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British Digital Package 1st To Hit Retail Mainstream

By NICK ROBERTSHAW

LONDON—Britain's first digital album will be released this month by the Decca Record Co., using stereo digital recording and editing facilities developed in-house by the firm's own Record Research Laboratory.

The double album, also being rushed in the U.S. under the London Records logo, is slated to become the first digital release to be marketed through mainstream distribution channels, winning out over RCA and CBS projects in the race to the consumer front-line (Billboard, Feb. 24, 1979).

Featuring Willi Boskovsky conducting the

Vienna Philharmonic, it was recorded live at the traditional New Year's Day concert in the Austrian capital, and edited in London Jan. 9-10.

The package will list for \$19.98 in the U.S., going out via London's national independent distribution network. The label's head of classical sales, John Harper, suggests that several auditioning parties will be staged, with distributors hosting key classical accounts.

The Decca breakthrough enables the company to claim an impressive "hat trick" of firsts
(Continued on page 12)

Americans Lowball Canada-Made U.S. LPs

By JOHN SIPPEL

LOS ANGELES—Two wholesale outlets, New Mexico Records, Albuquerque, and Cash One-Stop, Montreal, are offering Canadian-made major label American albums at prices in some cases well below the lowest U.S. wholesale prices for counterpart merchandise manufactured in this country.

The problem posed by a growing influx of lower-priced Canadian-manufactured album product surfaced late last year (Billboard, Oct. 28, 1978). Continuing investigation indicates the practice continues from a number of rumored East Coast wholesalers to the two spe-

cific sources above.

Accounts in the greater Rocky Mountain area and the Southwest report they have been receiving phone solicitations from Bud Borkevec, onetime CBS Records Toronto branch chief. Borkevec identifies as being affiliated with the Albuquerque operation, offering Canadian CBS album imports. Borkevec, who departed CBS a year ago, offers \$7.98 product for about \$3.50 and \$8.98 product at around \$4.15.

A Cash mailing to U.S. accounts last week
(Continued on page 16)

'BIG BUSINESS' AMBIENCE

Disco Forum Echos Industry's Explosion

Record Cos. Expand Involvement In Disco

NEW YORK—Disco, once the stepchild of the music industry, has come into its own with virtually every company expanding its disco operation.

"We have finally made the big time," remarked Ray Caviano, executive director of Warner Bros.' disco department and head of his own RFC label at the Billboard Disco Forum here. Caviano headed a promotion panel which included representatives of RCA, Atlantic, Polydor, Casablanca, Sam/CBS, TK and Prelude.

In recent weeks WB has established the RFC label, Atlantic has expanded its disco department, and RCA, MCA and Motown established their own disco departments. CBS has signed production agreements with Sam Records and Tom Hayden, while Columbia has hired its first disco in-house promotion director in Vince Pellegrino (see Executive Turntable).

Labels working on plans to establish their
(Continued on page 16)

NEW YORK — Billboard's International Disco Forum V closed March 1 at the New York Hilton with a record 1,300-plus attendees. The level of seriousness emphasized the almost 180-degree turnabout for disco in the last 18 months.

The once prevalent fun and frolic attitudes of people who then felt that they were dealing with a transient fad have been replaced by a consciousness that the eyes of the world are on this multibillion-dollar entertainment phenomenon, and that it will have to prove itself if it is to maintain credibility and viability in the world of big business.

The changing attitudes were as apparent among panelists as among their audiences. Even though the entertainment styles of Gloria Gaynor, Chic and Edwin Starr and a slew of parties from a carnival ball at Regine's to a Casablanca disco skating party in Brooklyn served as diversions the night before the actual conference opened, all concerned were out in force the following morning for opening remarks and the heavy schedule of meetings which followed.

The conference opened with a proclamation by Manhattan Borough president Andrew Stein delivered on behalf of the mayor and
(Continued on page 73)



Randy Crawford sings with an almost effortless power. Hers is as natural a 'classic' voice as they come. She matches strength with strength, vocals with powerhouse backup on her new LP, *Raw Silk*, an inevitable triumph. On Warner Bros. records and tapes. Produced by Stephen Goldman. BSK 3283.
(Advertisement)

Preliminary Moves Taken With China On Copyrights

By IS HOROWITZ

NEW YORK—First steps have been taken here and in Peking toward a reciprocal agreement on copyright protection, a goal considered essential if the music industry is to realize the potential benefits many feel the vast territory holds.

Initiative for the move has been taken by the Center for U.S.-P.R.C. (People's Republic of China) Arts Exchange, a facility headquartered at Columbia Univ. and set up with the approval of the U.S. State Dept. and cultural authorities in China.

Chou Wen-chung, composer and Columbia professor, leaves this week on his second visit to Peking in his capacity as director of the center.

While the prime purpose of the group is to facilitate cultural ex-
(Continued on page 12)

3 Recording Studios For People's Republic

By ADAM WHITE

NEW YORK—Three multi-track recording studios are now under construction in the People's Republic of China, and will be fitted out with more than \$500,000 worth of the latest Western hardware, including Studer, Revox, Harrison, Dolby, dbx and EMT equipment.

Believed to be the first multi-track facilities in the country, they'll be located in Peking, Canton and Shanghai. All will be operative this year. Canton probably by spring.

The investment signals Chinese interest in recording more of their
(Continued on page 82)



You're in! Consider yourself a member of Gary's Gang—the fastest growing organization in disco. The new Gary's Gang album includes the #1 disco hit, "Keep on Dancin'." The equally infectious follow-up "Let's Loveland Tonight," and four more non-stop hit sounds. Gary's Gang, "Keep on Dancin'" is from SAM Productions, on Columbia Records and Tapes. JC 35793, 23-10885. Arranged and produced by Eric Matthew. Associate Producer Gary Turner.
(Advertisement)

(Advertisement)

W O R L D W I D E A T T R A C T I O N

MAGNET

Produced by Stephen Gallas
Production Assistance: Magnet
ON A&M RECORDS & TAPES

STW:
JERRY SHIRLEY—Humble Pie's drummer
ROBERT JAMES—former Mantra lead singer
LES NICHOL—played guitar and co-wrote with Les Gray
MICHAEL NEVILLE—former bass player for New York Central
PETER WOOD—former Al Stewart keyboard player; co-wrote "Year of the Cat"

AM RECORDS



Hot Chocolate

Infinity's First Group,
Infinity's First Single,
Infinity's First Gold Record,

At Infinity...

**Every 1's A
Winner!**



300 Radio Folk Rally, Seek FCC Deregulation

Congress Members Hear Their Pitches

By JEAN CALLAHAN

WASHINGTON—Despite technical problems and scheduling snafus, almost 300 radio broadcasters had their day in Washington Wednesday (28) to rally for deregulation that would, among other things, free restrictions on programming.

While comparisons were made to the recent farmers' demonstrations with tractors on Washington city streets, the broadcasters' day was a working one, not a media event.

They began meeting with Congressional representatives early in the morning. "The main purpose of being here is to do a good job on the hill," explained Bill Carlyle, executive vice president of the National Assn. of Broadcasters and co-chairman of the steering committee for the rally.

Programming limitations were among the gripes heard most frequently throughout the day from broadcasters who urged interim deregulation from the Federal Communications Commission and total deregulation through Congressional legislation.

Speaker after speaker at the informal luncheon session emphasized that the FCC imposes upon broadcasters the greatest record-keeping burden on any federally regulated industry. Sis Kaplan of WAYS/WROQ, Charlotte, N.C., quoted official FCC figures showing that a new station or a major station change takes an average of seven months to process for an FM station and an average of nine months for AM. A minor change averages three or four months. And, worst of all, of 174 recent new applications, 33% took more than two years to be granted.

National Radio Broadcasters Assn. president Jim Gabbert, who has had an application for a new license pending since 1976 himself, complained that bureaucratic red tape strangled broadcasters, particularly smaller station owners whose finances may be insufficient for a long wait to get on the air.

Bill Summers of the Kentucky Broadcasters Assn., agreed. "As a minority it was tough enough to get into the business," said Sum-

mers. "Now, once you get in, all of these regulations make it tougher to keep up." Summers added that, as communicators, broadcasters must maintain their determination to reach the "people on the street who listen to us every day." Once the issues are thoroughly explained to listeners, Summers argued, "they will carry our message by writing letters and sending telegrams to Congress."

The day began with a breakfast meeting addressed by Senator Proxmire (D.-Wisc.) which was sparsely attended since many broadcasters had scheduled breakfast sessions with their own Congressional representatives. Calling for almost total deregulation of all broadcast media, Proxmire said that scarcity is no longer a valid argument for the "public trustee" concepts.

At the luncheon session members of the House Communications Subcommittee, FCC commissioners and staffers heard out angry broadcasters once a faulty PA system, causing
(Continued on page 100)

Casablanca & Club Make LP

By ROBERT ROTH

NEW YORK—Casablanca Records is joining with the owners of Studio 54 to produce a two-record album entitled "Hits From Studio 54."

Steve Rubell and Ian Schrager, co-owners of Studio 54, met last week with Casablanca president Neil Bogart and agreed on major points of the joint venture. With a few details remaining, the agreement is expected to be signed this week.

Schrager calls the deal the "first step towards a new label," but will not reveal any further plans.

The new release will, he claims, have "16 cuts" of music recorded at the discotheque. The tracks will come from the actual recordings of recent hits played at the Studio and not be limited to Casablanca product, and he claims to have already obtained licenses for 14 of the cuts.

Rubell has named 54's deejay, Richie Kaczor to mix the recording live at the club. A producer has been selected but not yet announced.

Each side of the two LPs, according to Schrager, "will be continuous with no breaks" between cuts, and the order of the cuts will be arranged to peak and rest as in actual club playing.

The partners expect a release of the double-pocket set at the end of
(Continued on page 100)

Home Video Up, Govt. Assures

WASHINGTON—With high levels of imports and the increasing saturation of the television and hi fi markets, home video products will play a more important role in the future expansion of the consumer electronics market, predicts the Commerce Dept.'s 1979 U.S. Industrial Outlook.

Videotape recorders and videodisk players offer a market potential comparable to the \$3 billion U.S. color tv market, according to the report which offers a five-year projection of the industry's growth.

American firms, outstripped by imports in tv sales, are sharing in the emerging home video market as a result of marketing agreements with Japanese firms.

Consumer electronics industry shipments are expected to reach a
(Continued on page 56)



CAMEL ZAPPER—Steve Greenberg of Phonogram, left, matches smiles with camel as the company's Steve Katz also is amused. Phonogram/Mercury hosted a party in New York, as well as elsewhere, complete with belly dances and camel, to preview Frank Zappa's upcoming LP "Sheik Yerbouti."

U.S.-Mexico Piracy Plan Made In Texas

By MARV FISHER

MEXICO CITY—First serious plan in two years to contain record and tape piracy plaguing both the U.S. and Mexico along the near-2,000 miles of their common border was blueprinted at a special meeting held Feb. 22-24 in San Antonio.

Gathered at the Tropicana Hotel there were representatives from the nations' disk industry bodies, including the Recording Industry Assn. of America and its Mexican counterparts, AMPROFON and FLAPF.

The RIAA's presence is seen as adding weight to the plans to attack piracy in the region. The last such scheme was discussed in 1976, when

AMPROFON and representatives from most U.S. Latin record companies met in El Paso. But it went for naught thereafter following a breakdown in communications.

"This time, though, we're optimistic something will come of it," states Heinz Klinckwort, president of FLAPF, who also heads up his own formidable Mexican independent label and manufacturing plant, Peerless. The company last year celebrated its 45th anniversary.

Other members of the Mexican delegation in attendance included Peter Ulrich, new AMPROFON president and also executive vice
(Continued on page 100)

RCA Bows Blister-Packed Disco Cassettes

By STEPHEN TRAIMAN

NEW YORK—RCA Records is launching the industry's first lines of Disco Cassettes, with an initial release by mid-month of 14 blister-packed tapes, each containing two full-length disco mixes.

At \$3.98 list, the cassettes, with one selection on each side, will offer the same wholesale breakdown as the 12-inch disco single, notes Dick Carter, division vice president, marketing.

"Disco On The Go," the theme we're using for the line, is conceived

as an alternative configuration for the tremendously mobile public who are packing their cassette players or driving their cars and want to hear the disco cuts they can now get only on radio or by taping them at home," he observes.

"The idea came to me last summer here in Central Park," label Chief Bob Summer recalls, "where hundreds of strollers and picnickers were listening to the exploding new sound on portable radio/cassette players. Getting full-length disco cuts in pre-recorded tape form to the park, the

\$6 Million Yr. Eyed At Almo Publications

By IRV LICHMAN

NEW YORK—With a current 30% share of the Hot 100 chart, Almo Publications expects to hit a high note in retail sales of \$6 million for the 1979 fiscal year ending June 30.

The print wing of Irving/Almo Music will thus do \$1.5 million more business than in the previous period, according to Joe Carlton, director of the company.

Carlton points out that 75% of Almo Publication's business is drawn from associations not related to A&M Records, parent of the music publishing/print unit.

In addition to its sheet music thrust, the print division is heavily involved with instructional books, appealing mainly to contemporary audiences.

Here, Carlton maintains, standard and easy guitar books lead the way. "The growth of guitar playing is far more rapid than piano. Kids draw their interest in the guitar from rock records, and our music books are

highly keyed to the music heard on recordings."

Relating to educational systems in terms of getting the contemporary music message across is not easy, Carlton says. "We're always fighting with teachers over the need to build more musical interest among kids through a more contemporary music approach.

"We're just getting it across to school systems that the answer lies in getting away from more traditional concepts, and I think they're beginning to understand that they have to do it."

The veteran music executive, who has directed Almo Publication's operations since it was established 2½ years ago, reports another area of interest to the company—the jazz field.

Already inked to deals to offer transcribed solos for professional musician exercises are Woody Shaw (trumpet), Larry Coryell (guitar) and Dexter Gordon (tenor saxophone).
(Continued on page 100)

1st China Tape Dupe Unit

NEW YORK—Latest penetration of the People's Republic of China music industry by the U.S. is in tape duplication, with two complete ElectroSound high-speed systems and related equipment purchased for the China Record Co. of Peking.

The \$250,000 transaction was announced by Milton Gelfand, president of Audiomatic Corp., ElectroSound's international sales representative, who negotiated the sale after nine months of discussions. Initial contact was in April

1978 at Audio's first Hong Kong equipment exhibition and demonstration.

Audiomatic is formally opening a sales office in Hong Kong with Jerome Chan as regional director for the Far East and Southeast Asia, in the Tung Sun Commercial Centre. Jolly Sound Limited of Hong Kong continues to represent the firm in the Crown Colony and China, Gelfand emphasizes.

"The sale to the Chinese is the cul-
(Continued on page 58)

MARCH 10, 1979 BILLBOARD

1-Stop Sues Record Chain

By JOHN SIPPEL

LOS ANGELES—Superior Court Judge Vernon Foster here has ordered Record Shack of Los Angeles, Edward A. Portnoy and M. Leonard Kallish to appear in his court Friday (16) to show cause why a restraining order and preliminary injunction should not be ordered to prevent the defendants from selling records below cost.

Record Shack is a chain of one-stops.

The judge's action stems from a late February suit filed by Show Industries, doing business as City-1-Stop, in which the plaintiff accuses defendants of selling records below cost or at a markup below defendants' cost of doing business or at a price that is less than 6% above cost since August 1978. The pleading states that the plaintiff by letter warned the Portnoy one-stop here of the illegality of selling below its actual cost. Such illicit business practices are outlined in the California Business and Professions Code 17026 and 17029.

The Show Industries' pleading alleges that defendants offered LPs for \$4.19 and tapes for \$4.29. The plaintiff contends that the actual costs to defendants for advertised albums such as "Street Legal," "Darkness At The Edge Of Night" and "Heartbreaker" was \$4. "London Town" was \$3.99 and "Life Beyond L.A." was \$3.99.

The suit charges defendants sold 30 Neil Diamond "You Don't Bring Me Flowers" albums to John Brenes of the Music Coop, Petaluma, Calif., for \$4.39 each, wholesale cost of which, Show Industries contends, is \$4.50 each. Paul Lewis, Rainbow Records here, was sold 100 Rod Stewart's "Blondes Have More Fun" at \$4.09, it's alleged, while defendants' cost is \$3.99 per unit. Music Mart, Costa Mesa, bought 120 of Elvis Costello's "Armed Forces" at \$3.79 per album, while defendants' cost is \$4 each, it's charged.

(Continued on page 100)

Executive Turntable

Record Companies

Jerry Smallwood appointed director, national promotion, Epic Records, New York. Previously he had been associate director of national promotion at Epic. . . Gerry Hoff resigns his position as vice president, a&r, for Phonogram, Inc./Mercury Records, Chicago. . . Andy Meyer, A&M vice president special projects/assistant to the chairman, Los Angeles, leaves the post to pursue independent writing projects. . . Michael Friedman appointed assistant to the president at Arista Records, New York. Prior to joining the label he worked primarily in the field of personal management. . . Bill Bennett appointed associate director, national promotion/special projects, Columbia Records, New York. He had been regional album promotion manager, Southeast, Columbia Records. . . Don Mac appointed national promotion manager, black music division, Capitol Records, Los Angeles. He was program director of WOL in Washington, D.C. . . Monty Houdeshell promoted to vice president, controller, of 20th Century-Fox Records, Los Angeles. He had been controller. . . Vince Pellegrino named to the newly created position of associate director, disco marketing, Columbia Records, New York. He had been a New York sales representative for CBS. . . Other CBS appointments see Robert Golden named associate director of artist development, black music marketing, CBS Records, after having been vice president of the Tentmakers Corp.; Deborah Newman named associate director, artist development, West Coast, Columbia Records after having been manager, artist development, West Coast, Columbia; and Bob Willecox,



Smallwood



Friedman

previously a resident salesman working out of the Atlanta branch, made associate product manager, East Coast, Columbia Records. . . Dan Blaylock appointed product manager, East Coast, Epic/Portrait/Associated Labels, New York. He had been manager of the CBS Records college department for a year. . . Eight regional special projects coordinators appointed to WEA's marketing staff. They include: Pamela Benson, Chicago branch, who had been a sales representative there; Rob Black, Dallas, who had a sales position there; Barbi Hodges, Boston, who had been secretary to that branch's sales manager and marketing coordinator; Jack Klotz, Atlanta, formerly with the sales staff there; Fred Renzi, Philadelphia, who had been a sales rep there; Rick Rieger, Los Angeles, who had been a San Diego sales rep; Warren Pujdak, New York, after 3 1/2 years' sales experience there; and Geoff Thacker, Cleveland, where he had been a sales rep. . . Linda York becomes creative coordinator for Warner Bros., Los Angeles. She had been plant planner and buyer for Warner's advertising department as well as assistant to the art director Jean Lamb, who had been with advertising firm Neil Elliot, fills York's post. . . Peter Mollica appointed vice president of national promotion for Windsong, Los Angeles. He had been director of national promotion for United Artists Records. . . Joe Owens appointed national AOR director for Mushroom Records, Los Angeles. He had been director of artist development and national publicity for CBS Records in Canada. . . Laura Plotkin named national a&r coordinator for Elektra/Asylum Records, Los Angeles. She joined the label's a&r department in 1974. . . James J. Frey named vice president and general manager of Classics International, a new operating division of PolyGram Corp., New York, while M. Scott Mampe is named vice president. Frey previously headed the U.S. DG operation within the Polydor, Inc., organization while Mampe led Philips, as part of Phonogram Inc./Mercury. . . Mel Fuhrman named vice president of marketing, sales and distribution, for Tomato Music Co., New York. He comes from his own independent marketing firm Silver Fox. . . Julian Rice appointed national sales manager for the Moss Music Group (Canada) Inc., following a term as marketing consultant to the CBC. . . Beth Einson joins London Records as marketing coordinator for the label, basing in New York. She has experience in public relations, music programming, disco consulting and retail. . . Steve Ostrow named West Coast regional marketing manager for Midsong, New York. Also, Cathy Jacobson appointed disco promotion coordinator for Midsong. She was with Casablanca's West Coast office. . . Mike Hyland named to the newly created post of press manager/Nashville for Elektra/Asylum Records. Until recently he was vice president and director of publicity at Capricorn Records in Macon. . . Art Fein ankles his publicity post at Casablanca to check out the rockabilly scene in London. . . Mike Manocchio, former assistant national pop promotion director, and Bill Cataldo, former director of national secondary promotion, have been named national pop promotion co-directors for Atlantic Records, New York.



Golden



Houdeshell



Benson



Black



Pujdak



Thacker



York



Mollica

Inc./Mercury. . . Mel Fuhrman named vice president of marketing, sales and distribution, for Tomato Music Co., New York. He comes from his own independent marketing firm Silver Fox. . . Julian Rice appointed national sales manager for the Moss Music Group (Canada) Inc., following a term as marketing consultant to the CBC. . . Beth Einson joins London Records as marketing coordinator for the label, basing in New York. She has experience in public relations, music programming, disco consulting and retail. . . Steve Ostrow named West Coast regional marketing manager for Midsong, New York. Also, Cathy Jacobson appointed disco promotion coordinator for Midsong. She was with Casablanca's West Coast office. . . Mike Hyland named to the newly created post of press manager/Nashville for Elektra/Asylum Records. Until recently he was vice president and director of publicity at Capricorn Records in Macon. . . Art Fein ankles his publicity post at Casablanca to check out the rockabilly scene in London. . . Mike Manocchio, former assistant national pop promotion director, and Bill Cataldo, former director of national secondary promotion, have been named national pop promotion co-directors for Atlantic Records, New York.

Music Publishing

Bob Cutarella appointed a professional manager for Chappell Music Co., New York. He had been an independent music publisher, producer, songwriter and musician. . . Pat Higdon appointed associate director of creative services for MCA Music Nashville. Previous to coming to MCA Music, Higdon served as director of creative services for Cedarwood Publishing Co. . . Don Cason named assistant director for a&r/music publishing at Word, Inc., Waco, Texas. He joined Word in 1978 as a music editor.

(Continued on page 100)



WHIPPED EXECUTIVES—Capricorn chiefs engage in some whipped-cream tossing following a series of promotion and sales meetings focusing on plans for the Allman Brothers Band album. Cleaning up are from left, Phil Rush, vice president of promotion; Don Schmitzerle, vice president and general manager; label president Phil Walden and Frank Fenter, executive vice president.

CBS Country Wing Refines Marketing

By GERRY WOOD

NASHVILLE—Refining its marketing machinery and philosophy, CBS Records/Nashville is gearing toward specific artist campaigns. This slant supplants the blockbuster prepack and boxlot programs the label initiated in 1976-77.

The new thrust will tie-in record releases with coordinated campaigns of touring, television, "meaningful" bookings and personal appearances, according to Rick Blackburn, vice president of marketing, CBS Records/Nashville.

With six gold or platinum awards in the last three months, Blackburn believes the program is working well. The platinum LPs are "Stardust" by Willie Nelson and, in Great Britain, "20 Toe Tapping Greats," a greatest hits package by Tammy Wynette.

Going gold have been "Willie And Family Live," an \$11.98 list LP; "Take This Job And Shove It," by Johnny Paycheck; "Songs of Kristofferson" by Kris Kristofferson; and "Tanya Tucker's Greatest Hits, Vol. 1."

"We're doing more and more artist-oriented campaigns, defining the target audience and expanding the base," explains Blackburn.

"Our market research department in New York takes a lot of the guesswork out of it," adds Blackburn. The department utilizes a panel of more than 8,000 active record buyers and, through computerized demographic

breakdowns, discovers what appeals, and doesn't appeal, to consumers.

Blackburn points to several specific artist campaigns as examples, including Willie Nelson, Lynn Anderson and Charlie McClain.

In January, CBS noted that Nelson's "Stardust" LP (released April 21, 1978) and "Willie And Family Live" (released Oct. 9, 1978) were having continued sales success past their peak periods. The label claims both albums were averaging 50,000 on its five-day retail sales reports.

"Since the albums had peaked, we applied the same technique that was used by the movie 'Saturday Night Fever' after the picture peaked and went to the neighborhood theatres," comments Roy Wunsch, director of marketing, CBS Records/Nashville. Combining major radio markets for Nelson in the Southwest, West and Southeast with his February tour market schedule (primarily in the West and Southwest), the label unleashed a major two-record and tour ad campaign simultaneously.

In the tour cities, tv, country radio, adult-oriented stations and college print advertising was formulated to plug the LPs and performances. In all other identified "Nelson Market" areas, tv and country radio plugged the albums. "It's one of the most effective campaigns we've ever run," remarks Wunsch.

(Continued on page 32)

Cramer Tribute: \$115,000

NEW YORK — More than \$115,000 was raised to benefit the Anti-Defamation League of B'nai B'rith at a luncheon Wednesday (28) in honor of Edward Cramer, president of BMI.

Cramer received the "Man Of The Year" award from ADL at the affair, hosted at the Sheraton Centre by the Music & Performing Arts Lodge of B'nai B'rith.

In addition to a guest list of 700, a dais of 63 were also present to pay homage to Cramer. Featured speaker was Ambassador Andrew Young, U.S. representative to the United Nations.

Ambassador Young's appearance was protested by a group of Jewish youngsters, who attempted to dissuade guests from attending the function because, they stated, of Ambassador Young's alleged sympathies for the PLO. The Ambassador met with the group before he spoke.

In addition to the award for Cramer, Sam Goody was given a plaque by Manhattan borough president Andrew Stein on the occasion of his 75th birthday. One of the table guests commented, "I guess Sam will

give him a window when he runs for re-election."

Canadian Dollar Affects Imports

By DAVID FARRELL

TORONTO—Canada's distressed dollar has played havoc with the import market, but record manufacturers and a growing number of domestic recording attractions are reaping the benefits of the 80-cent dollar.

Over-priced U.S. and U.K. touring attractions reduced the traffic of big name attractions touring Canada last year, especially since almost all made demands for U.S. or other foreign currency for payment of services rendered.

A revue of customs tariffs on vinyl goods imported, along with audio components from Japan and Britain, similarly saw a reduction of these paralleled by increases in store prices.

For concert promoters, the sagging Canadian dollar meant one thing if not total collapse of their

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"Here Comes the Night" Comes on over 60 stations—all formats— overnight!

The Beach Boys "L.A. (Light Album)" is getting ready to brighten up the airwaves.

But first, here's a very nontypical Beach Boys single—that only The Beach Boys could have made.

"Here Comes the Night" is a classic Brian Wilson/Mike Love song, produced by Bruce Johnston with the sound and spirit of today's hottest disco hits.

Available in your choice of disco* and Top-40 single length, now. Part of the "L.A. (Light Album)," soon.



The Beach Boys, on Caribou Records and Tapes.



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Vol. 91 No. 10



REAL SPACE—Rush, which recorded "Hemispheres" for Mercury, is given a tour of the Kennedy Space Center in Florida by Gerry Griffin, right, deputy director of the facility. Observing the equipment are Rush members Neil Peart, Geddy Lee and Alex Lifeson.

21 Big Apple Stores Confirming Success Thrust Of Franchising

By JOHN SIPPEL

LOS ANGELES—The efficacy of the franchised record store concept is further documented with the emergence of the 21-store Big Apple Tape & Records in a five-state area out of Denver over the past 18 months.

Those 21 stores, when coupled with almost 90 Budget Tape & Record, 13 Midwestern Music Warehouse and 13 Texas Evolution outlets, bring the national total of independently owned franchised stores to near 140.

Franchising, introduced in the early '70s by Cleve Howard and Jeff Clark in the original Budget stores out of Texas, flourished in mid-stream when the burgeoning store chain hit fiscal turbulence and Howard bowed out.

Ex-retail shoe executive Phil Lasky resuscitated the ailing innova-

tion, moving to Denver, where he and sons Evan and Jay rebuilt since 1974.

Jack Kirby, Houston distributor/one-stop, and Gary Barnard, former Budget executive, rekindled a splinter group of Budget stores in the present Evolution group.

A year ago, Noel Gimbel negotiated his first "customer agreement" wherein the first long-time client of the Chicago one-stop giant opened a Music Warehouse in the greater Chicagoland area. Today, there are 13 such stores in Chicago and Detroit, with at least four more opening in 1979.

DLM Music, Denver, the keystone in the Big Apple chain, started as a one-stop 18 months ago when Larry Gentry, controller, and veteran sales executive Mel Nimon left Budget to go on their own.

After 90 days the two scouted the area and came up with their first possible "business agreement" for an independently owned retail outlet which their DLM Music would open as an independent turnkey operation.

Nimon admits his affiliation with the Big Apple owners is much like a franchise, but he has innovated, he feels. He's recommending strongly to Big Apple owners that they use a 32-key electronic cash register, the first step toward eventual complete linkup through a store terminal with a DLM computer.

Right now, that type of sales history is pretty much hand tabulated, so that the stores get the benefit of their mutual sales history in buying key inventory.

Nimon says Big Apple is targeting a different customer from the other franchises. The opening 3,000 to 3,200 album titles owners stock are pointed toward a different clientele. LP sales run two to one over tape.

Big Apple stores stock the high-end in accessories, with the emphasis on lines like Watts and Discwasher.

Big Apple has no fixed number of stores to be opened in 1979. Right now the chain has stores in Iowa, Colorado, New Mexico, Montana and Utah. Clusters of Big Apples are located in the greater Denver area and in Iowa. Nimon predicts a third grouping in greater Salt Lake City before 1979 is over.

Three Big Apple "customers" already have multiple stores. The owners range in age from 26 to 35, Nimon says. The stores average from 1,500 to 2,000 square feet. Two are mall-oriented and the majority are small shopping center locations.

Wrong Griffiths

NEW YORK—The William Griffiths whose testimony was noted in the Los Angeles Universal/Disney vs. Sony Betamax trial (Billboard, Feb. 24, March 3), has no connection with RCA Corp. The RCA president is Edgar Griffiths, and he has not been subpoenaed as a witness in the landmark case over alleged infringement of copyright laws in home videotaping of feature films.

Airline Huddle Convening

NEW YORK—The rapid development of new audio/video software and hardware products for the booming airline market offers the music industry a more promise than ever before as a captive audience for creative programming.

With the growth of sophisticated wide-screen projection systems for planes, and improved stereo headset units, the opportunities for the music industry to take greater advantage of the airline audience are rapidly expanding.

Representatives of more than two dozen global airlines plus record la-

bels and many vendors of both programming and equipment will focus on the market today and tomorrow at the first Airline Entertainment Conference, sponsored by the Music In The Air division of Billboard Publications, March 18-21 at the International Hotel Resort, Palm Springs, Calif.

Separate sessions on state of the art in audio programming, visual programming, audio systems and duplication, film and videotape duplication, visual hardware, support systems and the critical licensing of airline entertainment will be covered.

In addition to the wide-screen systems noted earlier for Sony, Matsushita and Bell & Howell (Billboard, Feb. 24, 1979), Inflight Services will use the conference to announce a new model of its V-Star 3 system, with a flat or curved screen up to 36 by 84 inches designed for videotape systems, with automatic switching for NISC, PAL or SECAM.

The initial units, largest of any installed on planes, debuted last May for the only Cinemascope viewing of film product, and are now on about 100 planes. The three-gun system

(Continued on page 60)

EMI & McCartney Pact Skips U.S.

LOS ANGELES—Paul McCartney has signed an exclusive, long-term recording contract with EMI for all countries of the world excluding North America.

The ex-Beatle recently signed an agreement with CBS for North American distribution.

EMI's association with McCartney began 17 years ago when the company first signed the Beatles.

WHEN BAD COMPANY HAS A ROCK 'N' ROLL FANTASY EVERYTHING CAN HAPPEN.



"ROCK 'N' ROLL FANTASY."

A new single from Bad Company.
From their forthcoming album, "Desolation Angels."
On Swan Song Records.
Produced by Bad Company.



MCA Reveals \$1 Billion Income

LOS ANGELES—MCA Inc. reports all-time net income and revenue for 1978 as revenues reached the \$1 billion mark for the first time.

For the year, MCA record and music publishing revenues rose 32% to \$131,476,000 from the previous year's \$99,800,000. Operating income rose 18% to \$14,277,000 from \$12,066,000.

In the fourth quarter ended Dec. 31, 1978, revenues from record and music publishing rose 26% to \$45,878,000 compared with \$36,383,000 last year at this time.

However, divisional income for the quarter fell 35% to \$4,564,000 from last year's \$6,977,000 due to startup costs of its new Infinity label.

For the year ended Dec. 31, net in-

come climbed 35% to \$128,379,000 from \$95,114,000 or \$5.52 a share up from \$4.10 a share. Sales increased 27% to \$1,120,644,000 from last year's record of \$877,635,000.

Four quarter improvements put net profits up a more modest 2.4% to \$33,017,000 or \$1.42 per share from \$32,255,000 or \$1.39 a share in the prior year. Revenues increased 23.5% to \$332,800,000 from \$269,400,000.

ABC Inc. Sees Best Ever Income; Disk Arm Suffers

LOS ANGELES—Despite "substantial" losses incurred by ABC Records, ABC Inc. reports its highest revenues and earnings ever for the fourth quarter and full year 1978.

Revenues from continuing operations for the year rose 16% to \$1.78 billion from the previous record level of \$1.54 billion a year ago and 9% to \$524 million from \$480.2 million for the fourth quarter.

Net income soared 19% to \$127.5 million for the year and 17% to \$40.5 million for the fourth quarter.

ABC still maintains a last link to the music industry with Word, Inc.,

the religious record and book publishing company, which shifted to ABC Publishing when that division was formed in October 1977.

Operations of ABC Record & Tape Sales, sold to Lieberman Enterprises in 1978, resulted in a loss of about \$13 million. Integrity Enterprises, parent of the Warehouse chain, acquired two of the ABC Wide World of Music stores, with the remaining eight going to Pickwick International last November. The sale of ABC Records to MCA is expected to be finalized by the end of the month.

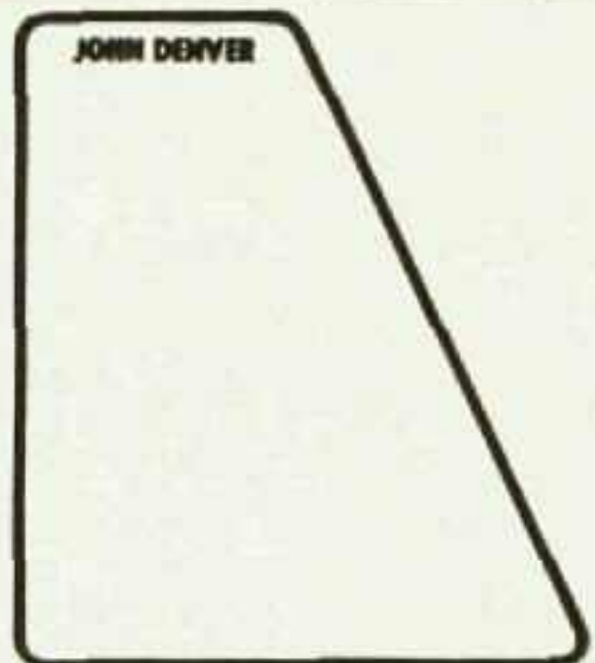
Court Looks Into Icarus Activities

SYRACUSE—A proceeding in U.S. District Court is underway here alleging a preferential or fraudulent transfer of assets stemming from the bankruptcy case involving Icarus Records Inc., a distributor based in Cortland, N.Y.

Icarus, which was associated with The Record People, a retail outlet in Ithaca, N.Y., filed for bankruptcy last fall. The current action in U.S. District Court alleges that certain assets of Icarus were "taken or transferred" in violation of the law, which prohibits such transactions within a certain period of time prior to the bankruptcy.

In the meantime, trustee Harold P. Goldberg conducted a sale of Icarus' remaining inventory Tuesday (27). Details of the sale could not be obtained, but it is believed that a single purchaser bid for the entire lot.

Among the secured creditors are WEA of Cleveland, CBS Records, Manhattan; Phonodisc of Union, N.J.; Action Music Sales of Cleveland; Transcontinent Record Sales of Buffalo and the First National Bank of Cortland, with whom Icarus negotiated a loan for \$37,500 in August 1978.



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Market Quotations

As of closing, March 1, 1979

| 1978 | | NAME | P-E | (Sales 100e) | High | Low | Close | Change |
|------|-----|------------------------|-----|--------------|------|-----|-------|--------|
| High | Low | | | | | | | |
| 43% | 23 | ABC | 7 | 404 | 34% | 34 | 34% | + 1/4 |
| 43% | 34% | American Can | 6 | 73 | 35% | 35 | 35 | - 1/4 |
| 19% | 9% | Ampex | 10 | 60 | 14% | 14% | 14% | + 1/4 |
| 4% | 1% | Automatic Radio | — | 15 | 2 | 2 | 2 | + 1/4 |
| 28% | 21% | Beatrice Foods | 9 | 660 | 22 | 21% | 21% | + 1/4 |
| 64% | 43% | CBS | 7 | 98 | 50% | 50% | 50% | + 1/4 |
| 27% | 13% | Columbia Pictures | 4 | 200 | 19% | 18% | 19 | Unch. |
| 14% | 8% | Craig Corp. | 6 | 36 | 11 | 10% | 10% | - 1/4 |
| 47% | 31% | Disney, Walt | 12 | 208 | 37% | 36% | 37 | - 1/4 |
| 3% | 2% | EMI | 20 | 1896 | 2% | 2% | 2% | - 1/4 |
| 28% | 8% | Gates Learjet | 7 | 28 | 18% | 18% | 18% | + 1/4 |
| 16% | 11 | Gulf + Western | 4 | 819 | 14% | 14 | 14% | + 1/4 |
| 24% | 9% | Handieman | 6 | 56 | 14% | 13% | 14% | + 1/4 |
| 6% | 3 | K-tel | 13 | 26 | 4% | 4% | 4% | + 1/4 |
| 6% | 2 | Lafayette Radio | — | 6 | 2% | 2% | 2% | Unch. |
| 42% | 22% | Matsushita Electronics | 8 | 1 | 32% | 32% | 32% | - 1/4 |
| 48% | 25% | MCA | 7 | 95 | 41 | 40% | 40% | - 1/4 |
| 60% | 25% | Memorex | 5 | 147 | 31% | 31 | 31 | + 1/4 |
| 66 | 43 | 3M | 12 | 449 | 56% | 56 | 56% | Unch. |
| 54% | 35 | Motorola | 9 | 230 | 31% | 36% | 36% | + 1/4 |
| 34% | 24% | North American Philips | 5 | 8 | 26% | 25% | 25% | + 1/4 |
| 22% | 10 | Pioneer Electronics | 16 | 2 | 21% | 21% | 21% | Unch. |
| 32% | 6% | Playboy | 22 | 162 | 18 | 17% | 17% | + 1/4 |
| 33% | 22% | RCA | 7 | 714 | 25% | 25% | 25% | + 1/4 |
| 9% | 6% | Sony | 13 | 62 | 8 | 7% | 8 | - 1/4 |
| 13% | 5 | Superscope | — | 531 | 6% | 6 | 6% | - 1/4 |
| 34% | 14% | Tandy | 7 | 655 | 24 | 22% | 23% | + 1/4 |
| 10% | 5% | Telecor | 7 | 10 | 9% | 9% | 9% | Unch. |
| 9% | 2% | Telex | 9 | 434 | 5% | 4% | 5% | + 1/4 |
| 6 | 1% | Tenna | — | 2 | 2% | 2% | 2% | Unch. |
| 19% | 12% | Transamerica | 5 | 1504 | 16% | 16% | 16% | + 1/4 |
| 40% | 20% | 20th Century | 5 | 178 | 35% | 34% | 34% | - 1/4 |
| 57% | 29% | Warner Communications | 7 | 242 | 44% | 43% | 44% | + 1/4 |
| 19% | 11% | Zenith | 11 | 354 | 13% | 13% | 13% | + 1/4 |

OVER THE COUNTER

| | P-E | Sales | Bid | Ask | OVER THE COUNTER | P-E | Sales | Bid | Ask |
|---------------------|-----|-------|-----|-----|------------------|-----|-------|-----|-----|
| ABKCO | 50 | 4 | 1% | 2% | Koss Corp. | 8 | 4 | 5% | 5% |
| Electrosound Group | 5 | 11 | 5% | 5% | Kustom Elec. | — | — | 2% | 3 |
| First Artists Prod. | 32 | 55 | 5% | 6% | M. Josephson | 8 | 19 | 14% | 15% |
| GRT | — | 12 | 1% | 1% | Orox Corp. | 24 | 4 | 4% | 5% |
| Integrity Ent. | 8 | 45 | 4% | 4% | Recoton | 4 | — | 2% | 2% |
| | | | | | Schwartz Bros. | 4 | 7 | 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.

Donald Byrd To Court

LOS ANGELES—Donald Byrd's Blackbyrd Productions wants \$250,000 damages from sidemen/composers Kevin Toney, Orville Saunders III, Joseph S. Hall III and Keith Kilgo in a local Superior Court pleading.

The plaintiff alleges the defendants failed to live up to their Blackbyrd pact which provided they exclusively play and compose for the Byrd musical group. The filing alleges the four signed an agreement with the plaintiff in January 1976, a binder which

was negated in 1978. Blackbyrd suspended the term of the pact Jan. 16, 1979, with the defendants countering by repudiating the contract. Blackbyrd claims it's out \$250,000 because it could not record albums and make concert appearances.

A sideman contract shows that defendants got a \$5,000 advance for each album and a graduated royalty from 10% to 14% of 90% of the wholesale price during the single year and four one-year options provided for by the binder.

Blackbyrds Chirp Their Case In Court

NEW YORK—The members of the Blackbyrds—Kevin Toney, Orville Saunders, Joseph S. Hall and Keith Kilgo—are suing Blackbyrd Productions Inc. in U.S. District Court for the Southern District of New York claiming interference with contract, unfair competition,

fraud and breach of fiduciary duty.

The suit, which asks for more than \$3 million in damages, claims that Donald Byrd, owner of Blackbyrd Productions, has used material developed by the Blackbyrds for a new group, Donald Byrd and the 125th Street Orchestra, while at the same time preventing the Blackbyrds members from recording or performing under the group name.

The suit also asks that Byrd and Blackbyrd Productions be prohibited from use of the word, Blackbyrds, for any other music group.

DISCO IN, STEEL OUT

TRINIDAD—A strike of steel bandmen at the island's traditionally big Carnival Feb. 25-27 may have lost them future jobs to disco deejays. Instead of live music, sponsors of the colorful steel bands in past years went to mobile sound systems on trucks, with disco DJs spinning highly amplified disks for the big crowds. Though brass bands were not affected by the strike, and some did appear in the parades, the disco sounds, with Radio Shack a key equipment supplier, reportedly stole the show.

First Digital 45

LOS ANGELES—Nautilus Records is releasing what is believed to be the first digitally recorded and mastered 7-inch 45.

The single is taken from a forthcoming digitally recorded Kingston Trio LP and will contain "Aspen Gold" on one side and "The Longest Beer Of The Night" on the other side. Suggested retail will be \$1.29.

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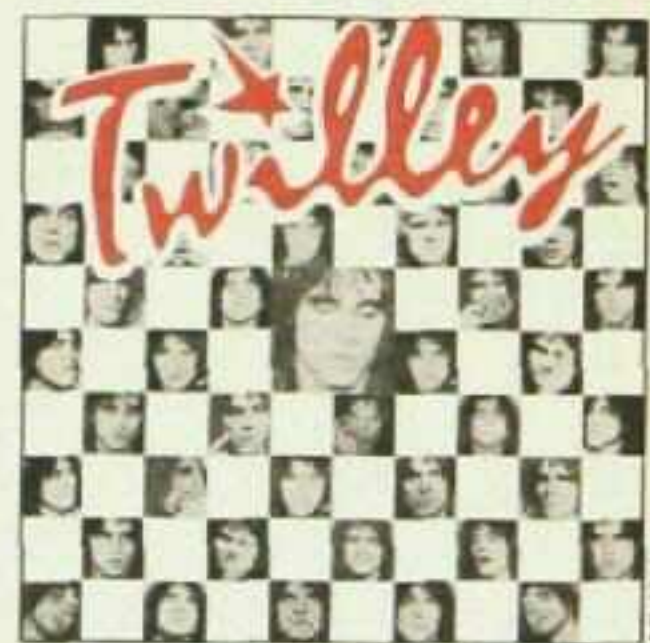
Student applications are being accepted
for an October 1, 1979 enrollment

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would seem to be
a matter of predestination."

Mikal Gilmore, *Rolling Stone*



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Billboard photos by Stephen Trisman

Job Objective Feedback: Training consultant Sam Thompson, above left, and Dick Muchanic, Sam Goody Philadelphia/Southern New Jersey regional sales manager, conduct a session on job objectives with audio department managers as a key feature of the chain's second audio convention held recently at the Playboy Resort, McAfee, N.J. Participating panel, above right, includes from left, Ed Mitchell, East Side, N.Y.; Tom Farley, Exton, Pa.; Mitch Konecky, Rockefeller Center, N.Y.; John Bovdonick, Woodbridge, N.J.; Bob Iozia, Monmouth, N.J.



Special Award: Mike Aaronson, Goody finance director, got a special citation for his accomplishments since joining the web last year: an artistic strip from Barbara Eyland and a \$\$\$\$ T-shirt.



Top Sales: Rock Center audio manager Mitch Konecky, center, accepts for top sales department, from execs Leon Kay, Barry Goody, Gary Thorne and Goody president George Levy.

Sales Enthusiasm Emphasized By Goody's George Levy

McAfee, N.J.—“A salesman without enthusiasm is just a clerk.” Sam Goody president George Levy told attendees at the chain's second audio convention, held over a two-week period at the Playboy Resort here.

“Combine the right product, the right training and the right men with service and enthusiasm, and you have the combination we need to reach our goals for 1979 and beyond.”

With as much emphasis on software as hard goods—audio and video equipment, blank tape, accessories and musical instruments—the convention was geared to motivation, management by objective and the need for training at all levels, from salesperson to top executive.

“We learned as much or more as the audio salespeople, the audio de-

partment managers, the 28 store managers and their assistants,” emphasized Gary Thorne, hard goods division merchandising manager who structured the two four-day meets with the aid of his expanded “audio team.”

A vital post-mortem on the major 1978 year-end holiday push by the management group, separate job objective sessions conducted by training consultant Sam Thompson with salesmen, department managers and the executive staff, and a series of 24 product seminars by participating manufacturers took up the majority of time—and it wasn't enough, all agree.

Opening day highlights included a showing of the Pickwick International presentation used at the parent company's convention here last August, a new audio/visual

By STEPHEN TRISMAN

show on the Goody chain itself put together under the direction of Barry Goody, vice president, merchandising, and a “cinema verite” videotape “Day In The Life Of Gary Thorne.”

Interplay between records/tapes and hard goods was put in perspective by veteran software buyer Sam Stolon. “The customer for components no doubt is a record and tape buyer as well, and we have to make them aware we are the center for all entertainment needs,” he emphasized. “No business is recession-proof but perhaps we are a little more ‘recession resistant,’ with the home entertainment investment no contest for luxury purchases.

“Home video already is providing sophisticated software for both tape and disk that will someday rival cur-

rent audio records and tapes,” he observed. “Selling ‘the purchase of a lifetime for a lifetime of enjoyment’ is something we can successfully do together.”

Thompson, whose Los Angeles-based firm has worked or is working with some 18 large and small audio and hardware/software chains, reinforced the need for an all-encompassing motivational training program starting first with management, who then aid in training their salespeople. “The training of managers to be trainers is the key to success,” he says. “The key role of management is getting the job done through other people and having them enjoy doing it.”

He recapped responses to a questionnaire to each manager last year which asked them to rate their store in terms of attitude and morale,

comparing the “desired” level of performance with the “actual” level they perceived.

“Communication is the biggest factor in the gap between declared and actual performance,” Thompson emphasized. “How he or she is treated motivates a salesperson much more than the dollars they're earning.” Thompson maintains. “And the audio industry has failed to build in communication to management to make training and motivation last longer.”

The veteran consultant also dwelled on the razor and blades hardware/software links. “We can't put limits on what customers will buy, and one department should always be willing to sell another's products. A software salesperson, who may be primarily a stock clerk,

(Continued on page 100)

MARCH 10, 1979 BILLBOARD

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Disco Awards Made At Forum V

NEW YORK—Donna Summer, Sylvester, Alec Costandinos, DJ Jim Burgess and sound specialist Richard Long were the multiple winners at Billboard's Disco V awards banquet held at the Hilton here Wednesday (28).

Casablanca was top disco label for the third year in a row, with Summer pulling down five awards, including her third consecutive prize as top artist and top female.

She also won best album for “Live And More” while its No. 1 hit “MacArthur Park” was tabbed best single and best remake. Summer had won the top single award in 1977 for “I Feel Love.” Her mentors Giorgio Moroder and Pete Bellotti also won their second best producer prize in three years.

Casablanca's Alec Costandinos won as top arranger while his Synchronic Orchestra repeated its 1978 award as best orchestra, this time in a tie with John Davis & the Monster Orchestra.

The label's Village People won as group of the year for the second straight time and Kenn Friedman and Michele Hart tied for top in-house promotion persons with Dan Joseph and Ray Caviano of TK. It was the third award in a row for Caviano, who recently left the label to head the Warner-affiliated RFC Records.

Fantasy's Sylvester won as top male artist and his “Dance (Disco Heat)” was named top 12-inch single. Another of his hits, “You Make Me Feel (Mighty Real)” won as top light radio single.

Atlantic's Cerrone, who swept five

of the 1978 awards, repeated in just one category: top instrumentalist. But the label won a second award with Chic's platinum “Le Freak” tying with A Taste Of Honey's platinum “Boogie Oogie Oogie” as top heavy radio single. Chic won the same prize last year for “Dance, Dance, Dance.”

Polydor's Gloria Gaynor won special humanitarian award and her mentors Dino Fekaris and Freddie Perren were tabbed top composers.

CBS' Dan Hartman won as most promising new artist, which went to Grace Jones in 1977 and Linda Clifford last year.

Tom Jayson's 2001 Clubs won as top franchiser for the third straight year, while Bo Crane won his second prize for top club consultant and Tom Hayden nailed his second straight award as top independent promotion person.

Richard Long won both as sound installer and designer; Paradise Garage in New York won for best sound system; and Larry Taranofsky was named top concert promoter.

The prize for top new lighting product was shared between Times Square Theatrical and Studio Supply's 10 x 12 chaser with memory expander and Illusion Lighting International's Video 4000 controller. The top new audio product prize was split between dbx's Boom Box sub-harmonic synthesizer and Portman-Shore Electronic's Sound-Sweep quadrasonic panning system.

Jim Burgess, who did the 12-inch mix on Rod Stewart's “Do Ya Think

I'm Sexy” won for top DJ mix and also took his second straight prizes as top national DJ and top New York regional DJ, the latter in a tie with Ritchie Rivera.

Other DJs repeating their 1978 wins were Lou Divito, Chicago; Ken Smith, Houston; Nathan Faulk, New Orleans; Angelo Solar, Atlanta; Chuck Parsons, Baltimore/Washington; Manny Slali, Los Angeles (in a tie with Rusty Garner); and Carl Uruski, Detroit (in a tie with Larry Sanders).

The remaining DJ winners were Tom Lathrop, Seattle; Tim Rivers, San Francisco; George Hill, Phoenix; Howard Metz, Dallas; Gene Molnar, Pittsburgh; Billy Kennedy, Philadelphia; Danae Jacovidis, Boston; Carlos Nodal, Miami; Michel Simard, Montreal and Greg Howlett, Toronto.

Special awards went to Salsoul for having the most products on the top 40 disco charts in 1978; Prelude, for pioneering the release of 12-inch promotional singles for each cut on an album; and TK, for innovating in shrinkwrapping an LP and 12-inch disk together as one sales unit.

More special prizes went to New York station WKTU-FM for its success with a disco format; MK Dance Promotions as top independent promotion company; producer Jacques Morali of Village People fame; and Mel Cheren of West End Records for top disco mix.

Recipients of the Jimmy Stuard grant with proceeds from the Tom Moulton testimonial dinner held in November 1977 were also identified.

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Produced By Jim Ed Norman

MORE MUSIC BY STRAUSS

Conventional Record Stores Sell London's Digital-Recorded LPs

• Continued from page 1

in U.K. recording history: first LP, first stereo LP and now the first digital LP.

Nevertheless British Decca does not plan any special promotional activity for the album, nor does it intend to show its digital system at any upcoming audio meets.

Assistance on this story provided by Alan Penchansky in Chicago.

In fact, the company emphasizes that its equipment was built as a short-term, internal solution, pending the arrival in the marketplace of suitable digital systems for purchase. Existence of this system was confirmed last November at the New

York AES (Billboard, Nov. 18, 1978).

Tony Griffiths, technical manager of the Decca laboratory, explains: "We felt it was important to get into this field as soon as possible, partly in order to start building up a body of master material quickly, partly because it's a new and complex area where you do need to have some expertise and experience."

"Had there been a satisfactory system available at the time, we would have preferred to buy machines. Since it was clear there was nothing that would meet our needs, we went ahead and designed our own solution."

Decca opted to concentrate on a system appropriate to its stereo mastered classical recordings. Design thrust over three years' development was toward a flexible editing process as good or better than conventional analog editing, that could be accomplished at any location by ordinary audio tape editors, with a minimum of additional familiarization.

Griffiths comments, "Many of the

digital editing systems currently in development are more of a computer operator's dream than a tape operator's. They require typing expertise, they go into the intricate business of detailed examination of a waveform, and, all in all, they tend to lose sight of the fact that it's sound they are editing.

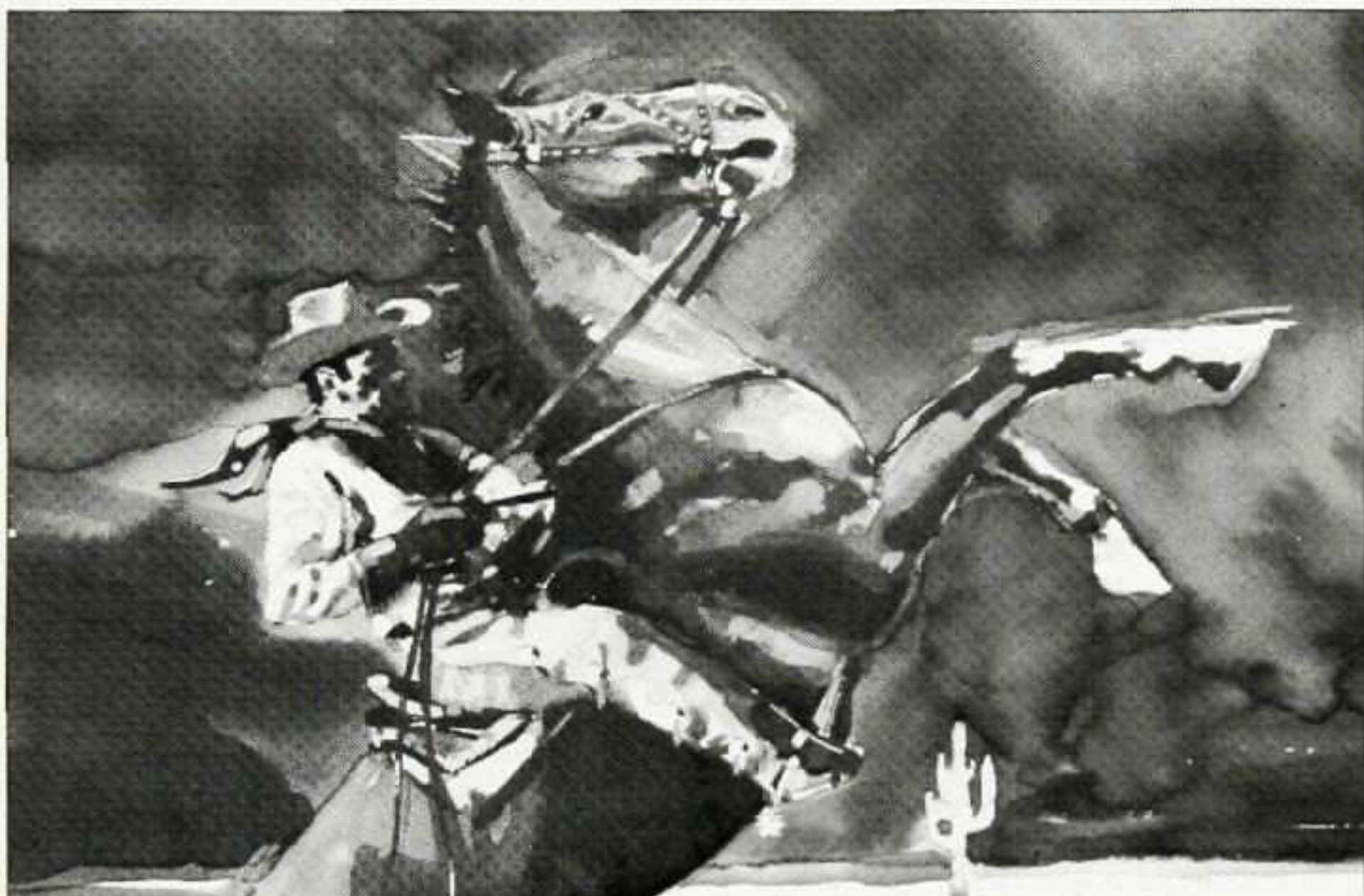
"We keep the sound at the forefront; the digits are just something that goes on in the box. We record a conventional audio track, which allows us to shuffle the tape and rehearse edits with synchronized machines. Then the actual junction is done by an automated fader to blend the parts together, left and right channels at once. We can also match volume levels across a jinx, since we have digital faders on the digital signal.

"The result is simple editing achieved with speed and quality comparable to analog editing. We do have a visual scope display as a secondary tool, to show the envelope around an edit, time codes, take

(Continued on page 78)



TNT DUET—Tanya Tucker joins Willie Nelson onstage at the Anaheim Convention Center in Southern California for the singer's soldout set. They dueted on "When I Die, Let Me Go To Texas" and "Help Me Make It Through The Night."



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Dallas Symphony For RCA Digital Record

NEW YORK—An RCA Records remote crew was in Dallas last week producing a digital recording of the Dallas Symphony, using Sony equipment.

While earlier RCA sessions using backup Sony digital units served largely as experimental probes of the medium, the Dallas project is considered a likely candidate for release in digital form.

Sony's development of a new electronic editing machine prototype has moved the project close to practical reality in the view of RCA executives. The new device is said to provide 1/200th of a second splicing capability.

"If we can edit the tapes properly, we will manufacture a record from the digital masters," says Thomas Shepard, vice president in charge of RCA Red Seal.

Meanwhile, of course, RCA is using conventional analog tape equipment to document the Dallas ses-

sions, and to provide usable masters should acceptable digital editing prove elusive.

Under the direction of conductor Eduardo Mata, the Dallas Symphony is recording the complete "Firebird" ballet by Stravinsky, as well as Ravel's "Daphnis And Chloe." RCA producer in charge of the sessions is Peter Dellheim.

RCA's first digital release, however, will be a recording of the Philadelphia Orchestra with Eugene Ormandy on the podium. Latter album will be recorded in April and will make use of Thomas Stockham's Soundstream digital system (Billboard, Feb. 24, 1979).

New N.Y. Location

MIAMI—Second Generation, Inc., a locally-based sales representative, has moved to new headquarters at 15490 N.W. 7th Ave., N.Y. Second Generation is a successor to the Gearner Associates Co., Inc.

Move On Chinese C'rights

• Continued from page 1

change programs, problems of copyright protection have already surfaced to safeguard rights in related materials.

"Some kind of understanding (on copyright) will have to be arrived at," says Prof. Chou, who will again meet with representatives of the Chinese ministry of culture during his latest trip to the Chinese capital.

He and others close to the situation note that China is not a signatory to any of the various international copyright conventions and is not likely to become so in the early future. As a result, they see protective agreements evolve initially as bilateral arrangements designed to work on a "practical level," with formal pacts to follow at a later date.

The entire development takes on added interest against the backdrop of recent moves to modernize Chinese music industry technical capability with Western assistance. Pur-

chase of ElectroSound high-speed tape duplication systems by the state record company in Peking, and the pending acquisition of now Studer multi-track studio equipment are documented elsewhere in this issue.

Prof. Chou, himself a EMI-affiliated composer, has had preliminary talks with executives at that licensing organization, as well as with other music groups in an effort to come up with recommendations for discussion with Chinese authorities.

These are expected to develop into face-to-face meetings between a wide spectrum of interested parties as the early contacts initiated by Prof. Chou begin to bear fruit.

The scope of his center embraces all the arts, including, in addition to music, film, television, dance, theatre and fine arts. All, of course, are concerned with the protection of intellectual properties provided by copyright relationships, and revenues resulting from their dissemination.

Copyrighted material

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Platinum Single from the Platinum album "A Taste Of Honey"*

Produced By Fonce Mizell & Larry Mizell For Sky High Productions



STARTS MARCH 23 IN FLORIDA

'79 NARM To Surpass Past?

NEW YORK—The 1979 NARM Convention business sessions' educational objectives and content will "far surpass" any program presented at earlier industry forums, the association says in detailing the final round-up of events.

The convention convenes Friday, March 23, at the Diplomat Hotel in Hollywood, Fla., the day the business schedule is inaugurated. This will include sessions for retailers, rackjobbers, independent distributors and one-stops.

The retail session, "A Retail Executive Problem Solving Clinic: Auditing More Than Your Money," will be chaired by Dr. David Rachman of Baruch Univ. Retail executives participating include Jerry Adams of Harmony House Records & Tapes; Lee Hartstone of The Warehouse; Russ Solomon of Tower Record Stores and Scott Young of Pickwick International.

The rackjobbers session will hear speeches by Albert Geigle of Montgomery Ward and by Dave Siebert

of Siebert's, the Handleman subsidiary. Sydney Silverman of United Record and Tape Industries will chair the session, "How I Learned To Stop Worrying About My Gross Profit And Learned To Love The Rackjobber."

An independent distribution session, chaired by Mike Lushka of Motown Records, will feature speeches of Elliot Goldman of Arista Records and by Joe Simone of Progress Record Distributors.

"Today's Creative One Stop: Expanding The Marketplace" will be chaired by Ernie Leiner of Ernie's One-Stop, with a panel consisting of Noel Gimbel of Sound Unlimited, Evan Lasky of Dan Jay Music, Jerry Richman of Richman Bros. and Leonard Silver of Transcontinent Record Sales.

At the first general business session Saturday morning (24), a multimedia audiovisual presentation featuring the nominees for the merchandiser of the year awards, and showing how product is merchandised in their retail outlets, will demonstrate dozens of successful techniques which all retailers and rackjobbers can adopt for their use.

On Monday (26), an audiovisual presentation entitled "Partnership Creates Opportunity," demonstrates the manner in which the manufacturer and merchandiser, working together, can develop merchandising campaigns and methods of using display material and other assistance offered by the manufacturer. The partnership concept was developed by a merchandising committee headed by Stanley Marshall of Elektra/Asylum/Nonesuch Records, and includes representation from all the major manufacturers as well as retailer Louis Fogelman of Music Plus, and rackjobber/distributor Lee Weimar of Alta Distributing Co.

The entire morning business session Sunday (25) will be devoted to audio. Opening with an educational film on radio advertising, especially written and produced for this NARM convention, under the guidance of a committee of manufacturers and merchandisers co-chaired by John Marmaduke of Western Merchandisers/Hastings Books and Records, and James Tyrrell of Epic/Portrait/Associated Labels—the session will continue with a presentation by Chuck Blore, a top ranking writer and producer of radio commercials, on how to create an exciting radio spot. Radio Advertising Bureau's president Miles David will then present the winners of NARM's first radio advertising contest.

NARM continues its involvement in the field of video, with two separate sessions Sunday (25).

"Opportunities For Merchandising Home Video Entertainment" will be the subject of a slide presentation and panel at a breakfast meeting. Chaired by NARM staffer David Grossman, panelists are a group of men already involved in the sale of home video: Andre Blay, Magnetic Video; Stuart Mintz, Record Rendezvous; and Jeff Luckman, Video Unlimited. Sound Unlimited.

MCA's DiscoVision will highlight a luncheon meeting, at which Tiger Glenn, senior vice president of programs and marketing for MCA DiscoVision, Inc. will speak on "The Video Disk: Its Opportunities And Potential." Demonstrations of the disk will be shown by MCA.

In conjunction with the publication of NARM manuals for retailers and rackjobbers Tuesday (27), the



PEABO'S NIGHT—Peabo Bryson, right, not only receives a gold disk for his "Crosswinds" LP from Cecil Hale, left, Capitol's vice president, a&r, black music division, but one made of solid milk chocolate as well. A smiling Don Zimmermann, Capitol's president and chief operating officer, also is present.

Klein Trial Begins

NEW YORK—Despite a new prosecutor and a new judge, the retrial of Allen Klein is shaping up as a rehash of the 1977 trial which ended in a deadlocked jury.

The new prosecutor, assistant U.S. attorney Mark Pomerantz, is telling jurors that Klein is being charged with income tax evasion stemming from the alleged sale of promo records while he was head of the Beatles' Apple Records. Specifically, Klein is accused of receiving more than \$170,000 from the illegal sale of the promotional items, allegedly sold on his behalf by promotion man Pete Bennett, who admits having kept some of the money himself.

It's expected that Klein will once again deny pocketing any of the

money, and it's expected that defense attorneys will try again to diminish the weight of Bennett's testimony.

Bennett, once again, shapes up as the government's star witness. He is facing sentencing on charges similar to those against Klein, once his involvement in this trial is over.

The prosecution intends to call Bhaskar Menon, head of Capitol-EMI, and several former ABKCO executives. Menon's testimony last time dealt with the issue of whether or not Klein asked for promotional copies that did not have holes drilled through them identifying them as such.

Judge Vincent L. Broderick is presiding over the retrial in U.S. District Court here.

Dismissal Of Sony Suit Denied By The Judge

By CAMMIE MORGAN

LOS ANGELES—It looked as though Universal and Disney had the upper hand in the Betamax trial as Judge Warren Ferguson denied Sony Corp.'s motion to dismiss the case (Wednesday 28). That lead appeared promising until Judge Ferguson explained that this litigation will probably go to the Ninth Circuit of Appeals Court and perhaps onto the Supreme Court and for that reason he felt it was important that the full story be recorded.

Dean C. Dunlavey, chief attorney for the defense, argued that the plaintiffs had introduced no substantial evidence supporting their complaint that Betamax has damaged Universal and Disney or infringed upon their copyrights. Dunlavey went on to say that there was no way of linking the defendants to what buyers of Betamax did with their machines.

Judge Ferguson listened attentively to Dunlavey as he called for separate dismissals for each of the defendants: Sony Corp., Henry's Camera, Broadway, Robinson's, Bullock's and William Griffiths.

Dunlavey made it clear that he wanted to avoid the more encompassing question of whether copying programs off the air involves infringement of copyright laws. Ferguson clearly demed that possibility.

For the Record

NEW YORK—Sam Records, currently involved in a disco production deal with Columbia Records, is located at 41-45 39th St., Long Island City, N.Y. It had been incorrectly identified in previous stories as a New Jersey-based label.

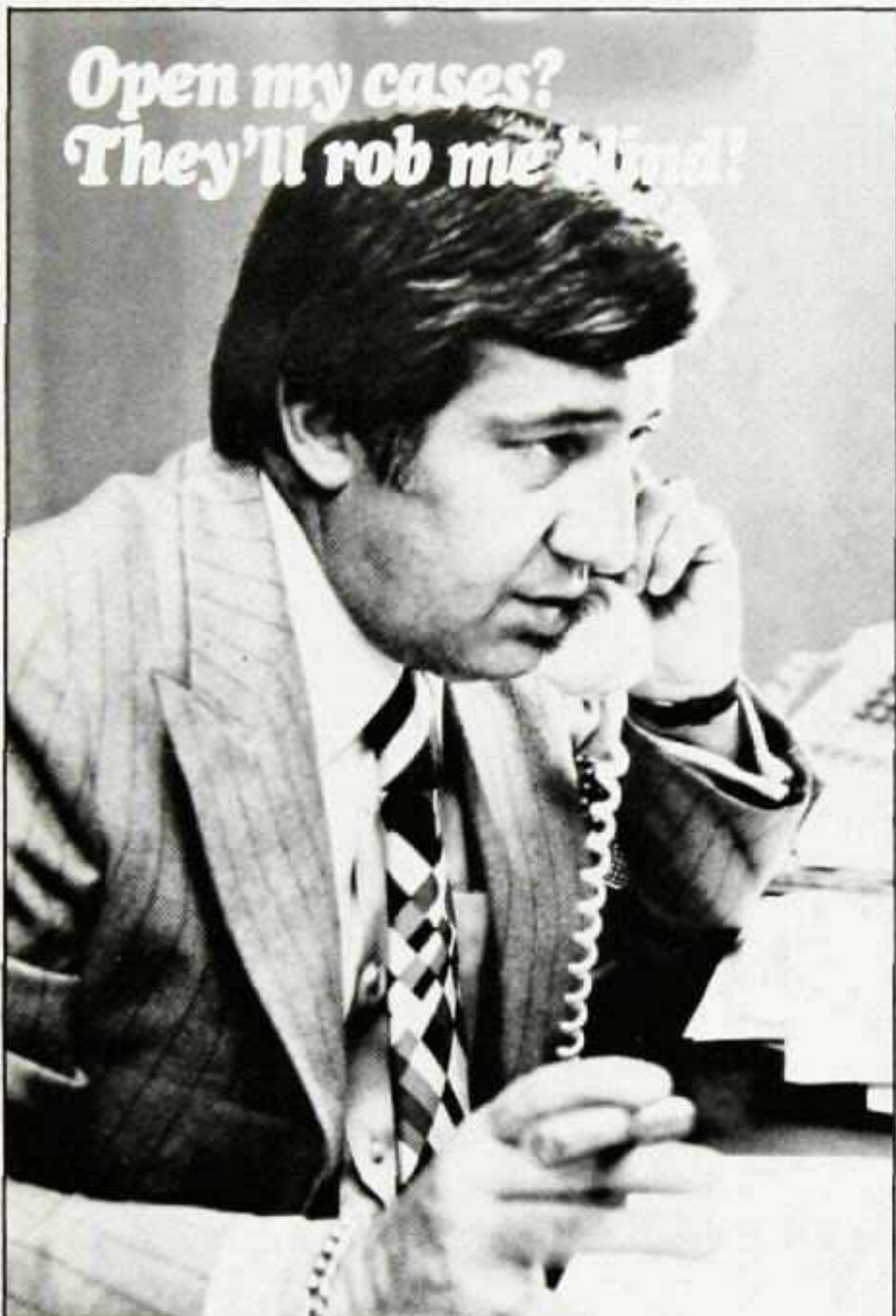
Feb. 22 when he told the court that he would deal specifically with whether the Betamax has caused damage to Universal and Disney programs.

During the argument to deny the dismissal motion, Stephen Kroft, chief attorney for Universal and Disney, said that although the Betamax itself was not an infringement on copyrights, it was a "contributory infringer." On the basis of Kroft's definition of contributory infringer, then wouldn't a Xerox machine also fall into that category? Kroft sidestepped answering the yes or no question by citing that the machines were vastly different and dealt with different mediums.

In Kroft's comments, Judge Ferguson asked him what the plaintiffs are seeking as an outcome of this suit (the first time in the trial). Kroft replied that the priority judgment would be an injunction against the manufacture of the Betamax. Should this solution be impossible, he noted that Universal and Disney might accept an injunction of Betamax in this country, at least until Sony could arrive at a solution in conjunction with television networks that would provide jamming signals to disallow the copying of certain programs. Another acceptable outcome would be if Sony were limited to selling just the playback equipment that would automatically erase pre-recorded shows after they had been shown once.

Universal and Disney also want the warning against taping of copyrighted material clearly printed on all Betamax literature, announced on television commercials, and during retail sales transactions.

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and crossing pop fast!

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The Promise Of Love
(SB-D10)



Shadybrook's out front. Believe it!
Distributed by Janus Records,
a division of GRT Corporation

Stepchild No Longer, Disco Pulling Labels' Attention

• Continued from page 1

own disco departments or add disco personnel include Capitol, Mercury, U/A, Elektra Asylum and RSO.

According to participants in the Disco Forum, the new involvement of the majors in disco will mean greater coordination of disco releases on the international level, more effective local merchandising of disco product and, with the local branches being more motivated to respond to disco, a greater awareness of the music outside the major disco and media centers.

It will also mean more disco releases, which may be a mixed blessing, since many disco DJs at the Forum have complained that they are getting more product than they have time to effectively monitor.

CBS

CBS is not planning to put its disco operation under one department at this time, but rather to have in each of its labels a disco promotion head. The first is Vince Pellegrino at Columbia Records, says Bruce Lundvall, president of the CBS Records Division.

The disco promotion head will be responsible for disco promotion, and will interface with a&r and marketing as the need arises. Lundvall says CBS will also continue to use outside disco promotion companies when needed.

"The philosophy of the company remains the signing of artists," says Lundvall, echoing earlier statements that "the orientation of the company is, and always will be, toward the complete development of artists, not the creation of a fabricated disco sound using non-artists" (Billboard, Dec. 16, 1978).

CBS also uses its black music marketing department, and its college department to help market disco music. It has embarked on a program whereby disco tunes are lifted from LPs lengthened and remixed, and then pressed into 12-inch 33 1/3-

r.p.m. disco singles which are made available in promotional and commercial copies to disco DJs and retail outlets.

Lundvall says the company is currently making a study as to what percentage disco contributes to its sales, but he does not, as yet, have the figures. However, he notes that the figure appears to be growing.

CBS is also involved with disco through its various distributed labels, and through production agreements. It recently signed a production deal with Sam Weiss' Sam Records. The deal initially involves John Davis & the Monster Orchestra and Gary's Gang.

Other CBS artists who have had disco records include Dan Hartmann, Teddy Pendergrass, Melba Moore, Jerry Butler, Sara Dash, MFSB, Heatwave, the O'Jays, the Jacksons, La Belle, B.T. Express, Earth, Wind & Fire, the Emotions, Lonnie Liston Smith, Keith Barrow, Bruce Johnson, Cheryl Lynn, Tyrone Davis, Marilyn McCoo & Billy Davis, Jackie Moore, the Manhattans, Herbie Hancock and George Duke.

Producers who have worked with the company on disco product include Maurice White, Gamble & Huff, David & Marty Paich, Barry Blue, Bert DeCoteaux, Rafael Cherez, Tom Moulton and Bob Este.

It has also brought in Vince Montana Jr. to produce the next Fania All-Stars LP and most recently has signed a production agreement with Tom Hayden.

WARNER BROS.

Warner Bros. officially launched

its disco campaign at the end of 1978 with the appointment of Ray Caviano as executive director of Warner's disco department while simultaneously creating RFC Records, Caviano's label.

First release on RFC is "Outline" by Gino Soccio. Other Warner acts primed for the disco market include Candi Staton, Grace Jones (Island), Undisputed Truth, Hughes Corporation, High Tension, Third World (Island), and others, in addition to established pop stars cutting disco tracks as evidenced by Rod Stewart's "Do You Think I'm Sexy."

Basing in New York, Caviano will oversee all aspects of the new department, including a&r, promotion, marketing, and sales in conjunction with Warner Bros. staff personnel.

In addition, Warner Bros. has established an in-house regional disco promotion staff comprised of one national and four regional staffers, all closely associated with record pools and disco deejays in their respective markets. The disco promotion team is headed by Craig Kostich.

The disco department is closely involved with pools, disco deejays and radio. Caviano also plans on zeroing in on retail accounts which specialize in disco such as the Downstairs stores.

Assistance in preparing this story provided by Dick Nusser and Irv Lichtman (New York) and John Sippel, Jim McCullough, Ed Harrison, Paul Grein and Hanford Searl (Los Angeles).

2 American Wholesalers Selling Canadian-Made U.S. LPs Here

• Continued from page 1

offered to "supply all your needs for new releases." Prices ranging from \$3.66 for Capitol, Arista and Chrysalis \$7.98 product to \$4.26 for WEA \$7.98 product and \$4.25 for CBS Group \$8.98 product to \$4.70 for A&M \$8.98 product are offered by Cash One-Stop, Montreal.

When contacted, the one-stop representative identified himself as Ivor List. List recently opened the one-stop, after leaving TransCanada, a major Dominion wholesaler, where he said he was involved in schlock sales only. List named Harvey Glatt of TCD Records & Tapes, Ottawa, Ont., as a fellow principal in the one-stop. In the mailing, the head office and warehouse of Cash were listed at the same address as TCD. Glatt is a prominent veteran of the industry, operating the Ottawa Treble Clef retail store chain and is also active in concert management.

The Cash mailing contains a number of pages of schlock, heavy in album selections from Blue Note, Liberty and UA. Prices for schlock range from 75 cents to \$10 for the RCA 64-hit five-record deluxe set by Elvis Presley.

Assistance on this story provided by Dick Nusser and David Farrell.

The mailer states all sales are final except for defectives, with merchandise sold FOB the Ottawa warehouse, with terms of 30 net, subject to credit approval.

Berkovec was called at his Albuquerque phone number, with the unidentified female voice answering stating he could be reached at the office, for which she provided a Dominion number. The number is the

same as that of "Canada's No. One Record Exporter, Black and White Sales Consultants Ltd., Markham, Ont., Can."

When Berkovec was sought Thursday (1) at the number, the operator said he had left the office to go to the airport. When someone with the firm was sought who could speak about its Canadian album exports to the U.S., a person identifying himself as "Mike Simon," who, when queried, said he could not talk about the operation, declared only Berkovec could provide information. A voice in the background who asked to be remembered to a Billboard executive identified himself as Gary Solter. Solter is a veteran Canadian industry figure who operated a label called "Avenue Of The Americas" about six years ago, among other endeavors.

Calls to Albuquerque disclosed that Berkovec and Solter in July 1978 negotiated successfully with Ron Campbell to acquire several Campbell-owned LP Good Buy retail stores and a warehouse in Albuquerque, which served in addition six LP Good Buy franchisees in the state.

Campbell acquired the name about 3 1/2 years ago from Don Gillespie and Sharp Pulliam, then Fort Worth one-stop operators who had shelved an attempt to franchise dealers in the Dallas region under that company name.

Campbell's wife, Mary, when contacted, stated the warehouse and two of their formerly-owned stores reverted back to them in November 1979 when Berkovec and Solter defaulted.

The four LP Good Buy stores, when contacted, told a uniform story. Persons stated they noted a se-

ATLANTIC

Atlantic Records was the first of the major record labels to be involved with disco, and the first to release a 12-inch single, says Izzy Sanchez, Atlantic national disco promotion director/a&r coordinator, who heads Atlantic's newly expanded disco department. Sanchez has been working disco at Atlantic for the last two years, though Atlantic itself has been involved with disco for the last four years.

The disco department is involved in all aspects of disco. It signs acts, works on record production, sales, and promotion at both the radio and club level. It works with the merchandising department for store displays.

Toiling with Sanchez in the department is Roxy Myzal who concentrates on radio promotion, and Larry Tasgar, whose field is the 12-inch single.

Atlantic's disco department also hires the independent disco promotion companies, MK Productions, and Tom Hayden Associates for special promotions.

The department has artists on seven or eight of the labels within the Atlantic family. It also has production agreements with Chic Organization Ltd., Patrick Adams Productions, Vince Montana and Cerrone. Disco artists signed to Atlantic include Trammps, Tasha Thomas, Herbie Mann, Sister Sledge, Wonder Band, Joy Fleming, Fantastic Four, Detroit Emerald, CJ & Co., Denis Coffee, Midnight Rhythm, GB Experience, and others.

Sanchez says it is difficult to estimate what percentage disco contributes to Atlantic's sales. "Foreigner will sell 5 million," he claims, "and Chic 4 million."

RSO

RSO's commitment to disco initiated with worldwide production deal with Curtis Mayfield's Curtom Records earlier this year.

The four acts immediately involved are Mayfield, whose initial single, "This Year" was recently released; Linda Clifford, whose new single "Let Me Be Your Woman" will be released shortly, Leroy Hutson and Gavin Christopher.

A new disco label, devoted exclusively to new talent, is expected to be launched later this year.

RSO has scored disco crossover hits with the Bee Gees, Andy Gibb and Player.

Arnie Smith is in charge of disco promotion.

CASABLANCA

Casablanca Records adds another first in its disco innovations with the appointment this week of John Bettencourt, former ABC Records promo rep and radio programmer, as national disco radio chief. He will be working with regional promo persons Kenn Friedman, New York, and Michelle Hart, Los Angeles, with other disco radio promo persons to be appointed in the future. Senior vice president Larry Harris stresses that all of the various facets of Casablanca interface with the exclusively disco personnel and executives throughout the country.

Marc Paul Simon remains in charge of label disco club promotion in the U.S., with an established corps of regional and local persons at that level. A&r for disco is performed by every person at Casablanca, Harris notes, from founder/president Neil Bogart down through the ranks.

Harris says he can not accurately estimate the proportion of volume which disco is contributing, but says Village People, Donna Summer and Cher currently have the top-selling albums, all of which are disco-oriented. He says that Village People's "Y.M.C.A." at three million units is the label and Phonogram Distributing's biggest 45 domestically ever.

To show Casablanca's thrust in disco, he says Tony Orlando's first release due next week will be a pair of sides from "They're Playing Our Song," the first Casablanca original cast musical album, done in disco fashion.

ELEKTRA/ASYLUM

Elektra/Asylum is reportedly about to enter the disco field, taking on this area of music just as it expanded into jazz/fusion in late 1977 under the directorship of Dr. Don Mizell.

The label's experience in the disco market has mostly been through these jazz/fusion hits which crossed over and with such releases as the Pointer Sisters' new 12-inch disco disk "Happiness" on Richard Perry's Planet custom label. In these instances it has hired independent promo persons to work the records.

But now it will reportedly be adding an in-house disco specialist in much the same way that Warner Bros. recently got into the disco field with Ray Caviano and his RFC Records and CBS expanded its efforts with Tom Hayden.

POLYDOR

Polydor Records has yet to establish a formal disco structure, although promotion of disco is under the aegis of David Steele, national disco promotion manager, who also brings in independent promotion men in this area.

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(Continued on page 93)

RENRICH



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Now she's here.*



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Her first album on
Columbia Records and Tapes.
Featuring the single
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Bet you're playing the same song George Duke is. "Say That You Will."

George Duke delights in spreading devilish fun with his people-pleasing music. That's why you hear his masterful keyboard "talk" everywhere you go.

Washington, Houston, Chicago, Atlanta, Detroit and other major markets are saying it proud and clear: Duke's got a new album called "Follow the Rainbow," and the single "Say That You Will" is saying it all with a fine, free, feeling-good beat and a smile in the melody.

More than 90 stations all over the country are playing "Say That You Will." A real fitting follow-up to Dukey's last two gold albums and his giant hit, "Dukey Stick."

"Follow the Rainbow" and find another pot of gold.
George Duke's new album featuring the single, "Say That You Will,"
on Epic Records and Tapes.



RFC Promotes Its Product Differently

By DOUG HALL

NEW YORK—While the traditional role of record promotion to radio has been to break records in the secondary markets and then push them up into larger markets, Ray Caviano, president of the new WEA label, RFC, realizes that placing disco on radio is a whole new ball game.

As a result, he has assembled a promotion team of 13 persons in six regions for his new label. They divide their time between disco clubs and radio.

"Our staff are disco specialists who promote to the clubs and radio," he explains. "We get the foundation set in the clubs and then get the records played on the radio."

Because of this push from clubs to radio within the same market, markets will develop more individuality than in the past. Caviano predicts there will be more regional hits. But he adds that the Northeast, particularly New York, dictates the disco hits.

Caviano's team works with about 140 disco stations, but they also work closely with Top 40 stations. But Caviano has stayed away from pro-

motion people with Top 40 experience. "Top 40 guys don't have disco perspective. They don't spend time in the clubs," he notes.

Caviano is getting his label underway with release of Gino Soccio's "Outline," which he says has been added to 26 stations "right out of the box" including WKTU-FM Disco 92 New York.

Caviano explains that his first project at WEA was to remix Rod Stewart's "Do You Think I'm Sexy." This record fits into Caviano's philosophy that radio is "looking for known artists to do disco."

Caviano sees disco expanding to various styles with European effects. "Voyage has a new kind of sound," he notes. He also points to Third World's "Now That We've Found Love" as a move away from what he calls "formula disco."

Caviano also says disco records do not need stations like WABC-AM New York to sell records. In New York "clubs alone sell 25,000 albums. WKTU can sell another 20,000 to 40,000 albums. Then the album gets on WABC."

Beautiful Music Returns To KIXI-AM In Seattle

SEATTLE—KIXI-AM returned to its familiar beautiful music format Feb. 1, the result of massive audience response after a three-month switch to a beautiful rock status.

Although the 1,000-watt station attracted new, younger listeners, the 35-years-plus audience, with KIXI-AM some 17 years since inception, rejected soft rock.

"We received hundreds of calls and letters in the first few months from long-time listeners who missed

the beautiful music format," says Dean Smith, general manager.

Prior to last May, beautiful music was played on both the AM and 100,000-watt FM stations simultaneously, then they were split and aired adult-contemporary until Feb. 1.

Penny Tucker, FM operations manager, reveals the target audience age group is 21-49 with the popular "KIXI Light" format which offers a blend of pop and MOR sounds.

Such artists as Roberta Flack, Al Stewart, Judy Collins and Barry Manilow are spotlighted on the FM side while 91-AM offers more instrumental music, which features Percy Faith, Ray Conniff and Roger Williams selections.

The AM vocal artists may include material by John Davidson, Sergio Mendes and the Lettermen.

During the AM-FM combined programming of "KIXI Light" music, Arbitron ratings found the stations tied for sixth in the greater Seattle market with KJR-AM rock at a 4.7 book.

KIXI-AM and FM has consistently ranked in the top three-four stations in the Puget Sound area with a high 11.6 share in 1977.

"It's important to realize we are not background music. People work and listen to our programming," maintains Tucker. "AM is consulted by TM Productions in Dallas."

Tucker handles the FM programming, having been installed Feb. 1 as operations manager and affiliated with the station for seven years. Smith, at KIXI since 1962, was made station manager last December.

Smith feels the next Arbitron books, a three-month sweep of March-May, will reflect the new programming format separation instead of the old combination.

"Our early street reports indicate a new listening audience as well as satisfying our old long-time fans," says Smith.

Boston WCOZ Loses Shelton To WEEI-FM

BOSTON—Ken Shelton, this city's top rock jock, has left WCOZ-FM to move to WEEI-FM where he becomes music director as well as evening jockey.

Shelton's departure is seen as a serious blow to WCOZ, which is struggling to maintain its primacy over the 18-34 age group while receiving serious challenges from progressive rock WBCN-FM and Boston's two all-disco stations WBOS-FM and WXKS-FM.

WEEI has achieved dramatic success with its "softrock" format, developed by program director Clark Smidt, and Shelton has expressed his interests in beefing up the mellow mix with more jazz and adult rock. "There will be no specific changes in the format," says Smidt, "but more music will be integrated into it." Shelton's rock background may help to solidify WEEI's share of the 25-34 listeners.

Long-time associates Shelton and Smidt have been playing follow-the-leader across Boston's radio dial for several years. The pair initially engineered WCOZ's transition from beautiful music to AOR in 1975, and in doing so dethroned WBCN, then the top-dog rock station. Before that the two teamed up at WBZ-FM.



RIVER'S LEAD—Little River Band's lead singer Glenn Shorrock, sporting a new beard, at left, chats with WIOQ-FM Philadelphia air personality Ed Sciaky. Shorrock discussed the band's Capitol album "Sleeper Catcher."

2 Boston Stations 'Overhauled' Quiet Changes At WRKO-AM And WROR-FM Noted

By DON SHEWEY

BOSTON—Quiet changes are taking place at Boston's RKO-General sister stations WRKO-AM and WROR-FM. The two RKO outlets, both under new management, are in the process of abandoning old formats for a new ratings grabber: "adult contemporary" programming.

WROR has for years been playing all-oddis with special syndicated shows like Wolfman Jack and Jim Grant's "Rock And Roll Roots" on the weekends—a situation which, according to new general manager Tom Baker, created a split audience.

When Baker arrived in Boston five months ago from RKO's WGMS AM-FM Washington, he commissioned a market survey whose results convinced him that the target 18-34 audience is most interested in "good, contemporary, mainstream music." So Baker and programming director Dick Edwards began phasing out the oldies format by letting go a number of staff announcers and canning the entire program of weekend features.

"Essentially, we're developing into a full-service station," says Edwards. WROR's news department, formerly a minimal operation, will be beefed up, especially the traffic watch, and WNAC-TV's meteorologist Harvey Leonard has been hired to do weather.

Edwards makes no bones about the competitive nature of the changes at WROR—specifically, the station is entering into rivalry with WEZ-AM and WHDH-AM for the adult contemporary market.

"There's a hole in this market big enough to drive a truck through, he says. "There is no mainstream FM station. You have disco, you have prog-rock, you have soft-rock—but no mainstream. And let's face it, most people are part of the mainstream, just by the definition of that word."

Edwards suggests that the combination of stereo sound, a strong signal and good music will be attractive enough to lure listeners away from the AM dial, especially listeners in the crucial 25-34 age group.

Among the new on-the-air staff are Bob Stuart, of WACQ-FM Boston, Eric Cheney of WNLC-AM New London, Conn., and Dick Shannon from KVIL-FM Dallas (where he was known as "Van Winkle"). Bob Spicer will continue as WROR announcer.

WRKO's new manager Chuck Goldmark is also aiming for the

adult contemporary market, moving away from WRKO's long-held Top 40 orientation and into direct competition with powerhouse stations WHDH and WBZ.

Key to his strategy is Charlie Van Dyke, whom Goldmark hired away from RKO's KHJ-AM Los Angeles.

Van Dyke will take over the a.m. show, setting the tone for the station's overall impression.

"My feeling is that there are an awful lot of people in this area who grew up with RKO," says Goldmark, "but they don't necessarily know we've grown up with them."

Latest Disco Entry: Philly's WZZD-AM

By MAURICE ORODENKER

PHILADELPHIA — Tired of scraping the bottom of the rating barrel, WZZD-AM, without any fuss or fanfare, has gone all-out on the disco scene to become the first AM station on the local band to take on the format. "Some AM station would have eventually turned disco," said Larry Knight, station program director, "and it might as well be WZZD."

The only disco heard on local radio emanates on the FM band from the WDAS and WCAU spots on the dial, but neither station is tied to the disco tag. Oriented to the black community, the highly-rated WDAS has a heavy rhythm and blues input. WCAU-FM, which also tired of battling the rating books three years ago, became "Disco Radio" without much success. However, the station fared better when embellishing the disco beat with some jazz along with pop and rock that qualifies as disco and changed its identifying sound to "Fascinating Rhythm."

For WZZD it's the disco sound all the way. "This is no fanciful fling on our part, we're in it to stay," said Knight, who came from WIBC-AM Indianapolis, also a Fairbanks station, four months ago. WZZD has been keeping a low profile with its new programming. There were no ballyhoo or promotional efforts heralding the musical change—not even any newspaper ads. Knight said he is going to count on word-of-mouth to create disco awareness among the AM listeners.

WZZD, even before changing its call letters a few years ago from WIBG, has an awareness problem. Since losing its leadership as AM's top rock station to WFIL a little more than a decade ago, the station has been fighting a losing rating battle for the rock genre. And even after changing call letters to

WZZD and taking on a mix-match musical format or playing anything and everything listeners request, the station couldn't attract listeners enough to make a substantial showing in the ratings race.

With an "eventually, why not now before someone else does it" attitude, WZZD has no place to go but up on the disco bandwagon. And with disco music riding the crest of a popularity wave, Knight figures there are enough disco aficionados tuned to the AM band to give the station rating points. The station's record spinners remain intact, no changes contemplated, and will have a chance to develop as disco personalities.

In addition to the rush of disco recordings, with everything getting a chance to get a hearing, Knight is spotlighting on Sundays at noon the hour-long Gene Arnold's Superstar Concerts, started Jan. 21 with the Bee Gees.

Angel Awards: Gospel Stanza Goes To Finals

NASHVILLE—"Grand Ole Gospel Country," a series of television specials hosted by Jimmy Snow and taped live at the Grand Ole Opry House, has been named one of five finalists in the national tv category of the RIM Assn's Angel Awards.

Guest stars on the program, produced by Dyann Rivkin with Jimmy Snow serving as executive producer, have included Johnny Cash, Connie Smith, Marty Robbins, Jim Ed Brown and Helen Cornelius, Roy Acuff, Barbara Fairchild, Hank Snow, Don Gibson, Jeannie C. Riley and Red Sovine.

More specials are scheduled to be taped this spring. Copyrighted material



BABYS VISIT—The Babys, Wally Stocker on stool and John Waite at right visit KROQ-FM Los Angeles personality known as Microphone to discuss their third album for Chrysalis "Head First."

Boston Hearing 2nd Purely Disco Outlet

By DON SHEWEY

BOSTON—The disco boom continues to strengthen its hold on local airwaves with the addition of a second all-disco outlet. WWEL-AM-FM in Medford (1430 AM, 107.9 FM) chanted its call letters to WXXB-AM-FM and its format from beautiful music to disco less than five months after WBOS-FM completed its gradual shift to all-disco programming. WXXS becomes the first all-disco AM outlet in New England.

Two factors influenced the switchover, according to station manager and 20-year Boston radio veteran Arnie "Woo Woo" Ginsberg. The station was sold in early January to Hefel Broadcasting Corp., and the major beautiful music services were no longer available for use, necessitating a change in programming.

An unacknowledged influence on the station's changes is, of course, the spectacular success of WBOS, which leapt from a 0.4 to a 3.5 share in the most recent Arbitron ratings. WXXS, which has been dubbed "Kiss 108," has Kent Burkhart of the Atlanta-based consulting firm Burkhart-Abrams as consultant. Burkhart recently engineered the highly successful format change for the new all-disco WKTU-FM in New York.

The new station's program direc-

Institute Urges Starting Date For AM Stereo

WASHINGTON—The Institute of High Fidelity has requested the Federal Communications Commission to set an effective date for the beginning of AM Stereo broadcasts "that will allow for an orderly marketplace transition."

In asking for this date, Jerry Kalov, president of the Institute and president of Jensen Sound Laboratories, said, "The final FCC rule on AM stereo broadcasting provides great marketing and merchandising opportunities for manufacturers and dealers of home high fidelity components and autostereo equipment."

"But the consumer must be properly involved and informed on exactly when he can receive AM stereo broadcasts on purchased equipment if this potential is to be fully realized."

The Institute believes a reasonable effective date for the rule would be six months from the date that the rule establishing AM stereo is published in final form.

tor is "Sunny" Joe White, who comes from the same post at Boston's WILD-AM. White also assumes duties as morning disk jockey. He is followed by midday jock Dave Iseman, formerly of WCGY-FM in Lawrence, Mass., and evening announcer Viv Roundtree, from WPLJ-FM in New York. One more full-time announcer will be named.

The station's new format is officially called "Disco/Cosmopolitan Contemporary."

Honolulu KPOI To Oldies-AOR After Arbitron

HONOLULU—The latest Arbitron report for this market was a shocker for KPOI-AM. The station's share of market plummeted from a 6.1 last spring to a 1.4. The station reacted by dropping the progressive rock format in January in favor of an oldies-AOR format.

Top 40 KKUA-AM slipped from a 12.2 to a 9.8. There were other big surprises: all-Japanese KOHO-AM and Hawaiian music station KCCN-AM doubled their share to 5.1 and 6.7, respectively.

In the fiercely competitive morning market, Hal "Aku" Lewis slightly increased his audience, KGMB-AM going from 21.3 to 24.0; Ron Jacobs' 10.5 on KKUA-AM was 4 higher than last period; KGU-AM's team of Bill Thompson and Dick Cook dropped from a 9.1 in the spring to its present 6.8, and Lan Roberts on KORI-AM dropped from a 14.3 to 10.9. These are all average trend shares, total persons 12+, Monday through Friday, 6 a.m. to 10 a.m. In this time period, KHVH-AM news picked up an incredible increase, going from 1.9 last spring to a whopping 10.9 last fall.

In the evening slot (total persons 12+, Monday through Friday 7 p.m. to midnight), KKUA's Kamisai Kong lost half his audience, plummeting from a 15.3 to a 7.6, while KGU's Kit Beuret and his jazz show doubled its share, from a 7.1 last spring to its present 13.6.

Cover All Counties

NEW YORK—The Arbitron radio coverage study discloses that 38 radio stations reach listeners in all counties of their respective states. These 38 stations all fall within six states: Alaska, Hawaii, Connecticut, Delaware, Rhode Island and Wyoming. The study of 3,065 counties in the U.S. included 395,000 diaries.

DAMONE CUTS 'BEAUTIFUL' DOUBLE LP

CHICAGO—Singer Vic Damone has cut a double LP that will be made available only through beautiful music syndication service.

The FM-100 Plan, the syndicator which is producing the 24-cut, two-record set, believes it's the first time a solo act has been produced for syndication only.

"We've all done production on instrumental and chorals, but no one has ever done a single artist," says Daryl Peters, president of FM-100 Plan.

Damone is taping old and new love songs at Universal Studios including "Weekend In New England," "You Needed Me," "You Don't Bring Me Flowers," "Misty," "Come In From The Rain" and "Try A Little Tenderness."

The 112 stations subscribing to FM-100 will receive the tunes as part of regular material updates, says Peters. The broadcaster says more solo artist recordings for the tape network are planned.

The selections will be pressed into a double pocket album. It will be made available to stations on the service for use in promotion, Peters details.

Peters is vice president and general manager of FM-100 (WLOO-FM) here. The syndication service started four years ago as an outgrowth of the station's programming.

Sacramento FM Signal Starting As NPR Outlet

SACRAMENTO—KXPR-FM, a new NPR affiliate station here, is scheduled to begin broadcasting this month with a commitment to classical music, jazz and public affairs.

The 88.9 frequency station will air classical music about 70% of the day, according to Stu Wilber, station manager, a former program director at KUT-FM, Austin, Tex.

According to Wilber, Sacramento's existing classical format station, KAER-FM, is contributing a library of 4,000 LPs and plans to relinquish the format after KXPR is underway.

March 23 is targeted as on-air date. Station will broadcast "Audition Room," where complete new recordings are sampled, four nights per week from 7 till 8:30, in addition to daytime classics and special orchestra syndication programs. Plans call for assumption from KAER of Texaco-Met Opera broadcasts, according to Wilber.

KLIV In San Jose Ties Top 40, Disco

By CARY DARLING

LOS ANGELES—Top 40 outlet KLIV-AM has become the first station in the immediate San Jose vicinity to alter its format to accommodate disco. According to music director Ralph Koal, the station is now "Top 40 with a disco emphasis."

Without the benefit of an extensive market survey, KLIV changed just after the first of the year because morning man Bob Ray, a disco deejay at a local nitery, and program director John McLeod sensed there was a lot of music not getting airplay on Top 40 stations.

At first, the idea wasn't to alter the entire format but merely to include more disco material. "But it kept sounding so good to us," says McLeod, "and we said, 'God, there's a lot of good product out there.'" Consequently, more disco was added to the playlist of 32 records.

Airplay is geared to what's happening in local stores and clubs although national charts action is considered. The station plays the seven-inch, 12-inch single and album versions of songs, depending on the time of day. Usually, three songs are included in each set.

What matters most is continuity and flow at KLIV so that the oldies and non-disco material played must fit into certain guidelines. Although

Olivia Newton-John's "A Little More Love" and Johnny Mathis & Deniece Williams' "Too Much, Too Little, Too Late" make the grade. Koal admits "we wouldn't play something by Van Halen."

So far, audience response has been good with most requests being for the disco material.

KLIV underwent a similar transformation in 1970 when the emphasis was put on hard rock. Within a couple of years, the station returned to the standard Top 40 format it had been using since 1963.

"This has got to be the most flexible format we've had," says McLeod of the current disco-pop synthesis. He notes that with such diverse artists as the Tubes and Grateful Dead cutting disco tracks, KLIV has many choices in filling its playlists.

In order to get the word out, the station advertised on the local television stations. The first ads emphasized such crossover artists as Donna Summer and the Village People while subsequent campaigns have featured Edwin Starr and other more disco-oriented acts.

Of the switch, McLeod says, "You've got to change. If you don't, you get buried. But we'll just have to wait and see."

Outlets Tie Interviews To UNICEF TV Show Talent

By DOUG HALL

NEW YORK—Before the final image of the recent NBC television special "A Gift Of Song—The Music For UNICEF Concert" had faded away, radio stations across the nation were doing their part to aid the United Nations benefit and make the show an even bigger media event.

While the show was being taped on Tuesday (9) key stations across the country were taping interviews with the show's stars in calls placed to the UN.

Maurice Gibb of the Bee Gees was interviewed by WGN-AM Chicago, WOH-AM Boston and KFRC-AM San Francisco. His brother Robin spoke with personalities at KABC Los Angeles, WNBC-AM New York and WHYI-FM Fort Lauderdale.

Earth, Wind & Fire were also interviewed on WNBC as well as WCBM-AM Baltimore, WQXI-AM Atlanta, WHYI, KVI-AM-FM Seattle, WWWE-AM Cleveland and KHOW-AM Denver.

Donna Summer was interviewed by WASH-FM Washington and WIP-AM Philadelphia while Rita Coolidge spoke to WQXI. Gilda Radner, one of the hosts of the show,

Disco At Night At Atlantic City FMer

ATLANTIC CITY, N.J.—It's disco music only for the evening hours when the disco fans come out to play for WAYV-FM here. Programming to the music of Gloria Gaynor, Rick James, Cerrone, Donna Summer and all the other favorites, station introduces a Disco-Nights policy, playing the recordings at the top of the charts, starting at 9 p.m. The more conventional music prevails the other hours of the day.

was interviewed by WGR-AM Buffalo, N.Y.

Although plans for a radio simulcast of the tv show fell through, a number of stations improvised with UNICEF hours playing recordings of the selections sung by the artists on the show. Abba, John Denver, Andy Gibb, Olivia Newton-John, Rod Stewart and Kris Kristofferson also starred.

Radio's observance of the Music For UNICEF campaign began with the use of public service announcements sent out to 750 radio stations in advance of the tv show.

KALA BEAMS UNICEF TUNES

KALAMAZOO, Mich.—Bill Wertz, vice president of Kala Music, a syndicator of beautiful music to 28 stations, is planning to add the songs donated at the UNICEF television concert to the U.N. agency to the company's format.

"As an adult music service, Kala Music wants to help UNICEF and play as many donated songs as possible," Wertz wrote to UNICEF executive director Henry Labouisse.

Wertz also suggested that the Independent Beautiful Music Assn., a group of syndicators which includes Kala, may record easy listening versions of the donated songs.

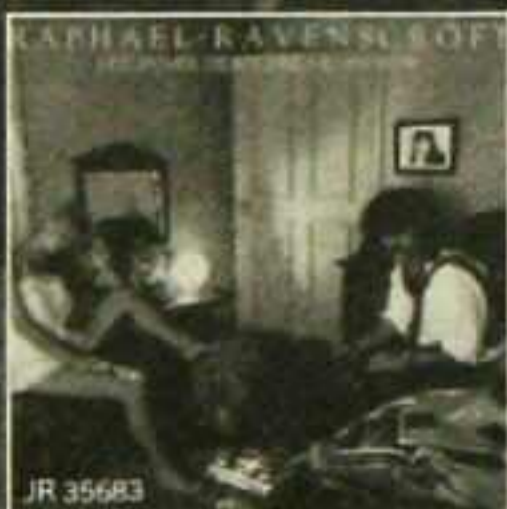
Songs were donated by the Bee Gees, Abba, Rita Coolidge, John Denver, Earth, Wind & Fire, Andy Gibb, Elton John, Kris Kristofferson, Olivia Newton-John, Rod Stewart and Donna Summer.

Wertz wrote Labouisse, "The beautiful music stations play tunes long after the rock stations abandon them; as a result, I believe our stations can be a major contributor to UNICEF royalties."

**The warm silk of his sax
touched her there on Baker Street.**

But he's not leaving. He's just on his way.

Raphael Ravenscroft is the sensational saxophonist who set off "Baker Street" and helped make it one of the most memorable songs of last summer. Now he's made an album of his own. And it's some of the most solid music, from rock 'n roll to pretty, that's been played in a long time. It features his "Baker Street" mates, and it's produced by Hugh Murphy, Baker Street's hit producer.



JR 35683

**Raphael Ravenscroft.
"Her Father Didn't Like
Me, Anyway." His debut
album on Portrait™ Records and Tapes.**

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Vox Jox

By DOUG HALL

NEW YORK—Country station KCCW-AM San Antonio, which has been doing that format only since Nov. 1, sold 2,500 tickets to a **Charley Pride concert in less than two weeks of air promotion.**

It all began when p.d. **Joe Conway** was asked by **Joe Miller**, president of Jam Productions, to participate in the concert.

On Jan. 6 spots were to start promoting the Jan. 27 concert at the local Municipal Auditorium, but on Jan. 6 the auditorium burned to the ground. The show then had to be rescheduled to another hall. Then the market's two other country stations refused to run any promotion, according to Conway, because KCCW was involved as a sponsor. They also reportedly refused to run RCA spots for Pride albums.

San Antonio had seen a **Dolly Parton** and **Waylon Jennings** concert cancelled last year because of poor attendance so things were looking grim. But KCCW's listeners responded and the concert was a sell-out.

WABC-AM New York has named **Liz Kiley** as the station's first woman air personality. The 22-year-old DJ will host weekend shows. She comes from WPGC-AM-FM Washington, and is a native of New York. **Scott Cassidy** has joined WWSW-AM Pittsburgh as evening personality. He comes from KAYQ-AM Kansas City where he did an afternoon drive shift.

Richard Howard has joined WCPI-FM Wheeling, W. Va., as operations manager. He comes from WFMD/WFRE Frederick, Md., where he was p.d. **Don Rooney** is named morning drive man for KEWI-AM Topeka. He comes from WTSN-AM Dover, N.H. The station

has also named **Doug Poulson** 2 a.m. to 6 a.m. personality. He comes from KXLF-AM Butte, Mont. The station also ran two February contests, one tied in with Lincoln and Washington's birthday and the other with Valentine's Day.

Greg Mocerri has taken over music director's duties at WMLM-AM St. Louis, Mich. **Thomas Twine** is the new music director at WCHV-AM Charlottesville, Va., and is also handling 4 p.m. to 8 p.m. air duties. He and **Jay Lopez**, who is on the noon to 4 p.m. shift, both come from WRIE-AM Erie, Pa. Also in the station's new lineup are **Ed Owens** from 9 a.m. to noon, **Tom Evans** from 5:30 a.m. to 9 a.m., **Vinnie Kice** from 8 p.m. to midnight and **Dusty Rhodes** from midnight to 5:30 a.m.

WAOP-AM Otsego, Mich., has welcomed **Lance Parish** back to its on-air staff. Parish was injured in an auto accident late last year. He works the afternoon drive position. **Tommy Statham**, p.d. at WAPF/WCCA McComb, Mo. got married last month and is looking to move to a larger market to obtain a better salary. He can be reached at (601) 684-7470 or 684-7471 or at Route 1, Box 229-A, J.C. Lewis Trailer Court, McComb, Mo. 39648.

Jim Hickam, music director at KBRR-AM Leadville, Colo., is starting a chart system for his station's playlists to show the amount of airplay each record is being given. **Steven Bahr** has taken over duties as music director at WRCR-AM, the Rockford College station in Rockford, Ill.

Chicago commuters are being warmed against the severe winter that market has suffered by hot chocolate distributed in souvenir **Larry Lujack** mugs by WLS-AM Chicago. **WPLJ-AM** New York broadcast an interview with Meat Loaf. His "Bat Out Of Hell" album was the top LP on the ABC AOR outlet. Not only does WCOZ-FM give away tickets to some of the top concerts in Boston, but it is driving the winners to the concerts in a special WCOZ limousine.

WHK-AM Cleveland is staging a concert featuring **Billy "Crash" Craddock**, **George Jones** and **Doug Kershaw**. The station also sponsored several Valentine's Day promotions which included giveaways of **Dolly Parton** and **Anne Murray** albums. **Jerry Sheeder**, operations manager of KKEZ-FM, reports his station has "made no decision regarding the station's relationship with Bonneville." He adds that Bonneville helped the station make the transition from beautiful music to contemporary.

Jim Patterson has been named program director at KEUN-AM in Eunice, La. Formerly music director at the station, Patterson will continue directing KEUN-AM's playlist.

Chuck Jackson has returned to Louisville's WAKY-79 AM, replacing DJ **Adele** who leaves the night shift for personal reasons. The popular female personality has been offered another position with the station and has taken a couple weeks off. Jackson previously worked for WAKY-79 AM from 1973-78.

WWSW-AM 97 in Pittsburgh has hired **Scott Cassidy** as an evening personality, coming from KAYQ-AM in Kansas City where he was the afternoon drive DJ. Cassidy takes over the 7 p.m.-midnight shift previously held by **Scott Kahler**, who has not announced his immediate plans.

Air personality **Bob Cruz** has been signed to a new five-year contract with New York's WABC Musicroadio 77-AM. Cruz will continue his 1-6 a.m. Monday to Friday shift as well as 36, 2-6 p.m. Saturday shows each year. He joined WABC 77-AM in 1976.

WKND-AM in Hartford, Conn., believed to be the only black-oriented station in Connecticut, has hired its first female announcer, **Melonae McLean**.

Melonae is the daughter of jazz saxophonist **Jackie McLean** and **Dollie**, director of Hartford's Artist Collective.

ABC's WRIF-FM Detroit is saluting the 25th anniversary of rock by presenting commercial-free weekends with classic rock artists in two-day programs entitled "The Good Stash." P.d. **Tom Bender** has put together these programs which include the Beatles, Cream, **Janis Joplin**, **Buddy Holly**, Buffalo Springfield, Led Zeppelin, the Turtles, **Jimi Hendrix**, the Grateful Dead, **Bob Dylan**, Vanilla Fudge, the Doors, **Chuck Berry**, the Byrds, **Joe Cocker**, Ten Years After and early Rolling Stones.

WHK-AM Cleveland ran a recreational vehicle touch-a-thon among 25 participants, who were selected through post card entry. The one who could hold on to the vehicle the longest won the \$6,000 rv. WHK has also been running the "Golden Years Of Country" weekends complete with notices of from 1955 through 1977. WHK is also giving away tickets to an upcoming **Jerry Reed** concert.

WEZQ Winfield, Ala., is about to increase power from 1 kw to 5 kw. Manager **Doug Threadgill** reports the station is the only one in Northwest Alabama in a country format. Threadgill handles 6 to 7:30 a.m.; **Steve Shannon** is on from 7:30 a.m. to 1 p.m. and **Lee Roberts** is on the rest of the day until signoff.

Dan Kelley, who comes from WBBM-AM Chicago and WJL-FM Elgin, Ill., has joined KBSQ-FM Sante Fe, N.M., to put together an adult contemporary format. The station used to be known as KBSO-FM. **Joe Taylor** has moved from WGAL-FM Lancaster to join KHOW-FM Denver as operations director. **Steve O'Brian** has joined KEWI-AM Topeka as the 5 to 9 p.m. air personality.

KHOW-AM Denver's morning drive team **Hal** and **Charley** have signed a three-year contract with the Doubleday station. The pair is also appearing in a made-in-Colorado film, "The Legend of Mark Packer." **Josh Cohen**, assistant spot television buyer for Ted Bates in New York, is leaving to become a DJ with WWDC-AM Washington. He will work midnight to 6 a.m. on weekends. In the past he worked at WFAS-AM White Plains, N.Y.



EARLY VISIT—WNBC-AM New York morning drive personality **Scotty Brink**, left, interviews **Mark Andes** of Atlantic recording group **Firefall** about the group's new single, "Goodbye, I Love You" from their album "Elan."

BILLBOARD ARBITRON DJ RATING PERFORMANCE

Following are Arbitron trends of top DJs' performance in morning drive. Shown are rating shares or percentages for total listening audience over the age of 12 in the last five Arbitron reports.

DENVER-BOULDER:

| STATION CALL LETTERS | Monday-Friday 6 a.m.-10 a.m. | | | | | STATION CALL LETTERS |
|--------------------------------------|------------------------------|--------------|--------------|--------------|--------------|----------------------|
| | July-Aug. 77 | Oct.-Nov. 77 | Jan.-Feb. 78 | April-May 78 | July-Aug. 78 | |
| KAZY-FM | 2.4 | 2.3 | 2.4 | 2.7 | 3.0 | KAZY-FM |
| Al Baxter Format: AOR—Super Stars | | | | | | |
| KBPI-FM | 2.0 | 4.9 | 6.9 | 5.6 | 3.3 | KBPI-FM |
| John Bradley* Format: AOR | | | | | | |
| KHOW-AM | 15.1 | 11.5 | 11.8 | 15.7 | 12.9 | KHOW-AM |
| Hal & Charley Format: MOR | | | | | | |
| KIMN-AM | 6.2 | 4.8 | 4.3 | 6.9 | 9.3 | KIMN-AM |
| Loren Owens Format: contemporary | | | | | | |
| KLAK-AM | 4.6 | 5.2 | 4.1 | 3.2 | 3.9 | KLAK-AM |
| Mike McCuen Format: country | | | | | | |
| KLIR-FM | 5.4 | 7.2 | 5.6 | 6.3 | 5.5 | KLIR-FM |
| Dan Orrick Format: beautiful—Schulke | | | | | | |
| KLZ-AM | 5.5 | 3.5 | 3.4 | 2.5 | 5.2 | KLZ-AM |
| Joe Kelly Format: country | | | | | | |
| KPPL-FM | | | .5 | .4 | 3.5 | KPPL-FM |
| Denny Davis** Format: Mellow | | | | | | |
| KTLK-AM | 3.8 | 5.0 | 5.3 | 4.0 | 4.1 | KTLK-AM |
| Bruce Lee*** Format: Top 40*** | | | | | | |

*Bradley left the station in February and has been succeeded by Nick Sommers.
**Davis left in December and has been succeeded by Bill Bline.
***Randy Jay took over in February from Kathy O'Grady. Lee left the end of the year. Station went Disco month ago.

Bubbling Under The HOT 100

- 101—LIVING IN A DREAM, Sea Level, Capricorn 0312
- 102—STAR CRUSIN, Greg Diamond, Marlin 3329
- 103—DARLIN', Frankie Miller, Chrysalis 2255
- 104—DISCO TO GO, Brides Of Funkenstein, Atlantic 3498
- 105—DANCIN' IN THE STREETS, Boney M, Sire 1036
- 106—DOWNHILL STUFF, John Denver, RCA 11479
- 107—LAST NIGHT I WROTE A LETTER, Starz, Capitol 4671
- 108—A FUNKY SPACE REINCARNATION, Marvin Gaye, Tamla 54298
- 109—IF LOVING YOU IS WRONG, Barbara Mandrell, ABC 12451
- 110—JUST THE WAY YOU ARE, Barry White, 20th Century 2395

Bubbling Under The Top LPs

- 201—TRIUMPH, Rock & Roll Machine, RCA AFL2 2982
- 202—DESMOND CHILD & ROUGE, Capitol SW 11908
- 203—BEE BOB DELUXE, Best And Rest Of Bee Bop Deluxe, Harvest SW 11870
- 204—FM, Black Noise, Visa 7007
- 205—TRILLION, Epic JE 35460
- 206—GREGG DIAMOND, Bionic Boogie, Polydor PD1 6123
- 207—LIVINGSTON TAYLOR, 3-Way Mirror, Epic JE 35540
- 208—DELLS, Face To Face, ABC AA 1113
- 209—MARILYN SCOTT, Dreams Of Tomorrow, Alco SD 38109
- 210—MOULIN ROUGE, ABC AA 1121

Case Studies

By KENT BURKHART

Location: West Coast
Date: Two years ago
Problem: Free-form music station out-rated by hot album rock station at least three to one.
Solution: Analysis of the market revealed no weaknesses in the top-rated AOR competitor.
Recommendation: Free-form station had two options... change format completely or become a more commercial album rock and stick it out against the direct strong competitor. Station elected to stick it out and employed a strong p.d., heavy promotion campaign, revision of music to a more commercial AOR, revision of news content to lifestyle, improved signal, better public affair 60 second blurbs.
Results: After two-year battle, there is a new victor 18-34 adults. Dedication, discipline and perseverance were the keys to success.

Kent Burkhardt is a well-respected radio programming consultant.

With Strawbs, Dave Lambert shared writing, vocals and lead guitar. And their distinctive influence can be felt throughout rock. Now, Dave Lambert has

his solo debut album, "Framed." On it he's joined by some of the greatest musicians in England. With songs like "Take A Little Bit Of

My Life", "Welcome To My Dream" and the title cut. Dave Lambert's name is being entered in rock's "who's who" by reviewers and fans.

"Framed." The historic, solo debut album from Dave Lambert. on Polydor Records and Tapes.

AS A MEMBER OF STRAWBS, DAVE LAMBERT MADE ROCK 'N' ROLL HISTORY. NOW, HE'S MAKING IT ON HIS OWN.



DAVE LAMBERT
F R A M E D

PRODUCED BY SPENCER PROFFER FOR THE PASHA MUSIC ORGANISATION

NORBY WALTERS
ASSOCIATES

Congratulations

GLORIA GAYNOR

"I Will Survive"

1 ALL POP CHARTS

• **Billboard** • **Cashbox** • **Record World**

ON TOUR

| | | |
|-----------------------------|---------------------------|-----------------------------|
| APRIL 18—CLEVELAND, OHIO | MAY 6—GREENVILLE, S.C. | MAY 30—DENVER, COL. |
| APRIL 19—PITTSBURGH, PA. | MAY 9—BALTIMORE, MD. | JUNE 1—SALT LAKE CITY, UTAH |
| APRIL 21—MONTREAL, CANADA | MAY 10—GREENSBORO, N.C. | JUNE 2—LAS VEGAS, NEV. |
| APRIL 22—OTTAWA, CANADA | MAY 11—HAMPTON, VA. | JUNE 3—PHOENIX, ARIZ. |
| APRIL 23—TORONTO, CANADA | MAY 15—NASHVILLE, TENN. | JUNE |
| APRIL 25—SPRINGFIELD, MASS. | MAY 16—MEMPHIS, TENN. | 6-7-8-9—LOS ANGELES, CALIF. |
| APRIL 26—TARRYTOWN, N.Y. | MAY 18—JACKSONVILLE, FLA. | JUNE 10—OAKLAND, CALIF. |
| APRIL 27—BOSTON, MASS. | MAY 19—LAKELAND, FLA. | JUNE 15—PORTLAND, ORE. |
| APRIL 28—PORTLAND, ORE. | MAY 20—MIAMI, FLA. | JUNE 16—VANCOUVER, CANADA |
| APRIL 29—PROVIDENCE, R.I. | MAY 23—NEW ORLEANS, LA. | JUNE 17—SEATTLE, WASH. |
| MAY 2—ATHENS, GA. | MAY 24—HOUSTON, TEX. | JUNE 20—MINNEAPOLIS, MINN. |
| MAY 3—CHARLESTON, S.C. | MAY 25—FT. WORTH, TEX. | JUNE 21—CHICAGO, ILL. |
| MAY 4—COLUMBIA, S.C. | MAY 26—OKLAHOMA CITY | JUNE 22—DETROIT, MICH. |
| MAY 5—ATLANTA, GA. | MAY 27—KANSAS CITY, MO. | JUNE 24—NEW YORK CITY |



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It's the album that's setting off a Good Rats population explosion nationwide! Delivering the unique brand of rock 'n' roll that separates them from the rest of the pack. Songs composed by Peppi Marchello, brilliantly performed and masterfully produced, on the greatest album they've ever recorded. The one that's popping up in homes and on radios all across America.

Good Rats.
“Birth Comes To Us All!”
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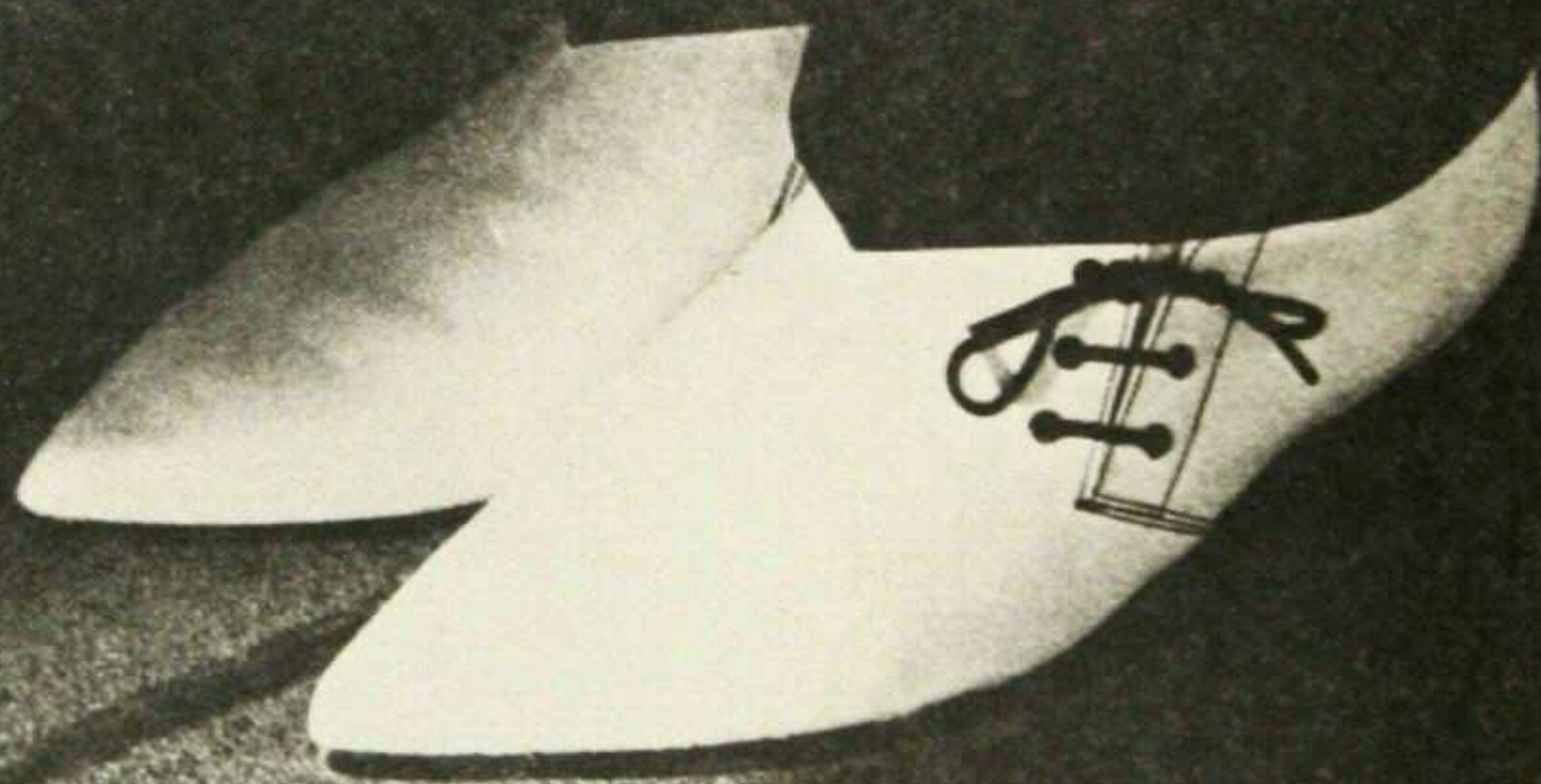


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LOOK SHARP!

Joe Jackson's debut album, "Look Sharp!" cuts clean to the core.

The style, drawing on the early energy of rock & roll, is lean but strong, a direct reaction to the mid-seventies mainstream. Rock & roll as it was, is, and always will be.



JOE JACKSON... "LOOK SHARP!"
Sharp Shoes. Sharp Music.

Produced by David Kershbaum

On A&M Records & Tapes



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Writers Symposium: Patsy Bruce, president of the Nashville Songwriters Assn., introduces the songwriters panel consisting of, left to right, Ed Bruce, Ray Stevens, Randy Goodrum, Bob McDill and Jerry Chesnut.

Country Talent Helps Telethon

NASHVILLE—A host of country artists and professional football representatives joined Johnny Rodriguez at the Memorial Coliseum in Corpus Christi, Tex., Sunday (4), for his fifth annual Johnny Rodriguez Telethon for Cerebral Palsy.

Among those participating in the benefit, which ran from 6 a.m.-6 p.m., were Willie Nelson, Janie Fricke, Johnny Paycheck, Tom T. Hall, Waylon Jennings, Cooder Browne, Dottie, the Hager Twins, Earl Campbell of the Houston Oilers, ex-Dallas Cowboy Walt Garrison, radio personality Ralph Emery and rodeo star Larry Mahan, among others.

The proceeds from the telethon will benefit the Johnny Rodriguez Life Enrichment Center, a private, (Continued on page 36)

PANEL DISCUSSIONS HELP 200 Present At Writers Event

By KIP KIRBY

NASHVILLE—The theme was "Songwriting A To Z" and its panels spanned the alphabet of related topics, as the Nashville Songwriters Assn. launched its first-ever Songwriters Symposium Feb. 23-24 at the Hyatt-Regency Hotel.

The seminar attracted more than 200 would-be and accomplished songwriters alike from 37 states and foreign countries who attended the event and participated enthusiastically with pens and notebooks, cassette tape recorders and numerous questions.

The scheduled series of discus-

sions was centered around the formation of four separate panels, according to Maggie Cavender, the association's executive director, who co-ordinated the two-day event with the help of a symposium committee headed by Wayland Holyfield. Each panel featured prominent members from the music community who addressed particular aspects of songwriting and then fielded questions from the audience.

A pre-registration cocktail party Friday evening paved the way for the next day's activities which began with a welcome from songwriter Holyfield on behalf of the Nashville Songwriters Assn. Ralph Emery, host of television's "Pop Goes The Country," gave a keynote speech and introduced the first panel tagged, "It All Begins With A Song."

Chaired by Patsy Bruce, newly-elected president of the association, the panel consisted of songwriters Bob McDill, Ray Stevens, Ed Bruce, Randy Goodrum and Jerry Chesnut who spoke on the fundamental techniques of composition, meter, rhyme, lyrics and melody, phrasing, co-writing and rewriting. The writers offered personal pointers to their audience that had helped them in their own writing and contributed to their chart success.

Following a break for lunch, Mike Kasser, professional manager of Ovation Records, gave a half-hour talk on the psychology of songwriting, highlighting his comments by playing a tape which contained various examples of successful writers' demos and suggestions on how to package songs for submission to publishers.

The music publishers' panel, subtitled, "All My Friends Tell Me It's A Hit," was moderated by writer Layng Martine Jr. and was comprised of Tom Collins, Pi-Gem and Chess Music; Bob Beckham, Combine Music Group; Don Gant, Tree International; Norro Wilson, Warner Bros. Records; Paul Richey, First Lady Songs; and Bob Montgomery, House of Gold Music. The panel blanketed such subjects as the role of the publisher, what does a producer do, how to get a song recorded, and the advantages and disadvantages of exclusive publishing agreements.

Written questions from the registrants were covered in the session, and as a special bonus, the members of the publishing panel agreed to review tapes of five songs each from seminar attendees who will mail their material to them through the auspices of the Nashville Songwriters Assn.

(Continued on page 36)

CBS Turning To Specific Artist Sales Philosophy

• Continued from page 4

The platinum and gold results were achieved without the aid of a top 40 hit from the LP. "The key was touring," says Blackburn.

A Lynn Anderson campaign is now being readied as she prepares to shape a new image with the upcoming release of her "Outlaw Is Just A State Of Mind" LP. With David Wolfert producing, it's the first cooperative effort between CBS/Nashville and Charles Koppleman's Entertainment Company.

The album concept has been to take songs that are contemporary and render them in an uptown country style. The LP graphics will reinforce Anderson's image change as it portrays her clad in furs, silk pants, boots, and cuddling a pistol.

A major ad campaign will be centered around the graphics, including outdoor signs in Nashville and on Sunset Strip in Los Angeles.

RCA Major Promo Into Full Swing

NASHVILLE—"Country's Winning Team" is the theme of the 1979 edition of RCA's annual country product promotion, which kicked off Thursday (1).

More than a year in planning, the 1979 RCA merchandising push will follow a sports theme and will make use of a wide variety of retail display items featuring RCA Nashville artists and the "Country's Winning Team" slogan.

Contest-style promotions will be utilized on both industry and consumer levels with sporting goods as prizes for outstanding achievements by the RCA sales force and in the retail-level contests designed to spur increased customer involvement.

Joe Galante, RCA division vice president; Dave Wheeler, director of national country sales, and Larry Gallagher, director of national accounts, have spent three weeks talking with accounts and branch managers and regional sales managers explaining the program and setting the machinery into motion for what is expected to be the most successful marketing effort ever undertaken by the Nashville team and RCA and A&M and associated labels.

Slated to run through April 20, the "Country's Winning Team" program serves both merchandising and artist development functions by including extra dealer incentives on new and developing artists as well as best sellers.

Employing massive advertising and promotional campaigns, extra product discounts and product dating, the "Country's Winning Team" program will include new album releases by Dolly Parton, Ronnie Milsap, Waylon Jennings, Dave & Sugar, Jim Ed Brown & Helen Cornelius, Charley Pride, Tom T. Hall, Jerry Reed, Gary Stewart, Chet Atkins, Razy Bailey, Willie Nelson, Hank Snow, Floyd Cramer, Porter Wagoner, Dottie, Eddy Arnold and Jim Reeves, as well as RCA catalog offerings.

Point of purchase materials will feature four-by-four-foot and two-by-two-foot posters. A multi-purpose, custom-cut merchandising aid will use the back cover pose on a large display that can fit on the back of a browser box, be mounted on a wall or be used as a mobile. The only other CBS act to reap the benefit of this tool, thus far, has been Boston.

Anderson's release will also be supported by seven-inch picture disks to be used for radio, T-shirts and buttons.

The Charly McClain campaign, still under development, will tie together product (through producer Larry Rogers), touring with a Midwest focus, label support and booking agency strength (McClain has signed with the Top Billing agency).

A final plan is to obtain increased national tv exposure for CBS Nashville artists in 1979. Says Blackburn, "There are two things in our favor—artist development and an increased amount of tv exposure, a very important ingredient that has increased both visibility and sales."

CBS is leaning toward radio, tv and print to exploit the younger demographics, while utilizing tv to attract the 40+ age group consumers into the record stores.

The tv exposure looks formidable for the recent and upcoming months: Johnny Paycheck on Dick Clark's American Music Awards, the NARAS Grammy Awards, "Mike Douglas," "Merv Griffin," "Hee Haw," "Dinah!" and "Midnight Special." Bobby Bare on "Soundstage" and "Austin City Limits." Ronnie McDowell who performed the soundtrack for the "Elvis" made-for-tv movie. Lynn Anderson on "Dinah!," "Mike Douglas," and "Midnight Special." Marty Robbins on "Dinah!" and "Mike Douglas."

Also, Johnny Cash with a tv special of his own. George Jones on Cash's special and "Hee Haw." Tammy Wynette on the "Phil Donahue Show." Charly McClain on "Pop Goes The Country." Mickey Gilley on the Academy of Country Music Awards show, "Dinah!" and "Hee Haw." Willie Nelson on Showtime cable. Joe Stampley, Johnny Duncan and Janie Fricke are set for "Pop Goes The Country," while Freddy Weller tapes "Fantasy Island."

Governor Hosting

NASHVILLE — Monument's Larry Gatlin and RCA's Steve Warner have been among a select group of artists asked to entertain for private parties hosted by newly elected Tennessee Gov. Lamar Alexander in the governor's mansion.

With Warner's recent performance, the governor joined in the act by warming his fingers on the recently tuned piano to the tune of "Alexander's Ragtime Band."

Hospital Benefit

NASHVILLE—Donna Fargo, Ray Price and Joe Stampley will be contributing their talents in a special benefit concert for the Queen of the Valley Hospital building fund in Anaheim, Calif.

The show is slated for Friday (16) at the Anaheim Convention Center.

MIDDLE TENNESSEE STATE UNIVERSITY is seeking a person to teach with a professionally-oriented program with 18 fulltime faculty. The position requires professional teaching expertise in courses for recording industry management majors, to teach in the business aspects of the record and music industries. Professional and appropriate university teaching experience required. MS or MA in management, marketing, or communications, or a JD with music or record industry experience required. This is a full-time tenure-track appointment that begins Aug. 1, 1979. Salary and rank will be determined upon the basis of qualifications and experience. MTSU is located 35 miles from Nashville and has state-of-the-art facilities in radio, tv, film. The Recording Industry Management program is a pioneering leader in the instruction of students interested in careers in the business aspects of the recording industry, as well as audio engineers. Application deadline is Mar. 19, 1979. Applications should include a resume of educational experience, references, and any other data the applicant feels pertinent to the evaluation of candidacy. Contact Dr. Edward Kimbrell, Chairman, Department of Mass Communications, MTSU, Murfreesboro, Tn. 37132. MTSU IS AN AFFIRMATIVE ACTION, EQUAL OPPORTUNITY EMPLOYER.

SOUTHERN BAPTIST RADIO-TV COMMISSION'S DISTINGUISHED COMMUNICATIONS RECOGNITION AWARD

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THE GRAND OLE OPRY

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For transcending the barriers of generations, geographical areas, and musical styles to carve a living monument for itself in the collective mind of our nation. The Grand Ole Opry is the nation's oldest continual radio program. WSM is the station that organized and broadcasts it.

Presented on the occasion of the

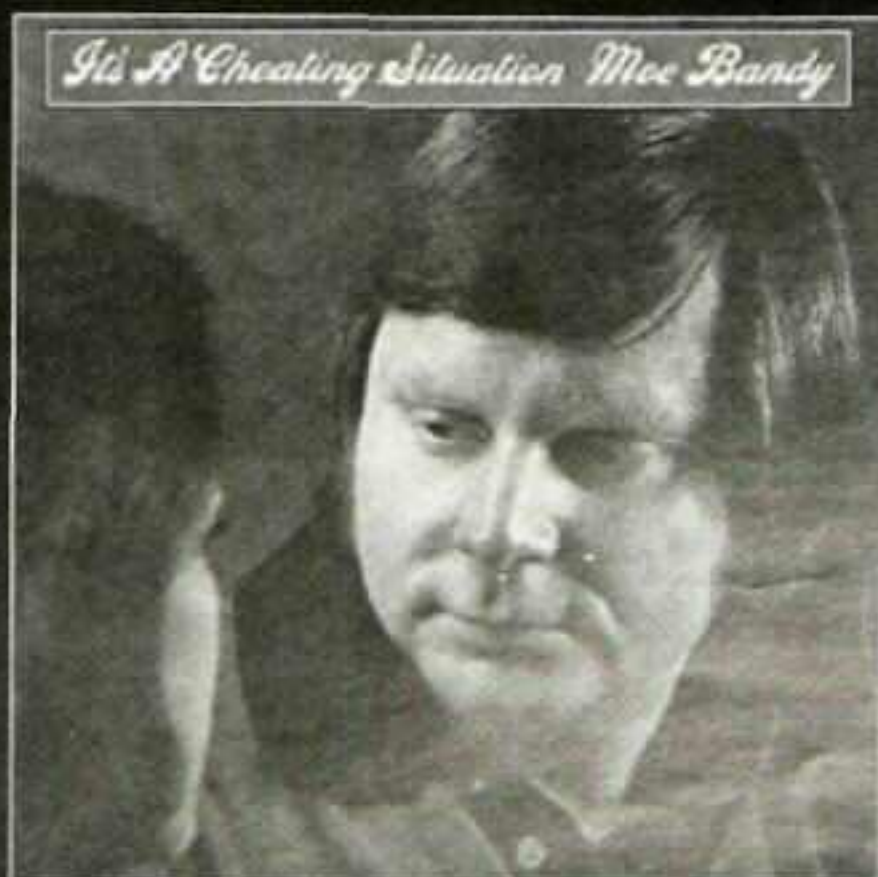
10th Anniversary

ABE LINCOLN AWARDS

TO DISTINGUISHED BROADCASTERS

Southern Baptist Radio-TV Commission/Fort Worth, Texas 76150

"It's a Cheating Situation"
KC 35779



**Moe Bandy's
Red Hot Single**

From the album
"It's a Cheating Situation"

Produced by Ray Baker
On Columbia Records and Tapes



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GLEN GOZA "PAYDAY IN MY POCKET (SATURDAY NIGHT ON MY MIND)"

JOY FORD "I LOVE THE WAY YOU LOVE ON ME"

DURWOOD HADDOCK "LOW DOWN TIME"

VAN TREVOR "NASHVILLE MAGIC"

JO-EL SONNIER "JAMBALAYA"

DALE HOUSTON "SURE AS I'M LIVING (GIRLS WILL BE THE DEATH OF ME)"

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Or Write: CURTIS WOOD PROMOTION & DISTRIBUTION

FOR DJ SAMPLES: SEND STATION LETTERHEAD

MARCH 10, 1979 BILLBOARD

Billboard

Hot Country Singles

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STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

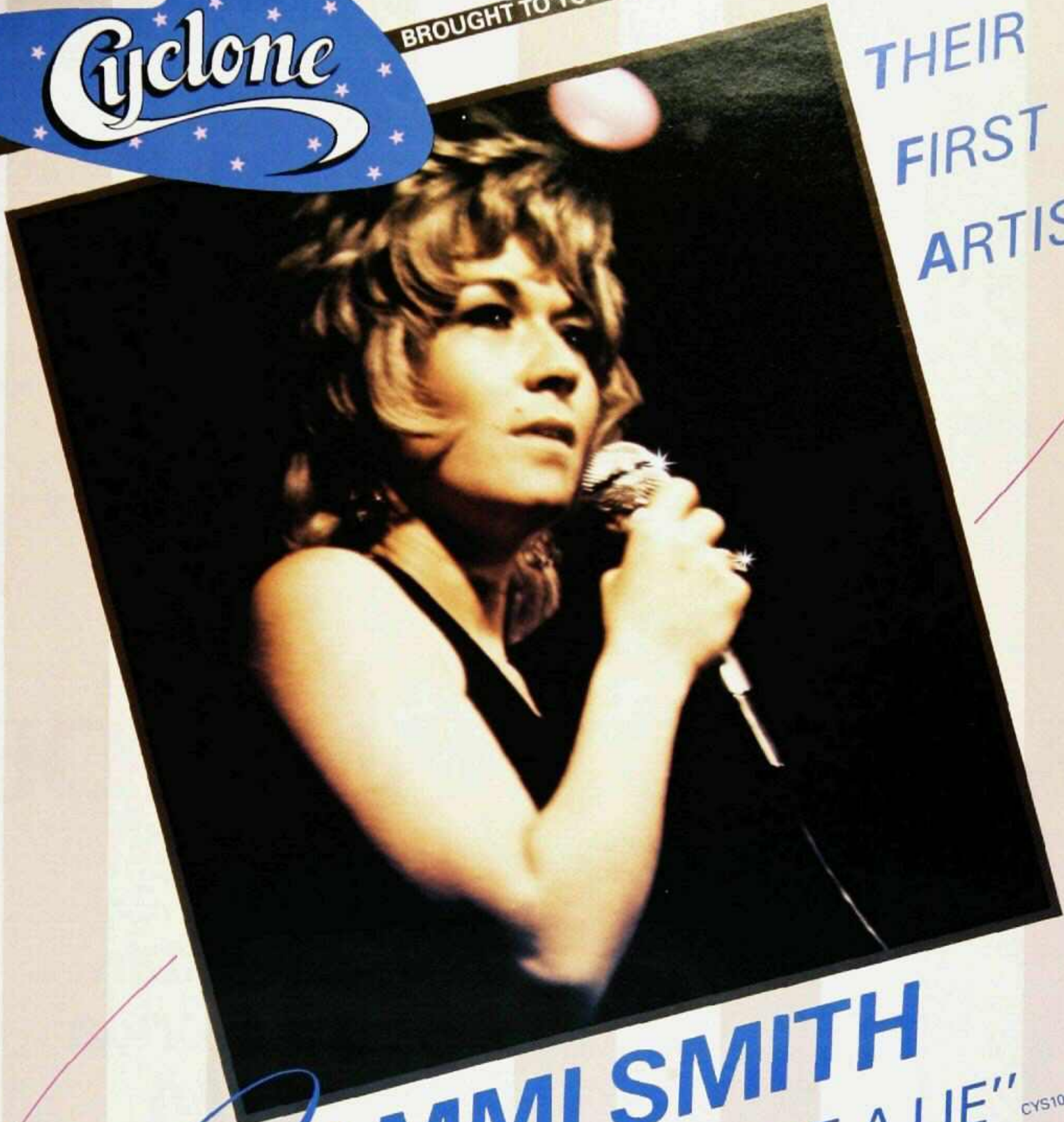
Main chart table with columns for This Week, Last Week, Weeks on Chart, TITLE—Artist, and right-side columns for This Week, Last Week, Weeks on Chart, TITLE—Artist. Includes various country hits and new entries.

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THE GREAT NEW RECORD LABEL
BROUGHT TO YOU BY JIM HALSEY & LARRY BAUNACH

THEIR
FIRST
ARTIST



SAMMI SMITH
"WHAT A LIE" CYS100

WHAT A SINGER! WHAT A SONG!! WHAT A SINGLE!!!
BREAKING WIDE OPEN NATIONALLY

Exclusive Representation and Management
Johnny Morris: 21 Music Circle East
Nashville, TN 37203

Cyclone Records, manufactured and distributed by Ranwood Records, a division of GRT Corporation

GOODRUM-THROCKMORTON TOPS



Nashville's Best: Randy Goodrum, left, and Sonny Throckmorton, right, proudly display their awards from the Nashville Songwriters Assn. International.

Songwriters Bag Kudos

NASHVILLE—Randy Goodrum and Sonny Throckmorton scored top honors at the 12th annual Nashville Songwriters Assn. International awards banquet.

Held Feb. 24 at Nashville's Hyatt Regency Hotel, the function crowned Goodrum as writer of the song of the year—"You Needed Me"—and Throckmorton as songwriter of the year.

The writers' organization cited

15 songs and 27 songwriters for achievement awards. Some 475 music industry figures from Nashville, New York, Los Angeles and other cities attended the event.

The pop/country trend was evident with awards going to such non-Nashville songs as "It's A Heartache," "Heartbreaker" and "You Don't Bring Me Flowers." (Continued on page 38)

Kendalls Await St. Louis Date

NASHVILLE—The city of St. Louis will be celebrating its first St. Louis-based Grammy winners and Country Music Assn. award winners for "Heaven's Just A Sin Away" March 18 with a "Kendalls Coming Home" day.

As a reciprocal turn, the duo will be lending its talents to benefit the St. Louis University Hospitals with two performances, at 2 p.m. and 7 p.m., in the city's West County Mall.

Proceeds will be applied toward the purchase of a \$100,000 MDS bi-cam computer, which will significantly expand the hospital's Nuclear Medicine Service, especially in the area of nuclear cardiology.

In support of this benefit, the Kendalls will be in St. Louis on March 15 for a day of radio, print and television interviews, and will be doing a special in-store appearance at the Peaches retail outlet.

The Kendalls' "Coming Home" celebration will also be recognized officially by dignitaries in their past and present hometowns.

Country Talent

• Continued from page 32

non-profit organization currently under construction in Corpus Christi. Once Completed, the center will provide a range of educational and recreational life enrichment experiences for multi-handicapped children and adults in the South Texas area.

200 Present At Songwriters Event

• Continued from page 32

The third event of the day was a panel on royalties, moderated by Rory Bourke, with Frances Preston, vice president, BMI; Ed Shea, southern regional executive director, ASCAP; and Brad McCuen, director of country music, SESAC. Panelists discussed the differences in the three performing rights societies, as well as performance royalty rates, domestic and foreign representation, mechanicals, sheet music and subpublishing.

Concluding the afternoon's meeting was a panel seminar on copyright information. Moderator David Ludwick, legal counsel for the Nashville Songwriters Assn., directed the guest panel consisting of Jon Baumgarten, general counsel for the copyright office, Washington, D.C.; Mike Milom of Barksdale, Whalley, Gilbert & Frank; and J. William Denny, president of Cedarwood Publishing Co. Queries from the audience dealt with facets of contracts, copyright infringements and ways to register and protect songs.

The symposium took place at the culmination of a week which was officially designated by both Gov. Lamar Alexander and Mayor Richard Fulton as "Nashville Songwriters Assn. Week" throughout Tennessee and marked the first time the organization has sponsored such an event on a large scale.

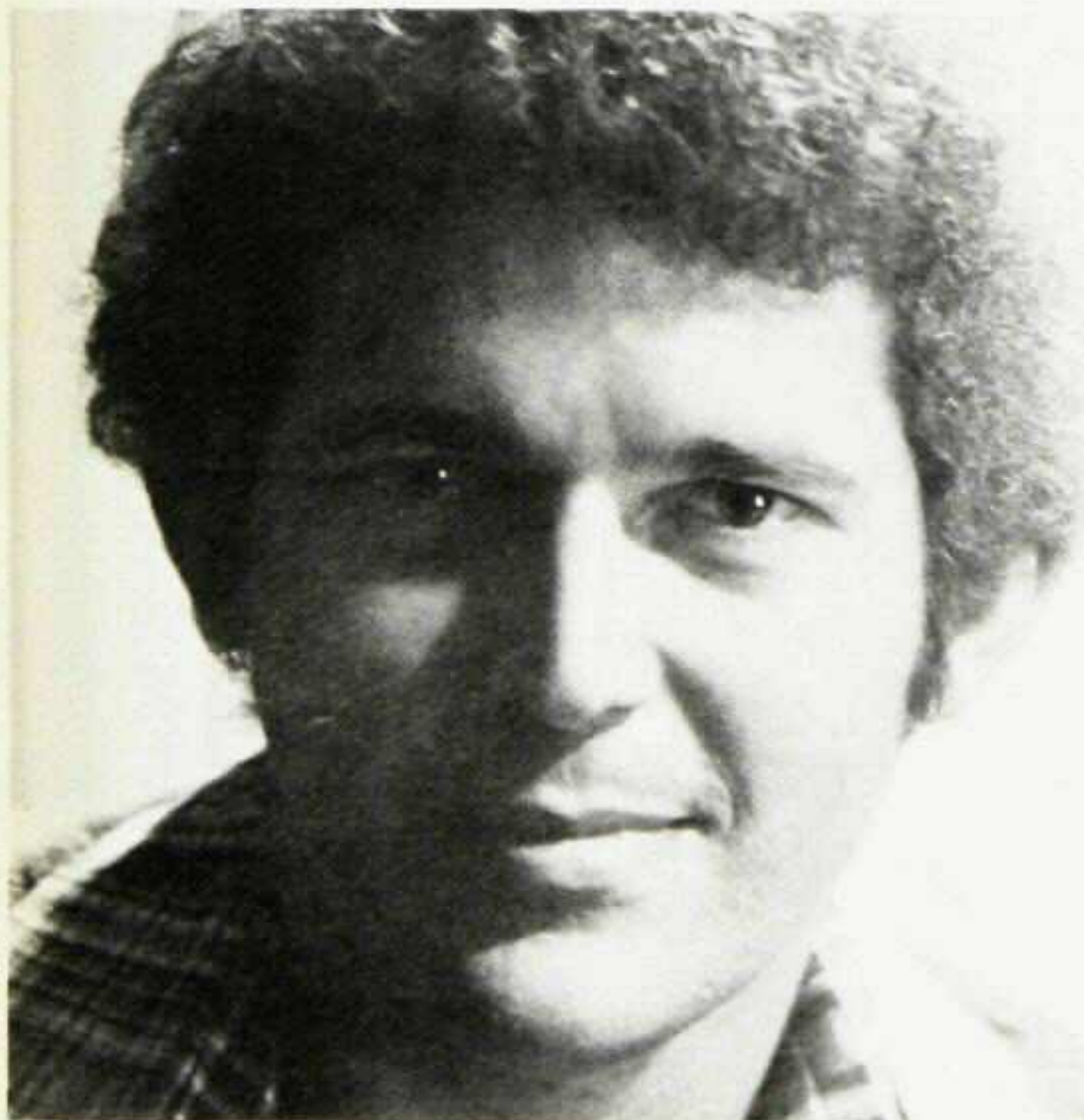
Patsy Bruce points out that the Songwriters Assn., a service organization designed to serve the needs of its writer members, experimented with a mini-version of the symposium in September. "We took several well-known songwriters from Nashville with us to a workshop we sponsored in Kansas City, along with executives from the performing rights organizations and major publishers. We were swamped with requests for a full-scale seminar program, and since so many of our members come to Nashville every year to attend our achievement awards banquet, it seemed a good idea to combine both events into the same weekend."

Exploitation Of Weller Shaping

NASHVILLE—In conjunction with Freddy Weller's upcoming appearance on the ABC-TV series "Fantasy Island," in which he performs his current single "Fantasy Island," Columbia Records, in cooperation with Weller's publisher, is mounting a major promotional campaign.

To support the single and tv appearance, which is tentatively set for March 24, the campaign will include ads, posters, airplane kits, album give-aways and "Fantasy Island" contests.

I WANT TO THANK YOU



A super star...
from Florida
**KIM
CHARLES**

his debut single, gettin' hotter, and hotter!

Produced by Eddie Kilroy

MCA RECORDS

Nashville Scene

By SALLY HINKLE

Elektra artist **Susie Allanson** taped a segment for "Pop Goes The Country" recently and is set to appear on the Country Radio Seminar's New Faces Show Saturday (10). A heavy concert schedule, including tours with Billy "Crash"

Craddock and the Kendalls, is planned for Allanson this month and in April. . . . New York's **WHN-AM** has initiated a weekly series of con-

certs utilizing the best from its library of remote live broadcasts aired over the last two years from such locations as Carnegie Hall, Lincoln Center, the Lone Star Cafe, the Bottom Line and New Jersey's Garden State Arts Center and Mor-

ris Stage Theatre. Upcoming concerts will feature artists **Moe Bandy, Johnny Paycheck, Bill Anderson, Carl Perkins, Mel Tillis, Crystal Gayle, Kenny Rogers, Anne Murray, Don Williams** and **T. C. Sheppard** and **Susie Allanson**.

Roy Clark will be taking advantage of his latest run at the Frontier Hotel in Las Vegas, Thursday (8) through Wednesday (14), to tape special guest appearances on the "Mike Douglas Show" and "Dinah!," which are taping in Las Vegas at that time. Clark is slated for the Douglas show on Monday (12), and the Dinah program on Tuesday (13). Clark's next run in the main show room of the Frontier Hotel is scheduled for March 22-28.

Kenny Rogers, Dottie West and the **Oak Ridge Boys** will be kicking off a month-long nationwide tour Wednesday (7) and Thursday (8) at Nashville's Grand Ole Opry House with concerts that will be simultaneously taped for a television special, entitled "A Special Kenny Rogers," set for airing April 12, 9-10 p.m.



PALOMINO ROCK—RCA artist Gary Stewart concentrates on his licks at a recent performance at North Hollywood's Palomino Club where he previewed selections from his "Gary" LP.

The trio plans to criss-cross the country following this date with appearances in the Southeast, New York's Carnegie Hall March 22, the Midwest and the Southwest, where they will conclude with an April 6 appearance at the Anaheim Convention Center and an April 7 appearance at the Oakland Coliseum. In conjunction with the tour, ABC plans to release the Oak Ridge Boys third LP, "The Oak Ridge Boys Have Arrived."

Willie Nelson's most recent rendition of "Georgia On My Mind," which garnered Nelson his second Grammy in the male country vocal performance category March 15, has been selected as the official state song for Georgia, replacing the 1922 "Georgia" version by Hoagy Carmichael and Stewart Gorrell. **Delbert McClinton** and his band marked their first major network television appearance Feb. 24 with a special musical guest slot on NBC's "Saturday Night Live." McClinton's tune, "B Movie," has been recorded by "Saturday Night Live" cast members John Belushi and Dan Aykroyd—the **Blues Brothers**, and included in their Atlantic LP, "Brief Case Full Of Blues."

Hoyt Axton taped a guest starring role for the CBS-TV series "WKRP In Cincinnati" the week of Feb. 26, adding another credit to his slate of tv appearances which have included such programs as "McCloud," "Bionic Woman," "Austin City Limits," "Hee Haw Honeys," "Dinah!," "Pop Goes The Country," the "Tonight Show," "Soundstage," "Flying High," "Hee Haw" and "Nashville Music."

WHK-AM, in conjunction with Package Country Music, recently presented **Billy "Crash" Craddock, George Jones** and **Vern Gosdin** in a weekend concert at Cleveland, Ohio's Front Row. WHK also celebrated Johnny Cash's birthday, Monday (26), with give aways of his new LP, "Gone Girl" and his "Greatest Hits Volume III." In addition, listeners were invited to enter a Johnny Cash Trivia contest by postcard with the names of two correct entry winners receiving the complete Cash catalog, which includes some 30 LPs.

The **Kendalls** will be honored in a "Kendalls Coming Home" celebration in St. Louis March 18. Festivities will center around two benefit performances to aid St. Louis University Hospitals, which will take place at the West Country Shopping Center at 2 p.m. and 7 p.m.

True recording artist **Bill Dees** has released his first single for the label entitled "Oh Pretty Woman," which was written by Dees and **Roy Orbison**, and provided Orbison with a million seller in the mid-60s. Dees has co-written several Orbison tunes, including "It's Over," "Borne On The Wing" and "Ride Away."

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Country

John Conlee Rises As Hot New Talent

By SALLY HINKLE



STUDIO TALK—A candid Stella Parton takes a break from an Elektra recording session to look over tour plans with Dick Blake, left, and John McMeen, who have recently acquired Parton as a client for the Dick Blake International Talent Agency.

NASHVILLE—ABC recording artist John Conlee has emerged within the past year as one of the freshest new talents in the country field.

From his first ABC album, "Rose Colored Glasses," the title track gained a top 25 position in Billboard's top 50 country singles for 1978 and won for him the top choice as Billboard's new country singles artist. Just recently another accolade

came from the Nashville Songwriters Assn., International as one of the top 15 songs of the year.

With the release of his second single, "Lady Lay Down," Conlee had a No. 1 record to add to his credit, while his LP joined in the sales ranks with such contenders as Willie Nelson, Kenny Rogers, Waylon Jennings, Don Williams, Crystal Gayle, Emmylou Harris, Dolly Parton, Larry Gatlin, Ronnie Milsap and Anne Murray.

While his LP is still holding its own after 17 weeks on the chart, a third single, "Backside Of Thirty," has been culled from the album and is easing its way up the chart with the same quality that has marked his previous efforts.

Reared on a farm near Versailles, Ky., Conlee initially began a career as a funeral director, but his early interest in singing and songwriting soon moved him into the pop radio field where he worked briefly for stations in three Kentucky towns before moving to Nashville's WLAC-AM. The town provided an incentive for his songwriting development, which he nurtured following a morning deejay slot, and an interest was spawned with ABC that led to his signing some 2½ years ago.

Conlee retained his duties with WLAC until last June when "Rose Colored Glasses," co-written by Conlee and radio colleague George Barber, exploded on the scene. But he's not one to hurry after his recent successes with back to back bookings for some 350 nights a year.

"I am committed to no more than three dates a week, and we're going to stick to that," notes Conlee. "Oth-

(Continued on page 42)

Award Winners

• Continued from page 36

The awards went to "Every Time Two Fools Collide" by Jan Dyer and Jeff Tweel; "Heartbreaker," Carol Bayer Sager and David Wolfert; "It's A Heartache," Steve Wolfe, Ronnie Scott; "I've Done Enough Dying Today," Larry Gatlin; "Let's Take The Long Way Around The World," Archie Jordan, Naomi Martin; "Mamas Don't Let Your Babies Grow Up To Be Cowboys," Patsy Bruce, Ed Bruce, and "Old Flames Can't Hold A Candle To You," Hugh Moffatt, Pebe Sebert.

"Rose Colored Glasses," John Conlee and George Baber; "Sleeping Single In A Double Bed," Kye Fleming, Dennis Morgan; "Someone Loves You Honey," Don Devaney; "Talking In Your Sleep," Roger Cook, Bobby Wood; "The Gambler," Don Schlitz; "Two Doors Down," Dolly Parton; "You Don't Bring Me Flowers," Marilyn Bergman, Alan Bergman, Neil Diamond; and "You Needed Me," Randy Goodrum.

Patsy Bruce has been elected president of the Nashville Songwriters Assn. International, succeeding Bob Jennings.

Blake Adds a Firm

NASHVILLE—The Dick Blake International Talent Agency has acquired the firm of John McMeen Talent and transferred the agency's offices to expanded quarters at 11 Music Circle South in Nashville.

The agency represents such acts as the Statler Brothers, Barbara Mandrell, Grandpa Jones and new signing, Stella Parton, in addition to others.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 3/10/79

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* Star Performer—LPs registering proportionate upward progress this week.

| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label) |
|-----------|-----------|----------------|---|
| 1 | 1 | 13 | THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H |
| ★ | 3 | 10 | EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503 |
| 3 | 4 | 14 | WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 3 35642 |
| 4 | 2 | 26 | TNT—Tanya Tucker, MCA 3066 |
| 5 | 5 | 14 | TOTALLY HOT—Olivia Newton-John, MCA 3067 |
| 6 | 7 | 31 | HEARTBREAKER—Dolly Parton, RCA AF1 1 2797 |
| 7 | 8 | 44 | STARDUST—Willie Nelson, Columbia JC 35305 |
| 8 | 6 | 37 | WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H |
| ★ | 11 | 3 | NEW KIND OF FEELING—Anne Murray, Capitol SW 11849 |
| 10 | 10 | 21 | I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AF1 2975 |
| 11 | 12 | 17 | LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628 |
| 12 | 9 | 25 | EXPRESSIONS—Don Williams, ABC AF 1069 |
| 13 | 13 | 6 | JOHN DENVER—RCA AGL 1 3075 |
| 14 | 14 | 39 | ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AF1 1 2780 |
| 15 | 15 | 14 | ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444 |
| 16 | 16 | 56 | LET'S KEEP IT THAT WAY—Anne Murray, Capitol SE 11743 |
| 17 | 17 | 59 | TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 825-H |
| 18 | 18 | 15 | PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258 |
| 19 | 20 | 5 | SWEET MEMORIES—Willie Nelson, RCA AF1 1 3243 |
| 20 | 19 | 39 | ROOM SERVICE—The Oak Ridge Boys, ABC 1065 |
| 21 | 25 | 5 | WE'VE COME A LONG WAY BABY—Loretta Lynn, MCA 3073 |
| 22 | 22 | 4 | THE BEST OF BARBARA MANDRELL, ABC AF 1119 |
| 23 | 27 | 21 | MOODS—Barbara Mandrell, ABC AF 1088 |
| 24 | 28 | 22 | LIVING IN THE U.S.A.—Linda Ronstadt, Aylum AE 155 |
| 25 | 29 | 17 | ROSE COLORED GLASSES—John Conlee, ABC AF 1105 |
| 26 | 21 | 25 | TEAR TIME—Dave And Sugar, RCA AF1 1 2861 |
| 27 | 31 | 4 | NATURAL ACT—Kris Kristofferson & Rita Coolidge, A&M 4490 |
| 28 | 32 | 4 | LEGEND—Poco, ABC AA 1099 |
| ★ | 43 | 4 | Y' ALL COME BACK SALOON—The Oak Ridge Boys, ABC-Del DDDD-2081 |
| 30 | 35 | 46 | ENTERTAINERS ... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram) |
| 31 | 26 | 13 | ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA DPL 1 3082 |
| 32 | 36 | 48 | VARIATIONS—Eddie Rabbitt, Elektra SE 127 |
| 33 | 33 | 46 | REDHEADED STRANGER—Willie Nelson, Columbia KE 33482 |
| 34 | 24 | 18 | BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AF1 2983 |
| 35 | 23 | 60 | THE BEST OF THE STATLER BROTHERS, Mercury SRM 1 1027 (Phonogram) |
| 36 | 41 | 58 | WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AF1 12946 |
| ★ | 45 | 78 | HEAVEN'S JUST A SIN AWAY—The Kendalls, Dorian DV 1719 |
| ★ | NEW ENTRY | | MEL TILLIS—Are You Sincere, MCA 3077 |
| 39 | 44 | 17 | PLEASURE & PAIN—Dr. Hook, Capitol SW 11859 |
| 40 | 34 | 17 | CONWAY—Conway Twitty, MCA MCA 3062 |
| 41 | 37 | 19 | FALL IN LOVE WITH ME—Randy Barlow, Republic RP3023 |
| 42 | 38 | 18 | JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35621 |
| 43 | 30 | 14 | BASIC—Glen Campbell, Capitol SW 11722 |
| 44 | 47 | 8 | DUETS—Jerry Lee Lewis & Friends, Sun 1011 |
| 45 | 46 | 3 | LADIES CHOICE—Bill Anderson, MCA 3075 |
| 46 | 39 | 33 | LOVE OR SOMETHING LIKE IT—Kenny Rogers, United Artists UA-LA 903-H |
| 47 | 40 | 114 | GREATEST HITS—Linda Ronstadt, Aylum TE 1082 |
| 48 | 49 | 2 | AMAZING RHYTHM ACES—ABC AA 1123 (MCA) |
| ★ | NEW ENTRY | | NARVEL FELTS—One Run For The Roses, ABC AF 1115 (MCA) |
| 50 | 42 | 2 | DIAMOND CUT—Bonnie Tyler, RCA AF1 13072 |

Jack Daniel's Promotion Is Tasty

NASHVILLE—The Jack Daniel's Distillery has launched a long-term promotional push in support of South Breeze recording artist Isaac Payton Sweet in connection with his first single for the label, "Jack Daniel's Kind Of Day."

In conjunction with the single mailing to some 120 stations nationwide, the company has advance mailed such promotional items as Jack Daniel's coasters, key chains and playing cards to draw attention to the single.

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Billboard Top 50

Billboard SPECIAL SURVEY For Week Ending 3/10/79

Easy Listening

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) |
|-----------|------------------|----------------|--|
| 1 | 2 | 8 | CRAZY LOVE Poco, ABC 12439 (Piafoing, ASCAP) |
| 2 | 1 | 7 | I JUST FALL IN LOVE AGAIN Anne Murray, Capitol 4675 (Poco/Hobby Horse, ASCAP/Cotton Pickin' Songs, BMI) |
| 3 | 3 | 7 | FOREVER IN BLUE JEANS Neil Diamond, Columbia 3-10897 (Stonebridge, ASCAP) |
| 4 | 6 | 14 | LOTTA LOVE Nicolette Larson, Warner Bros. 8664 (Silver Fiddle, BMI) |
| 5 | 4 | 13 | SOMEWHERE IN THE NIGHT Barry Manilow, Arista 0382 (Irving/Rondor, BMI) |
| 6 | 10 | 6 | MUSIC BOX DANCER Frank Mills, Polydor 14517 (Unichappell, BMI) |
| 7 | 7 | 8 | LADY Little River Band, Capitol 4667 (Screen Gems/EMI, BMI) |
| 8 | 8 | 9 | DANCIN' SHOES Nigel Olsson, Bang 240 (Canal, BMI) |
| 9 | 12 | 7 | I WILL SURVIVE Gloria Gaynor, Polydor 14508 (Perren Vibes, ASCAP) |
| 10 | 11 | 8 | GOODBYE, I LOVE YOU Firefall, Atlantic 3544 (Steven Stills, BMI) |
| 11 | 9 | 15 | A LITTLE MORE LOVE Olivia Newton-John, MCA 3067 (John Farrar/Irving, BMI) |
| 12 | 5 | 9 | NO TELL LOVER Chicago, Columbia 3-10879 (COM/Street Sense/Polish Prince, ASCAP) |
| 13 | 13 | 5 | SONG ON THE RADIO Al Stewart, Arista 0389 (D.J.M./Frabjous, ASCAP) |
| 14 | 14 | 20 | THE GAMBLER Kenny Rogers, United Artists 1250 (Winters Night, ASCAP) |
| 15 | 21 | 6 | WHAT YOU WON'T DO FOR LOVE Bobby Caldwell, Cloud II (TK) (Sheryl/Lindsayanne, BMI) |
| 16 | 26 | 3 | JUST ONE LOOK Linda Ronstadt, Asylum 46011 (Premier, BMI) |
| 17 | 24 | 4 | CAN YOU READ MY MIND Maureen McGovern, Warner Bros. 8750 (Warner-Tamerlane, BMI) |
| 18 | 22 | 7 | HEAVEN KNOWS Donna Summer & Brooklyn Dreams, Casablanca 959 (Ricks, BMI) |
| 19 | 15 | 17 | DON'T CRY OUT LOUD Melissa Manchester, Arista 0373 (Irving/Woolnough/Iemava/Unichappell/Begonia, Unichappell/Begonia, BMI) |
| 20 | 23 | 4 | TRAGEDY Bee Gees, RSO 918 (Stigwood, BMI) |
| 21 | 25 | 8 | FIRE Pomfret Sisters, Planet 45901 (Bruce Springsteen, ASCAP) |
| 22 | 19 | 8 | STORMY Santana, Columbia 310873 (Low-Sal, BMI) |
| 23 | 33 | 3 | THE LAST TIME I FELT LIKE THIS Johnny Mathis & Jane Oliver, Columbia 3-10902 (Leeds, ASCAP) |
| 24 | 16 | 13 | BABY I'M BURNING/I REALLY GOT THE FEELING Dolly Parton, RCA 11420 (Valvet, BMI/Songs Of Bandier Koppelman, ASCAP) |
| 25 | 17 | 21 | PROMISES Eric Clapton, RSO 910 (Narwhal, BMI) |
| 26 | 31 | 4 | WHAT A FOOL BELIEVES Debbie Bros., Warner Bros. 8725 (Snug) BMI/Milk Honey ASCAP) |
| 27 | 35 | 5 | EVERY WHICH WAY BUT LOOSE Eddie Rabbitt, Elektra 45554 (Poco/Warner Tamerlane/Malkyle, BMI) |
| 28 | 36 | 3 | STUMBLIN' IN Suzie Qatro & Chris Norman, RSO 917 (Chinochap, BMI) |
| 29 | 38 | 2 | WHEELS OF LIFE Gene Vanelli, A&M 2114 (Almo/Giva, ASCAP) |
| 30 | 30 | 6 | BABY I NEED YOUR LOVIN' Eric Carmen, Arista 038 (Sfonic Agate, BMI) |
| 31 | 37 | 3 | I NEVER SAID I LOVE YOU Dese Lila, Infinity 56904 (Cass David/Cheer, ASCAP) |
| 32 | 20 | 18 | MY LIFE Billy Joel, Columbia 3-10853 (Impulsive/April, ASCAP) |
| 33 | 49 | 2 | I'LL COME RUNNING Livingston Taylor, Epic 850667 (Morgan Creek/Songs of Bandier/Koppelman, ASCAP) |
| 34 | 41 | 8 | DOG AND BUTTERFLY Heart, Portrait 70025 (Wilsongs/Know, ASCAP) |
| 35 | 18 | 18 | THIS MOMENT IN TIME Engelbert Humperdinck, Epic 8-50632 (Silver Blue, ASCAP) |
| 36 | 27 | 9 | SHAKE IT Ian Matthews, Mushroom 7039 (Steamed Clam, BMI) |
| 37 | 40 | 3 | TAKE ME HOME Cher, Casablanca 965 (Ricks, BMI) |
| 38 | 28 | 16 | TOO MUCH HEAVEN Bee Gees, RSO 913 (Music For Unicel, BMI) |
| 39 | 32 | 13 | WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR Crystal Gayle, United Artists 1259 (Mother Tongue, ASCAP) |
| 40 | 29 | 8 | I GO TO RIO Pablo Cruise, A&M 2112 (Irving/Woolnough/Iemava, BMI) |
| 41 | 46 | 2 | ALL THE TIME IN THE WORLD Dr. Hook, Capitol 4677 (Deb Dave/Evil Eye, BMI) |
| 42 | NEW ENTRY | | I WANT YOUR LOVE Chic, Atlantic 3557 (Chic/Catillon, BMI) |
| 43 | 47 | 4 | FOUR STRONG WINDS Neil Young, Reprise 1395 (Warner Bros., ASCAP) |
| 44 | 45 | 2 | OH, HONEY Delegation, Shadybrook 1048 (Screen Gems/EMI, BMI) |
| 45 | 34 | 8 | DANCIN' IN THE CITY Marshall Hain, Capitol 4648 (not listed) |
| 46 | 48 | 2 | ALMOST GONE Barry Mann, Warner Bros. 8752 (Screen Gems/EMI/Summerhill, BMI) |
| 47 | 50 | 2 | JUST WHEN I NEEDED YOU MOST Randy VanWarmer, Bearsville 0334 (Fourth Floor, ASCAP) |
| 48 | NEW ENTRY | | SONG FOR GUY Elton John, MCA 40993 (Jedrell, ASCAP) |
| 49 | NEW ENTRY | | I'M GONNA LOVE YOU Glen Campbell, Capitol 4682 (Seventh Son/Royal Oak, ASCAP) |
| 50 | 43 | 2 | EVERY TIME I THINK OF YOU The Babes, Chrysalis 2279 (X-Ray/Jacon, BMI) |

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By ALAN PENCHANSKY

CHICAGO—Aspekte, the new \$6.98 list Telefunken import series distributed by London, is impressive in its initial bow with 20 titles including a few debuting in the U.S.

Several baroque music recordings of recent vintage channeled to the mid-price line would move briskly at \$8.98 as one measure of the series' quality.

The \$6.98 price point for factory imports, originated last year with Privilege (DG) and Festivo (Philips), offers pressing and packaging identical to full price and relies primarily on re-releases. Telefunken is following suit.

The price break on high quality import pressings involves the occasional compromise that performers lack familiarity to the U.S. consumer. However, Telefunken is placing some of its front-line talent on Aspekte.

The strength of the debut release resides in the outstanding work of renown baroque specialists such as Nikolaus Harnoncourt, conductor and gambist; Gustav Leonhardt, conductor and harpsichordist, and Frans Bruggen, regarded generally as the leading performer on the baroque recorder today.

Telefunken producers have done a good job in capturing the authentic baroque sounds of these and other performers, and some of their best efforts are represented on Aspekte.

The three Aspekte volumes of "Recorder Music From The Baroque" provide a cross-sampling of

that instrument's place in music history. Volume one, for example, presents Bruggen with strings in a concerto of Vivaldi, with basso continuo in variations by Corelli, in haunting unaccompanied strains, and with a small consort of original instruments playing a suite of airs and dances. All three volumes offer definitive statements.

Nikolaus Harnoncourt's Concentus Musicus of Vienna today is recognized as one of the more imaginative ensembles performing on original baroque instruments. A joyful album of instrumental sinfonias from Bach cantatas represent the group on Aspekte, along with a live recording that has exceptional presence, taped at the 1973 Holland Festival, and an album of Bach cantatas.

Other Telfunken baroque practitioners such as organist Michel Chapuis, who is recording the complete works of Bach for the label, and harpsichordist/organist Karl Richter also are represented on Aspekte. Horn virtuoso Hermann Baumann is heard in a superb new album of baroque concertos backed by the Concerto Amsterdam, and trumpeter Andre Rieu takes the spotlight in a concerto disk.

Some nineteenth century repertoire also turns up, including performances by the Berlin Philharmonic led by Joseph Keilberth of Brahms' Second Symphony and Beethoven's Seventh. Keilberth isn't a distinguished name in the U.S., but his Beethoven boasts stellar playing and energetic direction.

RCA's Shepard Composing Opera Based On Holocaust

By IRV LICHMAN

NEW YORK—Describing the project as "one of those things I had to do," Tom Shepard, vice president of Red Seal a&r at RCA Records, is writing an opera.

The work is named after Andre Schwartzbart's 1959 novel, "The Last Of The Just," with a libretto by Gerald Walker, arts editor of the Sunday New York Times Magazine. Walker's own novel, "Cruising," is being made into a movie by director William Friedkin.

Shepard is orchestrating the opus. "I've broken the back of the first act with two more to go. It'll probably take me another year to complete." However, Shepard says that with the help of another orchestrator he could have the work completed in three months.

"The Last Of The Just" combines the legend of Judaism's "36 just men" and the reality of the holocaust, centering around the last 10 years (1933-43) in the life of Ernest Levy. He renounces and then rejoins Judaism when the Nazis are about to take his life and the lives of his co-religionists.

Shepard hopes for a "major presentation" and if one develops he expects the work to be recorded. "Obviously, it could be RCA, but not necessarily so. It might be better to take an arm's-length point of view."

The executive's composing credits include the soundtrack score for Otto Preminger's "Such Good Friends" and he's arranged and conducted albums by Richard Tucker and Anna Moffo.

MARCH 10, 1979 BILLBOARD

HNH DISTRIBUTES

Complete 'Peer Gynt' Opus Issued On Unicorn Label

CHICAGO — Edvard Grieg's "Peer Gynt" has acquired a popularity rarely surpassed in the orchestra repertoire, yet the dimensions of the work remain largely unfathomed by even the most sophisticated of today's record-tutored listeners.

Familiarity with "Peer Gynt" has derived from performances of a handful of popular excerpts grouped in concert suites. Listeners now can hear all of Grieg's music arranged in its dramatic order. Unicorn Records of Britain has produced the work's first complete recording, an achievement that will lure serious collectors anxious to cover all repertoire and also should create impact in the broader marketplace.

Some authorities have believed Grieg created only about two dozen numbers for "Peer Gynt," but the new two-record set displays 32 pieces involving orchestra, vocal soloists and chorus.

More than 30 minutes of music—some of it recently unearthed—is premiered on disk, and some of the familiar sequences are heard in original scoring. Norwegian conductor Per Drier leads the London Symphony for the recording.

More than 100 years ago, Grieg accepted an invitation from Henrik Ibsen, Norway's master dramatist, to create incidental music for his new play, "Peer Gynt," describing the life's misadventures of a Norwegian peasant rogue. Their collaboration has been esteemed almost as a national epic.

For the new recording scores from several stagings of the play in which Grieg collaborated were researched,

and the full force of the epic is revealed to listeners for the first time. Evocative instrumental passages, beautiful songs and powerful scenes for chorus and orchestra are premiered, and a new light is cast on the more familiar bits of action.

The contribution of the several Norwegian soloists and singing of the Oslo Philharmonic Chorus are outstanding. Drier's interpretation emphasizes detail and dramatic realism, and is reinforced by the excellent hall-perspective recording job.

One complaint: The liners fail to specify which selections are recording firsts, and the annotation sheds inadequate light on the obscure history of some of this music. The records are being manufactured and distributed in the U.S. by HNH Records.

GRIEG: COMPLETE INCIDENTAL MUSIC TO PEER GYNT—Toril Carlsen, soprano; Vessa Hanssen, mezzo-soprano; Asbjorn Hansli, baritone; Kare Bjorkoy, tenor; Oslo Philharmonic Chorus and London Symphony conducted by Per Drier, Unicorn Records UN275030, distributed by HNH Records.

ALAN PENCHANSKY

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NEW YORK—BMI has issued a supplement to its symphonic catalog containing about 3,000 concert works published since 1970. The original catalog, still available, carries approximately 10,000 listings of works licensed by the performing rights organization.

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PLAYBOY & WEIN ARE PRODUCING

Taste Of Jazz For H'wood Bowl

LOS ANGELES—Playboy Enterprises, Inc. has plans for a two-day jazz festival here to celebrate Playboy's 25th anniversary.

The June 15-16 event, scheduled for the Hollywood Bowl, was announced jointly by Hugh Hefner, Playboy board chairman and George Wein, producer of the Newport Jazz Festivals.

"Hopefully this will not be a one-time shot. Hefner and I hope to make this an annual event," said Wein.

About five-six years ago, Wein and associates booked a seven-day jazz festival at several Los Angeles venues, which included the Hollywood Bowl and Santa Monica Auditorium.

That earlier event failed because of poor attendance and a major heat

wave, according to Wein. Traditional jazz and crossover r&b artists were featured at that time.

Wein, speaking at Hefner's Playboy Mansion West in nearby Holmby Hills, reported different forms of jazz would be showcased at the 17,000-capacity venue with ticket prices ranging from \$4-\$15.

The Playboy Jazz Festival will include a number of "firsts," according to Wein, among them the performance for the first time on the same stage of Benny Goodman, Count Basie and Sara Vaughan.

Sue Mingus, widow of the late Charlie Mingus, will showcase her husband's music in a first public appearance of a group especially formed to present his compositions.

Musicians in that group will include George Adams, Ted Carson,

Charlie Haden, John Handy, Roland Hanna, Jimmy Knepper and Danny Richmond.

Joni Mitchell will do a special guest spot singing selections from her soon-to-be-released LP, which features Mingus' last compositions.

Goodman and his sextet will perform at Friday's (15) session, set from 6:30-11 p.m. along with Basie, Vaughan, Joe Williams and the old Mingus group.

Lionel Hampton and his band, Chick Corea and a jam session featuring Freddie Hubbard, Dizzy Gillespie, and Maynard Ferguson will appear at the Saturday show scheduled for 3-11 p.m.

Other artists signed to appear include Willie Bobo, Dexter Gordon, Stephane Grapelli, Herbie Hancock, Flora Purim and the Lionel Hampton All Stars.

Members of the Hampton band include Oscar Brashear, Garnett Brown, Bobby Bryant, Buck Clark, Arnett Cobb, Paul Moen, Jack Nimitz, Nat Pierce, Benny Powell, Nolan Smith and Snooky Young.

Comedian Bill Cosby will host. Several major labels and record companies attended the Playboy mansion bash for the announcement.

Wein said a New Orleans dixieland jazz band may be added to the performances and he feels the long hours will appeal to L.A. audiences similar to noon-midnight shows booked at Saratoga, N.Y., jazz festivals.

"We don't expect this to affect the Newport event held in September," said Wein. "We will add more elements and events next year and make it a citywide event."

(Continued on page 44)

Firm Acts For RIAA Festivity

LOS ANGELES—George Benson and Marilyn McCoo & Billy Davis are scheduled to perform at the Recording Industry Assn. of America's 11th annual Cultural Award Dinner March 20.

Set for the Hilton, Washington, D.C., the two acts will appear before record industry executives and more than 1,000 government dignitaries in a tribute to the role of blacks in the development of music.

A special focus on the newly created Black Music Assn. also will be offered at the dinner.

Seawind Boosts Album With Gigs In Hawaii

By DON WELLER

HONOLULU—Seawind is engaged in a series of promotional and charitable events along with several island concerts and an upcoming international tour. These events coincide with its new Horizon LP, "Light The Light."

According to group members, they have created a multi-faceted promotional and charitable package because they want to show the people of Hawaii that they consider the islands their spiritual home. Prior to becoming Seawind, the group was based in Honolulu and known as Ox.

Hawaii was selected as the jumping off spot for Seawind's upcoming international tour to support its debut LP, which was released here five weeks before its national release.

The group is engaged in a series of concerts on the islands of Hawaii, Maui and Oahu. It is donating 10% of the profits from the ticket sales in Maui and Hawaii to the Hawaii chapter of Easter Seals. For its Oahu concert 50 cents from each ticket will go to Easter Seals.

The Easter Seals donation is in honor of the United Nations'

"International Year of the Child."

On Saturday, (3), Seawind is set to host a cruise for handicapped children and adults aboard the Invader, a Windjammer sailing vessel.

A locally-based company, Windjammer Cruises, is coordinating the event in conjunction with Seawind. The group and passengers will board ship at 1:30 p.m. and sail for one hour off Waikiki Beach and Diamond Head. Seawind will play tapes of its music and mingle with the passengers. Ed Kanoi will MC.

According to Ken Fritz Management (which handles Seawind and George Benson), Benson is scheduled to attend Seawind Maui concert in Lahina and do several phone-ins to radio stations on Oahu for that Island's concert.

In addition, Seawind has several autograph sessions set up at retail record stores on Hawaii and Oahu.

Plans have been made to videotape portions of Seawind's Hawaii concert for future broadcast over a local television show. "The Hawaiian Moving Company," a disco-oriented program,

Former Mortician Fresh New Talent

• Continued from page 38

erwise, I'm afraid that we would become so wiped out that the quality would suffer. Besides, it gives me time to devote to songwriting, listen to potential material and polish tunes in the studio in addition to being available for interviews and possible television shots, which we're putting a big push on for."

Thus far, Conlee has made his tv debut on an ABC made-for-tv movie, "The Girls In The Office," and is slated for appearances on such syndicated shows as "Pop Goes The Country" and "Nashville On The Road."

"I'd like to get on as many of these programs as I can, along with shows like 'Mike Douglas' and 'Dinah!,'" says Conlee.

Tour-wise, Conlee indicates that he's trying to do as many one nighters as possible to cover a lot of territory across the country to solidify his image. He is looking for a break in



John Conlee: "... our game plan is to be accepted for quality songs and the way they are sung."

the European marketplace since his appearance on Germany's first national country tv special, which is expected to air in April.

"We just found out that 'Red Colored Glasses' is going to be released in England and Australia, hopefully, Europe will start coming through for me."

BTO Back On Track After Two-Year Lull

By HANFORD SEARL

LOS ANGELES—After a two-year lull, Bachman-Turner Overdrive, now known as BTO, is back on track with a nationally breaking single, new LP and a return to rock'n'roll roots.

Older brother Randy Bachman, 36, is working solo on the Scotti Brothers label after an LP for Polydor entitled "Survivor." Younger brother Robby Bachman, 26, is now the group's leader.

"Randy tried to speculate about the future of rock'n'roll music and sacrificed our hard rock sound," claims Robby, the group's drummer. "We let our fans down by trying to go MOR like a Fleetwood Mac or Billy Joel."

BTO's new single, "Heartaches," released Feb. 10, entered Billboard's Top 100 chart at 94 while the new

Mercury LP "Rock'n'Roll Nights" was just sent out Feb. 23.

On his five-day promotional tour to Chicago, New York, Detroit and Los Angeles, Bachman has met with Mercury executives, radio personnel and media people, claiming the new single is getting major on-air play.

Originally from Winnipeg, BTO has been performing before SRO houses with a capacity of 5,500 from February to July of last year, 80 dates in all, says Bachman.

Jim Vallance, former record producer for Ariola's Prism, put together the new BTO LP and penned three songs. Bachman credits Vallance for helping the group return to basic rock'n'roll.

"He helped us establish our direction and where we wanted to go. Vallance has brought new produc-

tion to BTO's sound," says Bachman.

Lead vocalist and bass guitarist Fred Turner authored "Heartaches." The remainder of the band includes lead guitarist Blair Thornton and Jim Clench on bass and lead vocals.

BTO rehearsed for the new LP last August, went into a Canadian studio in October, toured in England in November and returned for more studio work in December.

A February 1977 LP, "Freeways," featured light rock, MOR and disco sounds, a completely foreign BTO avenue, insists Robby Bachman. As producer, writer and owner of BTO, the older Bachman had complete control until 1977 when Randy left the group.

"Street Action," the last LP produced by the older Bachman, was

released in February 1978 and also was more disco-oriented, like the Bee Gees, maintains Robby.

"Those kinds of albums didn't help the situation. They were too diverse and far away from the heavy rock image BTO had created for itself," reports Bachman.

Even with the two-year lull and most radio airplay gearing itself to MOR, pop and disco product, Bachman says the group has maintained headline status in bookings.

Bachman sees releasing "Jamaica" and "Rock'n'Roll Hell" as singles off the new LP prior to the summer months while aiming at a tour to accompany the new record.

"Being current sells LPs and brings in the people to concerts. The band and new material are fresh stuff. We're ready," says Bachman.

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JANI IN CHARGE

N.Y. Music Hall Tries New Policy

By DICK NUSSER

NEW YORK—It appears that Radio City Music Hall is finally going to change its entertainment policy, shifting away from the expensive stage shows and family-oriented films that have been blamed for the huge deficit the 6,000-seat landmark has been saddled with in recent years.

Furthermore, the Music Hall appears to be considering a policy that could open the doors of the Art Deco

auditorium to rock artists on a regular basis, although it's doubtful Ted Nugent or other "heavy metal" rockers would be welcome there.

The changes are certain to come, however, with the announcement last week (27) of the appointment of Robert F. Jani as president of the recently created Radio City Music Hall Productions Inc., an entertainment company which would develop packaged shows for distribu-

tion to arenas across the country, as well as to the Music Hall itself.

Jani, former creative director of Walt Disney Productions in charge of entertainment policy at Disneyland and Disney World, is charged with developing entertainment packages that will have "broad-based appeal."

The creation of the new company will free the Music Hall from the costly labor contracts blamed for some of the huge deficit. The new company takes over April 25. It will open offices in Los Angeles as well as New York.

Jani says he'll make further announcements about his plans for revitalizing the huge venue in the weeks to come. In the meantime, a spokesman for Radio City says Jani's approach would enable "all kinds of entertainment" to be brought into the hall.

Will the dancing Rockettes be part of the new plan? "In some fashion," the spokesman says, indicating that the chorus line will probably be used as part of the national company than a fixture of the Music Hall as it is now.

Disney World and Disneyland have used rock, pop and soul acts extensively in the past year or so in an effort to lure a wider audience. It is believed Jani had something to do with this policy.

Radio City never banned rock attractions, so long as they were promoted by outside interests. David Bowie, Millie Jackson, Kris Kristofferson and others have appeared there on various occasions and the Beach Boys were booked there this weekend (1).

Phoenix' Hyatt Goes For Jazz Via Its Lounge

PHOENIX—The Hyatt Regency Hotel here has quietly set about converting its Sundance Lounge into a first rate live jazz club.

A lineup of top name jazz performers is scheduled to appear in the Lounge over the next few weeks.

The Buddy Montgomery Quintet appears through Saturday (10). The group is to be followed by the Barney Kessel Trio (March 12-24), the Helen Humes Quartet (March 26-April 14) and the Chico Hamilton Quintet (April 16-May 5).

Eddie "Cleanhead" Vinson has thus far been the highlight of Hyatt Regency's jazz format. His two-week appearance which began Jan. 22 attracted large audiences. Herb Ellis and Ray Bryant also have appeared in separate shows.

The Regency's conversion to jazz has been accomplished with little fanfare. Hotel manager Jim Howard says the move was made because jazz is proving a strong draw throughout the nation.

The inclusion of a jazz format is "helping to build a local image for the Sundance Lounge," a club spokesman explains. "We chose jazz to help develop the local market."

Business has increased in the lounge since the new format was chosen but club officials have not decided whether the series will expand next season because direct costs, such as payment to the artists, have also risen.

The lounge has engaged in minimal advertising, relying instead on word of mouth to publicize the bookings of jazz performers.

Talent In Action

ROD STEWART

Auckland, New Zealand

This concert at Western Springs stadium Feb. 22, a boxoffice hit with 43,000 in attendance, was part of Stewart's "Blondes Have More Fun" worldwide tour spanning Australasia and Japan before moving to the U.S. in April for a 27-city swing from coast to coast.

The British rocker, in fact, played up his "Blondes" album motif as something of a theme for the show, coming onstage—to the strains of "The Stripper"—in a leopard skin top and blue tights.

The 105-minute, 17-song act shrewdly mixed new tunes from Stewart's latest Warner Bros. LP, including the pulsating "Do Ya Think I'm Sexy" and an impassioned workout of the Four Tops' "Standing in the Shadows of Love," with old favorites, such as the vintage "Maggie May" and the soccer crowd singalong, "Sailing."

Driving force behind Stewart's exuberant, gritty vocals was his three-man guitar gang, comprising Jim Cregan, Billy Peck and Gary Grainger. Peck's time with Chuck Berry became evident in his mastery of the veteran rock 'n' roller's famous duckwalk, and his Berry-style solo on "Sweet Little Rock 'N' Roller."

Longtime mainstays of Stewart's band, Phil Chen on bass and Carmine Appice on drums, formed a powerful rhythm foundation, while newcomers Phil Kenzie (horns) and Kevin Savigar (keyboards) meshed easily with their colleagues.

Kenzie was especially impressive in his solo work on "Do Ya Think I'm Sexy," which Stewart reprised in extended form for the show's encore.

For the crowd, bonus was a 30-foot video screen allowing a clear view of the onstage action from anywhere in the stadium, which is generally used for speedway racing.

PHIL GIFFORD

HELEN REDDY

Sahara Hotel, Las Vegas

Reddy has gotten back to basics with her cabaret act and the result is pleasing. Discarding past efforts at production numbers, Reddy's 14-song, 55-minute act is just singing and that was enough for an enthusiastic Feb. 21 audience.

Opening with upbeat "Rhythm Rhapsody," Reddy quickly established an audience rapport that built through the evening until fans were shouting for their favorite Reddy hits.

The relaxed singer, hampered slightly by hoarseness, maintained a steady pace through the performance that included such hits as "Angie Baby," "You And Me Against The World," "Delta Dawn" and "I Am Woman."

Highlighting her performance was a strong vocal effort on "Can't Hear You No More," followed by a deeply moving "Until It's Time For You To Go."

The last song before the scheduled encore, "Woman" dragged a bit, losing some of its effect. But her five-piece backup group and the 20-member Jack Eglish orchestra finished strong with Reddy on the encore, "I'll Be Your Audience."

Other songs in the show include "Ready Or Not," "Sing In The Sunshine," "Mama," and Leon Russell's "Bluebird."

There is no doubt that Reddy is stronger in the straight singing format. DAVID DEARING

ROBERT GORDON

Lone Star Cafe, New York

Gordon puts on one helluva show. He gave up 40 minutes of non-stop high energy rockabilly, driving up tempo blues, and just plain old style rock'n'roll that was uncompromisingly straight out of the 1950s.

Gordon, who sings in a strong deep voice, could be an effective Elvis imitator if he wanted to be. What he apparently wants to be is a total recreation of the 1950s sound that includes Elvis and a lot of other cats, none the least of which is Bill Haley.

In fact, on one of the 14 tunes he did Feb. 15, his guitarist Chris Spedding slipped right into the guitar solo featured on Haley's original "Rock Around The Clock."

Spedding is an excellent musician and was spotlighted on several outstanding solos. Rounding out the able trio supporting Gordon was Tony Garnier on bass—who used to play with Asleep At The Wheel—and Bobby Chouinard on drums.

Gordon drew on a wide variety of material including "Blue Moon Of Kentucky," which didn't sound at all like Bill Monroe used to do it. It rocketed along like most of Gordon's renditions. He also did Ray Charles' "I Got A Woman."

Gordon himself, is in constant motion on

stage. He dances, makes love to a floor stand mike, and swigs Lone Star beer as he moves along at a quick pace from tune to tune.

He is totally into the 1950s. He even wears his hair close cropped on the sides and in a DA in the back. This slavish replication of another era prompted one young front row patron to remark, "He has a lot of talent, but he's so 1950s. Too bad he wasn't around then." DOUG HALL

FABULOUS POODLES

Bottom Line, New York

The Fabulous Poodles had some equipment problems during its performance here on Valentine's Day. Its equipment had been stolen in Boston earlier in the week, and its new rented amps kept conking out.

However, there is a core of Fab Poo fans, and they were properly appreciative of the band's hour long performance which was broadcast locally by WNEW-FM. Since the concert was broadcast live on radio, it is not certain if the full scope of the band's live performances was explored.

It would not be unusual for a band which draws its name and inspiration from Frank Zappa to casually cross over in live performances onto areas frowned upon by the Federal Communications Commission.

This, however, was not the case. Though the Poodles did include "Tit Photographer's Blues" in its 14-song set, the humor and the song material were kept light and clean with the four-man band drawing mostly from its recently released "Mirror Stars" LP on Park Lane/Epic Records.

Other influences on the Poodles (beyond Zappa) are the early Who and the Kinks. The English quartet played a narrative type of rock'n'roll telling stories about an aging singer ("Mirror Stars"), the problems of employment ("Work Shy"), haircuts ("Chicago Barber"), seduction ("Mr. Mike"), and others.

In addition, during the Bottom Line concert, the band took requests for oldies from the audience, and performed two of them, "Twist & Shout" and "You Really Got Me."

ROMAN KIZAN

KIM CHARLES

Le Club, St. Petersburg, Fla.

In his 98-minute set peppered with jokes and 17 songs, Charles, newly signed to MCA Records, proved himself a formidable talent.

Capable of handling several varied styles of music, at ease onstage or off, and polished beyond his years, Charles presents his new label with an immediate problem: which route to take him. Thus far, MCA has chosen country and the road has led to his first chart song—a popular number for this Feb. 11 show—"I Want To Thank You" on the Billboard Hot Country Singles chart.

But the SRD crowd learned he can soar far beyond country. Backed by a 14-piece orchestra and occasionally handling keyboards and electric guitar, Charles performed songs ranging from Broadway to backwoods, from "Foxy And Bess," to a wild version of how different religions would sing "Good Ol' Mountain Dew."

He threw in some adequate impressions and a powerful rendition of "Danny Boy," proving he's got a strong voice he's not afraid of using and a face he's not afraid of working into a sweat.

As a singer, he's still searching for a consistent style, but it's entertaining to watch him explore the avenues with confidence and charm.

His off-the-wall comments provide an enjoyable diversion. "I get a lot of requests for the trumpet—but it won't fit." Or such observations as—"Mario Lanza, one of the great singers of our time, couldn't have brought off 'Your Cheatin' Heart.'" He followed the remark with a hilarious impersonation of Lanza singing the country classic.

Charles gave credit to the Jack Gally Orchestra and conductor Ken Hicks, then earned a standing ovation by performing his last scheduled song (which will be his next single) "Hold Me Like A Baby."

GERRY WOOD

Hollywood Bowl

• Continued from page 42

"We have been a major supporter of jazz since the beginning," said Dick Rosenzweig, Playboys' executive vice president. "The new festival is a further confirmation of our support."

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Campus

BYU Now Modern; Books Disco & Pop

By HANFORD SEARL

PROVO, Utah—Traditionally conservative Brigham Young Univ. which still enforces restrictive contract riders for entertainers, is pushing ahead into the disco/pop fields.

The 27,000-student campus, nestled in the Wasatch Mountain range 50 miles south of Salt Lake City, is also considering more minority acts since a recent church policy change.

"We've never restricted any act here because of race or background," maintains Russ Tanner, vice president of the campus Social office. "No group has ever been refused playing here in my four-year tenure."

The contract rider includes a no-smoking, no-drinking clause, part of the church teachings as well as a dress and obscenity code outline.

BYU, a privately owned and operated institution, is the showcase for The Church Of Jesus Christ Of Latterday Saints (Mormon).

Last October, Spencer Kimball, president of the 3.5-million worldwide religion, reported a new policy whereby blacks could now hold the priesthood in the faith after 150 years of denial.

According to Tanner, 25, such groups as Earth, Wind & Fire, Tavares, Heat Wave and LTD have been under consideration to play the picturesque campus.

Dionne Warwick, the Supremes and the Fifth Dimension have performed at BYU in the past.

The sprawling campus offers three separate concert venues, which include the 23,000-seat Marriott Center, 4,000-capacity Smith Fieldhouse and 3,000-plus Wilkinson Center.

Tanner says his department's annual \$100,000 budget, raised totally by some 90 dances throughout the school year, covers most concert dates. A basic \$5-\$6 ticket price is almost half the national rate.

"That price is slowly rising because of inflation and artist price increases, but we'll be able to keep it lower than other schools," says Tanner.

The Marriott Center, used for basketball, track and weekly seminar programs, carries a \$115,000 gross potential. Ticket prices scale down to \$3.50 and a \$12,000 gross potential at the Wilkinson Center and a \$2.50-\$3 rate at the old fieldhouse.

Although the Associated Students of BYU, the campus organization which handles all contractual agreements with acts, is allocated an annual \$250,000, the Social office must raise funds separately.

Tanner says \$1 fees to attend rock, disco and live band dances scattered throughout the calendar year, combined with the various gross potential at all venues, cover concert expenses.

Local promotion into the 50,000-population of Provo is coordinated

with KAYK 96-FM and AM and KEYY-AM.

The unusual university calendar, from late August-early September to early April, somewhat restricts the school entertainment bookings. Early group tours in the new year miss the Provo campus.

Tanner claims the nearby Salt Lake market has no effect on the BYU scene. Promoter Jim McNeil of United Concerts signs major groups at the 15,000-seat Salt Palace downtown and the Univ. of Utah's 14,000-capacity Special Events Center.

Since the Provo school is uninterested in signing hard rock bands like Aerosmith, Foreigner, Kiss and Ted Nugent, Salt Lake grabs those available, thus effecting Utah State Univ. in Logan and Weber State Univ. in Oregon.

About nine concerts are penciled for the yearly student calendar, spotlighting the normal seasonal events such as homecoming, winter and spring projects.

So far, Seals & Crofts, David Gates and Bread and Captain & Tennille have appeared at BYU in 1978-79. Such groups as Tower Of Power, Carpenters, America, Starbuck, the Beach Boys, Firefall and Tim Weisberg have made the Provo concert stop.

"We're looking for the top quality bands that can meet our specified standards. We don't go looking for buried secrets and try to split hairs," insists Tanner. "We look at the apparent image and leave the interpretation open."

Meanwhile, jazz and classical artists and groups appear in the often-held Lyceum series, coordinated by the Fine Arts College and music department under Harold Goodman.

The basically cultural events are showcased at three separate halls and include the 1,500-seat De Jong Concert Hall, Marriott Center and 425-capacity Madsen Recital Hall.

At the De Jong, the distinguished artist series is held and has spotlighted such artists as pianist James Tocco, baritone Tom Krause, the Canadian Brass Quintet, pianist Anthony di Bonaventura and the Utah Symphony.

The cultural interest series is housed in the massive Marriott Center where Salt Lake's Ballet West, Van Cliburn, the Korean Symphony, Chinese Circus and Abrasovic Folk Ensemble have played.

And a chamber series is staged at the recital hall and in the past has showcased the New York Harp Ensemble, Joan Benson, Music From Marlboro, Bill II-Divertimento and the Aulos Ensemble.

"At the Marriott, tickets are \$1 for students, \$3.50 for the public which is a low and reasonable price range," says Ken Crossley, public relations and performer assistant. "These series expose students to a more classical form of music."

N.Y. Rock Dates Aid Refugees

NEW YORK—Todd Rundgren, Patti Smith, Blue Oyster Cult, the David Johansen Group and several other rock acts donated their talents Friday (16) for two concerts for the benefit of the International Rescue Committee, which is organizing relief for Indochinese refugees.

The concerts were held at the Palladium Theatre here. Rundgren, who organized the benefit, also staged a press conference involving several other of the performers Wednesday (14) at the St. Regis Hotel where they elaborated on their commitment to the committee and its work in helping the Indochinese refugees resettle in other lands.

Talent Signings

Rock band Roadmaster to American Talent International Ltd. ... Parachute Records artist C.Y. Walkin' to TNI Management for management representation. ... British rock band Hello to Sudden Rush Music for exclusive rights to the group's material released in the U.S. Hello's current album, "Hello Again," has been released in Germany, Austria and Switzerland with arrangements for U.S. and U.K. release being made.

Singer-songwriter Jerry Freeman to ECU's Daughter Music (BMI) for exclusive publishing representation. Don Gere, one of the chief operating officers at ECU, is set to produce Gere's upcoming album. ... Jazz guitarist Tony Rice and jazz violinist Darol Anger, both members of Horizon Records' David Grisman's band, have both signed with Kaleidoscope Records for separate albums of jazz instrumentals. ... Also to Kaleidoscope are mandolin players Tiny Moore and Jethro Burns for a duet album and singer-songwriter Kate Wolf for an album due this month.

Singer/songwriter Peter McCann to Columbia Records. First release is single, "Just One Woman," and LP, "One On One." ... The songwriting, performing and production term of Dalton & Bubbarri to Hiltak Records, distributed by Atlantic. Duo's debut LP, "Choice," expected in March. ... Logo Records artist Duncan Browne to Sire Records for U.S. and Canada. First LP for the former member of Metro is "The Wild Places." ... Chuck Jackson to Channel Records. First release is a disco record, "When The Fuel Runs Out." ... Steve Childers to Southern Charisma for production, management and publishing with Childers working at the Southern Charisma studios on his "futuristic" LP. ... Also to Southern Charisma is Bill Pinkney, for production and publishing. ... U.K. group Hello to Sudden Rush for publishing. Fred Mollin and his Fred Mollin Music (ASCAP) and Songs of the Pioneers Music to Chappell Music (BMI) for co-publishing. ... Jeanne Napoli to the Entertainment Co. as staff lyricist. ... RCA artist Bill Quateman to Miles Lourie for management.

Talent Talk

Rumors are going around New York and London that the Bee Gees are planning concerts in China. But nothing is definite so far, says RSO Records. Followers of mass media coverage of China may be excused for thinking that current events there proceed to the beat of the Bee Gees. When the U.S. opened relations with China on New Year's Day, U.S. tv viewers were treated to the sight of Chinese diplomats dancing to "Stayin' Alive."

London Island/New Jersey favorites the Good Rats have scheduled a benefit concert at the Palladium in New York for the Children's Aid and Adoption Society of New Jersey and the Harlem-Dowling Children's Service. The band's latest LP, on Passport Records, is "Birth To Us All."

Songs from the debut Cars LP, will be included in the soundtrack of the Orion/Warner Bros. film, "On The Edge," to be released this summer.

Gino Vannelli is going on a major arena tour of 34 dates in U.S. adding guitars, bass and backup singers to a lineup of 20 keyboards and 15 synthesizers. Special draping will be hung in all the halls to create a proscenium stage effect.

Barry Manilow will star in his third ABC TV special, tentatively titled "The Third Barry Manilow Special." It will air May 23.

Keyboardist Keith and singer Donna Godchaux have left the Grateful Dead to pursue their own musical plans. No immediate replacements have been named. Alice Cooper, on a major tour, rewrote much of his "Madhouse Rock" show, because, he explains, "We all thought I was too much Mr. Nice Guy, so we took out the lifesize dancing poodles and put back in the dead babies." The Chieftains will appear on the St. Patrick's Day show of "Saturday Night Live." Margot Kidder (Lois Lane) will host.

"Don't forget to mention Bo Diddley, he's incredible," Joe Strummer of the Clash told us in a recent interview. "He traveled on the bus with us on our U.S. tour, and instead of sleeping on his bunk, he kept his guitar there. He slept up right on a chair. And he's a 53-year-old man." Strummer said the reason Diddley was asked by the Clash to appear on the tour was that the band wanted its generation of young fans to see where its music comes from.

ROMAN KOZAK and CARY DARLING

Billboard Top Boxoffice

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|----------------------------------|---|--------------------|--------------------|----------------|
| Arenas (6,000 To 20,000) | | | | |
| 1 | NEIL DIAMOND—Jerry Weintraub/Concerts West Present, Col. Settle, Wash., Feb. 24 & 25 (3) | 43,650 | \$7.50-\$12.50 | \$494,873* |
| 2 | STYX/TRILLION—Contemporary Productions, Checker Dome, St. Louis, Mo., Feb. 22-23 (2) | 26,890 | \$7.50-\$8.50 | \$224,059* |
| 3 | NEIL DIAMOND—Jerry Weintraub/Concerts West Present, Pacific Col., Vancouver, B.C., Feb. 23 | 16,798 | \$7.50-\$12.50 | \$190,808* |
| 4 | BOSTON/SAMMY HAGAR—Feyline Presents, McNichols Arena, Denver, Colo., Feb. 19 | 16,935 | \$6.50-\$8.50 | \$145,873* |
| 5 | ALICE COOPER/BABYS—Int'l Tour Consultants/Belkin Productions Col., Cleveland, Ohio, Feb. 21 | 14,642 | \$8.50-\$9.50 | \$126,527 |
| 6 | PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Alex Cooley Inc., Tiger Flower & Co., Omni, Atlanta, Ga., Feb. 25 | 14,903 | \$6.50-\$8.50 | \$115,644* |
| 7 | STYX/BABYS—Entam/Sunshine Promotions, Rupp Arena, Lexington, Ky., Feb. 25 | 12,850 | \$7-\$8 | \$96,297 |
| 8 | WILLIE NELSON/TANYA TUCKER/COODER BROWNE/DON BOWMAN—Feyline Presents/Chris Fritz & Co., Municipal Aud., Kansas City, Mo., Feb. 25 | 10,034 | \$7.50-\$8.50 | \$81,945* |
| 9 | STYX/BABYS—Sound Seventy Productions, Municipal Aud., Nashville, Tenn., Feb. 24 | 9,900 | \$7.50-\$8.50 | \$80,325* |
| 10 | PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN—Sound Seventy Productions, Municipal Aud., Nashville, Tenn., Feb. 23 | 9,700 | \$7.50-\$8.50 | \$78,435* |
| 11 | BARKAYS/CAMEO/EVELYN "CHAMPAGNE" KING—Lewis Grey Productions, Municipal Aud., Kansas City, Mo., Feb. 24 | 8,885 | \$7.50-\$8.50 | \$73,023 |
| 12 | CHARLIE DANIELS BAND/NEW RIDERS/MOLLY HATCHET—Monarch Entertainment, War Memorial, Rochester, N.Y., Feb. 24 | 11,000 | \$6.50 | \$71,500* |
| 13 | HEART/EXILE—Sunshine Promotions, Freedom Hall, Louisville, Ky., Feb. 19 | 10,429 | \$6.50-\$7.50 | \$70,435 |
| 14 | WILLIE NELSON/TANYA TUCKER/COODER BROWNE/DON BOWMAN—Feyline Presents, Noble Center, Norman, Okla., Feb. 22 | 9,017 | \$6.75-\$7.74 | \$69,172 |
| 15 | HEART/EXILE—S.U. Arena, Arena, S. Ill. Univ., Carbondale, Ill., Feb. 23 | 9,321 | \$6.50-\$7.50 | \$66,337* |
| 16 | BAR KAYS/CAMEO/EVELYN "CHAMPAGNE" KING—Lewis Grey Productions, D.C.C. Arena, Dallas, Tex., Feb. 23 | 7,477 | \$7.25-\$8.25 | \$60,819 |
| 17 | ROSE ROYCE/BAR KAYS/CAMEO/EVELYN "CHAMPAGNE" KING—Lewis Grey Productions, Kiel Aud., St. Louis, Mo., Feb. 25 | 7,324 | \$6.50-\$8.50 | \$58,250 |
| 18 | WILLIE NELSON/TANYA TUCKER/COODER BROWNE/DON BOWMAN—Feyline Presents, Levitt Arena, Wichita, Kan., Feb. 24 | 7,997 | \$7-\$8 | \$56,985 |
| 19 | HEART/EXILE—Sunshine Promotions/Celebration Productions, ACC, Notre Dame, S. Bend, Ind., Feb. 22 | 7,377 | \$7-\$8 | \$55,046 |
| 20 | J. GEILS BAND/HEAD EAST—Gulf Artist Productions, Arena, Ft. Myers, Fla., Feb. 24 | 7,498 | \$6.50-\$7.50 | \$53,393 |
| 21 | JIMMY BUFFETT/AMAZING RHYTHM ACES—Concerts West Present, Convention Center Arena, Dallas, Tex., Feb. 24 | 6,399 | \$7.50-\$8.50 | \$52,852 |
| 22 | OUTLAWS/UFO—JAM Productions, Pershing Aud., Lincoln, Neb., Feb. 24 | 7,500 | \$6.50-\$7 | \$49,208* |
| 23 | J. GEILS BAND/HEAD EAST—Gulf Artists Productions, Sportatorium, Hollywood, Fla., Feb. 23 | 5,664 | \$7-\$7.50 | \$40,696 |
| 24 | JIMMY BUFFETT/AMAZING RHYTHM ACES—Mid-South Concerts/Concerts West Present/Miss. St. Univ., Starkville, Miss., Feb. 23 | 6,341 | \$5.50-\$6 | \$37,872 |
| 25 | WILLIE NELSON/TANYA TUCKER/COODER BROWNE/DON BOWMAN—Feyline Presents, Civic Center, Amarillo, Tex., Feb. 21 | 5,106 | \$6.50-\$7.50 | \$37,831 |
| 26 | JIMMY BUFFETT/AMAZING RHYTHM ACES—Concerts West Presents/Ruffino & Vaughn, Univ. Of Ala., Tuscaloosa, Ala., Feb. 20 | 5,539 | \$6-\$7.50 | \$37,578 |
| Auditoriums (Under 6,000) | | | | |
| 1 | SHA-NA-NA/JAY LENO—Front Row Thea., Cleveland, Ohio, Feb. 23-25 (5) | 16,405 | \$8.50 | \$139,442* |
| 2 | CHUCK MANGIONE—Sound Seventy Productions, Grand Ole Opry House, Nashville, Tenn., Feb. 25 | 3,937 | \$6-\$8 | \$28,535 |
| 3 | RUSH/HEAD EAST—Entam, Col., Knoxville, Tenn., Feb. 20 | 3,901 | \$7-\$8 | \$28,265 |
| 4 | HAZARETH/MARC TANNER BAND—Morning Sun Productions, Mem'l. Aud., Sacramento, Calif., Feb. 25 | 3,903 | \$5.90-\$7.90 | \$27,797 |
| 5 | CHARLIE DANIELS BAND/JERRY BROWN—Brass Ring Productions, Center Stage, Canton, Mich., Feb. 22 (2) | 2,800 | \$7.50-\$8.50 | \$26,000* |
| 6 | OUTLAWS/GODZ—Contemporary Productions, Mem'l. Hall, Kansas City, Kan., Feb. 23 | 2,947 | \$7.50 | \$22,123 |
| 7 | ANGEL/MOLLY HATCHET—Monarch Entertainment, Capitol Thea., Passaic, N.J., Feb. 23 | 2,399 | \$7.50-\$8.50 | \$20,232 |
| 8 | SPIRIT/HAMPTON-NOOTCHEEZ—Brass Ring Productions, Center Stage, Canton, Mich., Feb. 20 (2) | 2,355 | \$7.50-\$8.50 | \$18,029* |
| 9 | TRUMP/BROWNSVILLE—Belkin Productions, Music Hall, Cleveland, Ohio, Feb. 23 | 2,864 | \$5 | \$14,320* |
| 10 | TUBES—Bill Graham Presents, Civic Aud., Santa Cruz, Calif., Feb. 19 | 1,300 | \$8.50-\$9.50 | \$11,115 |
| 11 | PETER TOSH/JAYNE CORTEZ—IAM Productions, Park West, Chicago, Ill., Feb. 25 (2) | 1,448 | \$7 | \$10,136* |



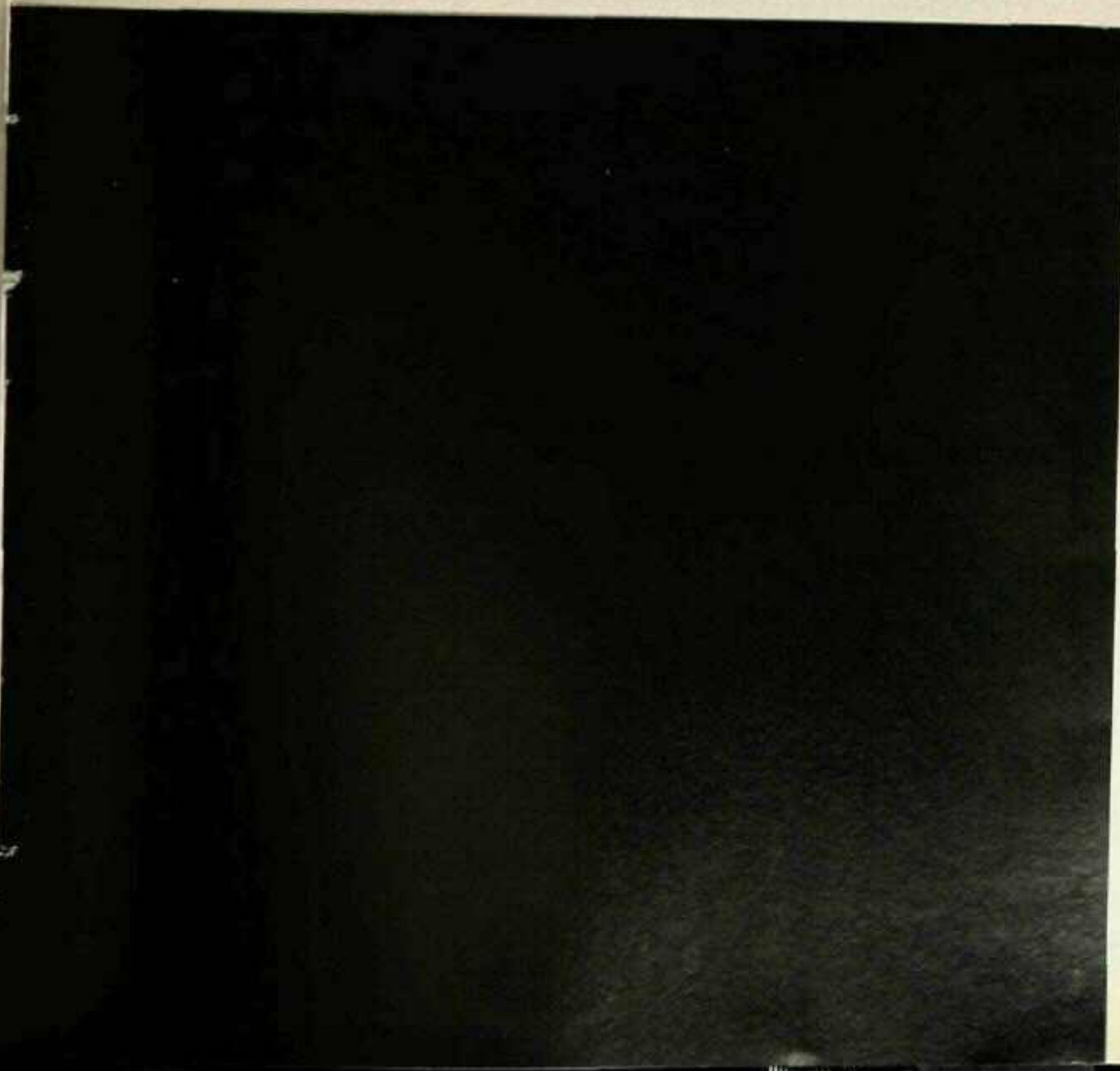
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E Y O U R L O V



25th Year For Rogers Hi Fi Expos



D.C. DISCO—Focal point of successful 25th anniversary Washington hi fi show is a disco sponsored by the Circuit City chain using Technics components and City Lights units. Panasonic projection tv units, seen above, also are used as a video rock theatre. Checking out system, below, are Circuit City's Bud Rosenberg, left, and Rick Del Guidice of Technics.



HAPPY BITE—Show producer Teresa Rogers feeds husband Bob a piece of the silver anniversary cake.



NEW TECHNOLOGY—Emil Angeid of Intersearch, U.S. rep. shows Terry Rogers how Swedish Audio Pro TA-150 works.



DIGITAL DEMO—Sid Silver of Technics gives a demonstration of the SH-PI digital audio processor used in tandem with a Panasonic VHS-format video-tape recorder to produce super sound from special program material.

Home Video Boon To U.S. \$\$

• *Continued from page 3*
new all-time high of \$6.5 billion in 1979, up 7% from the 1978 record. While consumer demand for color TVs will be a major factor in this predicted rise, shipments of auto radios, hi fi equipment and other consumer electronics equipment are also expected to increase. Industry profits should continue at present levels.

The U.S. market for consumer electronics products in 1983 is projected at \$13.5 billion in constant dollars. This represents a real growth rate of 7.6% per year, compared with the 9.6% average annual growth during the five-year period of 1973-1978.

A large part of this projected market growth will be absorbed by imports, which will supply 58% of apparent consumption in 1983. Domestic product shipments, in constant dollars, are expected to grow at a compound annual rate of 4.5% per

year, about the same rate as in the previous five years.

New tape recorders, designed to take advantage of the superior capabilities of 3M's new "Metafine" tape, may be a major stimulant to audio equipment sales as enthusiasts replace their present recording systems with improved equipment.

More VCR products such as video cameras, timers, programmable VCRs and portable VCR units came on the market in 1978 and these new products should stimulate sales, according to the Commerce Department.

Software firms contracting with motion picture producers to record and sell feature films on videocassettes will increase consumers' program selections. The report predicts that this marketing expansion could be the key to stimulating more VCR sales, just as color broadcasting was in color tv sales.

Still, the long-term growth and

size of the U.S. consumer electronics industry will depend largely on its competitiveness in developing, manufacturing and marketing home video products, say Commerce Department seers.

"The domestic industry will not only have to retain most of the U.S. color tv market when import restraints expire, but also acquire and maintain a major share of the emerging tv peripheral equipment market," the report states.

Predictions are that the market for video cameras, video recorders/players, computerized electronic games, interactive tv control consoles and other tv-related equipment could exceed the size of the present tv market within a few years.

Home video centers will become common in the 1980s and cut into theatre attendance and other forms of entertainment, the report expects. While consumer electronics sales are

(Continued on page 58)

Biggest L.A. AES Is SRO: 25% 'New' Firms Of 169

By STEPHEN TRAIMAN

NEW YORK—With more than two months before its May 15-18 run, the 63rd Audio Engineering Society Convention at the Los Angeles Hilton has sold every available inch of exhibit space to a record 169 companies—25% of which are either at the West Coast show or the AES itself for the first time.

With three floors of sound rooms and suites opened up to accommodate demands of 40% of the firms for such space, exhibits coordinator Jacqueline Harvey forecasts the biggest attendance for any AES, pushing the 5,000 mark.

Both she and Don Plunkett, AES executive director, agree that the heightened interest reflects not only the emergence of digital recording and the increased global studio activity, but also the growth of the semi-pro home recording market and more sophisticated disco equipment.

Digital demonstrations are anticipated by Soundstream, Sony, 3M with a prototype of the ITX-built editing equipment, and perhaps Ampex, which already is field-testing its first units.

Of the 43 "news" firms on hand in L.A., 17 are at the West Coast event for the first time, and 26 are making an initial AES appearance on their own, though several have been represented previously by U.S. agents. A large percentage of both groups also have taken larger sound room space.

Brand new AES exhibitors with sound demo areas include Biamp Systems, Bose Corp., Crest Audio, Delta Telecommunications, Ecor, Formula Sound, HM Electronics, QSC Audio, Spectra Sound Products and TOA Electronics.

Other first-time companies include Assn. for Sound & Communications, Bang & Olufsen of America, Cetec Bega, Diversified Concepts, The Kind Horn, Magnetic Tapes Ltd., McCauley Sound, Nasty Cor-

(Continued on page 60)

Report Progress On New Home VTRs & PCM Compatibility

This is the second part of a video technology update that began Feb. 24 with a look at new transportation projection television systems for music and entertainment.

NEW YORK—Video links to pulse code modulated (PCM) adapters for super hi fi audio playback are still hindered by a lack of compatibility.

However, progress is reported by the group of a dozen manufacturers in Japan working on standards for the PCM adapters designed to convert any home format VTR into a super-fi audio tape recorder using the new digital technology.

The committee set up by the Electronic Industries Assn. of Japan includes Akai, Sanyo, Sharp, Sony, Teac, Toshiba, Nippon Columbia, JVC, Pioneer, Hitachi, Matsushita (Panasonic) and Mitsubishi.

Sony was the first to capitalize on the capability of the PCM adapter in offering the initial commercial consumer version of its professional studio unit, which can be connected to any Beta-format unit to offer the capability of super-fi playback.

Both Technics and JVC have shown advanced prototypes of their own units, with the latter claimed as the first to interface with either a VHS or Beta-format recorder. Pro-

TOTYPE units also have been shown by Hitachi, Mitsubishi, Toshiba and Teac, among others.

The EIAJ hopes to iron out differences in the specifications of test equipment required for a complete study of tape compatibility and tests with VTRs by mid-April.

At some later point, the key areas such as number of bits and the sampling rate would be clarified.

Information in this article was provided by Hirohiko Fukuhara in Tokyo and Stephen Traiman in New York.

The pressure for some standards has been accelerating since the introduction of stereo multiplex tv broadcasting here last fall, with the growing consumer demand for two-channel VTRs just one result.

Despite the absence of standards, progress in Japan and Europe continues on a number of new formats and features, with new products from BASF, Sanyo, Toshiba and Hitachi, in various stages.

• Hitachi just bowed six new multiplex tv sound units in Japan, including a stereo VHS deck that will sell for the equivalent of about \$1,300, less than \$100 more than the VT-5000 shown recently at the Winter CES in Las Vegas. Initial production will be about 1,000 units monthly, with first deliveries next month. Although multiplex broadcasts are available only in four cities, a Hitachi survey brought more than 75% positive response for stereo sound of bi-lingual viewing, each mode using two channels. The new multiplex deck has stereo record/playback heads, special record/reproduction circuits and a new system to split the sound track into two separate audio tracks.

• Sanyo has developed a new long-play Beta format that offers the potential for 4½ hours of recording with the new three-hour L-750 tapes, or three hours with the two-hour L-500. The unit can be operated at standard single-speed or at ½ that rate, offering the longer recording

(Continued on page 62)

IHF SHOW CANCELED

NEW YORK—Lack of over-all industry support due to economic and other factors is cited as the main reason for cancellation of the Institute of High Fidelity's second convention and exposition that had been scheduled for April 20-22 in St. Louis. A disappointing first effort in Atlanta last spring, just three weeks before the Summer CES, undoubtedly was a factor in the minds of manufacturers who would not commit to exhibit support. IHF president Jerry Kalov of Jensen Sound Labs and the board are exploring the concept of another event in Anaheim in May 1980.

Sound '79 Set For London Run

LONDON—The Sound '79 International exhibition, organized by the Assn. of Sound and Communications Engineers, will be held March 20-22 in the Cunard International Hotel, London. The show is open to the public.

Around 40 exhibitors are expected, including some prominent names from the U.K. audio industry. Among them are Shure Electronic, Allen & Heath-Brenell, H.

den Labs, Peavey Electronics, Klark-Teknik and AKG Acoustics.

The event is a long-established showcase for a wide variety of sound and communications equipment, but it is the discotheque and recording studio hardware that will be of particular interest to record business visitors. Attendance in recent years has been about 2,500 over the three days of the exhibition, many of them from overseas.



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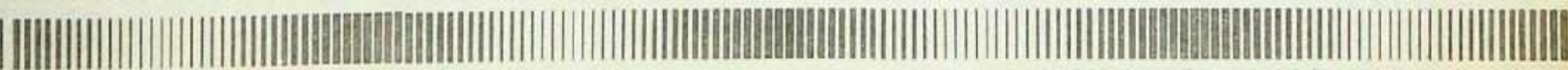
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Audiophile Recordings

ROMANCE DE AMOR—Kazuhito Yamashita, guitar, RVC Corp. RDCE-8, distributed by Audio-Technica, \$16.95 list.

Longest work on this direct-to-disk, and most effective, is Benjamin Britten's "Nocturnal," originally written for Julian Bream. Its shifting moods, expressed in coruscating diversity from the gentle caress of strings to vigorous strummings, are conveyed with hardly a hint that a phonographic medium lies performer to listener. Yamashita is a talented young guitarist with great promise. And he is indeed fortunate to be presented in such an attractive disk debut. The traditional title piece and two selections by Sor round out the appealing program.

CHOPIN: SCHERZO NO. 2; SONATA NO. 3—Edward Auer, piano, RVC Corp. RDCE-7, distributed by Audio-Technica, \$16.95 list.

Audiophiles will relish the sumptuous piano sound on this direct disk. It's full and round in the base, with no sense of strain in even the most thunderous passages. Ironically, the superior reproduction serves to highlight occasional deficiencies in the performer. Auer is obviously a competent artist, but his accomplishments, as etched here, do not quite come up to the standard of the medium.

SMASHING!—Nobuo Hara's *Sharpe & Flats*, Toshiba-EMI LF-95017, distributed by Audio-Technica, \$15.95 list.

Blending Gershwin standards on one side and Rodgers-Hart fixtures on the other with distinctive jazz overtones, Hara's group evokes Duke Ellington in that band's Cotton Club heyday. Proving that less can be more effective, the direct-to-disk layout of minimal mikes pays off with some of the liveliest tracks cut in this expanding Pro-Use series. Particularly good is the vibrant mixture of sonic effects on Gershwin's "S Wonderful," with an uptempo piano backed by a flugelhorn and alto sax. In the Rodgers-Hart "My Heart Stood Still," the bass shines behind each soloist and provides striking counterpoint for the strong brass due to excellent sepa-

ration. Effective cheesecake cover art is a dealer bonus.

ACOUSTIC GUITAR—Stefan Grossman featuring John Renbourn, Toshiba-EMI EWL98001, distributed by Audio-Technica, \$15.95 list.

Toshiba-EMI's audiophile series technicians have provided a platinum setting for traditional American acoustic blues in this direct-to-disk that stars master guitarist Stefan Grossman. The sonically pristine issue showcases Grossman's sparkling bottleneck blues and rags, his occasional vocals, and two fabulous modern stereophonic guitar duos in which John Renbourn joins. Rock listeners, familiar with the work of these seminal instrumentalists, will be seeking out this limited edition along with sound buffs. A guitar tablature sheet is included for strummers along with well researched, clearly designed English annotation.

AUTUMN—Tommy Tedesco, guitar with ensemble, Trend Records TR514, distributed by Nautilus Recordings, \$15.98 list.

Some dazzling solo flights on jazz guitar are launched here, but the kind of production that fully realizes the capabilities of direct to disk is missed in this studio effort. Tedesco's fluent handling of the acoustic six string on side two is the disk's solo sonic highlight, with the amplified flipside instrumentation offering no challenge that conventional tape couldn't have handled as accurately. Another problem is the obtrusive, unappealing production on drums throughout, meaning the jazz buff and not the strict audiophile is this effort's real audience.

Audiophile Recordings for review should be sent to Alan Panchansky, Chicago, and Stephen Traiman/Is Horowitz, New York. Earlier reviews appear in issues of Sept. 9, 23; Oct. 7, 21; Nov. 4, 18; Dec. 2, 16; Jan. 6; Feb. 3, 17.

Gale Unsure On More 'Super-fi'

LONDON—Gale Electronics has released no new product on its Gale Maximum Fidelity Recordings super-fi label since before Christmas, and has no further releases scheduled at this time. The company blames difficulties in obtaining sufficiently high quality pressings, and the situation must be regarded as a setback for the still fledgling audiophile market in Britain.

Gale stopped marketing the GMFR material halfway through a batch of Beethoven piano sonata albums released last autumn, feeling that it was unable to guarantee high enough sound quality on a product whose very raison d'être is its high quality and which retails at around \$14 here (\$15 in the U.S.).

A spokesman said it had proved impossible to ensure the quality of the German pressings used, and equally impossible to find an alternative manufacturer either in Europe or the U.S. that could offer the necessary degree of refinement. EMI Toshiba was cited as capable of exemplary pressings, better than any from Germany, but the company will only press for Japanese and other EMI companies, Gale says, as a result, Gale's whole involvement in the audiophile field is under review, though it is stressed that no decision as to future policy has been finalized.



China Contract: Milt Gelfand, president of Audiomatic, third from left, initiates discussions with Peoples Republic of China group on tape duplicating equipment purchase during April 1978 Hong Kong showcase.

China Getting 1st Tape Duping Units From ElectroSound Via Audiomatic

• Continued from page 3

mination of an idea that originated in 1977," Gelfand relates. "At that time China was still a 'sleeping giant,' and we began to plan a special showing of equipment we represent to introduce it to the Far East. The show at the Mandarin Hotel included demonstrations of production equipment from seven companies, with more than 150 executives from the Orient on hand.

"On the final day, a delegation arrived from the People's Republic of China and we held over the exhibition an extra day for a private showing to the six-person group, at which time negotiations were initiated."

Audiomatic also represents Infonics, producer of high fidelity in-cassette duplicators, which just opened its own Hong Kong-based affiliate, Phoenix Audio Ltd., to provide parts, sub-assembly, testing and training facilities for the Asian market (Billboard, Feb. 10, 1979).

Other equipment manufacturers represented abroad by Audio, which also has a Paris showroom/office opened in 1974, include Apex, on-cassette printers; Shape Symmetry Sun, automatic cassette/8-track packaging equipment; Grandy, ferrite record and playback heads, and Audio Matrix, phonograph record production equipment.

The Chinese sale is the most recent in a series of pioneering audio production "firsts" negotiated by Gelfand. Melodiya, the state-owned Russian record company, bought an Audiomatic Process record plating system in 1972, and retained Audiomatic as special consultant. The U.S.S.R. subsequently purchased ElectroSound tape duplicating systems and additional plating equipment.

Subsequent breakthrough sales in Eastern Europe were made to government-owned record companies in Poland, Romania and Yugoslavia. In the Third World, important ElectroSound sales are noted for Nigeria, Kenya, India, Indonesia and New Guinea, among others.

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Mail Order Vidisks Loom

CHICAGO—Between \$500 million and \$1 billion worth of videodisks will be sold through the mail annually before the turn of the century, predicts Maxwell Sroge, who heads a mail-order business development firm here. Within three years transfer of mail-order catalogs to videodisk will begin, he says.

Home Video U.S. Boost

• Continued from page 56
highly sensitive to changes in disposable income and usually drop sharply during recessions, the growing under-35 age group is a very important market for consumer electronics and this provides a favorable market factor throughout the 1978-1983 period.

Consumer electronics imports rose sharply in 1978 to an estimated all-time high of \$4.86 billion, up 30% from 1977. The increase would have been even greater if the Orderly Marketing Agreement on color tv with Japan had not been in effect. Video recorder/player imports were up over 103%; black and white tvs up 63%; phonographs up 30.3%; auto radios were up slightly from 1977 to 1978 but down by 1% in the fourth quarter.

Audio tape recorder/player imports were up 18.7%; auto tape players up 27.4% but home tape player imports were down 21.3%. Imports of video tape players/only dropped 51.4% from 1977 to 1978. U.S. auto radio and audio tape equipment exports increased in 1978, also.

New Production Co.

LOS ANGELES—Veritable Recording Co. of Ardmore, Pa., now contains an in-house commercial production company. This service is being directed at Philadelphia-area agencies. Writers, arrangers and producers are available.

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METAL TAPE STANDARDS

By HIROHIKO FUKUHARA

TOKYO—The Electronic Industries Assn. of Japan recently announced that it had made some progress toward the standardization of metal tapes after just over seven months of work and study.

Standardization will give both metal tapes and the equipment that uses them complete compatibility.

When the EIAJ has decided on all the reference values and had sample tapes produced conforming to the values, it will notify the International Electrotechnical Commission and press for worldwide standardization.

The EIAJ says that it has set the playback equalization time constants at 3180 microseconds and 70 microseconds. Considera-

tion was given to playback compatibility with the balance in the maximum output level (at both the low and high ranges).

The association has used the samples provided by six domestic manufacturers, and it has kept tapes from BASF and Philips at hand for reference. The target value for tape coercivity has been set at 1050 oersted (5000 oersted in an applied magnetic field).

The next step is to press ahead with the sample tape and head measurements and to have all the data ready by the end of March when plans call for consultation and an exchange of views with DIN.

The EIAJ has also been in touch with the IEC and IATA.



The Expanded Billboard 1979 TAPE/AUDIO/VIDEO Market Sourcebook

Billboard's information-packed and expanded 11th edition of the music industry's most definitive reference book on the entire Tape/Audio & Video marketplace... with special concentration this year on video cassettes, video discs and audio-visual equipment.

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2. Videotape Libraries/Pre-recorded Tape: A separate section listing software duplicators/distributors of pre-recorded videotape.
3. Audio and Videotape services (Design & Artwork, Packaging, Duplicating...)
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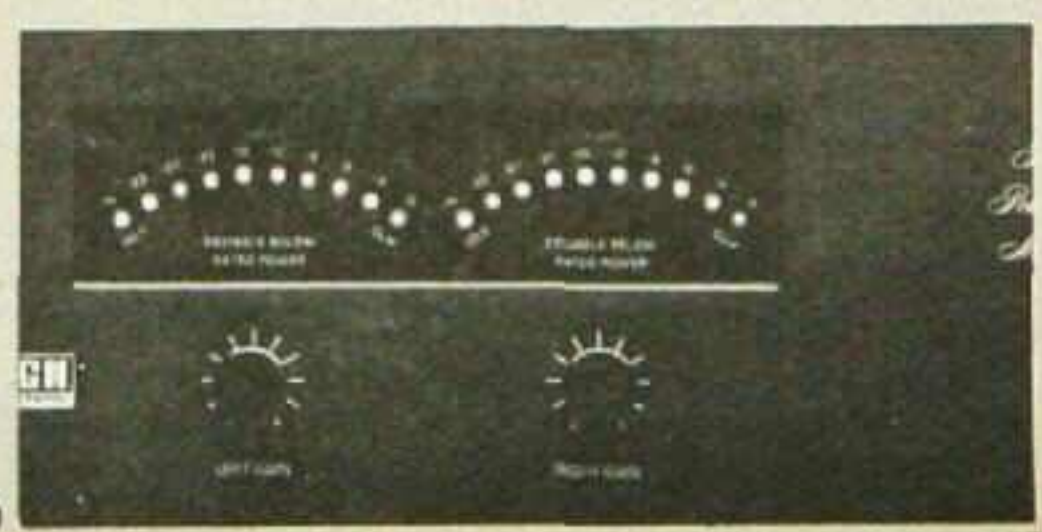
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Airline Mart Offers Music Industry Renewed Audio & Video Promise

• Continued from page 6

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All the newest video systems will be detailed in a session on visual hardware, chaired by David Bate-man of American Airlines. Panelists include Dick Bertagna, Bell & Howell; Don Havens, Inflight Services; John McPherson, Panasonic, and Dave McDonald, Sony. Topics include drawbacks of videotape systems versus film systems, how hardware people can work more closely with software vendors in securing product, what are the airline needs for product, and the best ways to meet these needs.

In the visual programming segment, Ona Burns of TWA will chair the discussion, with participants Rocco Viglietta, American International Pictures; Jim Nocella, Buena Vista; Donnis Dolph, Columbia Pictures; Jerry Phillips, United Artists, and Barry Reardon, Warner Bros.

Audio programming session will be led by Hans Boon of London Records, with panelists Paul Cooper, Atlantic Records; Bill Stewart, Billboard Publications; John Doremus, Doremus, Inc.; John Chinn, Inflight Services, and M. Chudsasma, Air India. Topics include psychology of programming for various clients, demographics/marketing image, experimental pro-

gramming by type of music, what record companies can do to make the job easier, improving studio master quality, exclusivity on selections, and does playing airline music promote records.

Audio systems and duplication update is chaired by Claus Jensen of Thai Airlines, with Joe Kempler, Capitol Magnetics; John Perperas, Continental Airlines; Malcolm Morrett, H.I. Enterprises, and Sid Kitrell, Telex Corp. Topics include new audio developments, airline and/or ground testing, tape quality

and sound improvement, servicing cartridges/machines more efficiently, higher speed duplication and better quality, feedback on planning for future systems.

The knotty problem of licensing will be tackled by a panel headed by veteran music industry attorney Alan Arrow, of Arrow Edelman Gross Margolies, with Barry Knittel, ASCAP; Alan Smith, BMI; Al Berman, Harry Fox Agency, and Sid Guber, SESAC. Among key topics are protection of copyrights by licensors, effect of the new copyright act, differences between airline and other licenses, future for usage rights, sync rights in video and film, ramifications of the Universal/Disney suit vs. Sony and its Betamax.

Film and video duplication systems session will be chaired by Milton Scheffer of Scheffer Inc., with panelists Marshall Ruehrdanz, Bell & Howell; Maury Stein, Crest Duplications; Tom De Maeyr, Videcopy, and Andy McIntyre, Video Dupe. Questions include film-to-tape transfer quality tradeoffs, piracy in duplication, video film vs. disk quality, duplicator interface with equipment firms and airlines.

Support systems update will be led by Michael Rossi of Western Airlines, with input from John Walsh, Avid; Fred Graf, Bell & Howell; John Rich, EECO; Phil Ross, Hughes Aircraft; Dick O'Brien, JVC, and Gene Carminini, Telephonics. Topics include future reliability via design; better quality on multiplex systems, more compatibility in the future and electronic headset development.

Windup hot-seat session will cover the entire gamut of topics, with chairperson Harriet Korn of TWA, and panelists Alain Dore, Air Canada; Dave Bateman, America; M. Tenaka, Japan Air Lines; Walter Stricker, Swissair; Claus Jensen, Thai Airways; Charles Bucks, Continental, and Larry Lee, Western.

ITA SOLD OUT

NEW YORK—The ninth annual International Tape Assn. seminar is a complete sellout, with the maximum 450 registrants for the April 1-4 Audio/Video Update '79 at Hilton Head Island, S.C. No registration can be "taken at the door," ITA executive director Larry Finley emphasizes.

Biggest AES Looms For L.A.

• Continued from page 56

dless, National Education Research, Renkus, Selco Products, Solid State Logic, Sound Spectrum, Certron, Polydax and Motorola.

Making their first appearance at the L.A. event, with expanded sound demo space, are Allen & Heath Ltd., Audio Kinetics Ltd., Eastern Acoustic Works, EXR Exciter Corp., Grampan Reproducers, KEF Electronics, Klark-Teknik, Raindirk Ltd., McCauley Sound, Nasty Cordless, National Education Research. Also at their initial West Coast AES are Ashly Audio, Calreo Audio Ltd., Future Film Developments, ITAM, Keith Monks Audio, BASF and Unword.

Other sound room commitments, in addition to the digital demos and the first-time firms, are listed for Altec Lansing Pro Sound Division, Aphex Systems, Audio Arts, Audio/Tek, Cerwin-Vega, Cetec Audio, Coherent Communications, Community Light & Sound, Cybersonics, dbx, Deltalab Research.

Also, ElectroSound, Electro-Voice, Emilar Corp., Ferrofluidics, CLI/Integrated Sound Systems, Hammond Industries, Meteor Light & Sound, Infonics, Inovomics, JBL Sound, Klipsch & Associates, Lexicon, MCI, Neotek, Northwest Sound, Peavey Industries, Rauland-Borg, Rupert Neve, Sansui Electronics.

Also, JVC, Sennheiser Electronics, Shape Symmetry & Sun, Sound Workshop, Tannoy/Ortofon, TEAC/Tascam, Technics by Panasonic, Uni-Sync, U.S. Pioneer, Technical Audio Devics (TAD), and Yamaha International.

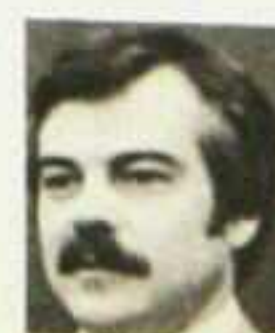
Electro-Voice & TAPCO Shifts

BUCHANAN, Mich.—Two major executive shifts for Electro-Voice and its recently acquired Technical Audio Products Co. (TAPCO) subsidiary are announced by Electro-Voice president Bob Pabst. Both are part of Gulton Industries.

F. Davis Merrey is new vice president and general manager of Technical Audio, Redmond, Wash.-based manufacturer of pro amplifiers, mixers and equalizers, shifting from general manager of E-V's microphone manufacturing plant in Sevierville, Tenn.



Ullom



Merrey

'Sound Of Music' On Videocassette

LOS ANGELES—The Broadway department store chain here ran a near full-page ad Feb. 20 offering "The Sound Of Music" on videocassette.

Available in both Beta and VHS formats, the videocassette is part of the Magnetic Video Corp. catalog and carries a suggested retail of \$75.

The department store chain, a major outlet for videocassette hardware in Southern California, is now offering some 250 videocassette titles to its consumers.



NEWSWORTHY REPS—New Mid-Lantic ERA Chapter president George Sandell, above left, of Kirk-Sandell, is congratulated on his new post by Don Frizen, Jadelectronics, and Ferrell Carmine, Carmine Assoc. Below from left, F.F. & K. Sales Corp. partners Jack Katz and Barry Furman share a toast with John Gennaro of Audio Dynamics Corp. The Westville, N.Y., rep firm won the ADC "Bubble Derby" for highest sales percentage over quota, getting a case of Dom Perignon and two first class tickets to the Winter CES.



Rep Rap

Superscope made the switch to reps from a factory sales force complete for its Superscope, Marantz and Imperial audio lines, with the naming of Damark Industries, Chatsworth, for Imperial, and Jerry Bauer Assoc., North Hollywood, for Marantz/Superscope, in Southern California. Only the Pianocorder will be handled by factory staff.

Jerry Kaplan, executive vice president and general manager of Lux Audio of America, with the firm since it was established in 1975 by its parent Japanese company in Plainview, N.Y., leaves as of April 1 to set up his own sales rep/consultant firm, with Lux as one of his first accounts.

Jay Schude, a 25-year consumer electronics veteran most recently with Interact Electronics, joins J. Malcolm Flora, Inc., Plymouth, Mich.-based rep firm, as vice president, consumer products division, president Jim Flora reports. Dan Dorshkind, senior vice president, will manage the firm's new, enlarged audio division.

SPECO division of Components Specialties, Lindenhurst, N.Y.-based manufacturer of auto speaker kits and accessories, has three new rep firms, marketing/sales director Jim Ganci reports. Pecore & Associates, 5226 Baltimore Natl Pike, Baltimore 21229, covers Maryland, D.C., Delaware, West Virginia and Eastern Pennsylvania; Bob Burns & Assoc., 6645 Oliphant St., Chicago 60631, for Illinois and Missouri, and Dean

Marketing Inc., 30895 W. Eight Mile Rd., Livonia, Mich. 48152, for Michigan.

Reich & Bernstein Inc., 15-year association of Gene Reich and Bernard Bernstein, recently moved to expanded headquarters at 1121 Yonkers Ave., Yonkers, N.Y. 10704, (914) 237-3700. As part of the expansion, and to serve a client list that includes Sansui, Tannoy and Jerrold Electronics, firm opened a wholly-owned subsidiary, Empire State Electronics Sales, Inc., under manager Kent Springer, for Upstate New York coverage.

Signet Division of Audio-Technica U.S., Fairlawn, Ohio-based marketer of phono cartridges and headphones, has five new rep firms, national sales manager Howard Brown reports. Celco, Kansas City, Mo. for Iowa, Kansas, Missouri, Eastern Nebraska, Southern Illinois; J.C. Sales, Orlando, Fla., for Florida; Pro Audio Sales, Barrington, Ill., for Northern Illinois, Wisconsin; Resource Marketing Assoc., Minneapolis, for Minnesota, North & South Dakota, Western Wisconsin; Tobias & Co., Houston, for Arkansas, Louisiana, Oklahoma, Texas except El Paso.

Joe Campagna, formerly with Winteradio and Superscope, recently joined C.L. Pugh & Associates, Columbus, Ohio-based rep firm, to handle accounts from the Cleveland office.

Electronic Marketers, Inc., Gaithersburg,

Md., supplants Taub Sales as sales rep for Aiwa America Inc. in Eastern Pennsylvania, Delaware and Southern New Jersey, according to Aiwa's Bob Fisher.

Four added rep firms are handling the Altop Automatic Inc., Alltop 3 cassette deck cleaner, Jim Alltop of the Bellingham, Wash., firm notes. Select Sales, headed by Dave Otto, 6429 Oxford St., Minneapolis 55426, (612) 929-0028, has Minnesota, North & South Dakota, Western Wisconsin, Pacific South Coast Marketing, Rod Bell, 2521 W. Burbank Blvd., Burbank, Calif. 91505, (213) 841-0783, Southern California, Arizona, Clark County, Nev., Lienau Associates, Dick Bockover and Red Vaughn, 4334 Montgomery Ave., Bethesda, Md., Eastern Pennsylvania, Southern New Jersey, Maryland, Virginia, Delaware and D.C.; Bear Marketing Inc., David Locke, 3623 Breskynville Rd., Richfield, Ohio 44286, (216) 659-3131, Western Pennsylvania, Maryland Panhandle, West Virginia and Ohio.

KEF Electronics Ltd., U.K.-based speaker manufacturer, has three new rep firms, marketing director Robert Cox announces: Theodore Pappas & Associates, 5218 W. Diversey Ave., Chicago 60639; RB Sales, 4379 Orion Rd., Rochester, Mich. 48063, and Al Moskau & Associates, 6060 N. Central Way, Dallas 75206. U.S. trade office is Intratec Division, British Aerospace Inc., Washington, D.C.

Phil Bettan was recently elected president of Bettan Sales Inc., Flushing, N.Y., as Marty Bettan moved up to board chairman of the 24-year-old firm that covers the metro New York area for a variety of consumer electronics firms.

Southwestern Chapter of ERA has assigned its p.r. chores to Weldon Owens of the Dallas Times Herald. Firms with info for the Chapter and elsewhere can reach him at 6141 Bandera, Dallas 75225.

New addition to the 3M Scotch blank tape rep family is Schroeder Sales, Cleveland, headed by Henry "Hank" Schroeder, for hi-fi accounts in Ohio, West Virginia and Western Pennsylvania. The firm also handles BSR turntables, Yamaha components, Altec speakers and Aiwa cassette decks.

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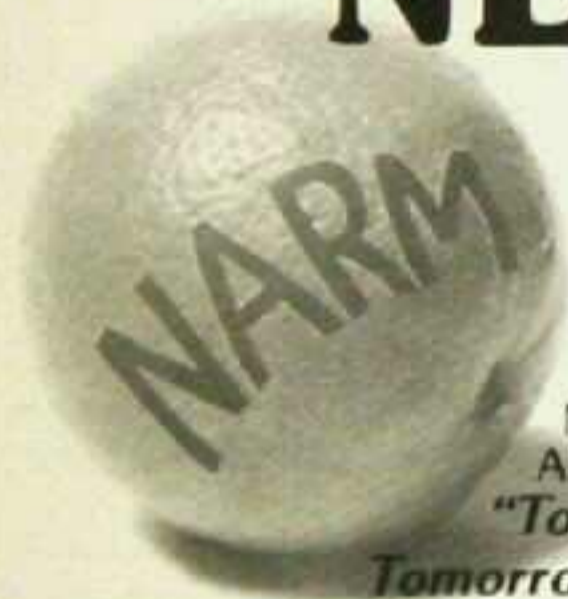
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The future gets closer every day. And in just 6 days, NARM will show the music/record industry *all* the shapes of things to come. On both sides of the retail counter:

RESEARCH FEEDBACK:
"The Attitude of The Tape Buyer" A CBS study... Tape Display: "To Lock Or Not To Lock" A GRT study.

PRESENTATIONS:
Radio Advertising:
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Merchandising:
Using raw materials to polish your in-store image.
Videodisk Software:
A demonstration by MCA/Disco Vision.
In-store Video Merchandising:
Where it's at. Where it's going.
Bar-Coding:
"A Marriage Of Convenience"—A NARM presentation on the implementation of a feasible industry standard.

SPEAKERS:
Stan Cornyn on Commercialism vs. Quality: a keynote address.
Dr. David Rachman on Retail Executive planning.
Elliott Goldman/Joe Simone on indie distribs: "Swan Song Or Rebirth?"
Dr. Art Ulene on coping with executive stress.

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Individual and meaningful shirt-sleeve sessions in:
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Rack-jobbing
One-stopping
Independent Distributing

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Yes! I am a NARM member but I have not registered for NARM's '79 convention. Please send me the appropriate forms.
 Yes! I'd like to join NARM and attend. Contact me about applying for the following membership category:
 Regular (Retailer/Wholesaler classification)
 Association (Manufacturer classification)

Name _____
Company Name _____
Street Address _____
City _____ State _____ Business Telephone _____

Video Showcase

BIG SOUND CORNER *Pioneer L.A. Dealer
Keys Installations*

By CARY DARLING

LOS ANGELES—Al & Ed's Big Sound Corner, one of the original dealers of auto audio equipment in this area, is still going strong despite increased competition and higher prices. Already in two locations, plans are underway to open more dealerships.

"We specialize in installation," says Al Brotsky, one of the owners of the original 25-year-old downtown facility. "So, we charge more but our people are specially trained. Other dealers have gone into home entertainment and soft goods but we've stayed with auto equipment." This specialization has not hurt Big Sound, as Brotsky claims business is up 28% over last year. At one point, prerecorded and blank tapes were stocked but they are being phased out.

"We are getting away from that completely," says Brotsky. "When you're getting into the high-end goods, soft goods become unimportant."

A major factor in the dealer's healthy state is that it is a wholesale outlet for such original equipment manufacturers as Chrysler and Datsun. Because of this, a lower proportion of business is done in auto cassette players than other dealers.

"The auto people are still geared to 8-track," Brotsky says. "Including them, business is about 50-50," he estimates. "In retail alone, though, it's about 60% to 65% cassette."

Located in the core of the city, approximately 20% of Big Sound's business comes from out of the area mainly due to auto dealer recommendations.

For promotion, radio stations are used: disco KUTE-FM, soul KKTT-AM, talk KABC-AM, soul-jazz KACE-FM and soul KDAY-AM.

Most have large black listenerships as the original Big Sound is located in a black neighborhood. The second outlet, open for 2½ years, is located in the western section of the city in a racially mixed neighborhood on La Cienega Blvd.

Brotsky states newspaper and television advertising have not been profitable and are no longer being used.

He grants that today's audio consumers are more sophisticated than those of years past. "They've come a long way but have one hell of a long way to go," comments Brotsky. "If they have a hi fi in their home, they are somewhat more sophisticated."

He notes that buyers in the newer store seem to know what they want more than those in the original location.

Speakers are the items consumers are most concerned about. Brotsky attributes this to the fact that many auto manufacturers and radio dealers install expensive receivers in cars but fail to put in compatible speakers. Therefore, the buyer is forced to get new speakers in order to fully utilize his receiver.

Next in popularity is amplifiers, followed by high-end equipment. Brotsky defines any system costing between \$600 and \$1,500 as high-end. Although Big Sound carries and installs such equipment,

Brotsky says he and other dealers won't fully be ready for several years.

"It's like cassettes. Ten years ago, the audio people were pushing cassettes but we said 'hold it, we're not ready.' The high-end equipment will come into its own when original equipment manufacturers are ready. When they bring it out, that gives it impetus."

Despite talk of recession, Big Sound is planning more outlets. Possible sites include the suburbs of Pasadena, Long Beach, Inglewood and the West San Fernando Valley. Reasons Brotsky: "During the last recession, business kept on an incline. It would have to be a depression before we'd feel it."

Pro Sound To Get Update
At Electronic Distrib Expo

CHICAGO—"How To Sell Sound Profitably" will occupy commercial audio contractors and distributors at the Electronic Distribution Show (formerly NEWCOM) in two sessions during the May 1-4 Las Vegas expo, with an on-site disco installation visit one highlight.

Marketing, financial and technical know-how is to be discussed in morning and afternoon sessions May 3, according to Lewis Shuler of Dixie Electronics, sound marketing division vice president for the sponsoring Electronic Industry Show Corp.

Morning session is directed to the typical small to medium size contractor primarily involved with intercom, life safety, church, school and restaurant installations, focused on selection of product and effective management of cash for successful business operations. It will be conducted by Ron Means and moderated by Jim Morrison, both of Altec Sound Products division.

Afternoon seminar will include a "Sound Theory Refresher Course," conducted by Allen Groh of Shure Bros.; "Selling To Design And Designing To Sell," on designing, selling and making a profit on sound equipment with Bob Davis of Altec, and a lesson in practical applications on-site at a local disco.

In addition to the twin sessions,

the show is making an even stronger commitment to the sound installer/contractor, notes Shuler. "We want to be a viable source of up-to-date information on marketing techniques as well as new products."

He reports the show has set aside a bigger area for demonstrations of sound equipment, with more than 30 firms signed to date for the event. "It's a goal of the Electronic Distribution Show to serve the sound industry as its much needed national meeting place and marketplace," he says.

Sound manufacturers with Hilton executive suites include: Argos Products, Atlas Sound and Shure Brothers. In the exhibit hall, mostly in the special commercial sound area, are Acoustone, Aiphone U.S.A., Arista, Astatic, Fanon/Courier, Fen-Tone, GC Electronics, Herald Electronics, Don McGohan, McMartin Industries, Mid-America Co., Oaktron, Panasonic, Paso, Perma Power, Philmore, Quam-Nichols, Saxton, SPECO, Switchcraft, Taco/Herrold, TapeAthon, Telematic, Telephone Extension, Trutone, Universal Security and University Sound.

Further information on the expo is available from Electronic Industry Show Corp., 222 S. Riverside Plaza, Chicago 60606, phone (312) 648-1140.

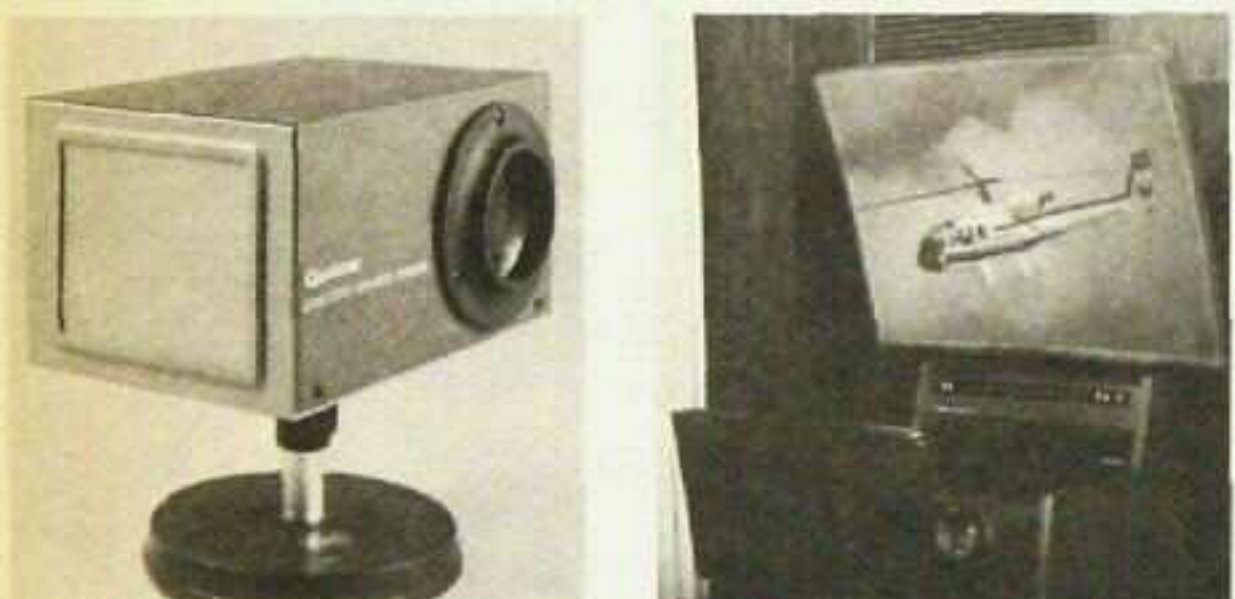


JVC portable Vidstar VHS videocassette system includes 21-pound HR-4100 2-hour recorder, GC-3350 color camera with 6:1 zoom lens, electronic viewfinder, optional case at \$2,900.

SONY portable Betamax videocassette package has an SL-3100 2-hour recorder, HVC-1000 color camera with 6:1 zoom lens, optional AC adapter and extension mike, at \$2,850.



TOSHIBA IK-12 low-light level portable color camera is under 7 pounds with F/O.85 lens, built-in condenser mike, electronic viewfinder/monitor, power supply, at under \$1,700 one of the most sophisticated units out.



QUASAR Tele-Cine Converter, above, transfers any film/slide format to videocassette for tv playback, at \$129.95 list.

SONY's latest home video system, right, includes SL-8600 3-hour Betamax VTR, and a KP-5000 50-inch-diagonal projection television.

New Generation Of Home VTRs Progress

• Continued from page 56

and playback, but with the same attendant dropoff in quality noted between the two and four-hour VHS modes.

Sanyo reportedly also would offer a kit to modify all existing Beta-brand machines to run at the slower speed, and has been demonstrating for other Japanese manufacturers.

• Toshiba recently previewed a prototype longitudinal videotape recorder (LVR) incorporating a fixed magnetic record/playback head and a 4,000-inch endless loop half-inch tape with 220 tracks, that is seen as reducing the cost of home VTRs by a considerable percentage. The prototype is about 10 by 5½ by 13 inches and weighs 17½ pounds. With a tape speed of about 264 i.p.s., each cartridge would offer about 55 minutes playing time. The difference in Toshiba's LVR system and that of BASF is basically in the tape drive. Toshiba reportedly uses a direct-drive capstan motor near the

center of the reel, while the BASF system shuttles the tape back and forth.

• BASF, which finally unveiled its LVR system at last fall's Berlin Radio-TV Fair, will have a production model in European PAL format at this year's August event, nearly five years after its origin was exclusively revealed in Billboard in April 1974.

A U.S. model probably will be shown at the 1980 Winter CES, with production in a new Fountain Valley, Calif., plant for the American market. About half the size of a Beta-tape, the one-reel cassette uses 8-m.m.-wide tape running about 160 i.p.s. to provide nearly three hours of recording time with its 72 video tracks and 144 stereo audio tracks. The tape moves past a fixed recording/playback head, then reverses itself, shuttling back and forth until all longitudinal tracks are recorded or played. A lightweight, compact charge-coupled device (CCD) cam-

era is expected to accompany the introduction.

• Sony, which also previewed a two-channel Beta-format VTR at the Japan Audio Fair last October to coincide with the introduction of multiplex telecasting, will have its stereo/bilingual deck on the market this month as the first in that format available domestically.

The company, which introduced the half-inch VTR technology in 1975, also is known to be working on advanced models of a much more compact system that would offer extended recording time, providing attendant cost savings. Its recently introduced "alloy powder" Micro-cassettes with 3-hour recording capability and much "higher fi" playback is just a hint of things to come.

New, thinner blank tape formats, using both advanced versions of existing products and samples of the new metal-particle formulations, also will provide extended playing time in a much smaller package.

Tape Duplicator

Temple Univ. Videogramming Workshop, its fourth annual, is set for March 12-15 at its Center City Campus in Philadelphia, rescheduled from last November. Short course is designed for those interested in production, instructional design and general planning of television programming in education, business and industry, government, health sciences and public service.

Workshop leaders include Ken Winslow, Public Television Library; Dr. Hyman Fisher, Sudler-Hennessey; Tom Chittendon, National Cryptological School; Henry Grove, Peirce-Phelps; and Dr. Bernarr Cooper, N.Y. State Education Dept. Registration is \$150, with information from Kathie Barribeau, Temple Univ. Office of TV Services, Annenberg 18, Philadelphia 19122, (215) 787-8497.

3M Mincom Division recently introduced its first portable cassette recorder with hi fi stereo sound and visual sync capability for cassette/slide and multi-image presentations. The Wollensak/3M model 2877 unit has two built-in 15-watt amplifiers for sound delivery to external speakers, enhanced by a new 3M Compandor noise reduction system that combines compressor and expander capability for a claimed signal-to-noise ratio in excess of 70 dB.

The unit offers hi fi recording capability suitable for mastering onto cassettes, 3M says, and

has a p.a. capability to amplify voice during playback or stop modes, with separate volume controls for record/playback, p.a./playback. Other features include remote start/stop, two self-contained 6-watt monitor speakers for previewing, computer keyboard controls, and lightweight of 20 pounds, with mid-1979 availability.



Hi Fi Unit: Wollensak/3M stereo visual sync recorder has two built-in 15-watt amplifiers, noise reduction system and comes with portable carrying case.

Nobody Covers Retail Like Billboard.

In Fact, Nobody's Even Trying.

Look Out! Year-End Retail Expansion Push

LOS ANGELES—The opening of chain record tape stores hits an all-time peak over the next three months, with as many as 20 to 25 outlets from Pickwick International retailing to 300.

Stark Records
Re-

By JOHN SEPPEL

Ohio, reports five more to nab the vital grape another giant Grape MidSouth. Camelots in Huntsville, Ala. and one in Camelots in malls. Mall, Canton, grows first location, making other four fall mall

moves take original qu Lee Hart godly hold the U.S., at least in stores. TI total to 1 vada, m.

\$8.98 List LPs Sell For \$5-\$8

JOHN SEPPEL
LOS ANGELES—Store prices on recently suggested list albums range from \$4.99 to \$7.99. But industry reaction to the \$1 list hike and specials prices retailers will offer in the Northeast thus far is the Warner Bros. Specials.

U.S. Labels Irked With Canada-Made LP Flow

By JOHN SEPPEL

being offered his label product made in through Maun I

LOS ANGELES—Canadian music is coming into this country. "We are aware of Frank Mooney's sales distribution. A solution is undetermined. Dick Sherman, Casablanca Records problem six months formed that certa

More Discounts, More Displays Retail Executives Offer Advice To Labels For Merchandising

By JOHN SEPPEL

LOS ANGELES—Executives active in the retail marketing of product, have plenty of positive ideas about how they would fashion a label's

dimensional point-of-purchase materials is over. "Bartel would like to see more inflatable displays, 'stuff I could use in the middle."

keeping an inventory of his accounts' stock," Justham says. "Labels should set an order from the

General News

Numerous Labels Hopping On Bandwagon

Oversaturation Of Picture Disks Feared

LOS ANGELES—U.S. retailers' exhilarating experience with the Heart, "Rocky Horror Show" and Beatles picture disks augurs an additional important consumer incentive. But dealers caution about an instant oversaturation that could throttle the innovation.

Record Bar purchasing sabob Fred Traub envisions a universe of 100,000 collectors nationally dedicated to the cult of possessing the "limited edition" picture disk. "If the industry releases too many picture disks, it will even the affluent collector," Traub says.

will get only one while some expect two separate shipments. Traub sees the picture disk creating a real collector's corner or a memorabilia section in the full-line retail outlet. He views the innovation as a consistent profit source for issuing labels, because "there's a ready-made market out there if labels issue picture disks by reliable seller the market."

Integrity Entertainment Corp. here says he has received 3,000 units of his 4,500 order of the Beatles. He sold 1,200 of the "Rocky Horror Show" with no trouble, he says. Managers in Wherehouse, Big Ben's and Hit-For-A-Week stores in the chain report that big customers somehow knew when shipments were in. Some bought from six to 10 copies. Most retailers reported hoarding by collectors as investments for the future. "I saw his stores were selling the disks for

Disk Store Paraphernalia Displays Curbed In L.A.

LOS ANGELES—The city council has approved a measure toward curbing the use of paraphernalia in record stores. The city council has passed a measure to curb commercial displays of such items. Unanimously approved by the council, the ordinance stipulates that smoking devices must be removed from view of those under 18 years of age. This marks the first known effort of a California local government to control these items. Although state law forbids the possession of opium pipes and devices for the use of "any person,"

stores, didn't sell five copies of Great (on page 78)

NARM Membership Attains 390

LOS ANGELES—The National Assn. of Recording Merchandisers rolls are increasing at a record-shattering rate. With its national convention five months away, NARM's executive vice president Joe Cohen notes the organization has added 85 paid-up members or a 21% gain since last year's convention.

The 85 newcomers plus NARM's prior 305 makes a total of 390 members, highest total in the 21-year history.

L. Michael, Central South Music, Chain Ready's. Other new NARM members are: Atlanta Record & Tape Service Dept., Danjay Music, Deas's Shop, Double B, Downtown Records, Management, Mainstream Records, Adams Apple Distributors, Alliance Audio Products, Barry Imhoff Productions, Brown Record Service, Bu-

Music Corp., Federated Records, First American Records. Also: Integrated Computer Services, Moders Album, Nostalgia, Portal Publications, R Records, Sony Corp. of America, TDK Electronics, TKO, Winterland Productions, WBSL, Alex (name)

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General News
NMPA Date Set For C'right Talk

NEW YORK—The National Music Publishers Assn. is meeting with top officials of the U.S. Copyright Office March 7 in Washington to work out details of a forthcoming NMPA-sponsored series of seminars dealing with administrative aspects of the new law.

The Ad Hoc Committee that will meet with senior staff members of the music section of the Copyright Office is led by chairperson John McKellan, vice president of MCA Music Inc. The committee includes Sylvia Goldstein of Boosey & Hawkes; Burt Litwin of Belwin-Mills; Frank Mandel of Chappell; Sigrid Pederson of Famous Music, and Ed Slattery of United Artists.

The NMPA Copyright Workshops begin March 15 at the Beverly Hilton Hotel with an all-day session featuring Marybeth Peters, chief of the Information and Reference Division, Copyright Office; Jon Baumgarten, the office's chief counsel, and NMPA general counsel John C. Taylor III.

"The ad hoc committee is a very much down-to-earth working group," Feist says, pointing out its effectiveness in keeping close liaison with the Copyright Office and being able to make recommendations affecting the implementation of the law on behalf of the publishing industry.

For the Record

NEW YORK—In the Song Of The Year category for Grammy winners, the correct publisher affiliation for Billy Joel's "Just The Way You Are" should read: Impulsive Music and April Music (ASCAP).

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Winnipeg Lessens Clubs' Restrictions

WINNIPEG, Canada—The Stage Door cabaret, this city's leading showroom for top national and international entertainers, has become the first alcohol-serving room in Manitoba province to be awarded a discotheque operators permit.

The room, in the Winnipeg Inn, also reportedly features the world's tallest disco deejay. He is Randy Ryborg, a Vancouver magician who stands 6 feet 11 inches in his stocking feet.

Until now, primarily because of a powerful musicians union, the disco concept in the entire Manitoba province had been restricted to operations where only non-alcoholic beverages could be served.

On the other hand, cabarets serving alcoholic drinks could only present recorded music for background entertainment. If facilities for dancing were offered, it had to be to the accompaniment of live music.

The extension of the Stage Door's

licenses to incorporate a disco concept, does, however, include stipulations that there will continue to be live music in the club.

Under the new arrangement, there will now be four live 45-minute sets, interspersed with disco.

The new ruling is expected to open up an entirely new territory in dance loving Canada for the disco industry.

Until now all Manitoba remained off-limits to disco entrepreneurs, even though the concept was flourishing in other parts of the country.

The Stage Door disco was designed by Juliana's Sound Services. Its sound system includes two JBL model 4350 speakers, Technics turntables and Juliana's own custom-built console.

The light show includes a tube light system using 3,000 lights throughout the room. This will be augmented by a computerized slide show, and a number of special effects including strobes and fog machines.

Because of the setup of the room, the deejay will also serve as the club's stage manager, host and emcee. He will introduce the live acts and control the spotlights for the stage, as well as spin his records and operate the light show for the disco segments of the club's entertainment.

The Stage Door has been in business for almost a decade.

McNichol In Pilot

LOS ANGELES—RCA recording artist Jimmy McNichol is set to star in an untitled 90-minute pilot for CBS-TV. Following the pilot, an hour-long series is being developed by Warner Bros. Television.

McNichol is the host of the syndicated television show, "Hollywood Teen."

Disco

Few Listings In Chicago's Yellow Pages

CHICAGO—Chicago's Yellow Pages are introducing listings under the "Discotheque" heading, but only a fraction of area clubs have found their way into the directory.

Fingers walking through the just-published commercial phone guide have a chance of stumbling over 27 disco entries, situated between "Disc Recorders" and "Discount Department Stores" on pages 536 and 537. Entries run from Bananas, a chic far north dancery, through the YMCA of Greater Chicago which advertises disco dancing classes for men and women.

It's the first year a disco section has been included in the tome, and directory sources concede that many clubs may have been left out inadvertently. Private clubs may not wish to be listed, it's pointed out.

A high percentage of the listings represent mobile disco operators including Disco Van, Discorama, Lights Fantastic and Pro Sound. The pages bear large display ads for the Galaxy, Phoenix and Nimbus discotheques.

Clubgoers now can locate the party by use of their fingers. However, two dancing feet are still helpful once inside the door.

Disco-Theatre Production For Broadway

NEW YORK—"Phantom Of The Disco," a new disco theatrical production aimed at the Broadway Theatre, is being produced here by Beam Junction Productions in cooperation with Berlin/Carmen International Artists Management, Inc.

According to Cy Berlin, head of Beam Junction, this show will be loosely based on two successful horror movies, "Dr. Jekyll & Mr. Hyde," and "Phantom Of The Opera."

It will feature a cast of singers and dancers, most of whom are already signed to Berlin/Carmen Management, along with a new disco group named Creatures of the Night.

The show will feature an original score, part of which will be written by two of the principal performers.

Although geared to the Broadway theatre, "Phantom Of The Disco" will arrive here in a roundabout sort of way. States Berlin, "we will first tour, playing the major discotheques around the country, and finally, after all the bugs are out, we will head for Broadway."

According to Berlin, the idea for "Phantom Of The Disco" was created out of an attempt by Beam Junction and Berlin/Carmen Management to do a disco version of the popular cult movie "Rocky Horror Picture Show." "However, we had to get the necessary clearances, and the West Coast holders of the grand rights kept stalling us," explains Berlin.

"We finally decided that we could no longer wait on them to make up their minds, so we moved ahead with plans for an original production."

The show, which according to Berlin will be "an unusual visual experience," goes into rehearsals immediately. It will begin touring in about six weeks.



GETTING DOWN—Dionne Warwick and Arista president Clive Davis boogie away at his post-Grammy Awards celebration at the Beverly Hills Hotel. Warwick just completed her Arista debut, produced by Barry Manilow.

Casablanca Clear Winner

LOS ANGELES—Casablanca was named disco label of the year at the third annual awards show of the 150-member So. Calif. Disco DJ Assn. held at the Biltmore Hotel here Feb. 15. Casablanca artists Donna Summer and Village People were named top female and top group.

Fantasy act Sylvester was named male artist of the year, while his "Dance (Disco Heat)" hit earned the best 12-inch disk prize. Two awards also went to TK/Marlin's group Voyage for disco album of the year and most promising disco artist.

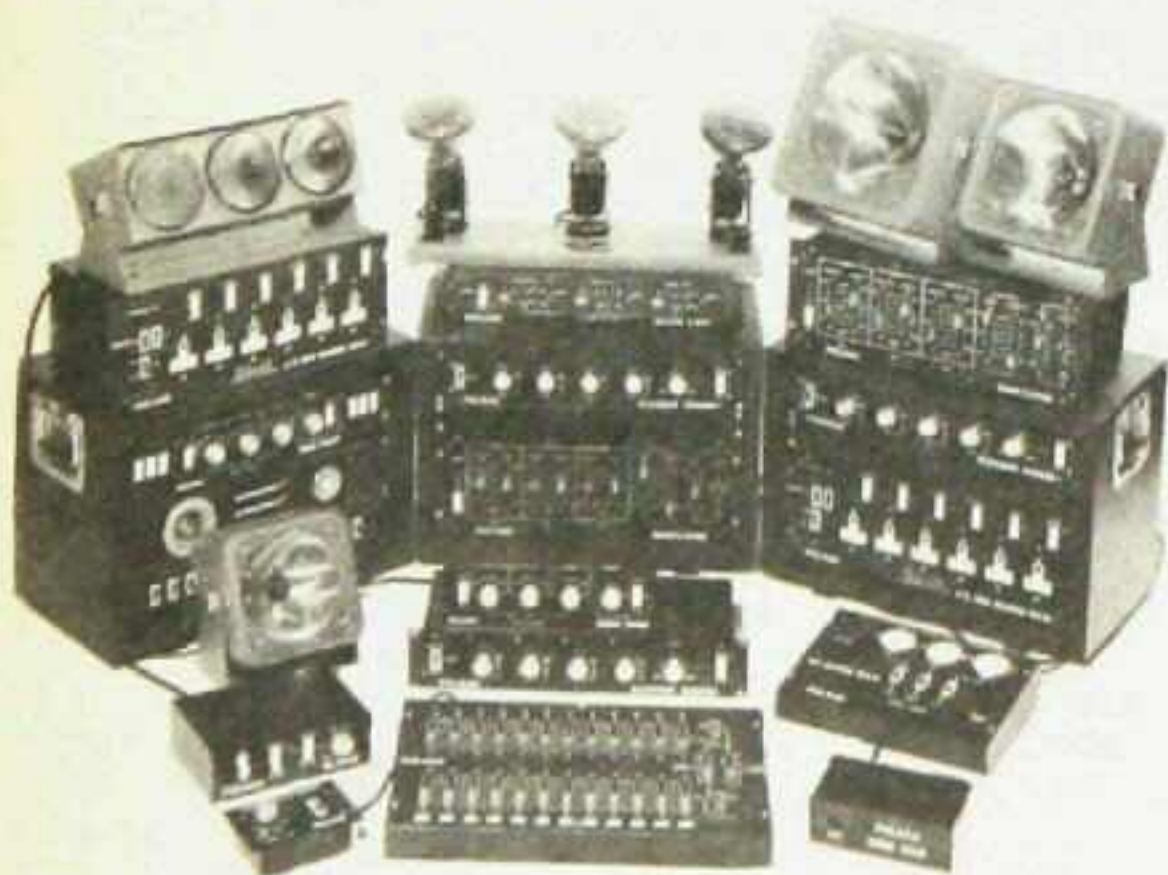
Local disco DJs winning awards were A.J. Miller, Ben Tobais, Ron

Green, Mitch Schatsky, Mike Harper, Mike Lewis, Manny Sali and Randy Cunningham. Other awards went to Circus Disco (best club), Tom Hayden & Associates (best independent promoter), Michele Hart and Kenn Freidman of Casablanca (best in-house promoter), Giorgio Moroder (best producer) and Tom Moulton (best mixer).

Special citations went to Bill Wardlow, associate publisher of Billboard; RSO Records for "Saturday Night Fever," Studio One discotheque, radio stations KUTE-FM and KIIS-FM, and the Record Depot record shop.

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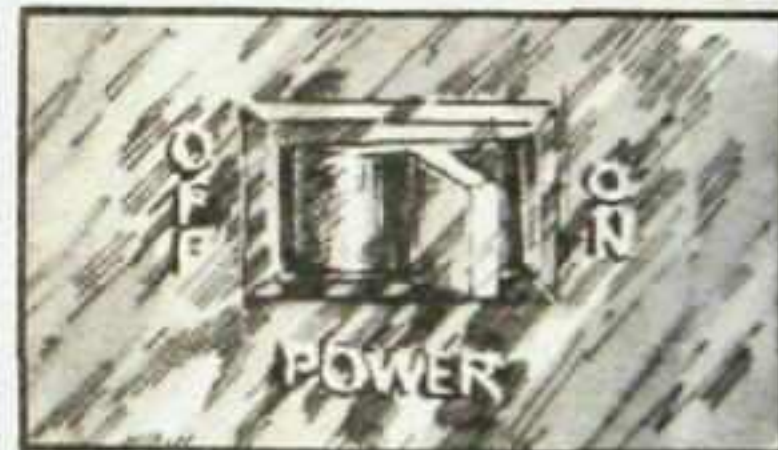
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Celi Bee's Grateful For Disco Popularity

NEW YORK—Celi Bee has made the transition from supperclub performer to disco attraction without regret. Unlike some performers working the disco circuit, Bee is proud to be a part of it. "Disco has opened new doors and introduced me to a whole new world," she says.

She recalls, "For 13 years I played the girl next door, due to the type of audience I was working for. Now in disco I can be wild and free. I'm more fulfilled now singing disco than I was all those years in supperclubs."

The catalyst for Bee's conversion was her disco success with a recording titled "Superman" released by TK Records. Though her record predated the "Superman" film by two years this composition of Bee's husband Luis Soto has gained renewed popularity with Herbie Mann's cover version on Atlantic Records.

Bee's third disco album, "Fly Me On the Wings of Love," on APA

Records and distributed by TK in the U.S. is receiving good disco response.

In conjunction with the album Bee is going on a six-month tour that will take her into several major U.S. markets and later the Orient, where she is popular.

As a supperclub performer Bee uses a relaxed approach in reaching her audience. But as a disco star she opts for "a high energy show, including dancers and laser lights."

Richard Moten is choreographer for her show. The laser light show has been designed by Laser Physics, Inc., the organization responsible for the elaborate presentation used by the Blue Oyster Cult.

"There have been a lot of federal regulations to meet and that has been time consuming. But it is worth it to have something special for the audience," says Bee.

NELSON GEORGE



DISCO DIP—"This is how the Disco Dip is done," this white suited young man seems to be saying to his dance partner at Marriott's Great America disco in Santa Clara, Calif.

The Eccentricities Of Industry Get Airing

NEW YORK—A survey of 75 "high volume" retail outlets which specialize in disco product conducted by Tom Hayden & Associates, a leading disco promotion firm, has turned up some interesting conclusions.

Among the responses, representing 25-30 different markets nationwide, were these:

- More than half the stores stock 12-inch disco disks, and 72% of them report that their customers prefer the 12-inch mix to the LP mix, despite the fact that most labels shy away from the 12-inch configuration because of its slender profit margin.

- At least 45% of the stores report that it meant very little difference to them or their customers when the price of 12-inch disco disks was hiked by \$1.

- More than 60% of the stores said they depended on Billboard's disco chart in ordering product.

- Although 60% of the respondents say they order mostly through branches and distributorships, and 24% order through one-stops, at least 23% of the total respondents complained that they were forced to purchase much of their disco product through New York one-stops because outlying wholesalers didn't carry enough disco lines.

- CBS, A&M and Butterfly Records were credited by most respondents for delivering the best quality pressings. RCA, Motown and WEA were singled out as having less quality pressings overall.

- On a one-to-five rating, most stores voted Butterfly Records as the number one disco label, with Casablanca, Salsoul and Atlantic following in that order. The vote was taken on consideration of service, promotion and product quality.

- WEA and RCA were credited by most stores as having the most efficient branch operation.

The stores were also asked to pick their all-time best selling disco disks, both 12-inchers and LPs. The survey, completed late in November last year, turned up this result in the 12-inch category:

1. Rolling Stones' "Miss You;" Evelyn King's "Shame;" and Peter Brown's "Do You Wanna Get Funky" tied for second place; 3. Michael Zager, "Let's All Chant."

The LP awards went to 1. "Saturday Night Fever" soundtrack; a second place tie between Voyage and Linda Clifford's "If My Friends Could See Me Now," and 3. Village People's "San Francisco" LP.

Hayden, a former executive at 20th Century-Fox Records, has been involved in independent disco promotion for the past two years.

Disco Cassettes

• Continued from page 3

on the 80 or 90 stations that have recently shifted to the disco format, as the new configuration is seen as a hefty sales tool as well as a consumer item, Carter notes.

"From our early involvement with Vicki Sue Robinson and Silver Convention, RCA has found the disco business had done nothing but help us," the marketing chief emphasized. "Disco is bridging the gap with radio as a form of music that will leave an indelible impression on the contemporary scene."

The first Disco Cassette release includes current product and past hits from such artists as Robinson, King, Dolly Parton, Shalamar, Grey & Hanks, Odyssey, the Brothers, Gichy Dan, Buffalo Smoke, Bumble Bee Unlimited, Machine, Lakeside and Carrie Lucas.

Carter envisions the idea as just the start of a much more ambitious disco tape marketing program. He acknowledges that cassette singles already have proved their value in the U.K. and other European markets, where tape has had much more emphasis than here. He feels that the concept is just as viable here, particularly with the disco format.

Disco Label For EMI In London

LONDON—EMI Records Group repertoire division is launching Sidewalk, its own specialist disco label with its own logo, sleeve and label identity and for use exclusively for commercial disco product.

Geoff Kempin, general manager, says: "An increasing amount of top quality disco-oriented material is being looked at within the a&r division, not only from the U.S. and Europe but also from the U.K. and our own in-house producers."

First single release is Gonzalez U.S.' "Haven't Stopped Dancin' Yet," followed by product from Plaza and Galaxy. First album releases: Gonzalez "Haven't Stopped Dancin'" and Gloria Jones "Windstorm."

Now It's Disco On Moving Trains

BRUSSELS—Belgian Railways and a Belgian tour operator have linked to provide what is claimed to be the first disco on rails.

On the selected routes, two special coaches have been installed for the benefit of disco fans. These have been soundproofed to avoid inconvenience to other passengers. They are attached to intercontinental expresses running at night.

The disco on rails run through to Austria, Switzerland, Spain and Italy. The disco coaches are organized by Railtour and fitted with the necessary disco equipment, plus re-

freshment facilities. A trial run initially between Brussels and Kitzbuhel in Austria indicated the coaches were not too narrow for dancers.

The disco rail service should prove particularly popular now at the height of the winter sports traffic on continental European railroads.

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MARCH 10, 1979 BILLBOARD

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- PROGRAM LEVEL CONTROL:** Regulates overall program output levels; front/rear, left and right.
- CUE/PROGRAM SELECTION:** Each program source (microphone, turntable 1, turntable 2, Auxiliary 1 and Auxiliary 2) is addressable from preset A and preset B, thereby enabling the DJ to fade to or from any combination of sources. Auxiliaries 1 & 2 can be changed to Phono Inputs with internal switches.
- SELECT LED'S:** Indicate what mode source is in; cue (yellow, pulsating) or program (red, steady).
- FADE:** Allows DJ to fade to or from any combination of sources (A to B or B to A).
- NOTE:** Sources for preset A & B are identical. The duplications allow complete flexibility in fading or switching to or from any and all combinations of sources.
- EQUALIZATION:** Hi-band ± 10 dB 8kHz shelving, Mid-band ± 10 dB 2kHz peak/dip, Lo-band ± 10 dB 150kHz shelving. There is an internal E.Q. defeat switch.
- PAN CONTROL:** 4-way panorama control enables the DJ to move the stereo acoustic image, left to right as well as front to rear, thereby creating the image of a revolving sound.
- DIRECT/LOOP SWITCHES:** Both Presets A & B can be routed through separate external processors.
- METERING SYSTEM:** 4 linear average and peak reading calibratable solid state LED VU Meters enable the DJ to read relative and peak levels of the four outputs: front left/right and rear left/right.
- HEADPHONE LEVEL CONTROLS:** Left and right controls determine the level fed to the respective channels of the headphones.
- EARPHONE MONITOR SELECTOR:** Selects Mono Cue Buss, Stereo Program, or Stereo Expander Solo Busses for earphone listening. The Troupers I Stereo Expander Solo Outputs will appear in the phones in all three positions.
- CUE SYSTEM:** By moving the appropriate selection switch to the Cue position, the source will appear on the Cue Meter and Buss. Cue is then sent through the Earphone Monitor Selector to the earphones.

- MICROPHONE LEVEL CONTROL:** Determines microphone level.
- MIC PROGRAM LED:** Pulsating LED indicates microphone in program.
- TALKOVER:** Preset to fade program from a 0 to -26 dB range. Enables DJ to talk over music.
- BACKGROUND:** Mono feed for other than dance floor location of speakers. Such as restrooms, restaurants or lounge. Level control and meter.

BACK PANEL FEATURES:

- MICROPHONE INPUTS:** Low Z balanced-XLR type connector for microphone connection.
- EXPANDER INPUT:** Troupers I Stereo or Monitor Mix connects here to give Discorama live mixing capabilities.
- TURNTABLE INPUTS:** Two turntable inputs (RCA Jacks), plus left and right screwdriver-type level controls for optimizing levels on front panel program controls.
- AUXILIARY INPUTS:** Two Auxiliary high level inputs (RCA jacks). Plus left and right screwdriver-type level controls for optimizing levels on front panel program controls. Internal switches turn the Auxiliary Inputs into additional Phono Inputs.
- METER CALIBRATION:** Screwdriver-type adjustment allows calibration of both average meters and peak indicators.
- LOOP IN/OUT CONNECTOR:** 15 Pin Connector provides output to and input from external processors.
- OUTPUTS:** Front/Rear, left and right outputs, background feed and stereo headphone jack. (All $\frac{1}{4}$ " phones).
- REMOTE POWER:** $+24$ V supply for remoting turntables or auxiliary equipment when in program mode of console.
- POWER:** Low voltage power supplies to console.
- FUSES:** Two 1-Amp Slow-Blow fuses.
- TURNTABLE GROUND POST:** For grounding tone arms.

Suburban Philly Club Flourishes

BALA CYNWYD, PA.—The Library Disco, situated in this Philadelphia suburb, has been one of the most popular clubs in this area for more than six years. While that may not seem like much of an achievement to people in other businesses, in the fast changing trend-oriented disco industry six years of success is an eternity.

Library owner Leonard Stevens admits he is not quite sure why his club has been so successful for so long but he believes his philosophy and attitude have something to do with it.

"We think of ourselves as a singles bar first, a disco second and a restaurant third," says Stevens. "This seems to be a good place for people to come and get together with the opposite sex."

Stevens feels his club's tasteful, simple decor is a key factor. "The secret is not bigger, more spectacular lights, it's atmosphere," Stevens feels. "People seem to relax in here."

Many clubs fail because their owners cannot figure out how to attract customers on "slow" weeknights. But if you visit the Library on a typical Tuesday night with no special promotions or discounts, you will notice the room is filled to the rafters.

"I don't know why, but Tuesday is a big singles night in this town and the club is always packed," Stevens admits.

On Monday nights The Library offers free dance instructions to its customers, Wednesdays are either given over to an outside promoter or a live show, Thursday is Sadie Hawkins Night, where the girls ask the guys to dance, and the rest of the week is just straight disco and mingling.

Stevens says his clientele is straight, ethnically mixed adults between 21 and 35. Many of the customers have been coming to the club since its beginning.

The Library is remodeled almost once a year but the basic format remains the same. The most recent sound remodeling was done by Donald Carucci, a New York consultant. The lighting was handled by Rocktronics of Cambridge, Mass. and Light Works of Philadelphia.

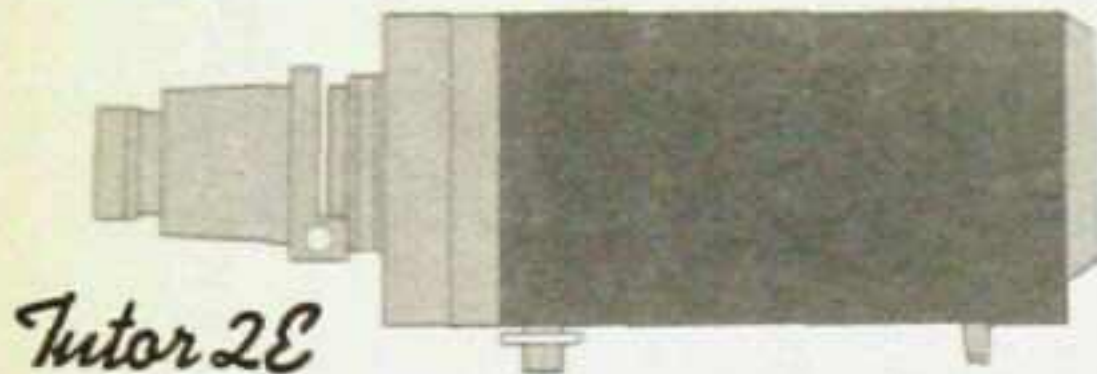


Billboard photo by Sonia Moskowitz
LOVERS KISS—Young couple at New York, New York, take time out from the frenzy of their evening to share a tender kiss. Oblivious of the crowds around them, it is as though they were on their own private island.



BMI Biggies: BMI's Frances Preston surprises Jesse Boyce, left, and Moses Dillard with citations of excellence for their "contribution to the world of disco."

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Disco Mix

By BARRY LEDERER

NEW YORK—Rock music is still influencing disco as seen on the import label, Vogue, which has released the group called Hot R.S. Side one contains the famous Iron Butterfly classic "In A Gadda Da Vida." This first cut runs 6:44 minutes and is remarkably close to the original with a 1979 updated disco track. The following cut, "The Garden of Eden," has the group slowing down to a midtempo feeling. However, it returns to the original melody with the group's harsh vocals interweaving the heavy and solid background sounds. Side two is highlighted by the classic song "Temptation," which is given a European flavor.



PAJAMA PARTY—No, this is not an intimate scene at a private party. Rather, it is part of a pajama party contest at the Ruling Class disco, N.Y.

Another group which has returned to a familiar rock song is Chilly with its latest album "For Your Love." Side one is primarily devoted to a remake of the Yardbirds' hit of the '60s "For Your Love." Out on the Polydor label, this cut runs 11:50 minutes and is filled with formidable and dominating orchestration which should find acceptance in clubs that are in tune to this type of material. Side two is highlighted with "Dance With Me Baby" at 4:35 minutes and "Love, Love, Love," a short 2:45 minute cut. The latter's interesting use of female vocals and a constant backbeat of drum and hand clapping offer deejays a distinct piece of music which can be segued between other cuts.

With most of our long time favorite groups turning to disco, the popular '60s group, the Beach Boys, have turned out a new sound that marks a departure from their previous efforts. The 12-inch 33 1/3 r.p.m. on Caribou Records, distributed by CBS, is titled "Here Comes The Night," and contains both vocal and instrumental versions on the A and B sides.

A solid and churning instrumental start leads into the group's famous harmonies. Taken from the LP "The Beach Boys L.A. (Light Album)" the group has caught up with disco fever and its first effort warrants deejay attention.

The Julie Budd LP due out soon on Salsoul Records contains eight intense cuts and will be titled "What Love Won't Do For A Lady," which is also the title cut. One of the sides contains a medley running 18:30 minutes with momentum running high from beginning to end. This album was produced and mixed by Tom Moulton.

The Salsoul Orchestra LP also on the Salsoul label, will have deejay copies of its latest release

as a two-record set so the levels will be hotter for floor response. Cuts that will be included are "Burning Spear," "Dambesi" and "212 North 12."

Based on the novel "Wuthering Heights," by Emile Bronte, there is a new LP by Ferrara on Midlong Records. Side one is the main title of the album and is divided into Acts I, II and III running 14:51 minutes. This cut called "Wuthering Heights," has "Act One" beginning with a dynamic string section that is complemented by driving brass until the group's vocalization recounts the story of this classic novel. A bongo and drum break lead into "Act Two," which is primarily vocal.

"Act Three," the final segue on this side in corporates spacey effects that continue and become increasingly electronic. Finally, Ferrara's light harmonies complete a compelling side which should create interest in the clubs. Side two contains "Shake It Baby Love" which continues into "Love Eyes," a strong and funky cut. The final track "Love Attack" completes the side. Reactions to this new release from the deejays at the Disco V Forum has been positive enough to insure its acceptance as a slick disco production.

Liquid Gold's 12-inch disco disk "My Baby's Baby" has been rousing much reaction from key deejays in the New York area. This Parachute release was remixed by Joe Long (producer of "Working And Slaving" and "Hallelujah 2000") and Richie Rivera deejay at New York's Flamingo club. Spirited vocals and tight instrumentation move along with a pulsating beat that has created a high energy level throughout this chart bound disk.

Starting off with classical piano, Madienne Kane's new release zooms into an uptempo and exciting tune which is taken from her soon to be released album on Warner Bros. called "Chen." This commercially available 12-inch record titled, "Forbidden Love," has the artist's voice backed by invigorating orchestration on this 8:25-minute cut. Percussion and electronic accentuation reaches several churning and rhythmic crescendos spiced with bongo and drum breaks for added polish.

This familiar T. Rex tune starts off with an instrumental introduction followed by electronic interfacing which is interjected with the group's tight singing.

The original melody has been maintained but speeded up with the right ingredients for a 1979 disco sound. The running length of 9:56 minutes does not tire due to the numerous breaks which brings this disk to a soaring finale.

Producers Peter Alves and Gino Soccio have created a bold record.

"Do It" by Rena Mason on Portrait Records, distributed by CBS, starts off with a slow introduction (like "Last Dance"). However, when the momentum turns from ballad to disco, the record takes off with a hip-moving rhythm and a constant drum backbeat that makes this record stand out among most of the product currently available.

Spoonfed To West

LOS ANGELES—Spoonfed Records, formerly a Boston-based label, has moved to new quarters in Malibu, Calif. The new address is 21544 Rambla Vista, Malibu 90265 and the label can be reached at (213) 456-8862. Spoonfed shipped two albums last week, "Mistral" by Randy Roos and "The Remains" by the Remains. Both are on limited color vinyl.

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Disco Forum: a 180-Degree Turn In Attitude

Continued from page 1
proclaiming Feb. 24, 1979, to March 3, 1979, as "Disco Week" in New York.

Stein expressed the confidence of the city in the viability of the music industry generally, and in disco in particular, and expressed the support and commitment of the current political regime to the business of disco.

He stated that the disco industry is playing a key role in the revitalization of New York City, and is clearly establishing the city as the disco capital of the world.

Keynote speaker, Tom Cossie of MK Dance Promotions, told his audience there were now more than 200 disco radio stations around the country. He added, "Music seems to have finally found a home, and that home is disco."

He described the disco group Chic as the Lennon/McCartney of the disco business and called on his listeners to become better organized and harder workers in order to make disco the number one entertainment format in the world.

At the seminars, a thirst for knowledge prevailed. The more than 1,000 registrants had traveled from every state in the U.S. and from more than 16 countries around the world. They were all there to learn. They came prepared, with reams of questions. They showed concern about the continuing lethargy, especially among major record labels, about getting out their products to clubs and deejays.

The European and Australian contingents were particularly vocal in this area, stressing that promotional records, taken for granted by their U.S. colleagues, were virtually nonexistent in their markets, and they were forced to buy, at retail, the current disco releases often at steeply marked-up prices.

One Australian observer even disclosed that record labels hold such a tight monopoly over the distribution of product in his country that they had successfully closed up the operations of dealers of imported records in one major city.

The establishment of a better conduit for meaningful communications on an ongoing basis was also sought at the four-day confab. One European panelist, Amund Myklebust of Norway, went so far as to suggest the creation of a sort of disco cultural exchange between countries so there would be a better understanding of what various people are doing in the far-flung regions of the globe.

Concern was also voiced over long-term impacts of the disco industry on the people who provide the music, those who dance, those who merely listen and, of course, other segments of the music industry.

An observer at one session said that much of what he had read about discos connoted a disturbing image of dens of drugs, sex and other vices. On the other hand he had been hearing about a rise in teen discos. He wanted to know whether these clubs would be a breeding ground for a new wave of degenerates.

And a British producer, Biddu, was concerned about many disco acts being mainly over the hill (over 30) session people, who rarely appeared in concert.

He felt that new, young, charismatic entertainers will have to be found and developed to fill the need for in-concert appearances by disco acts. "Without them, the entire industry could be jeopardized," he warned.

dered the phenomenon of radio's capitulation to disco. One concerned observer felt that 100% disco formats could deal a serious blow to traditional soul recording artists who had

not hopped onto the disco bandwagon.

Questioners also wanted to know whether there was a role for "soft" music in disco music programming.

Another of the nagging problems explored looked at spiraling inflation, the oil embargo from Iran and the rising costs of labor and materials. The question was then framed,

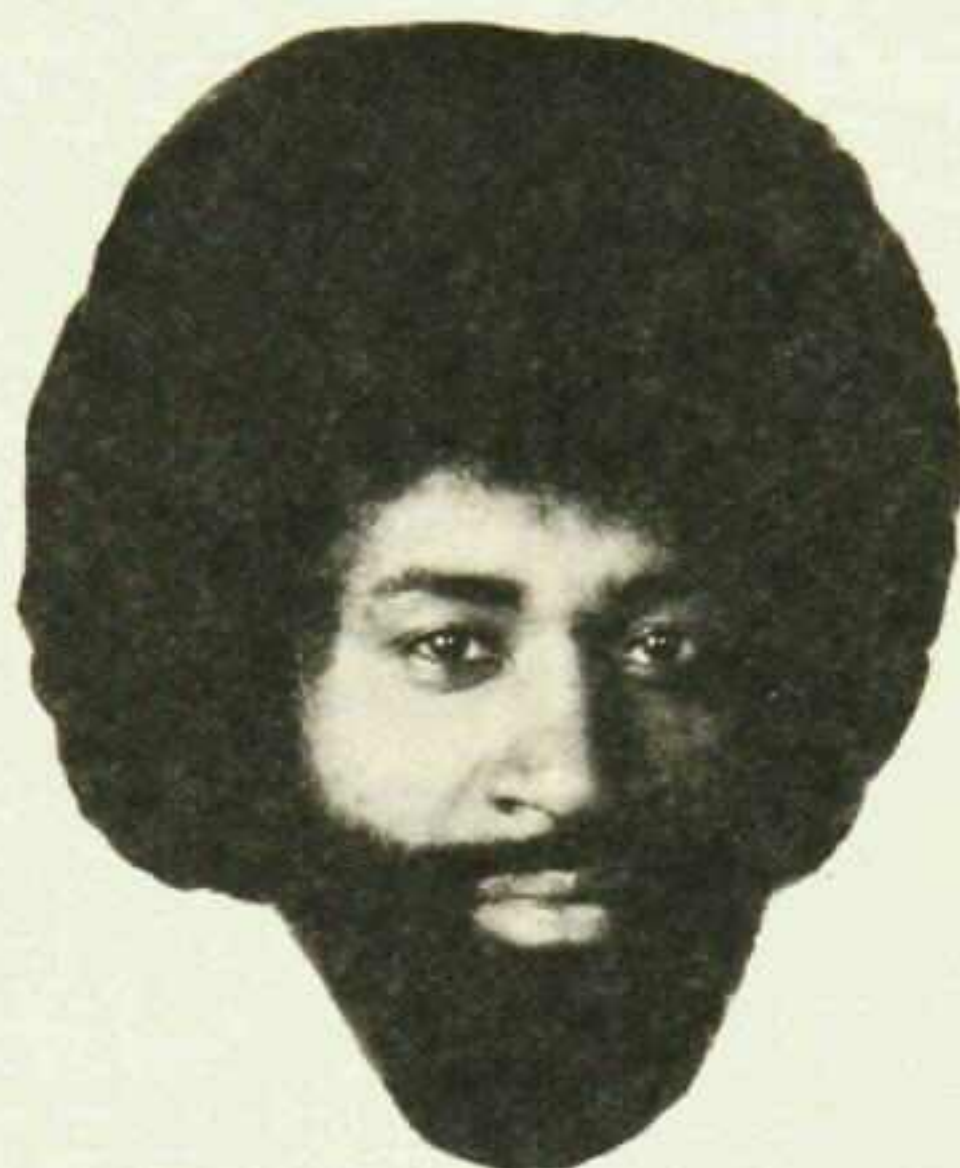
"how will all these worrisome factors affect the longterm growth of the disco industry?"

On a bright, positive note, Mark (Continued on page 74)

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KACE-FM Radio in Los Angeles, California. "Good. Real good record." Alonzo Miller, Music Director.
Marriot Hotel. "Excellent. Audience response was very good. Thank you for wondering my opinion." Brad Garrett, D.J.
Crystal T's Emporium—San Diego, California. "Excellent. Great audience response. Really like the 12" re-mix—a lot stronger and definitely long enough and easy to mix." Alan Gregory, D.J. Consultant
Playgirl Club—Garden Grove, California. "Good. Top 40 pick." Randell Jacobard, D.J.
Advertiser Cocktail Lounge—Las Vegas, Nevada. "Excellent. Top 40 pick. Very good dance floor response." Aaron Nino, D.J. in charge of all programming.
Alexander Gramhams—Denver, Colorado. "Top 40 pick. Solid bass beat. Horn work done real well." Steven Kawaskima, D.J.
Disc Connection Disco—Denver, Colorado. "Good. Top 10 pick. Beat very good and vocal and background very good." David Bowie, D.J.
Rosey Bottoms Disco—Denver, Colorado. "Excellent. Very good recording, would work well within my club. Done nicely, will definitely use this." A.R. Garwood, D.J.
Mr. Pippins—Denver, Colorado. "Excellent. I feel will be very strong excellent beat, good lyrics—should be hot!" Sue A. Connell, D.J.
KFML Radio—Denver, Colorado. "Excellent disco cut." Music Director.
Crescenda—Anaheim, California. "Top 40 pick. It could be a hit." Bill Brown, Music Director—Head D.J.
Disconnection—Palatine, Illinois. "Good. Top 40 pick. Packed the dance floor first time played." Mark Pophal, D.J.
KLUM-FM Radio—Jefferson City, Mo. "GOOD." Dennis H'ark Sr., Program-Music Director.
WWMW Disco Remote—Arlington Hts. Ill. "Good. Top 40 pick." Good beats per minute. Fits with many current hits." Paul Drake, Programmer/D.J.
Runway Disco—Mason City, Iowa. "Good. A good beat, good audience response." Randy Chesterman, Head D.J.

The Stone Hearth—Madison, Wisconsin. "Good. Top 40 pick." Jon Klund, D.J.
Dogs Of War—Chicago, Ill. "Excellent!" Eddie Thomas, Chairman.
2000th c/o Glen Johnson—Arlington Hts., Ill. "Excellent. Super song, audience response was excellent. I love it, keep up the good work." Glen Johnson, D.J.
WAFB-FM—Baton Rouge, Louisiana. "Good. Top 40 pick." Bill Healey.
West Coast Fantasy—Tulsa, Oklahoma. "Good. Audience responded for having heard jam for first time." Jackie Roberson, Mgr., D.J.
Magazine Street Car Disco—New Orleans. "Good. First time around good response. I think you have a strong record and it should make the charts." Owner—Chuck.
Break Midway—Metairie, Louisiana. "Good. Top 40 pick." Could be a top 10 pick with a longer percussion intro." Al Paaz, President N.O. Disco Assoc.
W.C.G.L.—Jacksonville, Florida. "Good. Will add to my format—think it will do ok in this market." Arthur Jabbar—Music Director.
W.C.G.L. Super Soul—Jacksonville, Florida. "Good. With the sound we are creating here, I believe this one will go very good in our format." Arthur Jabbar, Music Director.
1st Emperors 425—Spokane, Washington. "I'm getting good response on my floor. I've only been playing it for 1 week." Robert P. Wilcox, Disc Jockey.
The T.T. Show—Arlington, Virginia. "Top 10 pick. If this record doesn't make the top 10 I'll eat my turntable!" In the future if you have any promos equal to this great one, I will be glad to plug them and lay the good word on the people! Dig it!" Thomas Davidson, Owner.
WPF 106 FM—Middleton, Ohio. "Top 10 pick. Sounds good, easy to dance to, sticks in your head." Lauri Braden, Music Director.
Whatever Turns You On Disco—Washington, D.C. "Top 40 pick. Very good audience response. Product is good. Vocals good as well as instrumentation." Matthew Jackson Jr., Disco D.J.

WCPC Broadcasting Co., Inc.—Houston, Texas. "Good strong sound, good weight." Rick Hoffman, Music Director.
Babe's Disco Record—West Mifflin, Pennsylvania. "The rush is on. I hope this goes gold." Hugh "Disco Babe" O'Donnell, President & Owner.
Disco Megapolis—Brooklyn, New York. "Good top 40 pick. Excellent blending cut. Very danceable. Good up front vocals." Thomas Manicott, D.J. & Manager.
KLOU Radio—Lake Charles, Louisiana. "Good. Top 40 pick." Jerry Lou Fear, Music Director.
Philadelphia School Of Communication—Philadelphia, Pennsylvania. "Top 40 pick. Good solid beat!" Tom Doyle.
WFIC Radio—Collinsville, Virginia. "Good." Bill Bass, Music Director.
Buzzy's Disco in San Francisco, California. "A very good, strong pressing. This is definitely a potential hit! My audience responded very positively the first play." Steven Robert Alzino, D.J.
Pips Disco in Beverly Hills, California. "Put record out 3 times a night—excellent response." G.B. Odom, Head D.J.
Night Fever Disco in El Cajon, California. "Excellent, top 10 pick. Good bass line, and vocals. Not too much drums (that's good). Very acceptable sound. I think you have a winner." Paul A. Niens, D.J./owner.
N-W Disco Pool in Seattle, Washington. "Top 10 pick." John W. Bush, president.
Sebastians/Woodlake Inn in Citrus Heights, California. "GOOD!" Dana W. Gars, D.J.
Turn of the Century in Denver, Colorado. "Good production. Good dancing response. Excellent to mix from!" Jim Janovlak, D.J.
STUD Radio in San Francisco, California. "Excellent. I thought this cut has great disco-play potential. I play to a fairly funk-oriented crowd and it went over very well the first time I played it, usually a good sign for a new cut." George Ferrer, D.J./assistant office mgr.
Charlie Hurt Reason in Denver, Colorado. "Good. Top 40 pick. Got off first time I put it on." Kermit McClain, D.J.

Turning Point Disco in Denver, Colorado. "Excellent. I think this record is the 'most' Need more like this one in Denver." Ulysses Saxor, D.J.
"Babes" Disco in Denver, Colorado. "Top 10 pick. Will take time to get going, but, although audience has heard it one or two times, they get into it." John H. Bolden, D.J.
Back Door Disco—North Fla. Record Pool—Jacksonville, Fla. "Good, top 40 pick. Getting very good audience response—keeps floor jumping." William S. Neal, Chairman.
Smithnight Independent—Communications Disco Pool Ltd.—"Excellent. This soulful disco cut is good product from the first chord with gutsy but clear vocals. Energy is at an all time high for Vincente." Mr. Gary Smith, President and Director of Music.
VA. Disco Assn.—Virginia Beach, Virginia. "Good, top 10 pick. Good song, has that happy swinging rhythm. Never lost a person on the dance floor." Joe Butler—Director.
Bob Morrow—Warminster, Pa. "Good, top 40 pick. If enough air play could get on the charts." Bill Korrew, D.J.
Philadelphia School of Communications—Philadelphia, Pa. "Top 40 pick." Tom Doyle, Promotional Director.
Cozy Nook Disco—Philadelphia, Pa. "Excellent, top 10 pick. They love it, the beat—the music—and the vocals." Brandon Harris, D.J.
Upper Manhattan Disco Assn.—New York. "Good. This is a hell of a disco record and if promoted properly it can make noise." Mel Williams, President of Pool.
WPUB—Pace University—Brooklyn, N.Y. "Excellent. Call in response from audience excellent! Great top cross over possibility!" Glen Slade, D.J. "Gienn's Den."
Disco Den Inc.—New York. "Excellent. Hot tune, good rhythm and vocals." John J. Morales, Product Coordinator.
Disco Pool of America—Cresson, Pa. "Good, top 40 pick. Definitely would be in top 10 if there was more exposure in all markets at same time." Thom Racosky, Director of Disco Pool

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Business & Fun Combined At N.Y.'s Disco Forum V

• Continued from page 73

Clenott, program director of WKTU-FM, N.Y., described disco as the music industry's fourth major evolution in the past four decades. He stated, "There was Elvis Presley, the Beatles, Woodstock and now disco."

Also providing stimuli to the forum's registrants was the exhibition area with its more than 200 booths. On display here was every sound and light show available, as well as numerous related products from

disco fashions to beer products to restaurant suppliers.

Here again a note of seriousness pervaded the exposition. As usual there were browsers, but exhibitors testified that the queries they received were more serious, and indicated that many of the browsers were serious shoppers who had done their home work well in advance of attending the show.

Even on the first day of the opening of the exhibits, booth operators disclosed they were already writing business, and expressed the expecta-

tion that this would be the most productive forum ever.

Although the emphasis throughout was on the serious business at hand, the convention was not with-



GROOVY LADY—An attractive dancer grooves to the sound of the music on "Weekday Fever," a disco dance program televised Monday thru Friday on WKYC-TV, Cleveland, Ohio. The show is produced on location at Nite Moves, one of the city's key discos.

out its light moments. Numerous record companies and discotheques around the city hosted special parties in addition to live entertainment provided by Billboard.

The numerous parties among which forum attendees were dividing themselves included Motown, TK Records, Casablanca Records, Butterfly Records, Capitol, New York's Ice Palace disco and Regine's also hosted carnival balls with invitations extended to the forum's registrants.

Billboard's own entertainment segment, held at the Roseland Ballroom to overflow crowds, presented such key disco acts as Voyage, Vil-

lage People, Chic, Gloria Gaynor, Peaches & Herb, Edwin Starr, First Choice, Linda Clifford, Sylvester, Betty Wright and the Raes.

One of the highlights of the conclave the awards banquet held Wednesday (28) at which outstanding contributors to the disco industry were honored. See separate story.

Billboard's Disco Forum VI is scheduled for July in New York, also at the Hilton. A third disco convention will be held this year in Europe.

Hunter College Workshops

NEW YORK—Hunter College of New York, in cooperation with Disco Van 2000, a major mobile disco operator based here, will sponsor two intensive workshops for top spinners in the country and beginning deejays aspiring to professionalism in their trade.

The workshops will be limited to 10 students each, and will be held through Hunter College's Center for Lifelong Learning. They will be conducted by Stash Furman of Disco Van 2000, who also conducted a successful series of courses for disco deejays at the college last year.

According to Furman, the seminars will consist of 35 hours of intensive instruction geared to teaching the advanced skills of the disco deejay.

There will be 24 hours of actual practice on professional disco sound and lighting equipment, in what Furman describes as a "fully equipped disco classroom."

There will also be visits to manufacturers' showrooms, and discussions and training on the basics of electronic hookups, bi-amping and tri-amping, as well as basic and advanced mixing such as double-butting, sound on sound and phasing.

Guest lecturers and teachers drawn from relevant segments of the industry will assist Furman with the course. Fee for the entire program is \$400.

Rose Bags Acts

LOS ANGELES—The Eagles, Boz Scaggs, Jimmy Buffett, J.D. Souther and Tim Weisberg, all clients of Irving Azoff's Front Line Management Co., have signed with the Howard Rose Agency for worldwide booking. Rose also re-signed Dan Fogelberg, another Azoff client, whom he has booked several years.

Disco

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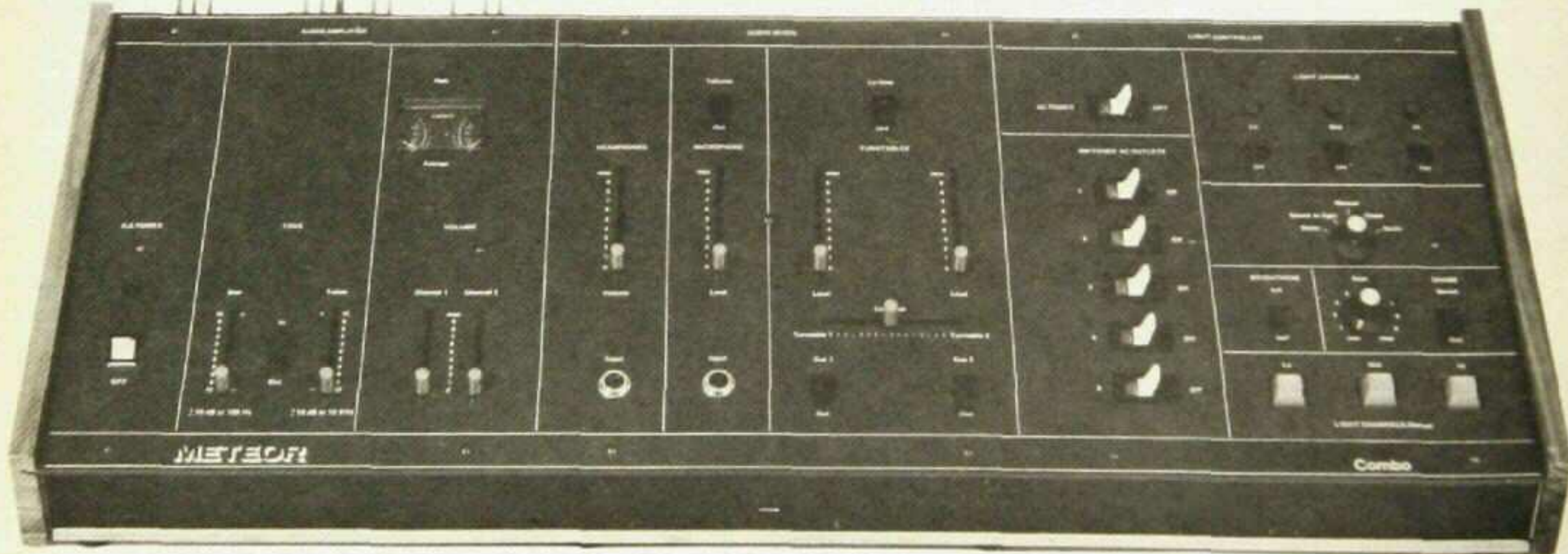
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MIXING INFINITY—Producer Paul Stanley, seated left, plays back rough mixes of New England for Ron Alexenburg, Infinity president, seated right at Davlen Studios, Los Angeles. The group has a debut LP coming up on the new label. Shown standing, left to right, are John Fannon, group member; Bub O'Shea, Infinity vice president and general manager; Hirsch Gardner, group member; Al Bergamo, president of MCA Distributing Corp.; engineer Mike Stone and group members Gary Shea and Jim Waldo.

Studio Track

LOS ANGELES—Harry Nilsson recording a new United Artists LP at Cherokee, Steve Cropper producing, Bruce Robb engineering, assisted by Larry Rebhun, Sanford and Townsend working on a Warner Bros. LP at Salty Dog producing themselves with Bobby Thomas at the board helped by Brian Vessa.

Skip Drinkwater cutting Sweetbottom for Elektra/Asylum at Davlen. . . . Frank Day producing Helen Reddy at Kendun, Baker Bigsby, Vince Wells and Jo Hansch engineering the Capitol project. Other activity there sees: Jerry Love and Michael Zager supervising various instrumental overdubs for Stuff; and Johnny "Guitar" Watson working on a new LP, Steve Williams and Joe Laux at the console.

Jerry Lee Lewis finishing up his upcoming Elektra album at Filmways/Heider, Bones Howe producing and engineering assisted by Steve Hirsch.

At Sound Labs: Jermaine Jackson working on a Motown project, John Mills engineering, assisted by Linda Tyler; and Kevin Benisch engineering, Dirk Hamilton, Stuart Whitmore assisting.

At Jack Clement Recording Studios, Nashville: Ray Baker producing Moe Bandy for CBS, Billy Sherrill engineering, Garth Fundis engineering, Don Williams; and Larry Butler produc-

ing Billie Jo Spears for United Artists, Billy Sherrill at the board.

Ursula Dudziak recording at Music Farm, New York, for Inner City Records, Michael Urbaniak producing, Peter Robbins engineering, Aimee Chiariello is co-producing.

Recent clients in at Ardent Recording and Mastering, Memphis, Tenn., include: Point Blank; the Bar-Kays; Shirley Brown; Con Funk Shun; Bobby Bland; and Fiestas.

CAMEO recording a new Chocolate City/Casablanca album at H&L Sound Studios, Englewood Cliffs, N.J., Larry Blackmoor producing.

Tree International president and producer Buddy Killen in at Nashville's Soundshop putting finishing touches on a new Warner Bros. LP for Rex Allen Jr.

MCA vice president of a&r Eddie Kilroy in at Fireside Studios, Nashville, wrapping up a new LP by Faron Young for the label in addition to completing an LP for Bobby Borchers for CBS.

David Crosby and Graham Nash doing vocal overdubs at Filmways/Heider, San Francisco, Stan Johnson engineering, Jeff Melby assisting.

Johnny Sandlin finishing mixing on Delbert McClinton's upcoming Capricorn LP at Capricorn Studios, Macon, Ga. The producer is now being represented by Detroit-based Gary Lazar Management and is seeking additional clients.

Sound Waves

By IRWIN DIEHL

SAN FRANCISCO—The capital investment required to equip a professional multitrack studio has become an astronomical figure and is still advancing. One reason is that in order to prove competitive, studio management must provide clients with all the latest that technology offers. Each new processing, enhancement or effects device must be considered.

On the other hand, studies of the

frequency of calls by the client for certain of these costly gadgets often show that many are used only occasionally. An investment of several thousand dollars in a device or devices that find only occasional application may be difficult to justify to investors or the controller. Yet, the non-availability of such equipment is usually impossible to justify to the client.

The competitive nature of a studio

evolves out of two basic requirements: supplying market demand and doing so at a profit. The first requirement is relatively easily satisfied by observing trends and aligning facilities and services. The latter is not always as easily fulfilled, particularly if thousands of dollars of equipment is sitting idly by in the event some client might request it.

In the Bay Area a new equipment rental company was recently formed that should aid the studios in generating a profit by making available the latest pro audio and video gear only when and where needed.

Audio-Video Rents, a division of Accurate Sound Corporation, is headed up by Carson Taylor, retired Capitol recording engineer. The organization is located in downtown San Francisco at 60 Broadway.

More than \$350,000 of pro and semi-pro audio and video gear is maintained in their 6,500 square foot facility. A large area of the plant has been set up for service of the rental equipment. Expert technicians in both audio and video disciplines are employed full time to make certain that all rental equipment is checked out and performing to specs before being sent out and upon return from the rental client.

In something of a departure from conventional rental company structure Audio-Video Rents has equipped its premises with a high band color video production studio available on an hourly rental basis as an alternative to taking the equipment out to the location.

Another service in the video area is a complete 3/4-inch electronic editing studio equipped with the new JVC 8500U video editing system. This facility is additionally equipped with a time base correction system which cleans up sync pulses and otherwise "brings up" conventional 3/4-inch video recordings to commercial broadcast standards.

Video equipment available for remote includes the Hitachi FP 1010 color studio camera and the Sony DXC 1610 color portable camera, among others. Recorders available are the JVC CR 8300U and CR 4400U as well as Sony Betamax and the Panasonic NV 1000A VHS recorder. Sony, Panasonic and JVC monitors are stocked as well as both the Advent 1000A and the new Sony 7200 large screen projection systems.

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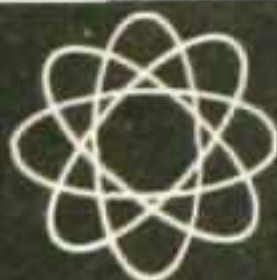
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J is the tenth letter of the English alphabet. [< M.S. rather to work] I. to pierce, as with a sharp instrument. 2. to search with short, straight blows -- a. a quick thrup or blow. Japanese handle a shiry, green and brown, basic, with from Japan. discouraging to creep. [< M.S. rather to work] I. to pierce, as with a sharp instrument. 2. to search with short, straight blows -- a. a quick thrup or blow. Japanese handle a shiry, green and brown, basic, with from Japan. discouraging to creep. [< M.S. rather to work] I. to pierce, as with a sharp instrument. 2. to search with short, straight blows -- a. a quick thrup or blow. Japanese handle a shiry, green and brown, basic, with from Japan. discouraging to creep.

Webster's dictionary forgot to mention us . . . jen-ni-fu-dy (jen ni foo dee) n. proper 1. the combined names of Phil Kaye's wife and daughter (Phil Kaye is the owner of a 24 track recording studio) 2. synonymous with fine recording, excellent rates, good location, congenial atmosphere, and room to breathe

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Japanese Retailers Turn To Fax To Speed Orders

By HARUHIKO FUKUHARA

TOKYO—While the U.S. record industry turns its attention to bar-coding for future matters of sales and inventory control, facsimile systems are gaining the favor of several top Japanese retail chains.

This mode is seen as ideal for helping speed up disk orders, deliveries and general information exchanges between stores.

And the facsimile is apparently considered an improvement over the telephone for transmitting record and tape orders to manufacturers, especially as catalog numbers are less subject to error than via speech.

This point is no small consideration, when some 60,000 disk catalogs and 14,000 tape catalogs are in circulation here, and every year at least 10,000 albums and 4,000 singles come on to the market. The opportunities for store staff to get numerically confused are plentiful.

Facsimile equipment has been in use among manufacturers for some time, for communications to and from headquarters, business offices and distribution centers nationwide.

Last year, the National Record Center, a joint processing and distributing operation established by Victor Musical Industries, Teichiku Records and King Record, started taking orders by facsimile.

Among the first retail outfits to put such equipment to work is Jujiya, the Ginza record store. Explains a company official: "By each morning, we get orders from our affiliated stores, and then we pass them on to our distributing center. It's all done in a very short time. And

because the facsimile is not manned, orders can be sent at any time of the day."

Jujiya has about 60 affiliated stores, and already about 15% are using facsimile systems which, besides their other advantages, help reduce telephone charges.

Matsushita Graphic Communication, the nation's top facsimile manufacturer, says that a record store pays the equivalent of only \$50 a month in rental charges.

New Offices

LONDON—Ambassador Music has relocated to 22, Denmark Street, London W.C.2 (telephone 01-836 5996). Company's new administrator is Frank Coachworth.



ISRAELI PIE—Don McLean slices into an 'Israeli pie' specially prepared for him at the close of his tour of that nation. The farewell party was held at Tel Aviv's latest 'in' place, Drug Store No. 1 restaurant. McLean gave five concerts in Israel, to capacity audiences.

Euro Contest—Prospects Poor, Dispute Unsettled

By URI ALONY

JERUSALEM—The staging of this year's Eurovision Song Contest here is still in doubt. No progress has been made in the industrial dispute between technicians and journalists of Israeli radio and television, and the authorities (Billboard, March 3, 1979).

Both groups of employees demand better pay, and make no secret of their intention to use the contest as a powerful lever in achieving their demands. Two years ago, a similar dispute by BBC TV cameramen in Britain resulted in postponement of the event by one month.

Meanwhile, a major row has broken out over the Israeli entry, titled "Halleluyah." Despite Eurovision regulations barring the broadcast of entries until March 3, the song has been the subject of almost constant airplay ever since it was selected in January.

The Israeli Broadcasting Authority has now banned broadcasting of the song until March 3, following top level intervention by the European Broadcasting Union, though pirate station Voice of Peace, operating from a boat off Israeli shores, continues to defy this ruling.

The Israeli Broadcasting Authority described the song's exposure as "an unfortunate error due to a misunderstanding." Local Eurovision producer Alex Giladi apologized for the mistake, though he added: "The contest regulations aim to prevent over-exposure of one entry over another in Europe, where broadcasts from one country can easily be re-

MANILA — Record manufacturers and retailers are continuing their joint battle against record and tape piracy in the Philippines, and planning more raids on illegal operators and outlets along the lines of last month's successful swoops in Metro Manila.

On the target list is the major population center (20 million people) of Luzon, plus the Southern islands of Visayas and Mindanao.

The campaign, cemented last December when the Philippine Assn. of the Record Industry (PARI) and the Philippine Record Dealers Assn. (PREDA) signed an agreement to cooperate against the pirates, has the full support of the government's Bureau of Internal Revenue. Commented its acting commissioner, Conrado Diaz: "In fairness to our le-

gitimate singers and composers who would be unfairly affected by this pushing of tapes, the Bureau must come into the picture by enforcing our revenue laws."

(Despite BIR help, the nation's legitimate music industry is still awaiting legislative action on Presidential Decree 49, for a proposed amendment to existing copyright laws which would bolster penalties for piracy and assure protection of foreign recordings.)

Augmenting the December agreement is PARI's big budget advertising push to alert the public to the evils of piracy (Billboard, Dec. 2, 1979), specifically showing how inferior such product is to the genuine article.

Association president James Dy says that posters have been distributed throughout Metro Manila and Luzon, explaining how to differentiate between pirate and legitimate tapes.

Official stickers have been dispensed to all music retailers who are bona fide members of PREDA, and consumers are being encouraged to shop only where these are on display.

Supporting the public awareness program is a series of radio and television spots, being aired nationwide with the cooperation of the country's Broadcast Media Council and the Assn. of Broadcasters of the Philippines.

As well as targeting openly pi-

rated product, PARI is on the lookout for more sophisticated items, those that exactly duplicate the legitimate releases in packaging and labeling. These counterfeits, in sharp contrast to the typewritten-label packs of less cunning operators, are the target of the association's CIA (Cassettes & Cartridges Intelligence Agency). The printing sources are being sought, says Dy.

Last December's agreement between the manufacturers and retailers, an antitrust legislation exists, came in the wake of repeated warnings by labels against outlets selling pirate cassettes and 8-tracks.

Subsequent negotiations between the two bodies, PARI representing all of the Philippines' 19 disk firms, PREDA representing all the record retail outlets in Metro Manila yielded the pact, explains Dy.

Its terms call for PARI members to reduce and then standardize the

(Continued on page 79)

Prism Signs

NEW YORK—Prism Records has signed a distribution deal with Pasha Records for Italy; with K-tel for Scandinavia, Israel and Australia; and with Top Tape for Brazil. The company is also set to release top Italian seller, "Baby I Love You" by Easy Going, in the U.S. and Puerto Rico.

DEALERS MEET

Disk Returns: Hot Topic In Britain

By PETER JONES

LONDON—The long-standing and usually fiery subject of 5% returns in the U.K. retail trade flared at a dealer meeting here when a referendum of dealer views on the topic was demanded.

But that idea was squashed by guest speaker Tom Parkinson, deputy managing director of Polydor. He said: "A camel is a horse designed by a committee. Whatever is dealer opinion, we have to firmly retain the right to decide on our best trading policy."

The question arose again when Parkinson was quizzed on whether Polydor would be prepared to offer the option of a higher discount to those dealers not wanting the 5% return. Harry Tipple, secretary of the Gramophone Record Retailers' Committee, said that feelings ran high and he would be prepared to organize a referendum through the trade press.

But Parkinson refused to commit Polydor to any promise of a re-think. "We can't change our trading policy every time we get a request from a consumer. Dealers wouldn't expect me to go into their shops and tell them how to run their businesses. We can't run our business indicated by a poll, though I suspect an accurate survey would show that a lot of dealers prefer the returns system."

Dealers also raised the question of back-catalog discounting from major companies, notably

Phonogram (Billboard, March 3, 1979). Ken Maliphant, Phonogram managing director, had complained about the "apathetic response" to his company's "Going For A Song" scheme.

At the dealers' get-together, one retailer described the scheme as "a nightmare." And he said to Parkinson: "If Polydor is thinking of doing the same thing, please don't." Parkinson responded: "No, we are not thinking of doing it."

But complaints about the Phonogram scheme centered on non-arrival of promotional material; time wasted through restocking of records, when stickers were available; and the fact that "any company which found it could reduce prices on a wide range of catalog as a marketing exercise would have done better to keep recommended resale prices down in the first place."

Parkinson referred to dealer response to new marketing schemes: "We're proud that we led the field in putting tape on 5% and made a very good offer of 12 tapes for the price of 10, and then spent much money on it."

The number of dealers to take advantage of the scheme is still short of passing the 100 mark, he said.

Dealer Raymond Fox added, "I'm staggered by such a lack of response. We constantly ask for more discount from record companies. We must take advantage of such good scheme when they occur."

ABBA CRACKS JAPAN MART; SALES SURGE

TOKYO—Abba's drive for star status in Japan has paid big dividends, with the act accumulating sales of 1.6 million across five albums—all of which are still ranked on the charts here.

This activity has also paid off for Disco Co., which announced record business for last December, when Abba was the top-selling act in both disk and tape configurations.

The company's extensive sales campaign, coupled with the release of "Abba: The Movie" and a hectic promotion tour by the group, is credited with sending the Swedes to superstardom in this country within six months.

Disco plans to maintain the momentum with the release of Abba's new LP in May. This fall, the group is due to tour Japan for the first time.

The Abba drive began last July and August with its movie, and with the nationwide promotion which preceded it. This triggered an 'Abba boom,' yielding top sales and a visit by the group for seven days in November.

In December they gained more exposure by appearing on a television guest show, aired in prime time.

Then Abba's eponymous first album, originally released January 1975, joined its four successors on the charts.

By the end of January, sales registered as follows: "Arrival" (550,000), "The Album" (300,000), "Greatest Hits 24" (330,000), "All About Abba" (220,000) and "Abba" (220,000).

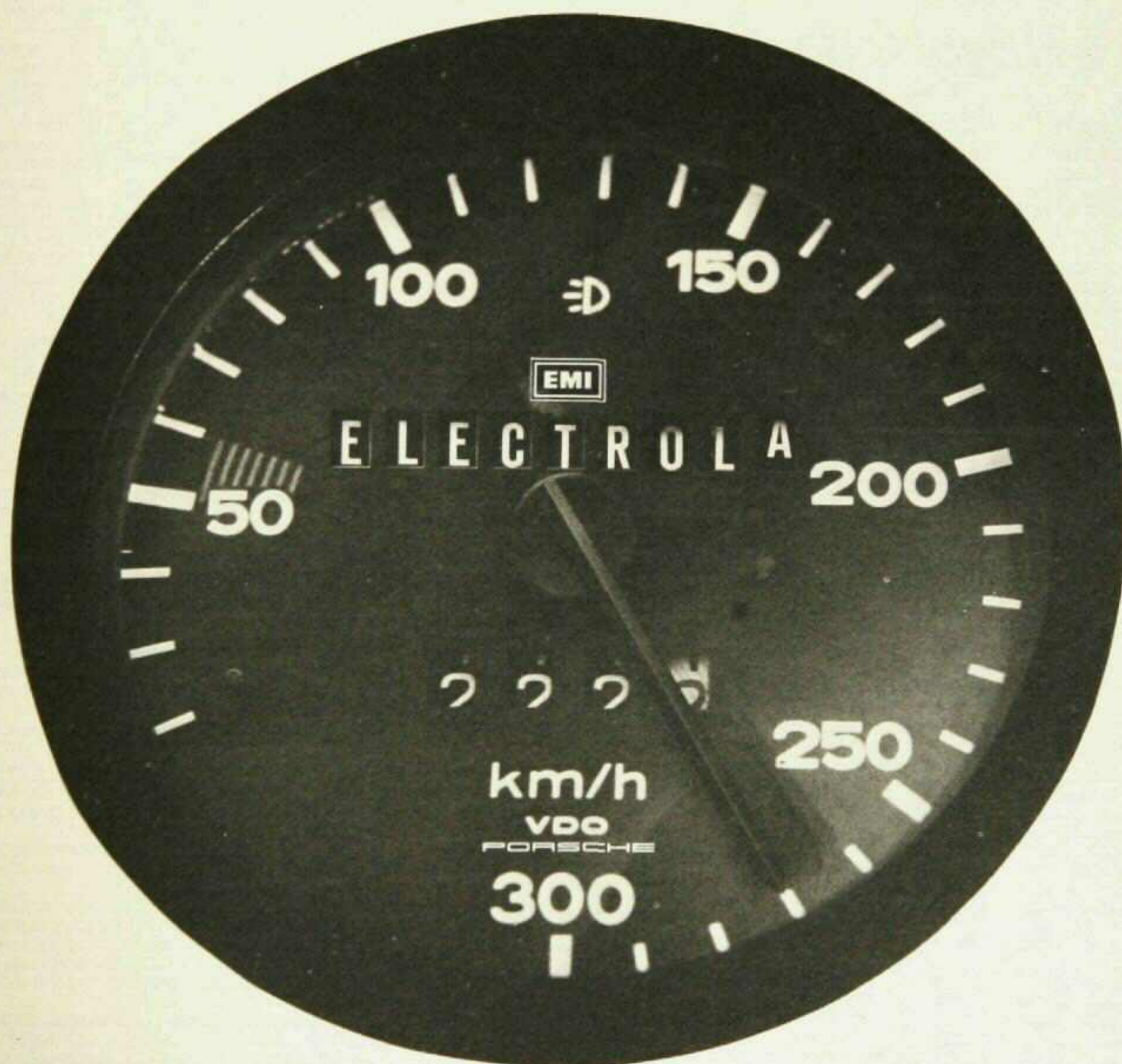
Vox For Japan

TOKYO—Warner-Pioneer Corp. is looking to increase its share of classical music sales in Japan via a new deal with Vox Records, spanning the latter's extensive (3,000 albums) catalog.

Among the series of releases slated for the first year are the Vox Piano Collection, and the Art of the Orchestra Radio Luxembourg.

Vox product has been available here before, but the Warner-Pioneer linkup signals a new commitment to cultivate sales. There will be five releases every month.

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IN NEWSPAPER INTERVIEW

Italy's RAI Network Is 'Corrupt,' Charges Villa

By PAUL BOMPARD

MILAN—Claudio Villa, one of Italy's leading recording stars, has accused the country's state radio and television network, RAI, of corruption. The charges appear in a remarkable interview given to the International Daily News, an English language paper published in Rome.

Villa, known locally as "The King" and a dominant name in the field of la canzone italiana since the early Fifties, is reported as saying: "The directors at RAI are, for the most part, corrupt. They expect to be bribed to put on television shows and to play records on the radio.

"They further their own interests, ignoring the needs and desires of the public. Mostly they belong to a kind of 'dynasty' which has ruled RAI for the past 30 years."

While his rare appearances on television would seem to indicate that Villa is not as popular as he once was, the singer himself claims that he still has a large following, but that RAI has increas-

ingly discriminated against him. "At RAI, they pretend to be very democratic and fair," he says, "but in reality they operate to further their own interests, and those of the political groups that distribute the important—and less important—RAI jobs."

The claim that RAI-TV, the national network which—until the recent emergence of the independent radio and tv stations—had a total broadcasting monopoly, is run by people under party political umbrellas is not a new one. In fact, the main parties recently divided up a number of top RAI jobs quite openly among managers of their choice.

But a top record industry executive here, asking not to be identified, endorses Villa's remarks, and adds: "They even have tariffs according to the time of day the records are played. And the programmers and presenters are paid directly by the record companies. It's a form of payola that everyone knows about, but nobody does anything about."

Britain's Royal Opera Heads East

By NICK ROBERTSHAW

LONDON—The Royal Opera Company is to tour Japan this year, from Sept. 5 to Oct. 8, in what Royal Opera House general administrator, John Tooley, claims is "the biggest cultural event, in terms of money and personnel, that has ever gone out of Britain."

Total cost of the five-week excursion, involving 320 musicians and singers, will be \$2 million. \$200,000 of this is to come from the British Council, making its largest contribution to an export cultural event; the remainder will come from Japanese impresario Tadatsugu Sasaki, and a consortium of private sponsors. Sa-

saki is director of Japan Art Staff Ltd.

Negotiations for the groundbreaking project have taken nearly three years. The opera company has never before performed outside Europe, or further East than Milan.

Three operas will be presented, Puccini's "Tosca," Mozart's "The Magic Flute" and Britten's "Peter Grimes." Musical director and conductor is Colin Davis, who recently recorded "Grimes" under his contract with Phonogram. Singers include Sir Geraint Evans and Heather Harper.

Seat prices are expected to be

International
SAYS JAZZMAN KRIEDEL
Africa 'Hungry' For
Rhythmic Repertoire

By MIKE HENNESSEY

HAMBURG—German jazz-rock guitarist Volker Kriegel, just back from a history-making 23-concert, 11-country tour of black Africa, reports that audiences in the developing countries there are hungry for contemporary rhythmic music.

Kriegel's tour, organized by the Goethe Institute—a body associated with the German Ministry of Culture—was the first major African tour by a contemporary electric band.

"At least 15 of the concerts were in front of audiences who were hearing our kind of music live for the first time in their lives," says Kriegel, who is one of Germany's leading jazz-rock musicians.

For the six-week tour which ran from Jan. 8 to Feb. 18, Kriegel, an exclusive MPS artist, took with him his regular musicians: Thomas Bettermann (keyboards), Hans Peter Stroer (bass) and Evert Fraterman (drums), plus guest musicians Ulli Beckerhof (trumpet) and Wolfgang Engstfeld (saxophone). Also in the party were two technicians to look after more than two tons of equip-

ment, including the band's own public address system.

"We were expecting to have some of the dates cancelled," says Kriegel, "particularly as electrification is not very advanced in Africa. But instead we played three more concerts than were originally scheduled."

The tour kicked off with three concerts in the Sudan, then came dates in Nairobi and Mombasa, Kenya; Lusaka and Kitwe, Zambia; Lagos and Ife, Nigeria; Benin and Cotonou, Dahomey; Lome, Togo; Accra and Kumasi, Ghana; the Upper Volta, Abidjan on the Ivory Coast and finally Mali.

The concerts were mainly in open-air arenas and average attendances were 2,000. The tour was supported by the Cologne-based government radio station, Deutsche Welle, and the station will broadcast recordings of the concerts on the Voice of Germany African service. The tour was also filmed by a camera team from the West Deutsche Rundfunk, and will be the subject of a special feature program later in the year.

Kriegel reports that the principal interest of African audiences is in rhythmic music. "If you play ballads or music with no beat, they become bored and indifferent," he says. "This is why disco music is catching on very fast in Africa.

"In most of the big towns, the prevailing music is Afro-pop, a local imitation of Anglo-American rock and disco music, and it becomes increasingly hard to find authentic African music except in the remoter areas.

"In Mali, we worked with a traditional group of African musicians and in Kumasi, Ghana, we heard some genuine ethnic music; but in many other areas the music scene was dominated by cheap imitation disco sounds."

The Goethe Institute, which invested 350,000 marks (\$190,000) in the Kriegel tour, has previously sponsored trips to Africa by jazz teacher Joe Viera and free jazz trumpeter Herbert Joos, and to North Africa and South America by

(Continued on page 79)

Bee Gees
LP Takes
To the Air

By PHIL GIFFORD

AUCKLAND—An unusual ploy to premiere the new Bee Gees album, capitalizing upon the disk's "Spirits Having Flown" title, was utilized by Polygram here Feb. 26.

The company brought around 150 press, television and radio people out to Auckland's airport, then launched them aboard an Air New Zealand DC-10 to hear the LP in flight.

The media folk were not told in advance why they were asked to the airport, and the mystery heightened when they had to pass through customs and security areas. Once airborne, Polygram managing director, Graeme Broughton, revealed the junket's purpose, and premiered "Spirits Having Flown" over the plane's intercom system.

A special tape had to be prepared in California for in-flight play, because the DC-10's own system could not take regular cassette or 8-track tapes.

Accompanying the album playback were other airborne spirits, served to the journalists.

Broughton described the launch by Polygram, which distributes RSO, as part of a program to follow the success of "Grease" and "Saturday Night Fever."

The RSO packages were major performers in that market last year, racking up sales of 160,000 and 150,000 respectively.

Polygram's promotion for "Spirits" also included a Feb. 27 retail launch, with prearranged press advertising and radio premieres.

A two-week radio advertising campaign has also been implemented, to be followed by television spots. The company's aim, said Broughton, is to have the Bee Gees' "Tragedy" single and the LP at No. 1 "in very short order."

Following the airborne premiere, Polygram will be sending several platinum awards for Bee Gees product, also via Air New Zealand, to Los Angeles, headquarters of RSO Records. There, the aircraft's captain will present them to label president Al Coury.

Decca Bows Digital Album

• Continued from page 12

numbers and so on. But that is largely a matter of bookkeeping, not a fundamental feature."

Both Griffiths and Bill Dayliss, Decca's studio general manager, have been able to draw on considerable television experience for their development work. The basis of the Decca system is a semi-professional television recorder, somewhat modified.

Included in the Vienna album will be technical details about the system, and a primer on the new technology and its importance. In the annotation, Decca announces that its "ultimate objective" is "for all master recordings to be of digital form."

London's Harper says the set will bear a special new catalog designation, "LDR," to signify the digital series. There's also a new triangular logo designed to indicate digital, although the famous London ffr "full frequency range recording" trademark remains in force.

The London executive says an elaborate marketing campaign is being designed for the release in the U.S., with posters for retail display, radio advertising "and all the things one naturally would expect for a release of this importance."

The disk will be auditioned in

London's hospitality suite at the forthcoming NARM convention. On Tuesday (27), Harper played test pressings for retail executives of Pickwick in Minneapolis.

Selections heard on the two-record set include some of the most popular works of Johann Strauss Jr., whose music forms the centerpiece of the annual Viennese event. Decca has been recording the New Year's concerts under Boskovsky for decades.

The company's future plans are not definite. As recently as 18 months ago, Decca intended a gradual phasing-out of its digital system as others came onto the market that could take its place. To date, however, no such replacement has appeared, and, in the meantime, Decca's own equipment is performing above expectation.

Clearly there will be an immediate emphasis on recording as much material as possible, in order to build a library of digital masters. Clearly, too, the company will not halt its program of research and development, having come this far.

Its tiny Record Research Laboratory—originally set up, in 1972, to work on videodisks—is unlikely to become involved in multitrack digital recording. Much more probable is further development in the area of digital processing.

around \$80 top. Arrangements are being made between NHK Broadcasting and the BBC for television transmission of the opening performance of "Tosca" in Tokyo, and sales of the program overseas should go a long way towards recouping the enormous cost of the venture.

French Disk
Prices Go Up,
Up—& Away?

By HENRY KAHN

PARIS—According to FNAC, the most important record discount retailer chain in France, the immediate effect of freeing record and tape prices here is to turn most product into a near "dizzy luxury" class.

An example quoted by the chain is that "The Magic Flute" now costs, including discount, \$25 as against \$15 a few weeks ago. Prices, it says, have moved by category up around 10-20% but some are up by as much as 50%.

These increases are not entirely due to the record companies. Because of the government's stubborn insistence that prices must be marked on each record, retailers have had to take on extra staff and so been forced to increase prices.

FNAC says the previous annual increase in the price of records was below the national rate of inflation. But now it is often well over that figure. Add in the 33% Value Added Tax and it is clear that many records are well beyond acceptable price ranges.

FNAC itself, which usually works on a very low margin, has had to make considerable price increases in some ranges.

The whole price-structuring aspect is casting a considerable cloud over the future of the French record industry, say observers.

1st CASH INJUNCTION

By HANS EBERT

HONG KONG—The Composers and Authors Society of Hong Kong (CASH) has, working with the Performing Right Society, obtained an injunction against a movie theatre here for performing copyright musical works without a license.

The action was taken against the Imperial Cinema in Wanchai, which had failed to renew its license with CASH and PRS. The two organizations, through their lawyers, obtained the injunction from Mr. Justice Li in the High Court. It restrains the Kinsin Film Corp. Ltd., owner of the Imperial, from performing or authorizing the performance of musical works of which the rights of performance are vested in CASH and PRS.

Mr. Justice Li ordered Kinsin to pay the costs of the action. The claim for damages by CASH and PRS will be assessed at a later date by a Registrar of the High Court.

According to CASH, this is the first injunction obtained by it since the organization started operations in Hong Kong on Oct. 1, 1977—although PRS had for many years before that been protecting the interests of composers, authors and publishers of copyright musical works in Hong Kong.

It was said that as long ago as 1938, PRS had obtained a similar injunction here.

It was also claimed that for several years, the Kinsin Film Corp. had refused to renew its license for the performance of copyright musical works.

Under the Copyright Act, any person who performs in public or authorizes the performance in public of a musical work without the license of the relevant copyright owner, commits an infringement of copyright.

CASH is a non-profit making company, and all money collected is distributed, after deduction of the society's administrative expenses, to authors, composers and publishers throughout the world.

CASH and PRS were represented by Anthony Dicks, on the instructions of Johnson, Stokes & Master.

Manufacturers, Retailers Unite To Fight Pirates

• Continued from page 76

wholesale price of cassettes and cartridges to provide more profit for the dealers, while PREDA agrees that it will enjoin its members from handling illegal product, and outlaw any who do. Both organizations have formed survey teams to check errant outlets.

Penalties for PREDA members who break the agreement come in three degrees of severity. First offense will bring a warning; second, suspension of supplies from PARI companies for 15 days; third, expulsion from PREDA and permanent suspension of product supplies.

James Dy calls the memorandum of agreement "a great step in our country's antipiracy campaign," but points out that "the fight has just begun."

First moves in that fight this year took place Jan. 27 when the minister of trade, Troadio Quiazon, ordered 10 music stores and recording cen-

ters in downtown Manila and Cubao, Quezon City, to stop selling pirate tapes. The order was issued on the strength of a complaint by PARI.

On Feb. 1, raids on six suspected outlets of illegal product were conducted, yielding over a million pesos worth of cassette equipment and tapes, all of which were impounded at the BIR.

Representatives of the record companies identified their pirated products, and legal charges were readied on the stores. The BIR will file a case on grounds of tax evasion, while PARI and the individual members concerned will file another in connection with copyright law. Local artists, singers and composers, will also submit legal complaints.

Further details of antipiracy moves in the Philippines, as articulated by PARI chief Dy at Billboard's first Asia/Pacific music industry conference in Malaysia last month, will appear in Billboard next week.

Country Fest Features U.K. Artists

LONDON—The second Festival of British Country Music, to be staged at the 5,000-seater Brighton Center July 13-15 promises to be the biggest event yet devoted purely to U.K. country talent.

It will be a substantially bigger version of last year's success, when eight British acts drew more than 3,000 fans.

The opening show features Frank Jennings Syndicate, several times named British "band of the year," along with the Gerry Blackmore Band, Brian Golbey, Jeannie Denver and the J.D. Band and the Down Country Boys, a top Bluegrass band

here and a big success in the 1978 festival.

"Bluegrass By The Shore" will feature Brian Golbey, Stars and Bars, Grassroots, Eric and Betty Armstrong and Dave Place and Andrew Townend, plus acoustic group Cross Country.

The Saturday evening show features Poacher, the North of England band which broke into the U.S. charts recently, Little Ginny and Room Service, Tony Goodacre and an eight-piece group, Mustang, the Acme Country Band, Bof's Country Swing Band, Nick McCarthy, Country Shack with Jenny Speller and Frank Yonco and the Superglades.

From The Music Capitals Of The World

LONDON

John Denver back for a six-concert series through U.K. prior to April gigs in Germany and other European territories, ticket top price \$16.

WEA here upped singles prices from \$1.80 to \$1.99 in both 12-in and 7-in configurations.

United Artists has signed American/Australian songwriting team Waldorf Travers, with "Night Blindness" an upcoming album. Supertramp release of "Breakfast In America" on A&M is band's first album in more than 18 months.

MCA here signed U.K. act Stu Stevens to a worldwide recording deal, so acquiring rights to his current single "The Man From Outer Space," which has sold more than 5,000 copies on his self-distributed Eagle label. Concert success, following gigs through Europe, of Latin group Los Javinas links with EMI release of its records in the U.K.

French artist Sacha Distel signed new worldwide deal for his English-language recordings with Phonogram here, first release being a 20-track love song set, out April. Singer Brian Connolly has left Polydor group the Sweet, after 10 years, to go solo. Excellent reviews here for Billy Joel concert at the Royal Albert Hall.

Jean Michel Jarre in for promotional work on his album "Equinox."

Jazzman Kriegel

• Continued from page 78

Kriegel, but this was the biggest music tour of black Africa ever undertaken by the organization.

The Institute operates over a full range of cultural fields and last year sponsored 170 foreign tours covering ballet, theater, classical music, jazz and poetry.

Sid Vicious single "Something Else" out on Virgin, recorded a year ago and from the sound-track album of the Sex Pistols' movie "The Great Rock 'n' Roll Swindle." Linda McCartney helped out on backing vocals for "Thriller," new Eddie and Hot Rods album. Strong prospect of a movie version of Peter Gabriel's "The Lamb Lies Down On Broadway" double-album concept.

PETER JONES

HAMBURG

Of the 132 singles and 167 albums released in February by the German record industry in the pop category, more than 60% were international productions. During the same month, 132 classical albums were issued, 64 of them international productions. Most successful company in the German radio charts in January was EMI Electrola with 300 titles: Deutsche Grammophon with 226 was second and CBS and Arnoia third and fourth with 123 and 105 titles respectively. Most successful artists on the same basis were Village People, Suzi Quatro/Chris Norman and the Bee Gees.

Teldec artist Peter Maffay cut a new album in Hansa's Berlin studio, and plans a tour this fall. Polydor and EMI Electrola both released albums featuring entertainer Peter Frankel, who died recently. Publisher Rudolf Slezak signed a deal with singer Chi Coltrane, who now has a record contract with CBS Germany worldwide. Demis Roussos to cover Polydor releases "Wild River," successful single by Romanian artist Michael Cretu.

Saturn of Cologne has sold 1 million Teldec albums. Dietmar Stark in Radevormwald has started his own record company, Taifun Musik. Singer/producer Michael Holm and producer Rainer Peitsch have set up new label Autobahn, with Phonogram. First product comes from Asha Putili, Ricky Shane and Polish act Two

(Continued on page 90)

AFFECTS IMPORTS, TOURING, STUDIOS

Currency Sag Spawns New Market Tactics, Benefits

• Continued from page 4

business interests and that was "book Canadian." Eastern promoter Donald K. Donald makes no bones about the issue, remarking that the trend is "beneficial for all," but he also attributes the problem of major stadium dates declining to a general lack of new and exciting tour attractions on the road.

The trend is toward smaller clubs, agents note, and where two years back the 500-seater venues were almost exclusively the domain of Canadian performers, today they occupy 3-10,000 seat halls in headlining capacities.

One of the biggest profit areas today is in the export market, and while labels and distributors are reluctant to discuss policies, large shipments of albums cross the border daily via companies such as Black & White Sales, Trans-Canada and Records On Wheels.

The export market has become so big that Roblan Distributors, one of the largest in the country, is now seriously considering getting into the act and competing on discounts offered by manufacturers with the larger volume orders.

With discounts as high as 25% on one-way volume orders to accounts, that profit margin with built-in free goods and C.O.D. deliveries south in return for the \$1.20 U.S. dollar, the trend has benefited all but the inde-

pendent retailer who is sometimes hard pressed to get reorders in on big selling items.

As much as the Canadian dollar has dwindled in value, so has the playlist on Canadian radio. With Lee Abrams consulting once-progressive stations such as Q107 (CILQ-FM) in Toronto and CHOM-FM in Montreal, MOR stations going soft-rock and Top 40 tightening to a 20 disk rotation, it seems that repetitive radio has scored some gigantic album sales for acts like Fleetwood Mac and Meatloaf, but a mass subculture of discophiles have tuned out in favor of discotheques. The majority of stations in Canada still trash disco releases, yet acts such as the Village People, Musique, Dan Hartman and Michael Zager score gold and platinum hits from discotheque airplay.

Studios have become an attractive

proposition once again in Canada, for not only can they compete with professionalism, but also with dollars. An American act recording in Canada could save as much as \$10,000 with the dollar value as it stands, Eastern Sound general manager Salim Sachadena figures.

Beyond this, the "Cold Wave," as Montreal Star critic Matt Radz described it recently, is showing few signs of diminishing. The cold wave, of course, refers to the growing throng of Canadians charting in Europe and the U.S. Among them at this time, Gino Vannelli, Anne Murray, the Bombers, the Raes, Pat Travers and Rich James. These successes have led to increased interest in Canada as a talent market for export, hence more money and prestige. The optimism within the industry thus is great for a productive year to come.

Village People, Raes Are Tops At Quebec Awards

MONTREAL—The second annual Canadian Disco Awards were tinged with irony, but it didn't seem to matter a hoot to the 750 people who huddled together at the Tele-Metropole studios Feb. 24 for the three-hour show.

The Quebec disco awards are shaping up to be the lonely province's gala event to rival the Juno Awards show staged in March in Toronto. Unlike the Junos, however, the Quebec accolades were conspicuously international in flavor, and while the Junos seek to side-step the issue of bilingualism, the Canadian awards saw fit to honor both languages going so far as to bestow the Canadian Group of the Year award on the Toronto based duo, the Raes.

Organized jointly by the Montreal-based Canadian Assn. of Professional DJs and the privately owned Tele-Metropole television network, the three-hour live show was transmitted by microwave signal to approximately two million people in the province, West as far as Ottawa.

Working on a meager budget of \$80,000, Mary Spano, from the DJ association, and producer Gilles Vincent pooled resources to bring in the Village People, former Canadian Rick James, Carol Douglas, Dan Hartman, the Raes and a star-studded line-up of Quebecois talent.

Of the winners in the 18 categories set out, Polygram garnered the lion's share with seven of the dancing figurine trophies, jointly split between distributed labels such as RSO and Casablanca.

The Village People were voted International Group of the Year and were also cited for the top International LP award for the triple platinum "Cruisin'" album.

International male and female vocalist and 45 of the year went to Barry Manilow, Gloria Gaynor and Chic ("Le Freak") respectively. Manilow's "At The Copacabana" was also cited as International Song. The International Orchestra award went to Vince Montana Jr. and his Goody Goody band.

Canadian honors in the same categories went to the Raes (Group); Erotic Drum Band, "Love Disco Style" (LP); Martin Stevens, "Love

Is In The Air" (45); and Martin Stevens and Patsy Gallant (Male & Female Vocalists).

The Most Promising categories for International went to Taste Of Honey, Dan Hartman and Alicia Bridges for Group, Male and Female vocalist respectively. Honorable mention awards were also given to Donna Summer and the Bee Gees, along with Montrealeer Nannette Workman, who was cited for a Hall Of Fame Award for her contributions in bringing the disco beat to the city some five years back and achieving a string of top 10 singles in the province. The Quebec songstress also performed a medley of her hits in French. Motown's Rick James was voted Most Promising Male Vocalist in the Canadian category.

Other awards mentioned included Soundtrack ("Saturday Night Fever"), 12-inch single (Michael Zager Band for "Let's All Chant") and club DJs (Michael Simard from La

(Continued on page 90)

Magna Reborn As Paramount

TORONTO—The bankrupted Magna Sound pressing plant outside the city is undergoing a rapid turnaround under the new name of Paramount Records, and with new owners injecting close to \$1.25 million into the business for equipment and installations.

Reopened in May of last year by ex-Quality vice president Jack Vemeer and Bill Ronkin from Precision Record Productions, orders were immediately placed for four Hamilton automatics, now in operation, and four more are on order for delivery in May.

With eight presses functioning, a company spokesman figures total annual output on a two-shift day could run in excess of three million units. Two of the Hamilton machines on order are convertible for seven-inch pressings, it was noted.

Among clients using Paramount at present are MCA, GRT, Polygram, Phonodisc and A&M. The latter recently signed a three-year contract with Paramount for pressings.

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General News '79 NARM

• Continued from page 14

business session will feature an audiovisual, a speaker and a panel of industry executives on the subject "Implications Of Bar Coding To The Recording Industry." The session will be chaired by Louis Kwiker of Music Stop, chairman of NARM's bar code committee. Lee Humphrey of the consulting firm Boston Associates, with whom NARM members have been working to develop the manual, will speak; a panel of executives will discuss how they see bar coding affecting their own operations, as well as those of the entire industry. Panel members are David Crockett of Father's and Sons, Leon Hartstone of The Wherehouse, Harold Okinow of Lieberman Enterprises, C. Charles Smith of Pickwick International and Paul Smith of CBS Records.

The results of two studies recently completed, on different phases of the tape business, will be presented.

At Monday's business session (26), a presentation will be made by Jerry Shulman, director of market research and planning at CBS Records, on a recent CBS study on "Tape Buyers: What We Know Today; What We Expect In The Future."

At Tuesday's business session (27), Biruta McShain, GRT vice president of marketing, will present at "An Open Case For Tape Profits."

Cepillin Of Mexico Solid L.A. Attraction

By JOHN SIPPEL

LOS ANGELES—More than 4,500 Latin fans of one-time dentist-turned-television moppet-idol Cepillin stormed the Sears Roebuck Boyle Heights store Feb. 17, forcing store executives to close the main entrance of the store temporarily 30 minutes after its opening.

In addition to the mammoth, unprecedented draw at the autograph party set up for the kidisk behemoth by his label, Orfeon, and Augustin Gurza, Pickwick's national Latin music coordinator, Cepillin headlined a Latin recording artist entourage which drew a reported cumulative 18,000-plus to the Sports Arena here Sunday (18).

The Sunday shows, at 2:30 p.m. and 6:30 p.m., also featured Lupita D'Allesio, Jorge Vargas, Lola Beltran and Juan Gabriel. The show was the third annual promotion by the Organization of Mexican Entertainment Editors, composed of journalists writing for Mexican-based publications. Tickets ranged from \$5 to \$9.

It was the first U.S. appearance by Cepillin that drew a majority of par-

ents with children to the Arena. For the past 18 months, Cepillin has been seen in this area over WMEX, a Latin-oriented tv channel, five times weekly on an hour-long show pitched at moppets.

Gurza terms Cepillin the top Latin selling artist in the state. He notes that Cepillin's "Cepillin Fair," an LP about a festival featuring Cepillin, has long been among the rack giant's top 300 album list in California. Cepillin's debut here was publicized via a two-day 60-second radio spot campaign on three local stations and two half-pages in the leading Mexican newspaper.

Riccardo Gonzalez was a dentist in 1971 when he was approached to do a tv pitch for a toothbrush manufacturer. Gonzalez scored so big on the tv spots that the manufacturer dubbed him "Cepillin," which means "small brush" as the maker aimed his campaign at selling tooth brushes to youngsters.

Three years later the dentist quit and turned full-time to entertaining kiddies.

New Companies

Dedication Publishing, formed by Mike Jacobs and Dirk Van Tatenhove. Firm holds publishing rights to West Coast rock group Eulogy. Address: 629 South Dale, Anaheim, Calif., 92804. (714) 527-4319.

Star Mountain Publishing & Recordings, formed by singer-songwriter Gladys M. Hunt and Guy Hunt, artist-musician. First release is Guy Hunt's single, "Little Green Man" backed with "Movin' A Mountain." Address: R.I. Box 421, Rogers, Ark., 72756. (501) 636-6231.

Appalachian Records, founded by Clyde Watts and Les Waldroop with first release, "The Appalachian Trail." Distribution is being handled by International Record Distributing Associates. Address: Route 10, Box 576, Franklin, N.C., 28734. (704) 524-2923 or (704) 524-4920.

Cadillac Concerts, launched by Dan Teckenoff to produce concert-series tours for acts in the Southern California markets under Teckenoff's already established Starwest Productions umbrella company. Address: 16401 Pacific Coast Hwy., Suite 200, Sunset Beach, Calif., 90742. (213) 592-3337.

Sunbelt Promotions, established by Hollis Venture Corp. to give marketing support to Sunbelt Records, also owned by the Hollis Venture Corp. Two new artists signed to Sunbelt Records are country singer

Ralph Hollis and singer-songwriter David Tanner. Address: 2750 Northaven, Suite 310, Dallas, Tex., 75229. (214) 243-2465.

RIAA Certified Records

Gold LPs

"Dire Straits" on Warner Bros. Disk is its first gold LP.

Elvis Costello's "Armed Forces" on Columbia. Disk is his first gold LP.

Cheryl Lynn's "Got To Be Real" on Columbia. Disk is her first gold LP.

Tanya Tucker's "TNT" on MCA. Disk is her second gold LP.

Bob Welch's "Three Hearts" on Capitol. Disk is his first gold LP.

Amii Stewart's "Knock On Wood" on Ariola America. Disk is her first gold LP.

Willie Nelson's "Live" on Columbia. Disk is his fourth gold LP.

Platinum Singles

Rod Stewart's "Do You Think I'm Sexy" on Warner Bros. Disk is his first platinum single.

China To Open Record Studios

• Continued from page 1

music (both for domestic consumption and export) than before, and in doing it better (existing recording facilities are mono).

There are two state companies involved in the production of disks and tapes, the China Record Co. and Oriental Magnetic Co. They are similarly upgrading their manufacturing facilities, and the former has just placed a \$250,000 order with Audiomatic Corp. for two high-speed tape duplicating systems (separate story, this issue).

The studio equipment is being purchased via Studer Revox (Hong Kong) Ltd., which, apart from handling those brands, represents a clutch of other studio lines in Asia. The company's ability to supply the hardware as complete studio packages—and to install them—helped clinch the deal, says managing director, Klaus Heymann, who has been negotiating the purchase with one of China's major trading corporations for about a year.

Studer Revox (HK) previously supplied equipment for radio and film studios in China, which have been technologically well-equipped for some time.

Heymann says the Chinese trade representatives with whom he discussed the purchase were well informed about latest studio developments, and knew what they wanted—to the point of specifying, for instance, Dolby noise reduction equipment in the Peking studio and dbx in Canton.

"Price is not a consideration," he adds. "They wanted top international studio-standard hardware, and have set about getting it. They're fully aware of established list prices for the items, and bargain for what they consider a fair price. They do their homework."

The equipment for the three new studios, which are being built from scratch, will be shipping to China either through Hong Kong or direct from the European and American

(Continued on page 100)

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| NEW YORK (Salsa) | | SAN ANTONIO (Pop) | |
|------------------|--|-------------------|---|
| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
| 1 | C. CRUZ/J. PACHECO Eternos Vaya 80 | 1 | VICENTE FERNANDEZ A Pesar de Todo, Caytronics 1526 |
| 2 | W. COLON/R. BLADES Siembra, Fania 537 | 2 | CHELO Cuentas Claras, Muzart 1758 |
| 3 | WILFRIDO VARGAS Poder Musical, Karen 40 | 3 | ROCIO DURCAL Canta a Juan Gabriel Vol. 2, Proleta 1045 |
| 4 | TITO PUENTE Homenaje a Benny, Tico 1425 | 4 | JOSE JOSE Lo Pasado, Pasado, Pronto 1046 |
| 5 | ROBERTO ROENA El Progreso, International 934 | 5 | JUAN GABRIEL Con Mariachi Vol. 2, Proleta 1041 |
| 6 | TOMMY OLIVENCIA La Primavera, Inca 1061 | 6 | ROBERTO CARLOS Amigo, Caytronics 1505 |
| 7 | LOUIE COLON Algo Solido, El Sonido 2083 | 7 | MANOLO MUNOZ Siente El Mariachi, Gas 4201 |
| 8 | SAOCO ORIGINAL Salsoul 4121 | 8 | RENACIMIENTO 74 Esta Mi Cancion, Ramex 1026 |
| 9 | B. VALENTIN Bronco 107 | 9 | RIGO TOVAR Y SU COSTA AZUL No. 8, Mexicana-Melody 564 |
| 10 | LUIS "PERICO" ORTIZ Septiembre, New Generation 710 | 10 | CAMILO SESTO Sentimientos, Pronto 1042 |
| 11 | HECTOR LAVOE La Comedia, Fania 522 | 11 | ESTRELLAS DE ORO America 1005 |
| 12 | ADALBERTO SANTIAGO Poprve El Maron, Fania 536 | 12 | PEDRITO FERNANDEZ La De La Machita Azul, Caliente 7299 |
| 13 | OSCAR D'LEON TH 2036 | 13 | YOLANDA DEL RIO Corridos, Arcano 3434 |
| 14 | SONORA PONCENA Orquesta de Mi Tierra, Inca 1064 | 14 | LOLITA Abrazame, Caytronics 1489 |
| 15 | L. HARLOW Album Divino, Fania 533 | 15 | MERCEDES CASTRO Muzart 10744 |
| 16 | EDDIE PALMIERI Lucumi Macumba Voodoo, Epic 35523 | 16 | CADETES DE LINARES Pescadores de Enseñada, Ramex 1025 |
| 17 | ROBERTO TORREZ El Dia del Geopanco, Salsoul 4118 | 17 | LUPITA D'ALLESIO Como Tu, Orfeon 026 |
| 18 | ANDY MONTANEZ Dimensio Desconocida, Lad 302 | 18 | PERLAS DEL MAR Carino Si Te Vas, Joe 2046 |
| 19 | GRAN COMBO En Las Vegas, GC 015 | 19 | IRENE RIVAS Cara 008 |
| 20 | ISMAEL MIRANDA Sabor, Sentimiento y Pueblo, Fania 530 | 20 | CHALO CAMPOS El Chelero, Latin International 2043 |
| 21 | ISMAEL RIVERA Este Si Es Lo Mio, Tico 1428 | 21 | LOSS BABYS Sabotaje, Peerless 2084 |
| 22 | DIMENSION LATINA Inconquistable, TH 2040 | 22 | JOE Y LA FAMILIA Sea La Paz La Fuerza, LRC 019 |
| 23 | ORQUESTA BROADWAY NY City Salsa, Coco 140 | 23 | JIMMY EDWARD My Special Album, Texas Best 1001 |
| 24 | DIMENSION LATINA Tremenda Dimension, Velvet 8012 | 24 | CEPILLIN Fiebre, Orfeon 025 |
| 25 | TIPICA IDEAL Ferra de Este Mundo, Coco 142 | 25 | RUBEN NARANJO Mis Ojos Querendones Zarape 1136 |



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*Stephen Stills will not appear with Irakere on this date.

Closeup

TRIUMVIRAT—A La Carte, Capitol ST11862. Produced by Jurgen Fritz.

A German progressive rock trio which originally aped the musical mannerisms of England's Emerson, Lake & Palmer and Yes, Triumvirat never gained much popularity in this country. Wisely, the band has abandoned its former path and on its new album, "A La Carte," serves instead a tasty collection of lush, up-tempo numbers and ballads that are reminiscent of Supertramp and 10cc.

Vocalist/producer Jurgen Fritz wrote or co-wrote eight of the nine songs with the last being a faithful rendition of Brian Wilson and Mike Love's "Darlin'." Although the material is sometimes uneven, "A La Carte" is a step in the right direction.

The album kicks off with "Waterfall," an apocalyptic tale in which the subject matter of a watery Armageddon is belied by the humorous lyrics and bouncy chorus. "(Oh I'm) Late Again" follows with a story of a luckless man who, no matter how hard he tries, can't help being late. What begins as a midtempo ballad slowly evolves so that by its end, "Late Again" is a stomping rocker complete with a horn section.

As good as these two songs are, it is "Jo Ann Walker" which showcases the band's talents: Lyrically, it is the album's most memorable song as it deals with a character much like Robert DeNiro's psychotic person in the film "Taxi Driver." Jo Ann, a prostitute, is murdered by someone



Triumvirate

she thought was just another customer:

"And sweet Jo Ann would work til late at night/ But then one day, she just turned away/ Jo Ann Walker was a girl no more/ And he didn't have a single friend in town. His name was Andrew and he knew the score/ About the girls who walked the street, up and down/ And every time he stopped his car/ Sweet young girls would say hello."

Musically, "Jo Ann" is satisfying though disarming because the flugelhorn, strings and female backup lend a frothy air to the serious goings-on. As with "Waterfall," however, this type of musical-thematic counterpoint works well.

Side one ends with "For You," a pretty ballad that turns mawkish due to overproduction. A simple vocal and piano arrangement might have been more effective.

Triumvirat may be desperate for a hit but it manages to keep it well hidden on side one. Side two is such a hodgepodge of styles that the cuts don't seem to be from the same era, let alone the same album. "I Don't Even Know Your Name" continues in the mold of side one although it is more routine.

"A Bavarian In New York" takes the band back to its classical-rock fusion roots. The first third of the song is effective as Fritz displays well-honed acoustic piano technique and a flair for orchestral arranging. However, the song degenerates into standard boogie with a jazz horn section and classical pretensions.

"Original Soundtrack From The Move O.C.S.I.D. (Which Was Never Made)" is plodding disco. Despite the use of synthesizer throughout, Triumvirat fails to employ it in an interesting Eurodisco format as Bowie, Kraftwerk, Cerrone, Giorgio Moroder have done. Things improve considerably with the infectious spirit of "Darlin'." But this version is too slavish to the original to say anything of its own.

Appropriately, "Good Bye" ends the album on an optimistic note. Sounding like prime Billy Joel material, it assures the listener that things will get better.

"A La Carte" has its strong and weak moments, but this album shows that Triumvirat should not be written off just yet.

CARY DARLING

Lifelines

Births

Boy, Joshua, to Mr. and Mrs. Dick Sherman in Los Angeles Feb. 12. Father is assistant to the president of Alshire International Records, Al Sherman, the baby's grandfather.

Boy, Brett William, to Joan and Bill Wagoner in Walnut Creek, Calif., Feb. 11. Father is former West Coast sales manager for 20th Century-Fox Records.

Girl, Allison, to Evelyn and Allan Felder in Philadelphia Feb. 18. Father is producer-songwriter.

Girl, Erin Colene Morgan, to Lydia and Dennis Morgan Feb. 26 in Los Angeles. Father is with Hilltak Records.

Boy, Patrick Dylan, to Murphy and Buck Ford Feb. 26 in Nashville. Father is actor-singer on "Hee Haw Honeys" and the son of Tennessee Ernie Ford.

Boy to Nancy and Joe Galdo Feb. 17 in Miami. Father is drummer with Foxy.

Girl to Astrid and Alan Kendall last month in Florida. Father is guitarist on recording sessions with the Bee Gees.

Girl, Emily Brooke, to Joanne and

Art Shulman Feb. 15 in Chicago. Father is director of stores for the Laury's Discount Records chain.

Girl, Denali Aziza, to Rafael Charres and Wanda Ramos Charres Feb. 28 in New York. Father is producer and remix engineer; mother is radio programming consultant.

Deaths

Dale McGriff, 49, husband of Joan McGriff, executive secretary of Porter Wagoner Enterprises and Fireside Studios, Feb. 16 in Nashville.

Stuart S. Allen, 53, publicist, agent and talent booker, Feb. 20 in Atlantic City of a heart attack. He was an entertainment director in Las Vegas several years and in 1976, was named Billboard's talent booker of the year for his efforts in operating the Aladdin Hotel's Theatre For the Performing Arts. More recently, he was employed as director of talent operations for the Resorts International Casino-Hotel in Atlantic City. He is survived by his widow.

Albert Stillman, songwriter, in New York City Feb. 17. He wrote the lyrics to "Chances Are" and "It's Not For Me To Say" for Johnny Mathis, as well as another hit, "Moments To Remember." For many years he was employed at New York's Radio City Music Hall.

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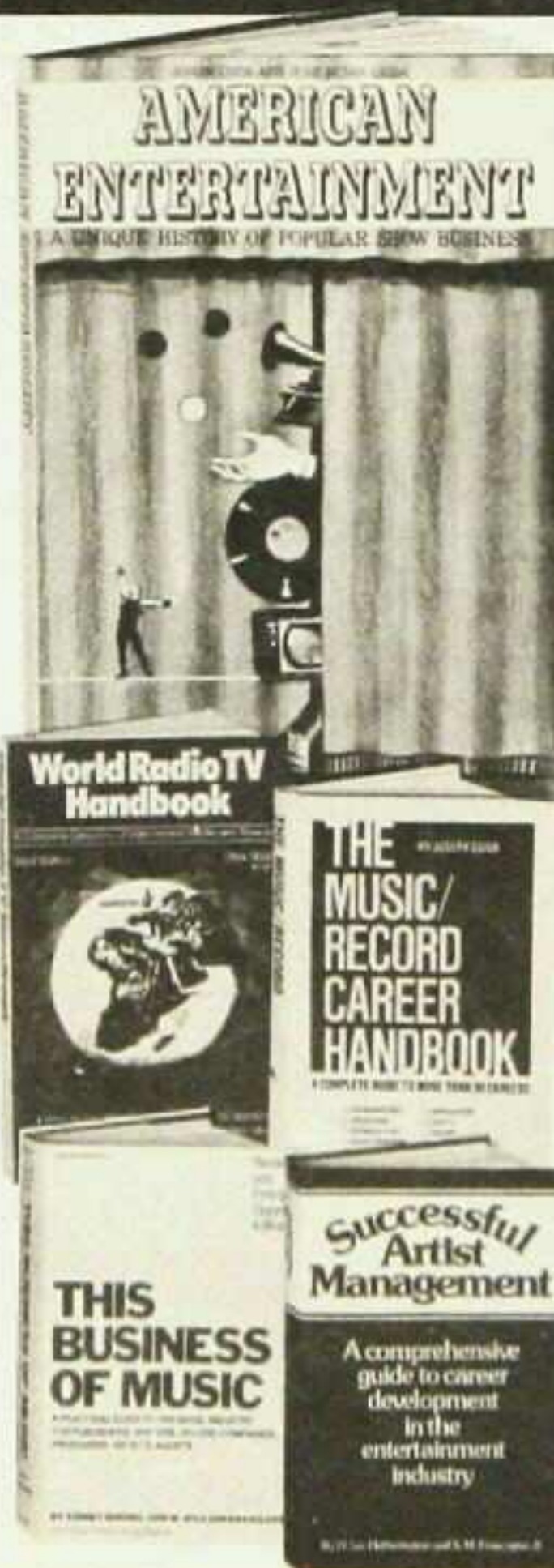
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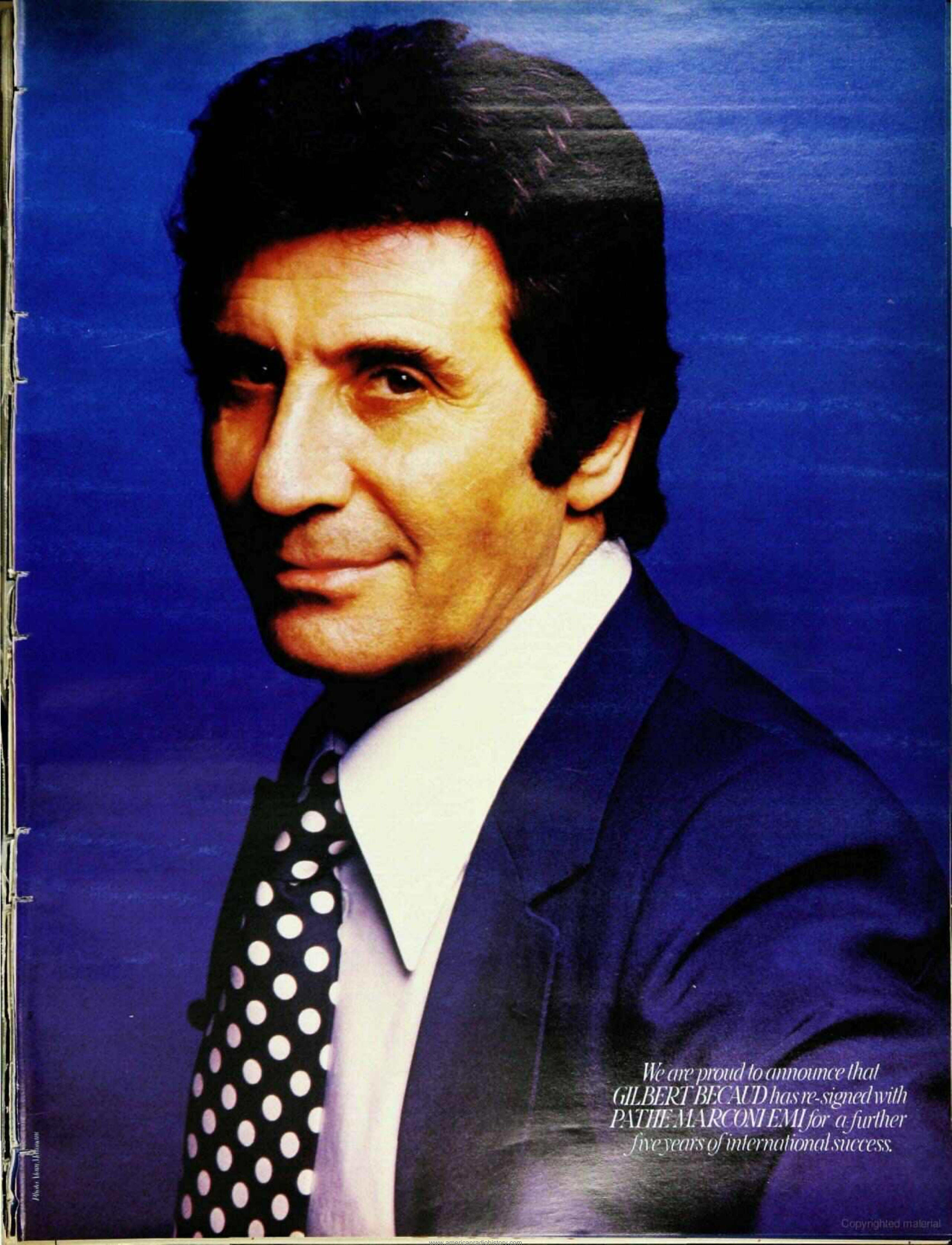
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Billboard SPECIAL SURVEY For Week Ending 3/10/79

Number of LPs reviewed this week **55** Last week **30**

Spotlight

Pop

SUZIE QUATRO—If You Knew Suzi . . . RSO RS13044. Produced by Mike Chapman. The veteran rocker, familiar on the tube these days as Leather Tuscadero on "Happy Days," makes a strong RSO debut. Propelled by her fast rising duet with Smokie's Chris Norman, "Stumblin' In," the album boasts a number of other singles candidates, especially "If You Can't Give Me Love," another Nicky Chinn/Mike Chapman tune. Quatro's gutsy vocals wail away on Tom Petty's "Breakdown," Rick Derringer's "Rock And Roll Hoochie Koo," the Kinks' "Tired Of Waiting" along with other originals and Chinn/Chapman songs. Chapman, who knows how to massage the hook probably better than anyone, has pioneered Quatro's most memorable effort.

Best cuts: "Stumblin' In," "If You Can't Give Me Love," "Breakdown," "Don't Change My Luck," "Suicide."

Dealers: The single should be an appetite wetter for the album. TV appearances on the hit show also help.

DEVADIP CARLOS SANTANA—Oneness/Silver Dreams Golden Reality, Columbia JC35686. Produced by Devadip Carlos Santana. Highlighted by Carlos Santana's extraordinary guitar work, this solo LP is a musical excursion into various moods and feelings. Assisting are standout musicians such as Narada Michael Walden on keyboards while others contribute guitars, keyboards, percussion, strings and synthesizer. The overall feeling of the LP is spiritual.

Best cuts: "The Chosen Hour," "Jim Jeannie," "Silver Dreams Golden Smiles," "Oneness," "Life Is Just A Passing Parade."

Dealers: With his group, Santana, the last two LPs did platinum.

DWIGHT TWILLEY—Twilley, Arista AB4214. Produced by Noah Shark & Max, Dwight Twilley. Twilley, who made considerable introductory waves several years ago, returns strongly here with this set. It's raw edged though textured rock with lots of sock from guitars, bass, keyboards and harmonica while strings add an interesting flavor. At times Twilley is reminiscent of Tom Petty yet projects his own distinctive, or resting vocal style. Phil Seymour adds backing vocals on "Darlin'."

Best cuts: "Out Of My Hands," "Nothing's Ever Gonna Change So Fast," "Runaway," "Betsy Sue," "Darlin'," "I Wanna Make Love To You."

Dealers: Twilley is touring to support and Arista is pushing strongly.

Soul

GEORGE DUKE—Follow The Rainbow, Epic JE35701 (CBS). Produced by George Duke. Jazz, rock and r&b find a happy fusion in this LP, Duke's fourth solo effort, which he composed, produced, and arranged as well as singing lead and playing a variety of keyboards. Duke has a powerful eight piece band behind him, which maintains a funky mood throughout. Though Duke is the force that gives this project cohesion, he does not hog the spotlight. This is a total band effort.

Best cuts: "I Am For Real," "Party Down," "Festival," "Sunrise."

Dealers: Pitch to all buyers.

VARIOUS ARTISTS—From The Vaults, Natural Resources NR4014. (Motown) Compiled by Tom de Pierre. This is collectors gold, tapping the mine of previously unreleased recordings from Motown's golden era in Detroit. Each of the 10 cuts exemplifies the Motor City sound as it was perfected by the label's superstars (among them, the Supremes, the Miracles, Martha & the Vandellas, the Temptations, Mary Wells) through the '60s. Highlights include Marvin Gaye's "Sweeter As The Days Go By," the Marvelettes' "I Should Have Known Better" and the Monitors' "Cry." Jacket design will attract too, with its rare photographs and historic label reproductions.

Best cuts: Everything.

Dealers: The word will spread among collectors, especially considering the mid-price.

Country

JOHNNY RODRIGUEZ—Rodriguez Was Here, Mercury SRM15015. Produced by Jerry Kennedy. With his last album project for the label, Rodriguez definitely leaves his mark with his best effort to date. Rich in vocal interpretation and production, the selection of material allows him to explore a variety of styles, including country love ballads, cowboy waltzes, renditions of such tunes as "You're My World," "Lovin' Arms" and "Bridge Over Troubled Water," and uptempo offerings including "Goodbye Marie," his current single, "Alibi," and "No Love At All."

Best cuts: "Goodbye Marie," "The Cowboy," "Lovin' Arms," "Alibi," "I Wanna Live," "Bridge Over Troubled Water," "No Love At All."

Dealers: LP should generate big sales.



GEORGE BENSON—Livin' Inside Your Love, Warner Bros. 28SK3277. Produced by Tommy LiPuma. It's an other double album by the nation's biggest selling guitarist/singer. Benson is abetted by agreeable charts from Claus Ogerman and Mike Manieri, a bevy of electronic sounds accompany Benson throughout 12 tracks. The album is perhaps Benson's most diversified, featuring renditions of Goffin/King's "Hey Girl," Sam Cooke's "A Change Is Gonna Come," Lou Rawls' "Love Is A Hurtin' Thing" and others. Included are three compositions penned by Benson. Benson's vocal range allows his guitar to remain in the forefront although his vocals indicate maturation. Guest musicians include percussionist Ralph McDonald, drummer Steve Gadd and bassist Will Lee. Tommy LiPuma does another superb job in guiding Benson's career.

Best cuts: "Love Ballad," "Unchained Melody," "Prelude To Fall," "Before You Go."

Dealers: Benson has scored three consecutive platinum albums.



ALLMAN BROTHERS BAND—Enlightened Rogues, Capricorn CPN0218. Produced by Tom Dowd. One of the most significant rock bands of the late 60s and 70s, this album marks the reunion of Gregg Allman, Dickey Betts, "Jaimoe" Johanson and Butch Trucks with the additions of Dan Toler and David Goldflies from Betts' Great Southern band. The excitement of Betts' guitar work fused with Allman's identifiable keyboards creates a sound that reflects that old Allman Brothers magic along with the explorations of other avenues. Allman's bluesy "It Just Ain't Bad" is a highlight with many others provided by Betts and the duo's vocals. Special guests include percussionist Joe Layia, Jim Essery standing out on harmonica and backing vocalists Bonnie Bramlett and Mimi Hart. Tom Dowd's production is again nothing short of flawless. A welcomed return.

Best cuts: "It Just Ain't Easy," "Crazy Love," "Pegasus" (a seven and a half minute instrumental), "Can't Take It With You."

Dealers: The band has a huge following that should increase as new fans discover them.

JOE ELY—Down On The Drag, MCA MCA 3080. Produced by Bob Johnston. While there's a strong country feel here, there are moments when Ely crosses into country rock and rock territory with ease and expertise. Ex-Bob Dylan producer Johnston guides Ely while musicians contribute steel guitar, guitars, drums, accordion and bass. Other musicians add saxophone, fiddle and keyboards. Ely's voice is evocative in a Dylan fashion and he ranges from uptempo country to ballad-like material.

Best cuts: "Fools Fall In Love," "Standin' At The Big Hotel," "In Another World," "Down On The Drag," "Time For Travelin'."

Dealers: Lots of crossover potential here.

Jazz

HERBIE HANCOCK—CHICK COREA—In Concert, Columbia PC235663. Produced by Herbie Hancock, David Rubinson. Taped on four locations a year ago when they toured together, the two keyboardists' disappointing offer only five tunes on four LP sides; surely shorter selections would have given this presentation more muscle. Hancock's piano sustains interest better than Corea's, but for their supporters everything they perform will be welcome. It's an interesting combination.

Best cuts: "Button Up," "Someday My Prince Will Come."

Dealers: This duo was accorded massive press and radio coverage on their tour.

Disco

CELI BEE—Fly Me On The Wings Of Love, APA 77003 (TK). Produced by Pepe Luis Soto. Bee's latest (whether the Buzzy Beech?) album efficiently displays her light, attractive vocal style atop driving disco tracks which shrewdly mold the best ingredients of American and European styles. First side is a 13 minute, three part suite, "Fly Me On The Wings Of Love," with solid percussion, brass, keyboards, strings and backup vocals. The breaks into more reflective mood midway through, then moves on to a climactic finish. Second side mainly showcases Bee in ballad form, as on "Can't Let You

Go" and "You're The Best Thing," though the Eurodisco "Boomerang" is a catchy contender for single release.

Best cuts: "Higher, Higher," "Midnite Passion," "Boomerang," "You're The Best Thing."

Dealers: Bee has a strong disco reputation, and this is a strong album.

GINO SOCCIO—Outline, RFC 3309 (WB). Produced by Mix Machine. Heavy on the electronic and synthesizer effects, the five songs on this LP are basically similar to one another except for interlude ballad "So Lonely" which features seagull, bird and piano sounds. The vocals and music are disco-based and executed in a precise formula.

Best cuts: "The Visitors," "So Lonely" and "Dancer."

Dealers: This is the first release on Ray Caviano's RFC label.

First Time Around

DAVID JAMES HOLSTER—Chinese Honeymoon, Columbia JC35615. Produced by Kenny Edwards, Greg Ladanyi. Holster, the smooth voiced lead singer of the popular Colorado-based Starwood, has a few impressive advantages here. In addition to being one hell of a vocalist and writer, Holster's backing musicians include the familiar likes of Waddy Wachtel, Danny Kortchmar, Rick Marotta, Kenny Edwards (who also produced), Andrew Gold, Bryan Garofalo, Bryan Savage, and others. Holster's vocals glide gracefully along demonstrating his wide range. The powerhouse instrumental backing gives the songs its charge. Holster and Edwards wrote or co wrote all cuts.

Best cuts: "Constant Love," "Good Bye Carmelita," "Blame," "All My Understanding," "Gambler."

Dealers: This should attract the attention of radio.

TYCOON, Arista AB4215. Produced by Robert John Lange. Tycoon is a six piece outfit that displays a keen sense of song structure, effectively mixing clean vocals and harmonies, a melodic undercoat and fine musicianship. For a new group, the sound is polished with lyrical hooks popping up here and there. Bassist Mark Kreider and Norman Mreshow penned the majority of songs although all members make writing contributions.

Best cuts: "Such A Woman," "Slow Down Boy," "Don't Worry," "The Way That It Goes," "Drunken Sailor."

Dealers: Play in store.

THE ATLANTICS—Big City Rock, ABC AA1134. Produced by John Stronach. An effervescent debut, this album mixes the styles of Blondie, Cheap Trick and the Cars for a winning brand of pop/rock. Vocalist/guitarist Tom Hauck provides gutsy vocals while the band plays tight, though simple, arrangements. With lots of harmonies and hooks throughout, this is derivative but altogether enjoyable material.

Best cuts: "Big City Rock," "One Last Night," "Nowhere To Run," "Teenage Flu," "Watin' For My Baby."

Dealers: Play in store.

GRANATI BROTHERS—G Force, A&M SP4748. Produced by Ray Shulman. The Granatis are a polished power pop quintet with some intriguing songs and clean harmonies. Hermie, Rickey, Joey and David Granati along with Tony Lee Bonomo rock hard and with a vengeance, evidenced in the riveting guitar licks, synthesizer, bass riffs and even a flur for melody and rhythm. A few of the cuts seem juvenile, yet for the most part, a rather appealing first effort.

Best cuts: "What In The World," "You Looked So Good," "Make It Last," "I Can Do Without You," "Nite."

Dealers: The band has strong agency representation in Premier Talent.

MICHALSKI & OOSTERVEEN—M&O, Columbia JC35602. Produced by Ken Scott. Discovered by Jon Peters, this duo with the difficult name plays dense rock-rooted pop with flair for interesting and innovative arrangements. Keyboardman/composer Michalski is classically trained, but brings with him a definite taste for rock'n'roll, which is ably interpreted by Oosterveen, the vocalist/lyricist. Backup instrumentation on the LP is provided by some very competent musicians including Carmine Appice on drums and Caleb Quaye on guitar.

Best cuts: "A Suitcase And A Coat," "Rebel From The Waist Down," "It's A Rock 'N' Roll World."

Dealers: Duo may have strong campus appeal.

Billboard's Recommended LPs

pop

NIGEL OLSSON—Nigel, Bang JZ35792 (CBS). Produced by Paul Davis, Nigel Olsson. Former Elton John drummer Nigel Olsson steps out from behind his drum kit for this collection 10 mainstream pop songs. The sound here is soft rock, sweetened with strings and backup vocals. Olsson wrote most of the compositions here, which he sings without too much strain. **Best cuts:** "Say Goodbye To Hollywood," "Dancin' Shoes," "A Little Bit Of Soap."

BTO—Rock n' Roll Nights, Mercury SRM-1-3748. Produced by Jim Vallance. Although the group's trademarked, chunky hard rock is present, there are signs of growth both lyrically and musically. "Amelia Earhart," a soaring, midtempo ballad, is the standout track with use of female backup, acoustic piano, strings and tasty guitar work by Blair Thornton. Coupled with "End Of The Line," BTO proves it is not awkward when out of the hard rock idiom. **Best cuts:** "Amelia Earhart," "Here She Comes Again," "Heaven Tonight," "End Of The Line."

MARY RUSSELL—Heart Of Fire, Paradise PAK3292 (Warner Bros.) Produced by Mary Russell. Mary Russell is all over this LP, not only producing and doing the lead vocals, but also writing six of the songs, playing keyboards and percussion, singing backup, and arranging the horns and backup vocals. Russell has a big r&b voice, sometimes like Tina Turner, which she uses to good advantage in this blues rock LP. **Best cuts:** "Heart Of Fire," "King Of Africa," "Keep The Home Fires Burning."

ROBERT GORDON—Rock Billy Boogie, RCA AFL13294. Produced by Richard Gottferrer. Musically, this is as fine a collection of rockabilly as could be put together. Gordon's vocals occasionally lack passion, but then he's not a teenager anymore. His voice is otherwise perfect for the genre, conjuring up Elvis and Gene Vincent as well. Chris Spedding, Rob Stoner, Howie Wyeth and Scotty Turner supply impeccable instrumentals. **Best cuts:** "Wheel Of Fortune," "Rock Billy Boogie," "Black Slacks."

FRANK ZAPPA—Sheik Yer bouti, Zappa SRZ21501. Produced by Frank Zappa. Always known for his originality and creative prowess, Zappa continues his off the wall approach with his latest effort. Even a warning is issued as the lyrical content isn't conducive for pop airplay. However, the LP bristles with genius. Excellent musicianship as well as fine production will make this a favorite with the Zappa cult. **Best cuts:** "Flakes," "The Sheik Yer bouti Tango," "Jewish Princess."

STEVE GOODMAN—High And Outside, Asylum 6E174. Produced by Steve Goodman. Songwriter Goodman has been associated with the folk scene, but this album puts him firmly into the pop category without compromising his talents. The instrumentation is more than ample, and Nicolette Larson

(Continued on page 88)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Dave Dexter Jr., Paul Grein, Sally Hinkle, Kip Kirby, Roman Kozak, Irv Lichtenman, Jim McCullough, Dick Nusser, Alan Penchansky, Hanford Searl, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

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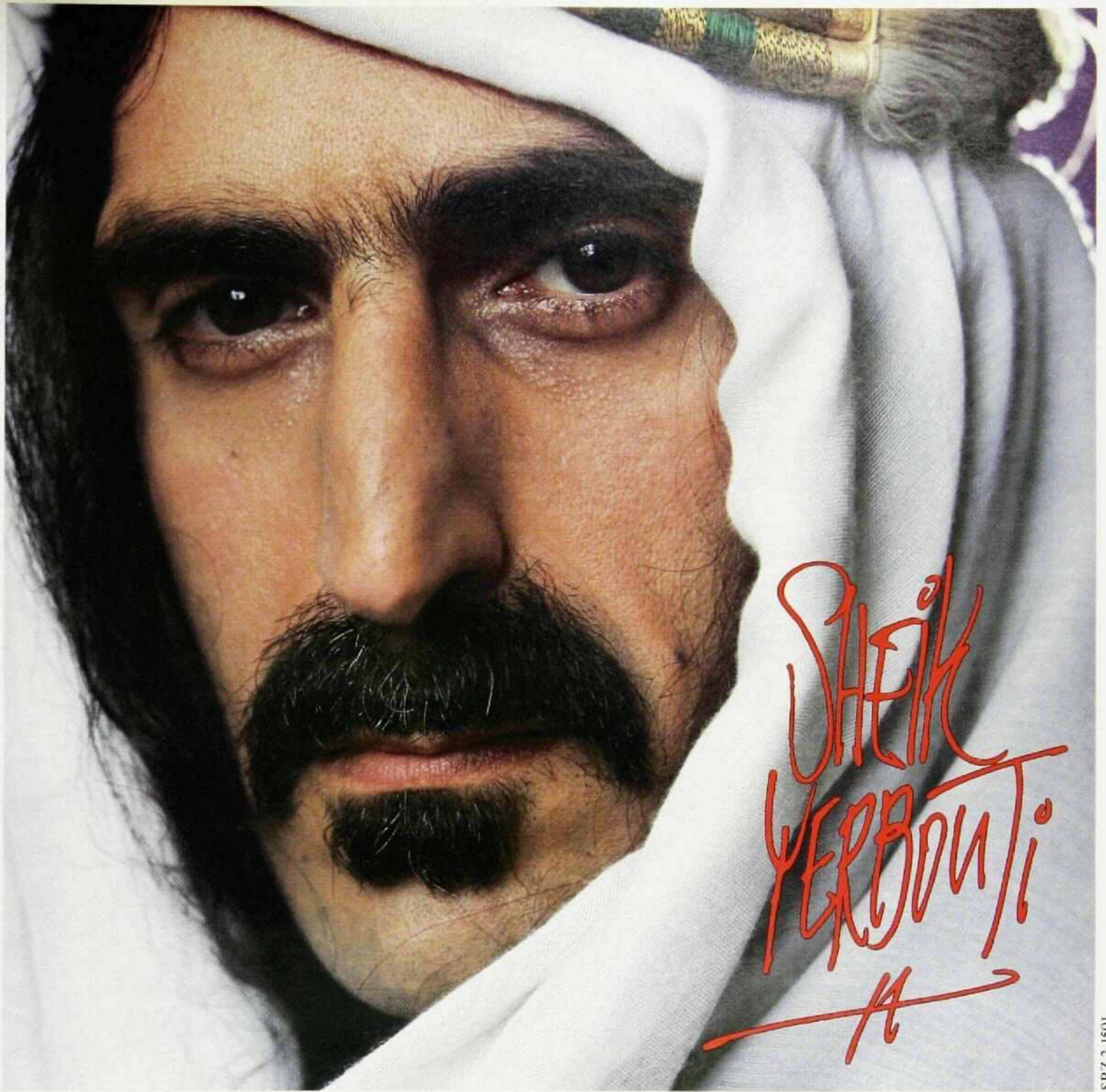


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Record Companies Rushing To Open Disco Divisions

Continued from page 16

The company's philosophy is that disco is "part of the full product mix," which in a&r terms is handled by Rick Stevens.

Penetration into the disco scene started about 18 months ago, although Polydor scored earlier with "Never Can Say Goodbye" by Gloria Gaynor, who, along with Alicia Bridges and Peaches & Herb, is a disco leader. In one instance this has led to an outside label deal involving Simon Soussan's Harem Records.

All told, disco accounts for about 20% of the label's sales picture, a spokesman claims.

PHONOGRAM

Phonogram/Mercury's disco marketing effort, located in the r&b department, is headed by that division's director Bill Haywood. However, plans are being drawn for a separate disco arm to be staffed with specialists in club promotion. About 100 of the label's volume is in disco.

Phonogram's key disco acts, Bohannon and Crown Heights Affair (De Lite), receive support from independent promoters today. In April, the label expects an album from disco producer Gregg Diamond.

In stores, Phonogram is pushing two new 12-inch 33 1/3 r.p.m. singles, with white label copies going to key disco accounts. Label's \$3.98 list singles are identical length and mix to album tracks from new Bohannon and Crown Heights albums.

CAPITOL & EMI AMERICA

"We are talking about establishing a disco department which will have its own disco promotion director and staff," says Dr. Cecil Hale, newly named vice president of Capitol's black music division (Billboard, Feb. 24, 1979).

According to sources, EMI-America, too, is mulling its own disco department.

In recent months Capitol had a platinum single with "Boogie Oogie Oogie," by Taste of Honey. Other disco artists on the label include Tavares, Gonzalez and Peabo Bryson.

MCA

Realizing the need for this burgeoning market, MCA organized a disco department under the direction of Donn Warshaw, national disco coordinator. Warshaw will represent MCA in its relationships with discos nationwide. He will also coordinate disco-related projects and function as general information source.

In line with the launching of the department, MCA and Mark Kriener's MK Dance Promotions have entered into an agreement whereby MK will handle disco promotion.

As of now, no product has been released.

A&M

Although there are no plans for a specialized disco department, A&M is experiencing initial disco success with the Raes' "A Little Lovin'" and Bell & James' "Living It Up (Friday Night)."

UA

UA has no disco department, but with its new association with Capitol, sources say it, too, is planning a disco division. The label, which has not released any 12-inch singles in the last six months, is planning a new disco-flavored Shirley Bassey single.

RCA

RCA Records was an early starter in disco, having had success in this area five years ago with the Hues Corporation's "Rock The Boat" and, later via its then-distribution deal with Midsong Records, Silver Convention's "Fly Robin Fly."

Today, RCA's disco activities are under the direction of Tony King, whose 21 years in the industry include executive positions with Rocket (vice president), Apple Records (general manager) and associations with the Beatles, George Martin and Decca Records.

King, officially titled director of disco marketing, says there's excellent cooperation from RCA staffers in a&r, sales and promotion in getting the label's disco product across. He listens to new disco product and "worthwhile" tapes go to a&r chief Warren Schatz for consideration. King's signed two acts, Bumblebee Unlimited, out with a single, "Lady Bug," and Kidd, a group he found at the Billboard Disco Forum V last week. Kidd has done a disco version of the late Sam Cooke's "Chain Gang."

Though aware of disco's implica-

tions as a new force, King says "the old formula still works: radio, sales and intelligent promotion." As to promotion, it means "getting along with people and having integrity. You can't overhype."

CHRYSALIS

Chrysalis has no formal disco department, and has no plans for one. Nevertheless the label is enjoying disco success with Blondie's "Heart Of Glass," which has been released as a disco single. The label has also signed disco artist Claudja Barry. Chrysalis' attitude is to release disco singles or albums if the artist or material warrants it.

PRELUDE

Prelude Records is a 100% disco label, having released its first disco album in March 1977. Eight of the company's albums have placed in the top 10 of Billboard's National Disco Action Top 40 chart.

Marvin Schlachter and Stan Hoffman, partners in the operation, rely on outside production companies to deliver the disco goods, although there's an internal a&r staffer, Francois Kevorkian. Starr Arning handles national promotion.

Schlachter, Hoffman and Kevorkian review masters and materials, project new disco trends and discuss newer disco producers in order to determine possible dealings with them.

Current production deals include relationships with Moses Dillard & Jesse Boyce (Saturday Night Band, Constellation Orchestra, Lorraine

Johnson); Patrick Adams (Musique); Boona Music (Theo Vaness, Pacific Blue); Goody Music (Macho and Peter Jacques Band) and Ian Gunther and Willie Morrison (Sticky Fingers).

SPRING/EVENT

Spring/Event has been part of the disco scene for the past three years. Bill Spitalsky, vice president, claims the label offered the first non-stop disco LP, "Disco Parrty," featuring cuts by Joe Simon, Millie Jackson, Barry White, among others. In addition, the company released a 12-inch color disk, Joe Simon's "One Step At A Time," in August 1977, in celebration of Billboard's Disco III.

There's no formal disco structure at the label, while it has just made a production deal with Ray Godfrey, producer of the hit disco record by Joe Simon, "Get Down."

Spitalsky estimates that disco sales account for 20% of the label's business at present time, but he claims the company intends to invest "much heavier" in this area.

HILLTAK

Hilltak Records, recently formed by Tom Takayoshi, former Playboy Records' president, and veteran national promo executive Hillery Johnson, is putting hefty emphasis on disco. One of its first three albums, due late in February, is by Broadway, a four-girl group produced by Willie Henderson. Out of this session will spin Patti Williams, lead singer, who will soon have her

(Continued on page 100)

Billboard's Recommended LPs

Continued from page 88

"Lock Me Up." Jacobs' voice is not the most distinctive, but adequate and appealing when set in this musical context. **Best cuts:** "Turn The Music Up," "Kiss And Tell," "On A Diet Of You."

BUNNY SIGLER—I've Always Wanted To Sing, Gold Mind GA9503. Produced by Bunny Sigler. Spanning both soul and disco styles in these seven selections, Sigler has successfully captured a clean, exciting sound. His vocals are top quality nicely supported by harmonic backup singing. Catchy melodies, electronic effects and occasional orchestrations reflect his pop foundation as a writer. **Best cuts:** "By The Way You Dance (I Knew It Was You)," "I'm Funkin' You Tonight (With My Music)" and "Let's Get Freaky Now."

country

HANK SNOW—The Mysterious Lady, RCA AHL13208. Produced by Chuck Glaser. Snow continues his foray into a bright, new, fresh sound. The title cut, reminiscent of a Jimmy Buffett number, sets the mood for these love songs boosted by excellent vocals, production, guitar, piano, bass and drums. The catchy cover and in-store play would help promote the new Snow sound. **Best cuts:** "The Mysterious Lady From St. Martinique," "Just One Of A Kind," "I Wish My Heart Could Talk," "My Happiness."

jazz

SEAWIND—Light The Light, Horizon SP734. (A&M) Produced by Tommy Lipuma. Seawind, featuring the husband-wife team of Bob and Pauline Wilson not only have made a big label change but have curbed their image a bit, aiming toward a more pop commercial idiom. Their first LP for Horizon contains eight cuts all backed by the strong horn section of Jerry Hey, Kim Hutchcroft and Larry Williams who also doubles on keyboards. **Best cuts:** "Free," "Sound Rainbow," "Enchanted Dance."

JOHN COLTRANE—Trane's Modes, ABC 9361/2. Produced by Bob Thiele. This is the final volume of Coltrane's original Impulse masters dating back to 1961 and with names like Dolphy, Tyner, Little and drummers Elvin Jones and Roy Haynes assisting, Trane reels off eight long tracks spread over four LP sides. For Coltrane buffs—and there are many—this will be regarded as a must acquisition. He is generously heard, of course, on both soprano and tenor saxophones. **Best cuts:** "Miles' Mode," "Impressions 1 & 2."

RICHARD DAVIS—The Jazz Wave, Pausa PR7022. Produced by J.E. Berendt. Taped in Germany more than nine years ago, this program of six titles offers not only the leader's stellar bassing but stirring (at times) contributions by Freddie Hubbard, Jimmy Knepper, Pepper Adams and Jerry Dodgion. Roland Hanna's piano also is a plus as Davis breaks down the group into smaller units, including a couple of duets. **Best cuts:** "Milktrain," "What Is It," "Toe Tail Moon."

MANFREDO FEST—Manifestation, Tabu (CBS) JZ35636. Produced by Jerry Peters. Sightless, Fest is a talent from Brazil whose first U.S. album for Sonny Burke's Daybreak label went unnoticed. Here he is bulwarmed by a large orchestra—with strings—to showcase his numerous keyboards including synthesizer. Peters also plays keyboards alongside Fest. Six themes are offered, none distinguished and all running too long to sustain interest. The music probably is more disco than jazz. Fest, with a smaller, more Brazilian-like combo, might come off far more effectively on record. **Best cuts:** "Send In The Clowns."

IAN CARR'S NUCLEUS—Out Of The Long Dark, Capitol ST11916. Produced by Ian Carr & Nucleus, John Dixon. Recorded in England, Carr's trumpet is close to an Eddie Henderson sound but more white sounding. Nucleus includes Brian Smith, woodwinds; Geoff Castle, keyboards; Billy Kristian, bass and Roger Sellar on drums. All compositions magnify Carr's amplified trumpet and display raw intensity throughout the nine selections here. **Best cuts:** All.

HERB ELLIS—Soft & Mellow, Concord Jazz CJ77. Produced by Carl E. Jefferson. One can't fault any aspect of this entertaining eight-tune LP by the Texas-born guitarist. And Ellis' backup (Jake Hanna, Monty Budwig, Ross Tompkins) contributes impeccable accompaniment. All but one track are tuneful standards; Ellis displays superior technical skills and ample heart on them all. **Best cuts:** "Shine," "If I Should Lose You," "Polka Dots And Moonbeams."

CONCORD SUPER BAND—In Tokyo, Concord Jazz CJ80. Produced by Carl E. Jefferson. Taped in Tokyo last September, the band comprises Scott Hamilton, Warren Vache, Cal Collins, Ross Tompkins, Monty Budwig and Jake Hanna. Repertoire includes 11 jammable standards spread over four LP sides, all of it attractively packaged. Hamilton on tenor (he is 24) continues to impress as one of the most exciting soloists in recent years but there are few dull spots in the entire presentation. **Best cuts:** "Blue Lester," "Blue Lou," "Don't Blame Me."

JIMMY RANEY—Momentum, Pausa PR7021. Produced by Don Schlitten. The Kentucky guitar virtuoso rips off six standards in his easy, effortless manner backed by Alan Dawson's drums and Richard Davis on bass. Not much is heard of Raney these days, but these 1974 performances again remind what exceptional talents he possesses. **Best cuts:** "Just Friends," "Autumn Leaves."

KONITZ-POINDEXTER-WOODS-WRIGHT—Alto Summit, Pausa PR7026. Produced by J.E. Berendt. Recorded in Germany 11 years ago, this LP is notable not only for the variety of alto solos but for the way the four play in concert. Seven tracks offer a lot of good jazz, uncluttered by electronics. **Best cuts:** "Ballad Medley," "Native Land."

VARIOUS JAZZMEN—On The Trail, Pausa PR7024. Producer unlisted. Taped at Dick Gibson's 1971 jazz party, this five-tune LP features luminaries like Zoot Sims, Clark Terry, Kai Winding, Budd Johnson, Lyn Christie, Vic Feldman and Alan Dawson in a swinging improvised set which emphasizes

bright solos and enthusiastic ensembles. The session comes off well. Flip Phillips sits in for a lovely tenor version of "Gettin' Sentimental Over You" and the veteran Cliff Leeman spells Dawson on tubs. **Best cuts:** "The Hymn," "On The Trail."

ROSEMARY CLOONEY—Here's To My Lady, Concord Jazz CJ81. Produced by Carl E. Jefferson. It's the backup to Clooney's singing that makes this LP more than an average entry. Scott Hamilton, Cal Collins, Warren Vache, Nat Pierce, Jake Hanna and Monty Budwig are superb throughout all 10

songs, several of them identified with Billie Holiday in her heyday. **Best cuts:** "Them There Eyes," "Lover Man."

JACKIE McLEAN—Monuments, RCA AFL13230. Produced by Mitch Farber. Surrounded by conga drums and synthesizers, this is not one of McLean's best appearances on vinyl. Nor are the tunes McLean performs on alto saxophone. Unimpressive vocals, moreover, contribute little to the presentation. Perhaps on his next time out McLean will be allowed to stand up and blow as he is capable, unhindered by pretentious accompaniment and inane lyrics. **Best cut:** "Long-Time Lover."

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Billboard HOT 100 Chart Bound

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Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and a second set of columns for the right side of the chart.

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. 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 of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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, BB = Big Bells, B-3 = Big Three Pub., BP = Bradley Pub., CHA = Chappell Music, CLM = Cherry Lane Music Co., CPM = Camino Pub., CPP = Columbia Pictures Pub., FMC = Frank Music Corp., HAN = Hansen Pub., IMM = Ivan Mogull Music, MCA = MCA Music, PSP = Peer Southern Pub., PLY = Plymouth Music, PSI = Publishers Sales Inc., WBM = Warner Bros. Music.

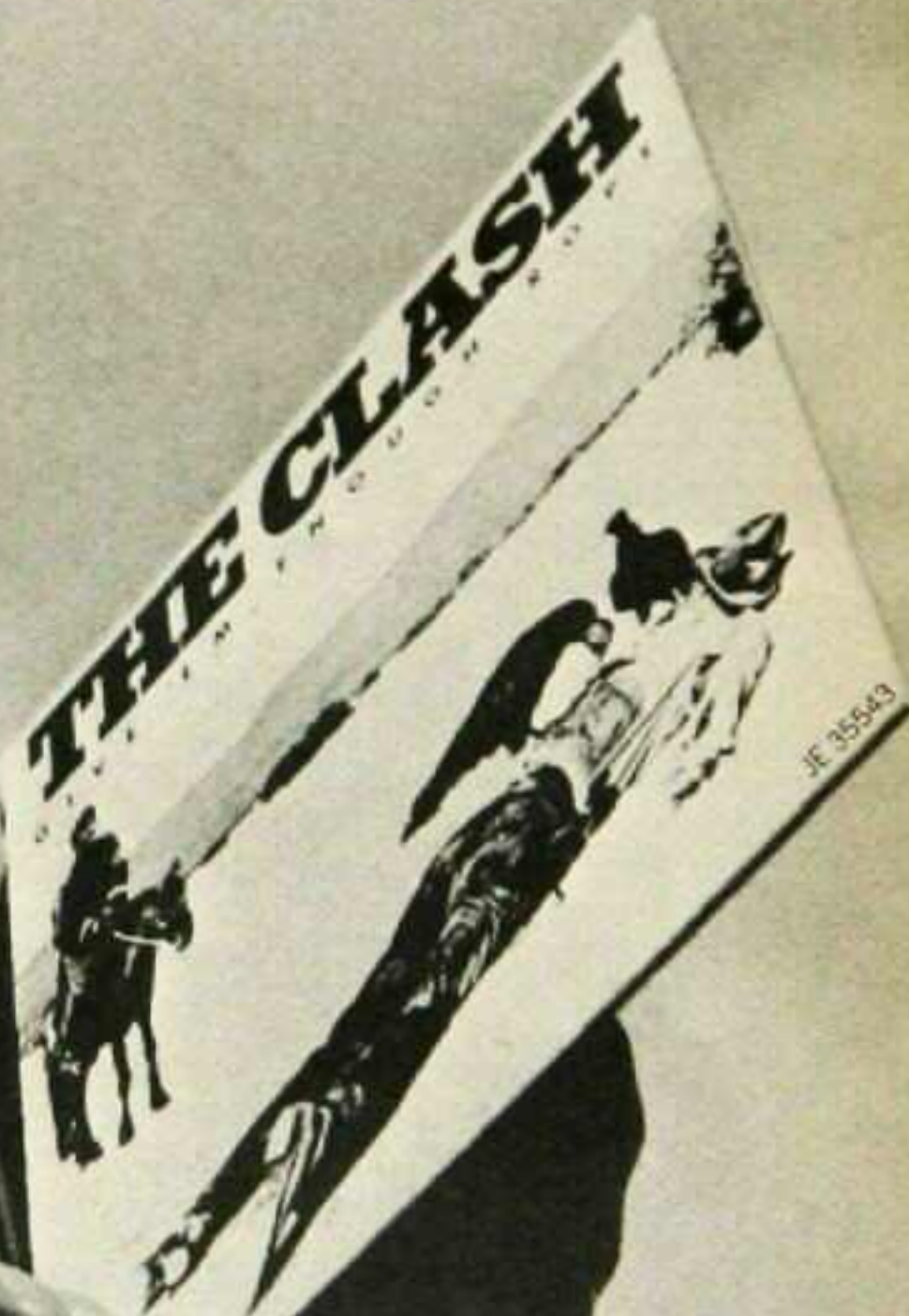
HOT 100 A-Z - (Publisher-Licensee) list of songs and artists with their respective publishers and licensees.

THE CLASH WRAPS UP AMERICA.

"Just another punk group" people said when we released the American debut album by The Clash, "Give 'Em Enough Rope." "This will only appeal to the guys who wear safety pins and crazy glasses."

Despite initial bewilderment, resistance and downright hostility here to punk's public image, The Clash have just shattered every myth with their breakthrough tour of America and the album *Time Magazine* called the best rock album of the year.

"Give 'Em Enough Rope!" The American debut of the only English group that matters. Now, more than ever. The Clash. On Epic Records and Tapes.



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Billboard TOP LPs & TAPE

Main Billboard chart table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 4-CCHANNEL, 8-TRACK, 9-B TAPE, CASSETTE, REEL TO REEL. Includes star performer indicators and suggested list prices.

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 5 positions / 31-40 Upward movement of 6 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.

MARCH 10, 1979 BILLBOARD

The best Progressive Rock musicians from any country.

U.K.

The last time U.K. hit our shores reviewers and fans went wild. It was quite remarkable to watch 50,000 loyal fanatics march to Penn's Landing last year to experience the farewell concert of a group who, until that time, had no exposure other than their first

album. Remarkable, that is, only until they plugged in. Then you realized that some of the finest minds in progressive rock have conspired to form this group. And when the final encore was finished, 50,000 drained fans were left chanting "U.K., U.K., U.K."

Reviewers and fans rejoice, U.K. is back.

With their new album, "Danger Money" and cuts like "Nothing To Lose" and the title track, U.K. brings progressive rock to the people.

Eddie Jobson, John Wetton and Terry Bozzio are U.K. and as some of the foremost musicians anywhere, they point the musical way of the future.



· DANGER MONEY ·

**"Danger Money." The New U.K. Featuring "Nothing To Lose."
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U.K. ON TOUR

| | | | | | |
|------------------------|---------------------------|--------------------------|---------------------------|----------------------------|------------------------|
| 3/19 Toronto, Canada | 4/3 San Diego, California | 4/10 Seattle, Washington | 4/17 St. Paul, Minnesota | 4/23 Kansas City, Missouri | 4/28-29 Houston, Texas |
| 3/23 New York City | 4/4 Fresno, California | 4/11 Portland, Oregon | 4/18 Cedar Falls, Iowa | 4/24 Wichita, Kansas | 4/30 Ft. Worth, Texas |
| 3/24 Philadelphia, Pa. | 4/6 Ogden, Utah | 4/12 Vancouver, Canada | 4/19 Milwaukee, Wisconsin | 4/25 Oklahoma City, Okla. | 5/1 San Antonio, Texas |
| 4/1 Albuquerque, N.M. | 4/7 Pocatello, Idaho | 4/14 Edmonton, Canada | 4/20 Madison, Wisconsin | 4/26 Lubbock, Texas | |
| 4/2 Tempe, Arizona | 4/8 Billings, Montana | 4/15 Calgary, Canada | 4/21 Lincoln, Nebraska | 4/27 Abilene, Texas | |

Tour direction: Premier Talent

TOP LPs & TAPE

POSITION 106-200

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Main chart table containing columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 4-CHANNEL, 8-TRACK, Q-8 TAPE, CASSETTE, REEL TO REEL. Includes star performer section and suggested list price.

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

A-Z index list of artists and their corresponding chart positions.

Artist index list (A-Z) with chart positions.

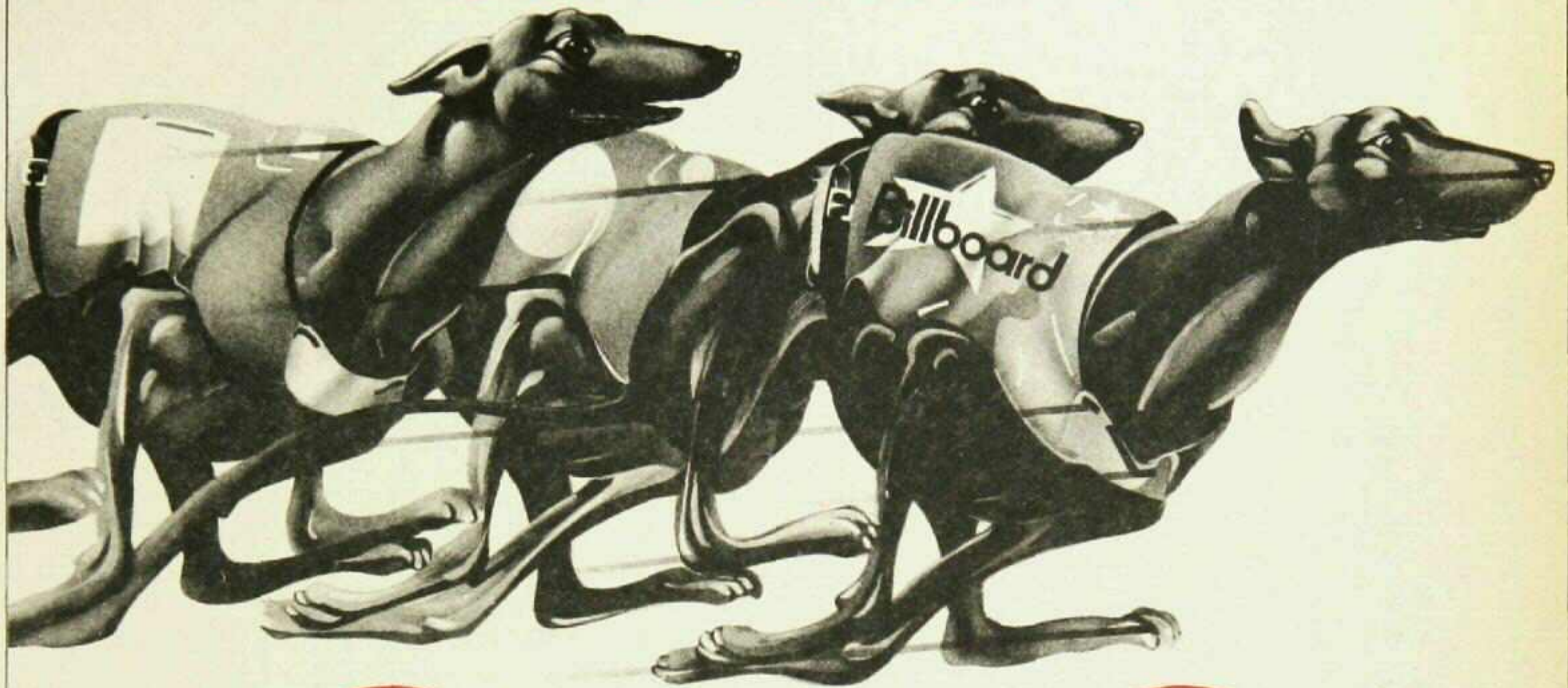
Artist index list (A-Z) with chart positions.

Artist index list (A-Z) with chart positions.

Artist index list (A-Z) with chart positions.

Artist index list (A-Z) with chart positions.

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ISSUE DATE:
March 31, 1979

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Executive Turntable

• Continued from page 4

Related Fields

Jim Stern named vice president of Fantasy Studios and engineering for Fantasy/Prestige/Milestone/Stax, Berkeley, Calif. He had been chief engineer. . . . Former concert promoter **Daniel P. Chester** joins Burl Hechtman Management, Los Angeles. He had been vice president of Panda Productions. . . . **Salvatore Iannucci** appointed senior vice president of Filmways, Inc. and president of Filmways Entertainment, Inc., Los Angeles. He was once vice president of business affairs for the CBS television network, president of Capitol Records and recently a partner of Jones, Day, Reavis and Pogue. . . . **Brad Miller** tapped to head the country music division of American Music Enterprises, a Denver-based booking agency. Prior to Miller's appointment, he served as the co-founder of Colorado Talent Industries. . . . At Swire InterMagnetics, Los Angeles, **George Johnson** named president and chief executive officer after having been executive vice president of InterMagnetics Corp. Also, **Hal Jansen** named sales vice president after having been national sales manager for InterMagnetics Corp.; **Bob Dunn** named vice president of marketing after having been vice president of sales for InterMagnetics Corp.; **Brian Lundstum** named vice president of Swire InterMagnetics after having been international vice president of InterMagnetics; and **Lou Heming** named executive vice president of finance after having been with Swire Magnetics in Hong Kong. . . . **Lawrence G. Jaffe**, formerly director of marketing and sales for Uni-Sync, named to a similar position with dbx, Inc., Newton, Mass. . . . **Gordon W. Bricker** named staff vice president, "SelectaVision" videodisk programming operations, RCA, New York. Since 1971, he has held several managerial posts with the RCA consumer electronics division in Indianapolis. . . . **Frank Weber** becomes general manager of Home Run Systems Corp., New York. . . . **Rocky Nigro** named vice president of D.M. Held Enterprises, Inc., New York, New York. . . . **Thomas Hamlin**, presently in artist relations at Moogtown Productions, New York, moves up to the position of production coordinator, while **David Klingman** moves to the position of executive vice president of all operations. . . . **Ovie Sparks** named chief technical engineer at Axis Sound Studios, Atlanta. He had been with both Studer and Capricorn.

Labels Bow To New Craze

• Continued from page 93

own disco-oriented album with the supporting band, Capt. Funk, doing an instrumental album thereafter.

MOTOWN

Motown recently formed a disco department, headed by Iris Gordy, vice president in charge of creativity and Mike Lushka, executive vice president and general manager.

Gordy will work directly with disco acts and groups while Lushka will tackle promotion and marketing chores. The two will coordinate closely together.

"We'll apply more time and money into our disco efforts now, using more innovative marketing campaigns, in-store displays and special 12-inch disco disks," says Lushka.

A separate disco label, Motown Disco, will cover such artists as Mandre, Bloodstone, Tata Vega, High Energy and Apollo as well as Rick James, Diana Ross and Marvin Gaye.

Barry Bluestein has been placed in charge of disco promotion with a staff of three, adds Lushka.

In the next three weeks, 10 songs will be released by Motown, reports Michael Roshkind, vice chairman and chief operating officer of Motown Industries.

A 12-inch disco disk of "Go For It," written and sung by Syreeta and Billy Preston from the movie "Fast Break," and "Pops, We Love You," featuring Diana Ross, Smokey Robinson, Stevie Wonder and Marvin Gaye, are being marketed now.

SALSOUL

Salsoul and TK Records, pioneers in the disco market, haven't inaugurated separate disco departments because their respective fortunes have been tied to the disco craze since the early part of this decade.

Salsoul was known as a manufacturer and distributor of Mexican music and Latin dance tunes when a record by Joe Bataan, "Latin Strut," began getting airplay in certain New York discos in 1974. A year later, producer/arranger/composer Vincent Montana Jr. was leading the Salsoul Orchestra, a house band devoted to the disco sound.

Today Salsoul maintain several staffers who ride herd on the disco

market—radio and retail. Chuck Rush heads the disco radio promotion while David Rodriguez handles clubs, trade magazines and a&r. The label tries to service 100 key disco retail outlets nationwide as soon as possible with promo LPs or 12-inch disco disks at the same time DJs in clubs are receiving them. After that initial step, RCA's branch operation takes over to service retailers on a broader basis.

TK

TK Records, which estimates that 50% of its product gets "disco acceptance," refers to itself as "a complete record company," according to partner Steve Alaimo.

"We're not just a disco company," he stresses. "We're looking for music that can crossover from disco to pop to r&b."

TK's success in disco was launched in 1973 with the release of George McCrae's "Rock Your Baby," and continues with the groups Voyage (Amant), Doris Mideny, Celi Bee and others.

"In Europe they dance to our artists like Betty Wright and K.C. & The Sunshine Band," Alaimo points out, "while over here the music is more European."

Dan Joseph heads TK's disco promotion, handling clubs as well as radio.

ARISTA

Arista Records has had disco acceptance with artists such as Barry Manilow and most recently, the group G.Q., which is making a splash with a tune called "Disco Nights (Rock Freak)," but the label is silent in response to queries about its future commitment to disco.

So far as can be determined, the label has no one individual assigned to disco marketing or promotion.

SIRE

Boney M, which is a big hit in Europe and has gone triple platinum in Canada, is signed to Sire Records for the U.S. In addition the new wave-oriented label will be releasing soon two disco disks, "Born Free," by Lion's Den, produced by Tony Bonjovic and Harold Weeler, and "Kiss Me Again," by Dinosaur.

Disco a&r at Sire is handled by Michael Rosenblatt, while Mark Nathan is Sire's liaison with Warner's disco promotion department.

Inside Track

Watch for an MCA announcement that **Danny Bramson**, director of the **Universal Amphitheatre** who doubles in an a&r development post, will head his own as-yet-unnamed label and handles varied assignments intra company. . . . **Save your money for a 1980 spree at the MGM Grand Hotel if you are a NARM conventioneer.** . . . Is **Jack Woodman**, marketing chief of GRT/Janus, leaving? Expect a rejuvenated regional promo staff for the label due soon. . . . Word from the **Motor City** has **veteran Carl Thom** as the power behind a new two-store chain, **Music Saloon**. Thom operates a major one-stop, **Music Peddlers**, and the longtime major local store chain there, **Harmony House**. . . . Look for **Donna Summer** to do her first network tv special soon.

Are The Political Winds Shifting?: Neil and Joyce Bogart joined the exclusive L.A. industry executives' circle recently when they hosted a soiree for former **President Gerald Ford** at their gorgeous manse. Present were such political prime-movers as Joe Smith and Jeff Weld and Helen Reddy, all of whom up to now have ridden the Democratic bandwagon in the **Jimmy Carter and Gov. Jerry Brown** parade. . . . **Slate More Time For Company Conventions:** **Lieberman Enterprises**, whose **Lake Geneva, Wis.**, Playboy annual fests draw as large an attendance as any, will cover a Monday-through-Friday Sept. 24-28 this year. . . . **Roy Thomas Baker**, who does **Queen**, will produce the next **Foreigner** sessions.

Tommy Heiman of Nehi/Peaches is doing a **Montgomery/Sears**, marrying real estate acquisitions to his retail chain store holdings across the nation. When the first 15,000 square foot Peaches opens in **Richmond, Va.**

March 30, it will be on a 1½-acre parcel which Heiman owns. **Marty Feldman** moves from No. 2 man in Seattle to **Richmond manager**. On April 20, **Peaches Plaza** opens in **Omaha**, a strip center in which another 16,000 square foot Peaches holds sway. Four tenants include a deli, music instrument, stereo and sporting goods. **Mike Luzzo** is manager in the Nebraska metropolis, moving from **St. Louis**. The 86,000 square foot land area holds 26,000 square feet of stores.

Infinity Records is promising \$500 to any employee who brings in an act the label releases. And the talent scout gets a bonus from a "discretionary fund" if the act hits. . . . Look for a soundtrack album on the original music **Walter Scharf** did for the **NBC-TV mini-series, "From Here To Eternity."** . . . **WLS-TV, Chicago**, talk show host **Jay Levine** corraled **Ovation's Dick Schory**, **Mercury promo topper Jim Jeffries**, **WLS-AM Bob Sirott** and **Hounds leader John Hunter** for a session on "How To Make It In The Record Biz."

Tidbits from Stanley Adams' presidential message to ASCAP members on the West Coast: ASCAP meets early in March with **Muzak** to hammer out an agreement for fixing a reasonable background music license fee. **The American Hotel and Motel Assn.** and the licensing organization began a new five-year binder Jan. 1, 1979, substantially the same as its predecessor except that higher fees were exacted for hostilities with the largest entertainment budgets and fees being hiked for the use of music by mechanical means. The 1978 income from licensing symphonic and concert fields rose \$100,000 over the 1977 take.

Casablanca & Disco

• Continued from page 3

this month or early April but have not yet agreed with Bogart on label identity.

Irv Biegel, Casablanca's vice president and general manager for east coast operations, says there is "no question" that "we definitely have a deal."

He notes, however, that the actual number of cuts on the two records is still undecided and may be 18 or as many as 20. He hints that new material from the Casablanca catalog may be used.

Biegel also calls the agreement the "beginning of what we hope to be a long and productive relationship with Studio 54."

In related developments, Rubell claims "We have definite plans for expansion which are not part of this deal." Schragr declares that within

the next 18 months there will be other Studio 54s throughout the world.

Regardless of any future developments, both partners are emphatic that Studio 54, as based in New York, will be their chief operation.

China Studios

• Continued from page 82

manufacturers, as ordered through Studer Revox (HK).

Although the Hong Kong-based firm will be installing the studio equipment, it will not be assuming service responsibilities. "The Chinese are capable of servicing everything themselves," says Heymann. "There are special training courses in Peking for engineers and operators of equipment like this."

Sales Enthusiasm—a Must

• Continued from page 10

becomes a true salesman at the point where the customer is looking for help.

"Service is vital, and the balance between stocking and selling is the key for the software employee who is not as motivated as the audio salesperson," Thompson observed. "Installing a sense of pride in what they are doing is one key to motivation in this area. Nobody buys anything until the buying attitude is established, but a lot of software people who accomplish this are moving into radio and audio sales departments in the Goody chain."

Comparison of managers' responses on the attitude/morale questionnaire led Levy to observe "Maybe we're not all seeing our-

selves as we really are. We have to capitalize on our image as No. 1 in the East, and we have to get across to all our hardware and software salespeople, and management, that we are part of a team that has to be working together for the same objectives."

Record Chain Sued

• Continued from page 4

The Sam Billis one-stop charges that defendants' lowballing has cut down his business with actual and potential customers by \$250,000 and treble damages of \$750,000 are sought under the unfair competition law. An additional \$1 million punitive damages are asked.

Almo Publications' Gross

• Continued from page 3

Also, a drum method book is to be offered featuring Carmine Appice, with Rod Stewart.

In the pop field, Almo has made a deal for usage of the name and likeness of **Judy Collins** and projects call for matching folios with the performer's record albums and an anthology of music associated with her.

More recent deals include ties with **Casablanca Records** and its key

artists, **Earth, Wind & Fire**, and **Chrysalis Records**.

Besides **Carlton**, who reports to **Chuck Kaye**, chief of **Irving/Almo Music**, Almo's key staffers include **Bob Benkelman**, sales manager; **Linda Shelgrin**, manager of licensing and accounting; **Ron Mason**, art director; **Ronny Schiff**, educational manager; **Mike Harp**, warehouse manager; and **Dottie Foster**, financial services manager.

Air Deregulation

• Continued from page 3

almost an hour's delay, was corrected.

David Palmer of **WATH-AM/FM**, Athens, Ohio, argued that small station broadcasters "can better serve the public interest if we're deregulated and can put this paper work time into developing creative community programming."

Rep **Lionel Van Deerlin** (D-Calif.), chairman of the House Communications Subcommittee, seems to have heard the protests loud and clear as, in his first public appearance since recent surgery, he urged broadcasters, "don't rely on the FCC. There is no way in the world under the 1934 Communications Act that seven commissioners can change the three-year license renewal process or the onus of the Fairness Doctrine. These changes can only occur in Congress."

FCC chairman **Charles Ferris**, in attendance along with other commissioners and several FCC staffers, said, "we've come here to listen. There's little I've heard here today that I disagree with. I think we're ready at the FCC to look at . . . whether market conditions have changed sufficiently since these regulations were enacted to get rid of some outdated ones."

Eliminate Piracy

• Continued from page 3

president and general manager of **Peerless**; **Luis Baston**, **Polygram** general director and head of the Mexican association's antipiracy committee; **Guillermo Acosta**, past president of **AMPROFON** and owner-president of another powerful independent, **Gas**; and **Juan Larequi**, administrative attorney for **AMPROFON**.

Among those attending from the U.S. side were **Stanley Gortikov**, president of the **RIAA**; **Eliseo Valdez**, head of **Sunshine Records**, Miami, who organized a good portion of the agenda; **Joe Cayre**, president of **Caytronics**, largest distributor of Latin product in the U.S.; and **RIAA's** special counsel on piracy **Jules Yarnell**.

Most U.S. Latin distributors and manufacturers participated, bringing the total of attendees to around 25.

Superstudio

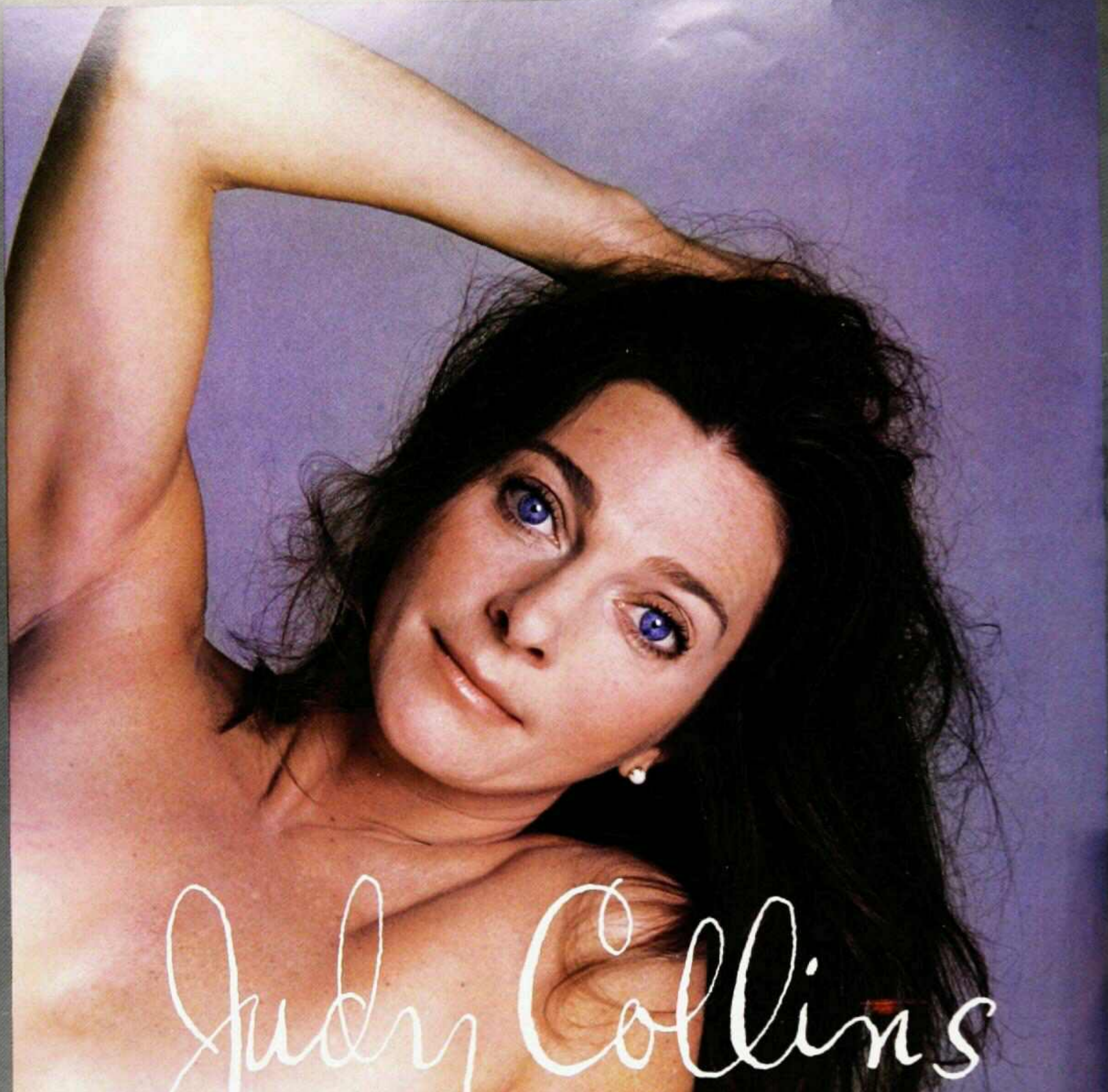


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Songs for all the times of your life.



Judy Collins

HARD TIMES FOR LOVERS

A new album and a new single on Elektra.

Produced by Gary Klein for The Entertainment Company Executive Producer: Charles Koppelman

THE JUDY COLLINS TOUR

- March 9, Jai Alai Fronton, Hartford, Conn.
- 10, Capitol Theater, Passaic, N.J.
- 11, Mid-Hudson Civic Center, Poughkeepsie, N.Y.
- 13, Civic Center, San Diego, Calif.
- 14, Claremont University, Claremont, Calif.
- 15, Roxy Theater, Los Angeles, Calif.
- 17, Santa Monica Auditorium, Santa Monica, Calif.
- 20, Old Waldorf, San Francisco, Calif.

- March 25, Jones Hall, Houston, Tex.
- 26, Municipal Auditorium, Austin, Tex.
- 29, Park West, Chicago, Ill.
- 30, University of Kansas, Lawrence, Kansas
- April 1, University of Minnesota, Minneapolis, Minn.
- 2, University of Michigan, Ann Arbor, Mich.
- 6, Villanova University, Philadelphia, Penn.
- 7, Stanley Theater, Pittsburgh, Penn.
- 9, Music Hall, Cincinnati, Ohio
- 10, Ohio State, Columbus, Ohio

- April 13, Bottom Line, New York City
- 14, Palladium, New York City
- 20, Glassboro College, Glassboro, N.J.
- 22, Boston Symphony Hall, Boston, Mass.
- 27, University of Florida, Gainesville, Fla.
- 28, Fox Theater, Atlanta, Ga.
- May 8, Seattle Arena, Seattle, Wash.
- 9, Orpheum Theater, Vancouver, B.C.
- 10 & 12, Civic Auditorium, Portland, Ore.
- 13 & 14, West High, Anchorage, AK

Tour Direction: Ron DeBeter and Charles Rothchild

