produce his first album in 2½ weeks when he gets Robin Williams of "Mork & Mindy" fame as part of the label's new comedy series.
Bogart's last project was the third Kiss album, "Dressed To Kill."
Bogart continues to scotch rumors of a departure from Casablanca.
"They can drop rumors all day if they want to, but I'm staying here. I

Billboard SPECIAL SURVEY For Week Ending 2/24/79

Billboard Special Survey Hot Latin LPs

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UA Writers

Continued from page 4
Dyer is the writer of 'Everytime Two Fools Collide.'
On the staff for two years, Murphy has snared six recordings of his material, with cuts on a recently completed David Soul album.
The writer has also written material performed on the "Starsky & Hutch" television show.
Jae Mason, with whom Murphy shares the demo, has been a UA staffer for six months.
"One of the benefits of this new creative environment," notes Greenberg, "is that we're able to find one writer with another for a fresh song outlook."
The demo albums, featuring set graphics to be distinguished by different colored sleeves, will be released as "frequently as possible," Greenberg notes.
A lyric sheet is included with each LP.
"We're pressing about 500 copies each. The first 65 going out contain a questionnaire in which we ask for producer or a&r comments. This feedback will help us determine their impact and possible readjustment of their style and content."

N. CALIFORNIA (Pop) CHICAGO (Pop)

Table with columns: This Week, TITLE-Artist, Label & Number (Distributing Label). Lists songs like 'PEDRITO FERNANDEZ', 'JULIO IGLESIAS', etc.

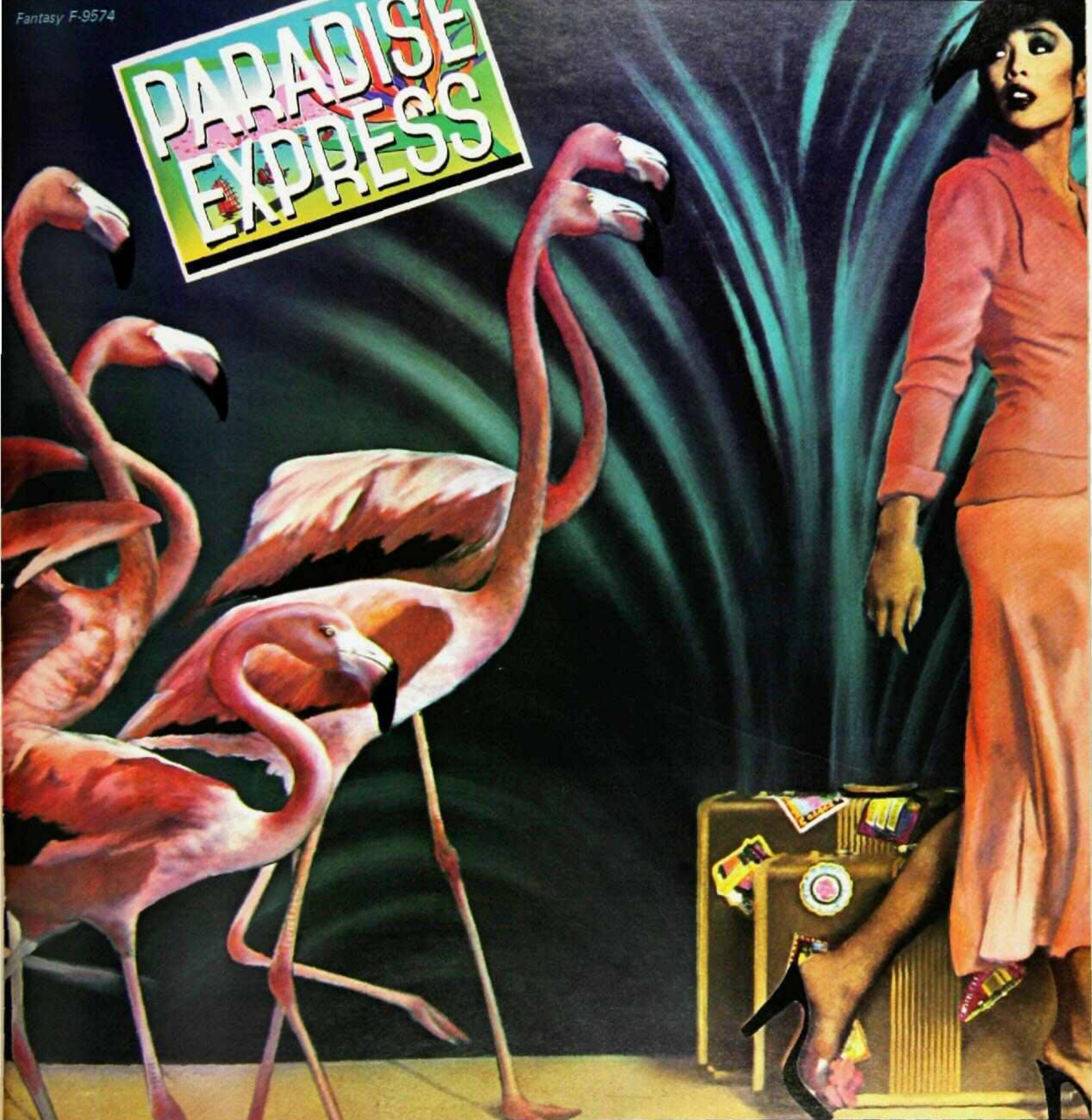
'Finnegan's Wake' Becoming Musical

NEW YORK — "Finnegans Wake," James Joyce's mad, comedic fantasy, is being remade into a musical comedy scheduled for a mid-February opening at the off-Broadway Theatre of the Open Eye.
The new musical adaptation is titled "The Coach With Six Insides."
It is being written and directed by Jean Erdman, artistic director of the Theatre Of The Open Eye, who will also perform in the show.
Music is being composed by Teji Ito and "The Coach" will feature Howard Schecter in the lead role.
It will be performed Thursdays through Sundays, with tickets at \$5 and \$6.

ALL ABOARD!

Fantasy F-9574

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(Your third platinum album in a row with us)

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*Success for all of our studios... A "Best Day of Our Lives"

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FEBRUARY 12, 1979



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ASI RECORDS

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(A Division of Audiotek Systems Inc.)

1 Room, 1 Song, But Look At 'Em Now

NEW YORK—"We started with one room and one song." Four years later, Love-Zager Productions and its music publishing affiliates Sumac Music (BMI) and Louise-Jack (ASCAP) have built a strong track record in production and publishing, explains Susan McKusker, partnered with Jerry Love and Michael Zager in the operation.

The company is in the midst of a number of production/publishing projects, in addition to Zager's own impact in disco with "Let's All Chant," a success here and abroad, particularly in France where it stands as one of the country's all-time best sellers.

On the publishing end, declares McKusker, the firm has built its catalog to total 350 copyrights, one

third of which has been recorded.

"Actually, we started as a disco company, and it's amusing to remember how we were laughed at four years ago when we tried to sell our disco productions to people who didn't know what disco was all about," she recalls.

"We're expanding our offices to make room for our developing stable of writers, which now totals eight."

The company's copyrights will be heard in such upcoming albums and singles by Gladys Knight (producers Alvin Fields and Zager), Cissy Houston (Doug Frank, Fields and

Zager), Dionne Warwick (Frank and Doug James), Manhattan (Frank and James), Ronnie Dyson (three sides produced by Zager) and Stuff 'n Ramjets (Arista) produced by Zager.

In addition, the production wing has also produced masters featuring the Elusions, Street Corner Symphony (one of the firm's first disco successes) and Alvin Fields.

McKusker passes on this thought to those who have ambitions of starting their own music companies. "We're proof you don't have to have \$20 million to start a new company and succeed."

Labels At NECAA

• Continued from page 4

fusionist Gilberto Gil, as did MCA with Dyan Diamond.

What disgruntled labels find disfavor in is the caliber of acts chosen. Representatives claim they are inexpensive, amateur and often novelty artists.

A sampling of main stage showcases featured names such as Paul Gaullin, Mime Company, Putnam County Pickers, Duck's Breath Mystery Theatre, Juggernaut Jug Band, Jimmy C. Newman and Cajun Country, Tequila Mockingbird Chamber Ensemble, among others, with a few "name" acts like Gene Cotton, Ramsey Lewis, Dixie Dregs and Mac MacNally included as well.

Popular attractions like Wet Willie, Crown Heights Affair, Kingfish, Carl Perkins and Johnny Rodriguez all cancelled.

Gary English, executive director

of the organization, said that a record 150 showcase applications were submitted this year. He says that what is sent in with the application, such as video, 8-track or album, isn't always representative of the act, and poor quality material might be a reason for elimination.

English states that record companies, like everyone else, must go through the same screening procedures.

He does agree, to some extent, with the labels that the convention has more to offer smaller, regionalized companies than the "big labels and agencies." He agrees that more slots should be opened for bigger names, and says that the NECAA will look into ways of modifying existing showcase procedures to hopefully include a greater variety and caliber of acts.

A&M, which traditionally has had high visibility at NECAA conventions, preferred to low-key it this year. Explained Bob Frymire, director of the college department: "We wanted to have back-to-back booths with A&M Canada and make a big splash. But it's not worth it."

"The money it costs can be directed into other avenues. As far as bookings and showcases, nothing concrete comes out of it. If things stay the same, I seriously doubt we'll come back."

Said Bruce Tenenbaum, Atlantic's national college promotion manager: "There is some justification for the acts showcasing, because they should be given the chance. I haven't considered doing a showcase for the last two years because of existing policies. If its structure changed, perhaps I'd be more interested."

Tenenbaum says it is hard to decide in October who to showcase in February. He also cites too many showcases within too short a time, poor sound, the shortness of the showcase (20 minutes) as other inherent problems.

MCA, which made its second appearance, is also pondering future plans. The label was perhaps most visible with a well-conceived "A Taste Of MCA" campaign that included album samplers and T-shirts.

Said Joan Bullard, vice president of publicity: "The costs would be prohibitive if the albums and T-shirts were only used here. We made deals with other departments to continue the campaign via other projects."

Label reps are finding it difficult justifying the financial investment in attending the convention. According to a check of labels, average cost is conservatively put at \$3,000, depending on the number of participants.

This figure includes hotel expenses, booth costs, extra charges for additional chairs and outlets, video and other equipment rental, shipping, storage, delivery, registration and showcase fees.



GOLDEN VISIT—Nick Gilder, right, pays a surprise visit to Billy Bass, vice president of promotion and creative services of Chrysalis to present him with a platinum single of his "Hot Child In The City." The Chrysalis executive is recuperating from a herniated disc at Cedars Sinai Hospital in Los Angeles. Shown, left to right, are Barry Samuels, manager, Bass and Gilder.

MCA-Disney Trial

• Continued from page 4

offer any substantiation at this time.

During the same questioning, Freund attempted to bring out the point that he (Jensck) and several other executives at CBS had Betamax equipment in their offices for use in videotaping copyrighted material.

Freund asked Jensck if the Betamax system of recording shows when the viewer wasn't able to normally watch them would enable broadcasters and advertisers to take advantage of the early hours between 1 a.m. and 6 a.m. in placing good programming in that period.

"They (the advertisers) must be certain as to what audiences they would reach. It is a complex question. Agreed, it does open the possibility," said Jensck.

Before Jensck left the witness stand, Judge Warren Ferguson asked him where he felt the line is where government could intrude

into the homes of the private citizen.

"If I have a Xerox in my home and I make multiple copies of a magazine I subscribe to and give it to my friends and children to read so that they don't have to buy it then that is illegal," stated Jensck.

Judge Ferguson interjected and noted the decision in the Stanley versus Church case in which the outcome was that the government has no right to establish what you read in your home.

Jack Valenti stated in testimony Friday (9) that even when using the Betamax equipment as a time shift device, it was still a violation of copyright laws. He continued to say that it hurt the advertiser of programming that a viewer might normally be watching if he was not viewing the tape.

"Someone paid to deliver that advertising message at a later hour," he said.

Valenti went on to claim that if the wide use of Betamax was to continue, then "the public will be the loser because programs don't come from the tooth fairy. They come from someone who put up the front money."

During the defense's cross examination of the week's witnesses, questions focused on whether there is any evidence available to substantiate claims that viewers copy the programs and trade with friends, or those who record programs use the erase button or fast forward controls to ignore commercials.

None of the witnesses could offer concrete evidence that this does occur.

Throughout the trial, MCA witnesses have maintained that broadcasters and owners of the programs copied will lose because the tapering off of viewers will result in the loss of advertising revenues. CBS' Jensck cited that the cost of advertising is in proportion to the amount of viewers. To contradict this contention, Sony's Freund brought up the fact that advertising rates have dramatically increased over the past few years without a substantial increase in audience.

Witnesses expected to appear this week include RCA Corp.'s president William Griffiths, a Betamax owner and the only individual defendant named in the complaint, and Paul Ruid, a private investigator hired by MCA.

Copyrighted material

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FEBRUARY 24, 1979 BILLBOARD

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(both sides)

audio

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for printing label copy
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in up to three colors
at speeds over 80 units per minute

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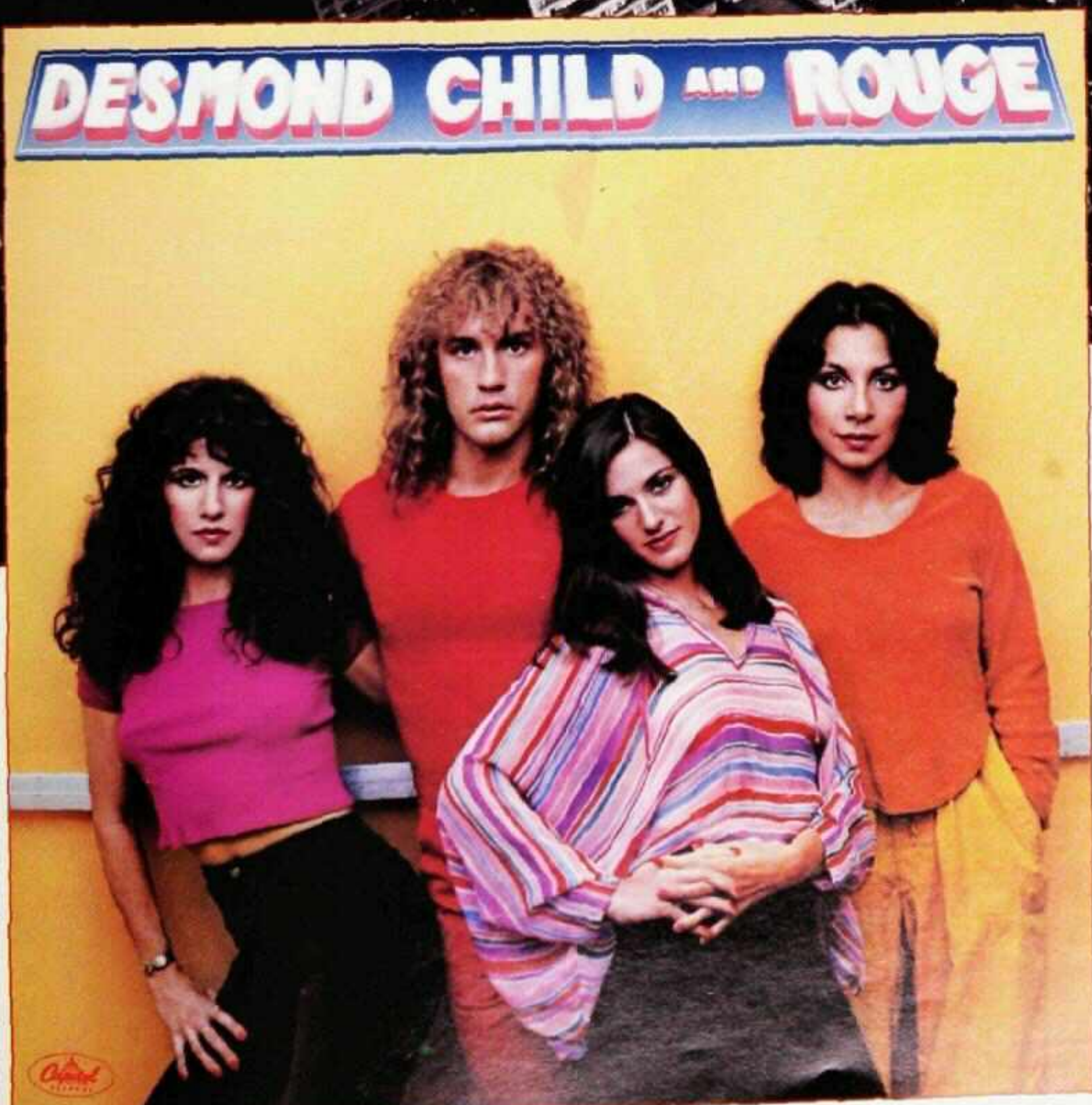
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DESMOND CHILD AND ROUGE



*Introducing
DESMOND CHILD
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And Their Debut Album

ON CAPITOL RECORDS AND TAPES

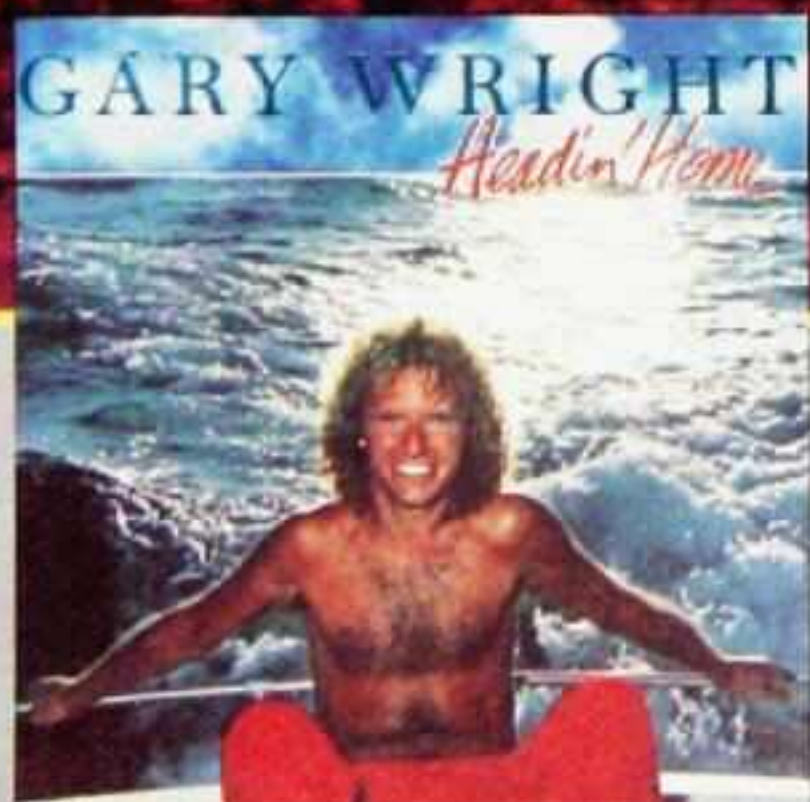
Includes The Single

Our Love Is Insane (45059)



Produced by: Richard Landis Direction: Starlight Management Inc.

ONE LISTEN TO HEADIN' HOME WILL CONVINCe YOU
IT'S THE BEST DIRECTION GARY WRIGHT HAS EVER TAKEN.



HEADIN' HOME
Produced by Gary Wright

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EVEN MORE MUSIC FROM GARY WRIGHT



Gary Wright's known for taking music to some exciting faraway places. Three years after the **Dream Weaver's** starry pop excursions, he's still steering his own, unique, course. **Headin' Home** covers all the familiar territories—soaring melodies, expansive keyboard odysseys—but with the added thrust of guitars, supplied by Fred Tackett, Hugh McCracken, Buzzy Feiten and others. The sound is fresh, all new and unmistakably all Wright.

Closeup

General News

Distributors Consider

• Continued from page 3

idea at the Motown gathering. The latter distributorship is affiliated with the Dailys' Houston operation.

Bud Daily points out that the chemistry for the success of a jointly-owned distributors' label today is right. The Dailys recently revived their own D label with "You're Still On My Mind" by Joe Douglas, a country single which is charting nationally. Daily notes that the Douglas release might be the first disk in such a distributors' label, but cautions that it might be better if several months' planning ensued before a label is established.

"With more and more labels compacted under one major branch distribution setup, we find more neophyte and even established Texas producers coming into H.W. Daily and Big State trying to find adequate national distribution," Don Daily says.

He notes that years ago distributors were active in successfully scouting talent for independent labels.

The last time that independent distributors pooled their resources to back a label was probably in the early '60s, when the Weiss brothers, founders of Fantasy label, sold out to Saul Zaentz, then the marketing chief of the firm. Zaentz collected a good part of his buyout capital from distributor friends, including Joe Martin, long a New Jersey distributor, Harold Lipsius of Philadelphia and others.

Distributors long have dabbled in their own labels. Henry Stone of TK Productions is the most prominent distributor/label owner. Presently, Lenny Silver of Buffalo is the only other active independent distributor with Amherst, for which he made a distribution deal with Infinity Records.

H.W. Daily perhaps pioneered distributor ownership of a label. Daily, originally a jukebox line operator in Houston, founded his first label in the late '40s, which later tied in with Bill McCall's 4-Star Records, a prominent country label for many years. The elder Daily was a partner in Starday Records with Don Pierce in the '50s, after which he split off and linked with Art Talmadge, who operated Musicor Records at that time. Daily produced George Jones in some of the country singer's most successful records during that period.

Jazz Coalition

• Continued from page 63

people we're working with because they have material recorded on small labels but WRVR, the leading jazz station, won't play it," she says.

Still, Narita is not discouraged by all the disadvantages. "It's rewarding in satisfaction if not in money," she states.

The Universal Jazz Coalition, Inc., is located at 156 Fifth Ave. and can be reached at (212) 924-5026.

MUSEXPO Nov. 4

MIAMI—The fifth annual International Record and Music Industry Market—MUSEXPO '79—has been set here for Nov. 4-8. It will be the third year in a row that MUSEXPO will be held in Miami Beach. The Konover has again been picked as the headquarters hotel.

MUSEXPO expects about 5,000 registrants from 45 countries, representing more than 1,000 companies to attend the meeting.

ing" which goes for spontaneity and freshness in the tracks. Two tunes are, in fact, first take songs.

A very strong side one opens with "Long, Long Time," co-penned by Hillman and Firefall's Rick Roberts with Hillman taking lead vocal. With two electric and four acoustic guitar parts, this midtempo song has both an acoustic and rock flavor to it. Terry's slide guitar stands out.

Clark wrote and sings lead on the r&b-tinged, melodic rocker "Little Mama" which features an interesting production touch. According

to Albert, the snare drum parts were triple-tracked for two cadences built around the straight 2/4 beat, an idea inspired from Wings' "Let 'Em In."

"Don't You Write Her Off Like That" is the most Byrds-like song on the album—a fast paced number motorized by Lala's effervescent "Caribbean groove" percussion, counterpoint harmonies and spicy, bright horn parts as well as McGuinn's soaring lead vocal.

Rick Vito, part of McGuinn's ex-Thunderbyrd unit, wrote "Surrender To Me." There are interesting production touches here also such as the opening backward tape intro. Terry shines on the burning electric guitar parts, and the arresting harmonies and gently rocking feel make it a prime single candidate.

"Backstage Pass"—written by Clark who sings lead—builds strongly as it progresses. It's an infectious rocker made more so by the rollicking "hey hey oooo" harmonies.

Maybe the most straight ahead rocker is "Stopping Traffic" which begins side two. Terry does all the punchy electric guitar parts.

"Feelin' Higher" is another Clark-authored and sung tune which also has a distinctive Jimmy Buffet/Caribbean rock flavor to it thanks to Lala's breezy percussion and Harris' shining, tinkling keyboards. The harmonies are here again outstanding.

Hillman wrote "Sad Boy" about his little boy's bad mood one day and it's the album's other full-tilt rocker propelled by rhythmic electric guitar and percussion. Hillman's vocal is also strong on this first taker.

"Release Me Girl"—written by Clark and sung by McGuinn and Clark—has the chunkiest rhythms on the LP. Lewis adds a big band horn sound throughout that gives it a special dimension as a moody rocker.

The LP closes softly with its only acoustic number, McGuinn's lulling and touching "Bye Bye Baby." A one take effort also, the only instrumentation added to McGuinn's evocative vocal is his own acoustic guitar and a hypnotic flute part done by Whitt Sidner, music director for the Univ. of Miami jazz band.

JIM McCULLAUGH

Lifelines

Births

Son, Owen Miles, to Mr. and Mrs. John Marmaduke of Western Merchandisers in Amarillo, Tex., Jan. 26.

Deaths

Herbert Lee "Peanuts" Holland, 69, trumpeter, singer and dancer who was featured as a member of Charlie Barnet's band in the 1940s, in Stockholm Feb. 7. He had resided in Europe many years. Survived by his widow, a brother and daughter.

Clarence C. Moore, 74, founder and president of Crown International Inc., professional audio equipment manufacturer, in Ekhart, Ind., Jan. 24. A radio hobby evolved into equipment design, with audio credits including development of the first stereo tape recorder with built-in amplifier, the cubical quad antenna system, the first quarter-inch 4-channel recorder and introduction of the first solid state power amplifier. His work with the National Assn. of Evangelists

led to the founding of the National Religious Broadcasters Assn.

Hans Jan Lengsfelder, 75, founder of Request Records and long-time ASCAP member, in Florida Feb. 6. Born in Vienna, he authored 40 plays, operettas and musicals and had been an American citizen since 1944.

Mercury Revises

CHICAGO — Phonogram/Mercury is increasing production of 12-inch commercial 33 1/3 disco singles, with the format to be cut at exactly the same length as the same cuts in LP form and mixed identically, emphasizes Lou Simon, marketing director.

New 12-inch singles, listing at \$3.98, come from current and forthcoming albums by Bohannon and Crown Heights Affair. These are only the second and third big singles pressed commercially by Mercury.

For the Record

LOS ANGELES—Forest Hamilton claims he owns Forest Hamilton Personal Management 100% not in partnership with Mike Papale as was previously stated.

U.K. Roller Action

• Continued from page 45

for the eventual winner include \$400 cash, Faberge products and a screen test for the upcoming movie "Roller Disco International."

As many smaller halls get in on the building craze, no slow-up in the popularity of gymnastic disco is foreseen. Santino trained in gymnastics for five years before winning his national title. He says: "The accident rate in roller disco is naturally high. I'd say you need at least two years' experience of skating before you can dance to any real standard."

IMIC '79
June 11-15 1979
Loews, Monte-Carlo

FEBRUARY 24, 1979 BILLBOARD

We use the Billboard charts to be sure we have all the right product in stock. The HOT 100 singles chart and the TOP 200 LP's are on display for our customers. Since our business is very involved with disco, we use the Billboard charts to see what portion of the entire market disco commands. We also find that Billboard gives a good cross section of what's happening across the country.

John Kulish,
Downstairs Records, NYC

Billboard

HOT 100

Chart Bound

STAND BY—Natalie Cole (Capitol 4690) GOOD TIMES ROLL—The Cars (Elektra 46014) SEE TOP SINGLE PICKS REVIEWS, page 82

Table with columns for THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER (DISTRIBUTING LABEL), and STAR PERFORMERS.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood-Pub. ALF = Alfred Publishing. ALM = Almo Publications. A-R = Acuff-Rose. B-M = Belwin Mills.

HOT 100 A-Z - (Publisher-Licensee) listing various songs and their publishers/licenses.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

"...As I was writing this song one Sunday, I imagined myself floating into space, and looking down at my own body. I was imagining myself dying. Morbidly obsessed with these thoughts, I wrote this song about death. The next day I was told that Guy, our 17 year-old messenger boy, had been tragically killed on his motorcycle the day before. Guy died on the day I was writing this song."

ELTON JOHN

Song For Guy

b/w **LOVESICK**

A new single from the album "A Single Man"
One of the biggest instrumental singles of the year in England.

MCA-40993

Produced by Elton John and Clive Franks for Frank N. Stein Productions Ltd.

MCA RECORDS

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																																																																																																																																																																																																																																																																																																							
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★	1	10	ROD STEWART Blondes Have More Fun Warner Bros. BSK 3261	▲	▲	▲	▲	▲	▲	36	20	21	HEART Dog And Butterfly Parade FR 35555 (CBS)	▲	▲	▲	▲	▲	71	74	14	THIRD WORLD Journey To Addis Island LP5 9554 (Warner Bros.)	▲	▲	▲	▲	▲	▲	72	63	15	STEELY DAN Greatest Hits ABC AM 1107	▲	▲	▲	▲	▲	73	65	12	PAUL McCARTNEY & WINGS Wings Greatest Capitol SMO 11905	▲	▲	▲	▲	▲	★	129	3	JOE SAMPLE Carmel ABC AA 1126	▲	▲	▲	▲	▲	75	62	31	ANNE MURRAY Let's Keep It That Way Capitol SW 11843	▲	▲	▲	▲	▲	★	86	4	HEAD EAST Live AMM 6007	▲	▲	▲	▲	▲	77	69	20	ACE FREHLEY Casablanca NBLP 7121	▲	▲	▲	▲	▲	★	88	12	GEORGE THOROGOOD Move It On Over Rouder 3024	▲	▲	▲	▲	▲	★	89	2	INSTANT FUNK Instant Funk Solbad SA 8513 (RCA)	▲	▲	▲	▲	▲	80	51	22	GINO VANNELI Brother To Brother AMM SP 4122	▲	▲	▲	▲	▲	81	81	13	WILLIE NELSON Live Columbia KC2 35647	▲	▲	▲	▲	▲	★	95	23	BLONDIE Parallel Lines Chrysalis CHR 1192	▲	▲	▲	▲	▲	★	93	49	VILLAGE PEOPLE Macho Man Casablanca NBLP 7096	▲	▲	▲	▲	▲	84	87	17	CHAKA KAHN Chaka Warner Bros. BSK 3245	▲	▲	▲	▲	▲	85	85	11	DAN HARTMAN Instant Replay Blue Sky Q 35441 (CRS)	▲	▲	▲	▲	▲	★	107	3	RUFUS Numbers ABC AA 1954	▲	▲	▲	▲	▲	87	82	70	MEAT LOAF Bat Out of Hell Epic/Devendorf International PE 34974	▲	▲	▲	▲	▲	★	98	4	NAZARATH No Mean City AMM 4742	▲	▲	▲	▲	▲	★	99	8	LAKESIDE Shot Of Love Salar BSC 1 2937 (RCA)	▲	▲	▲	▲	▲	★	100	20	AL JARREAU All Fly Home Warner Bros. BSK 3229	▲	▲	▲	▲	▲	★	121	4	PHYLLIS HYMAN Somewhere In My Lifetime Arts AB 4767	▲	▲	▲	▲	▲	92	91	22	ALICIA BRIDGES Ponyboy PD1 6156	▲	▲	▲	▲	▲	★	104	6	EDWIN STARR Clean 20th Century T559	▲	▲	▲	▲	▲	★	105	5	SAD CAFE Misplaced Ideals AMM SP 4237	▲	▲	▲	▲	▲	96	83	26	BOSTON Don't Look Back Epic PE 35650	▲	▲	▲	▲	▲	97	94	30	SYLVESTER Step II Fanzasy F 9556	▲	▲	▲	▲	▲	98	92	15	KANSAS Two For The Show Rushmore PZ 35660 (Epic)	▲	▲	▲	▲	▲	★	157	2	ANGELA BOFILL Angie GRP 5000 (Arista)	▲	▲	▲	▲	▲	100	53	10	CAT STEVENS Back To Earth AMM 4735	▲	▲	▲	▲	▲	101	101	51	VAN HALEN Warner Bros. BSK 3035	▲	▲	▲	▲	▲	102	102	11	BOB MARLEY & THE WAILERS Babylon By Bus Island ISLD 11 (Warner Bros.)	▲	▲	▲	▲	▲	★	104	61	37	PABLO CRUISE Worlds Away AMM SP 4697	▲	▲	▲	▲	▲	105	110	105	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲	▲	▲	▲	▲

STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

Two Second WARNING!

▲ Total 1978 R.I.A.A. Certified Platinum Albums		● Total 1978 R.I.A.A. Certified Gold Albums	
14	CBS	25	CBS
10	CASABLANCA	13	CASABLANCA
8	Capitol	13	RCA
7	RSO	12	Warner Bros.
7	Warner Bros.	12	Atlantic
6	A&M	11	A&M
6	Elektra/Asylum	11	Capitol

And We Won't Stop For Seconds!



TOP LPs & TAPE

POSITION 100-200

Table with 7 columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 4-CHANNEL, 8-TRACK, 0-8 TAPE, CASSETTE, REEL TO REEL.

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TOP LPs & TAPE

A-2 (LISTED BY ARTISTS)

Table listing artists and their chart positions for the week of February 24, 1979.

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Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions.

RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 500,000 units.

RECORDING INDUSTRY ASSN. OF AMERICA seal for sales of 1,000,000 units.

DAVID BROMBERG

"Virtuoso musician . . . extraordinarily nimble guitarist"

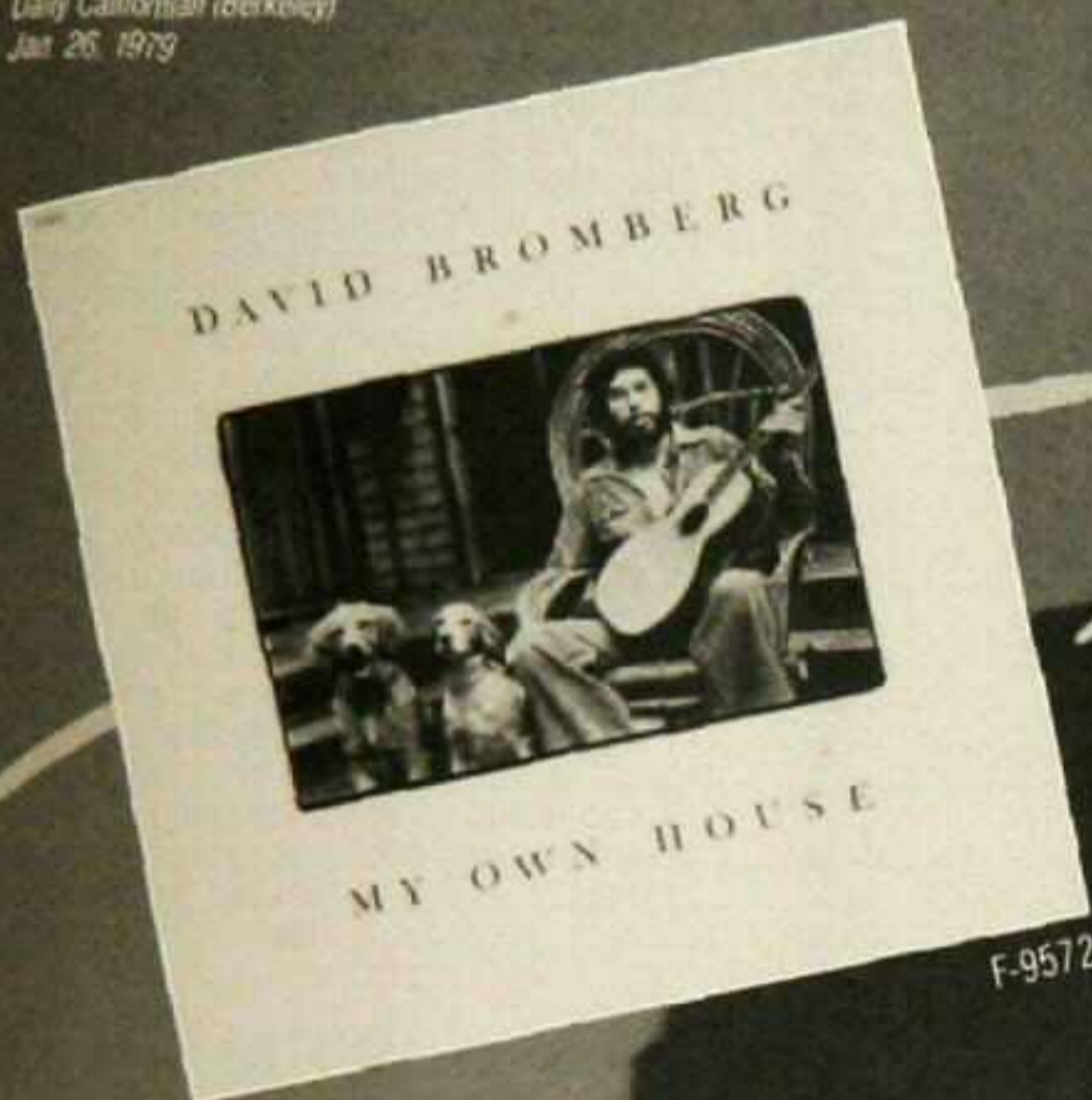
New York Times
Nov. 28, 1976

"David Bromberg has reached a level of incomparability among performers . . ."

The Daily Journal-American (Bellevue, Wash.)
Feb. 2, 1979

"The most exciting and adventurous of acoustic music. By turns he's witty, sad, gregarious, sexy . . ."

Daily Californian (Berkeley)
Jan. 26, 1979




All-New All-Acoustic

Plus these great David Bromberg Band albums!



NORTH AMERICAN TOUR

Feb. 19	Nassau Community College, Garden City, N.Y.	Mar. 2	Recreation Organization Center, Dearborn, Mi.
Feb. 20	Lupo's Heartbreak Hotel, Providence, R.I.	Mar. 3	Michigan State University, East Lansing
Feb. 22	Dickenson College, Carlisle, Pa.	Mar. 9	Park West, Chicago, Ill.
Feb. 24	American University, Washington, D.C.	Mar. 15	University of North Carolina, Chapel Hill, N.C.
Feb. 25	University of Rochester, N.Y.	Mar. 16-17	Great Southeast Music Hall, Atlanta, Ga.
Feb. 26	Westchester (Pa.) State College	Mar. 20-21	Rosie's, New Orleans, La.
Feb. 27	Clarion State College, Clarion, Pa.	Mar. 30-31	Texas Opry House, Houston, Tx.
Feb. 28-Mar. 1	El Mocambo, Toronto, Ont.	More To Come . . .	

 On Fantasy Records and Tapes

New Store Openings Continue Rapid Pace

• Continued from page 1

ditions anticipated. Roque does mention that Stereo Town, which started years ago as a software/hardware audio chain and then almost completely dropped records and tapes, is now back into direct-to-disk and digital albums.

"We need more recognized names doing direct and digital. I know Dave Grusin to be a great artist, but my customers don't. I'm glad to learn that Steve Stills is making a digital recording" (Billboard, Feb. 17, 1979), Roque adds.

Montgomery Ward, a key U.S. general retailer, is backing the recorded music bandwagon heartily, notes Al Geigle, veteran record/tape topper for the giant.

Ward's is opening 18 large stores in 1979, all of which will have record-tape departments.

And Geigle and his aide, Dave Birkett, have been allotted substantial program time at the mid-March national meeting of key Ward store merchandising executives at Lake Geneva, Wis., in which to present audio/visuals of their label activities.

Geigle says that WEA has already prepared footage for inclusion in the Geigle presentation. About 350 Ward stores carry records and tapes today.

Pickwick International, way out front in number of stores for one chain, has predicted a possible 50-store expansion for 1978. They are operating about 350 stores currently.

Various competing chain sources, interviewed last week, volunteer that Pickwick has been dominating bidding for mall locations for the past six months.

Two competitors state that the Musicland stores appear to be going into smaller local malls for the first time in their effort to be in as many communities as possible. Pickwick has also confirmed it will open its first giant store in the northwest Chicago sector sometime this year.

The important Korvettes 50-store chain could well add stores for the first time in a while in 1979, predicts Dave Rothfeld, record/tape chief. "Agache Willot, which acquired us (Billboard, Feb. 10, 1979), is aware of the contribution of the recorded music departments," Rothfeld states.

Korvettes will link videocassettes and videodisk with present record/tape/accessories sections in 1979, Rothfeld disclosed late in 1978. Korvettes is significant overall, because of its leadership in record/tape newspaper advertising in whatever area it operates.

Chairman of the board Harry Bergman of Record Bar sees the 86-store Durham-based skein definitely opening eight more mall-oriented stores in 1979 and possibly a few more.

The chain operates one giant Tracks store in Norfolk and admits caution in securing another such massive 10,000 square foot location.

"We're not as hot to trot as some, but we will open six more Hastings Book & Record stores, principally in small shopping centers in 1979," forecasts John Marmaduke of Western Merchandisers, Amarillo. Like many of his peers, Marmaduke reflects that if the right deal in the right location comes along anytime, the rackjobber/retailer will grab the opportunity. Hastings now operates 16 stores.

There's one more Harmony Hut on the horizon, notes Stu Schwartz of Schwartz Bros., Washington. But while they'll add only one new store to the present 20 this year, there already are three openings inked in on the 1980 calendar. Schwartz echoes an almost universal note that his chain also will be renovating and enlarging several locations during the year.

It appears that mall-oriented record/tape/accessories locations are now leveling off at about 3,400 square feet, an increase of more than 1,400 feet over the last four years.

A protagonist of giant stores, with five Oasis outlets near its Pittsburgh home base already, Jim Grimes of National Record Mart has two more opening in 1979, along with at least 10 more Nationals.

Paul David, founder/president of Stark Record Service, North Canton, Ohio, is cautious about opening more giant Grapevine stores. He has three open, but admits he prefers the midrange mall Camelots of which there are now 80. Right now, he estimates that between eight and 12 more will bow in 1979.

Alan Dulberger of 1812 Overture, Milwaukee, crystal balls perhaps three more stores within a 100-mile radius of his Milwaukee base. He opened his sixth store and the first outside Milwaukee in Madison last week.

Chains like Lenny Silver's Record Theatre; Steve Cook of Pipe Dreams, Green Bay, and Don Jenne, DJ's Sound City, Seattle, each have one store definite this year, but admit that there could be several more.

Except for the Southeast, it appears that the mall operators have pulled in their horns a bit, or in some cases, lease guarantees and percentages have escalated to a point where record/tape locations are out of the question.

Carl Thom of the 10-store Harmony House Detroit chain has one more coming in summer, but doesn't rule out that he could open several more "if the right deals come along."

Gene Goodwin of Flipside, Lubbock, Tex., says chain boss Allan Rosen has four more stores opening in smaller cities in the three-state area. The Rosen operation encompasses 14 stores.

As of last year, Lee Hartstone, founder/president of Integrity Entertainment Corp. here, the nation's second largest chain, operated 123 stores under the names of Wherehouse, Big Ben's and Hits-For-All.

Thus far in 1979, the publicly-held firm has opened six Wherehouse outlets, one of which was the firm's first in Colorado and three more Big Ben's, Integrity's giant store wing.

Hartstone projects a possible 18 additional outlets through June 30 this year. Among these new locations would be its first two Washington state Wherehouse stores and first three Texas Wherehouse stores. Hartstone estimates a total of 145 stores by that date.

Angela Singer of the Arizona Circles and Hollywood stores and Steve Libman of the Oz and Music Scene stores out of Atlanta both say they will be making store opening announcements next month for 1979. Both appear optimistic.

With another 40 chains not reporting in, it's realistic to envision another 100 to 150 stores opening domestically through the next 10 months.

What was so important to take the Pickwick top brass to the Fontainebleau Hotel, Miami, for three days of top-secret huddles last week? ... Will Larry Holmes, the Odyssey Records chain's classical nabob leave the Santa Cruz base of Rich Bullock for a top a&r slot with the Columbia Masterworks folk? ... And did Mike Lushka play the new Stevie Wonder track album of "The Secret Life Of Plants" and announce its release date to the label's distributor meeting at the Century Plaza over the past weekend? And will Joe (Progress Distributing) Simone wind up with Motown in a co-venture Atlanta distribution point, as predicted here earlier? And will Simone become Detroit Motown distributor, with the label folding its Hitsville branch there?

Pickwick recently boosted its important budget line to a \$3.98 list. The upward spiral by the nation's primary budget line has competitive low price catalogs facing a dilemma: Can they boost the list in the face of growing quantities of cutouts, deletions and overstock resulting from the recent subpar holiday season business? ... You'll probably dig the bare back shot of Judy Collins on the backliner of her new Elektra/Asylum album without Track's prod. But dig the transparent adhesive overlay on the front cover, which is far less discernible to the roving eye. It appears the album slick was printed sans her name. The label tried to rescue the cover by emergency plastic surgery, pasting on the overlay. It's stuff like that which spells "stress factor" in the label's ivory tower and just as important, can add 5 to 10 cents to jacket cost.

Lots of rack and retail biggies are crabbing long and loud to their label representatives about the dearth of superstar potential product release since Nov. 20, 1978. Those label folk, who are talking, attribute a lot of the reluctance to get top name acts to release currently on the groups' hefty income during the current fiscal year. ... The Progressive Music Assn., formed recently within Nashville's music community, is undergoing further organizational changes in a restructuring effort to align its goals and directions in a pro-Nashville attitude. ... "Heroes Of Rock'N'Roll" pulled a healthy 34 share of the viewing audience Feb. 9 on ABC-TV. But CBS' "Dallas" topped it with a 38. ... Jimmy McNichol to star in a CBS 90-minute tv pilot set against a California beach backdrop.

Tom "Tomorrow" Snyder interviews the Cloneheads on his NBC-TV show in the very early ayem of Tuesday (27). The act features four young musicians who under-

went plastic surgery to look like Elvis Presley, Janis Joplin, Jim Croce and Jim Morrison. ... How's This For Openers? Al Dulberger had Alice Cooper in a milking contest the afternoon of Wednesday (14) at his brand new first Madison, Wis., 1812 Overture, with the Babys autographing that night. The following afternoon, Johnny Cash John Hancock albums to debut the 3,400 square foot store. ... Michael Lippman has lined up Harry Maslin, Bernie Taupin, Leo Sayer, Eric Carmen and Melissa Manchester as clients when he hangs out his attorney/manager shingle next month after leaving Arista as West Coast chief next month. ... Kenny Rogers' efforts to combat cerebral palsy have resulted in a Sikeston, Mo., palsy center being named after him.

The Minneapolis Star-Tribune pulled the Alice Cooper concert ad after complaints about the bare-derriered devils in the layout. ... Tony Lawrence, who worked for Record World, Playboy, Columbia and Warner Bros. Records in that order from 1971 through March 1977, shucked it all to try his hand at comedy. He's doing a one-man show, "The Stand-Up," at the Callboard Theatre, Los Angeles, nightly. ... Aretha Franklin etching her 23rd Atlantic album with Nile Rodgers and Bernard Edwards of Chic producing. ... Ducats to the Grammy awards at the L.A. Shrine Auditorium and the soiree after at the Biltmore ran \$70 per. They sold 4,000, a capacity house.

Superior Court, L.A., is the scene of a drawn-out legal hassle between Larry Shayne and Hank Mancini over their publishing firm co-ventures. ... Lord Lew Grade told a monthly meeting of the Los Angeles Radio & TV Society that videodisks and videocassettes will have to provide the customer with something different than they get in theatres and on tv. ... Is a prominent supplier of recording equipment and instruments on the West Coast studying the possibility of opening a string of hostels catering to touring acts and industry executives? ... A&M Records running classified ads in L.A., seeking Spanish-speaking WATS phone sales persons. ... The worst winter conditions in more than 30 years across three-quarters of U.S. continues to dent business as much as the sparsity of product by peak names. ... At presstime, "Elvis" on ABC-TV Sunday (11) night topped all with a 26, besting "Gone With The Wind" and "One Flew Over The Cuckoo's Nest" by several points in prime time. ... ASCAP's West Coast membership meeting set for Thursday (22) at the Beverly Hilton Hotel at 5 p.m.

Executive Turntable

• Continued from page 4

area. ... Don Coburn has joined the Smiley Wilson Agency in Goodlettsville, Tenn., as booking agent. ... Jerome E. Ruzicka becomes vice president, marketing and sales for dbx, Inc., Newton, Mass. He comes from Bose where he was vice president and director of marketing and sales. ... Julie Steigman promoted to publicist for the Press Office, New York. She had been an assistant publicist. ... Vince Carbone elevated to vice president and general manager of Bobby Vinton's Rexford Productions, Inc., Los Angeles. For the past three years he was general manager and coordinator of Vinton's concert tours and personal appearances. ... Ron and Howard Albert, known in the music industry for producing Crosby, Stills & Nash, named vice presidents of Criteria Recording Studios, Miami. They are also co-presidents of Good Sounds Records, a subsidiary of Criteria, and partners in their own production company, Fat Albert Productions. They have been with Criteria for more than a dozen years.

Ed Strait appointed general manager of the U.S. operation of E.G. Records, Inc., a London-based management, production and publishing company. Strait, most recently a product manager for Epic Records in L.A., will base in New York. ... At Shorewood Packaging Corp. in New York, Charles Kreussling promoted to executive vice president, manufacturing after serving as vice president, manufacturing since 1968. ... Alex Zimmerman appointed vice president of the music division of Global Business Management. ... Alex Kochan joins the John Baruch Management Co. as a partner. He was recently an agent for New York-based Talent International.

New Monarch Pressing Plant Bows

LOS ANGELES—The largest independent record manufacturing facility in the U.S., Monarch Records, Sun Valley, Calif., opened here officially last week.

The 130,000 square foot plant, which consolidates several local Monarch holdings previously utilized in Southern California, is capable of producing 150,000 LPs and 90,000 singles on a 24-hour shift.

The plant is equally divided between production and warehousing. Storage area is provided for 15 million finished units and 15 million components.

The plant is a modernized, automated operation employing 270 presently with a maximum of 350 anticipated. There is a bank of 50 automated SMT LP presses, along with 12 HPM injection molding machines for singles production.

Nate DuRoff, founder of Monarch here in 1946, is president of the operation, which is part of the ElectroSound Group. Bob Barone is vice president and general manager. Larry Schmidt has moved from Gold Disc, Holbrook, N.J., to act as Monarch plant manager.

WSM Fighting FCC Proposal

NASHVILLE—"Grand Ole Opry," the 53-year-old venerated country music fixture of WSM-AM Nashville, is becoming the focal point of a drive to save clear channel radio.

The drive is being mounted by WSM, which has announced over its airwaves a Federal Communications Commission proposal to cut back the power of such clear stations as WSM. Fans of the "Opry" show are being encouraged to write to the FCC to protest.

WSM also gathered together management of 16 other clear channel stations to plan strategy to oppose the FCC plan. The group met at the Opryland Hotel, part of a theme-park complex operated by a Nashville insurance company which also operates WSM.

WSM has also gotten Rep. Bill Boner to introduce a bill which would block any effort by the FCC to cut back clear channel power.

Fire Puts End To New Planet Office

LOS ANGELES—In what may have seemed like the ultimate promotion, a fire last week demolished the intended offices of Planet Records, the Elektra/Asylum-distributed label which has the week's number two pop single with "Fire" by the Pointer Sisters.

The inferno had label topper Richard Perry scrambling around L.A. looking for available office space. Planet must vacate its present quarters at 9120 Sunset Blvd. by March 1, the date it had planned to move into the now-charred offices at 9134 Sunset. Copyrighted material

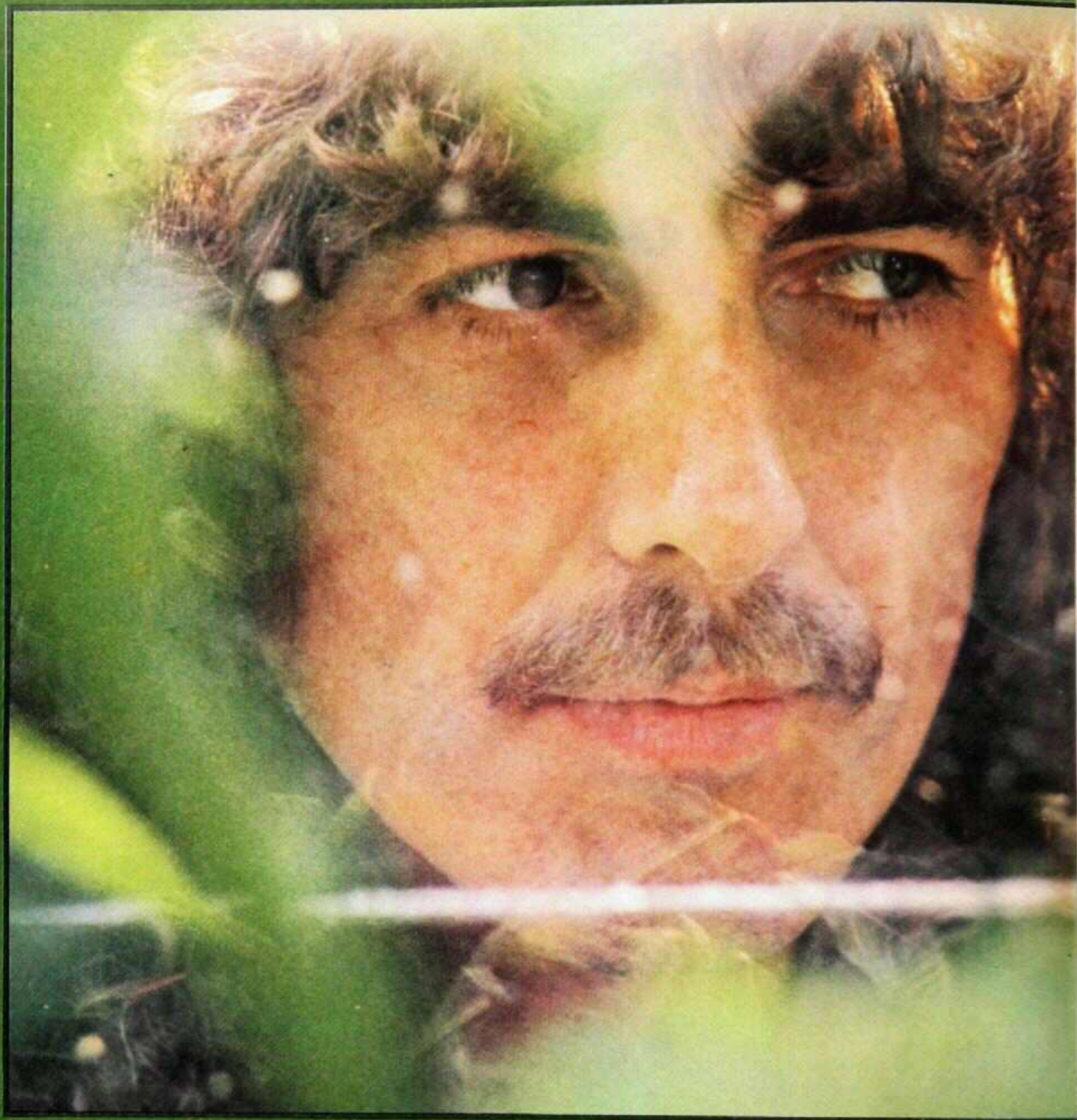


THE GAMBLER TAKES ONE.
PLATINUM.
KENNY ROGERS' "THE GAMBLER."



Produced by Larry Butler. On United Artists Records & Tapes.

The 1979 George Harrison



George Harrison

Featuring "Blow Away." BRC 8763

Produced by George Harrison and Russ Titelman.

On Dark Horse Records and Tapes. DHK 3255

Manufactured and distributed by Warner Bros. Records Inc.



DARK HORSE RECORDS
L.A. Productions S.A.