

SPOTLIGHT
INSIDE

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AN EXPANDING MUSIC MARKETPLACE

PLUS A COMPLETE REPORT ON BILLBOARD'S FIRST ASIA/PACIFIC MUSIC INDUSTRY CONFERENCE

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Billboard

84th
YEAR

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Country Format Dominates A Majority Of 84 Markets

By DOUG HALL

NEW YORK—The grass roots strength of country music is such that it dominates more individual markets than any other format. This is disclosed in an exclusive Billboard analysis of Arbitron October/November reports for 84 markets.

Contemporary has the largest number of listeners for any given average quarter hour, but country winds up with the largest share in this analysis which combines the 84 markets without weighting for market size. This means that while country may not be the top format in the top 10 markets, it has such strength in smaller markets that its overall share of 9.94 beats Top 40's 8.51 and contemporary's 6.32.

Analysis of the average quarter hour figures disclose contemporary with an audience of
(Continued on page 36)

Angel Teeing 12-Inch 45s For Audiophiles

By ALAN PENCHANSKY

CHICAGO—Angel Records will begin tailoring product expressly for the audiophile market with the debut of a new series of 12-inch classical disks cut at 45 r.p.m.

Highest price yet for domestic product distributed by Capitol, \$8.98 list, will be attached to the line which bows next month with 10 titles.

According to Angel, the higher cutting speed and painstaking preparation that goes into the series will assure wider dynamic range.
(Continued on page 20)

'TRADITION IGNORED'

MCA-ABC Dilemma: Which Takes Returns?

By ED HARRISON and JOHN SIPPEL

LOS ANGELES—The only apparent hitch in the recent acquisition of ABC Records by MCA Records is who's responsible for taking back ABC returns.

Nine former ABC Records independent label distributors filed suit in a Texas Federal District Court, alleging they were wronged by being forced to take back the returns when traditionally the returns are retrieved by the distributing organization, in this case, MCA Distributing Corp. (see separate story on page 3 this issue).

MCA Distributing boss Al Bergamo says his organization has begun writing up return requests from ABC distributors in wake of the

recent acquisition. The Feb. 12-dated letter, mailed Feb. 22 to ABC distributors, Bergamo says, was "misunderstood." At the time the letter was mailed, MCA had not finalized the acquisition and it was ABC's responsibility to accept the returns, Bergamo claims.

"Any returns sent to ABC before March 5 will be credited by ABC and those as of March 5 MCA will credit to its account," Bergamo states.

A canvass of distributorships representing eight regions in the U.S. indicated none of them had heard anything from MCA Distributing in regard to any official change of attitude.
(Continued on page 20)



BUSTIN' LOOSE—you bet they are! Chuck Brown and the Soul Searchers have already held the #1 position on the Hot Soul Charts for four weeks with their first single, "Bustin' Loose." And it's "bustin' over" on the top 40 charts fast. The album is on Source Records (SOR-3076), marketed by MCA Records. Produced by James Purdie for Dance Productions, executive producer is Logan H. Westbrook.
(Advertisement)

Mull Single Videodisk Rate

By NICK ROBERTSHAW

LONDON—Prospects for an eventual common European royalty rate for videograms are held out here by Robert Montgomery, managing director of the Mechanical Copyright Protection Society, following several months of talks with producers.

He expressed this hope before the 1979 Video Disk and Videogram Conference, held here Feb. 26-27, an event which attracted 200 participants from all parts of Europe and all areas of the video business.

With consumer video at last becoming a reality, demand for places far out.
(Continued on page 18)

U.S. Acts Record CBS LPs In Cuba

By ELIOT TIEGEL

HAVANA—Havana Jam, the historic meeting here of Cuban and American artists will produce separate jazz, pop and Latin LPs, hopefully before August.

The three evenings of concerts at the Karl Marx Theatre March 2-4 will provide CBS with sufficient material for individually market-targeted packages, believes Bruce Lundvall, CBS Records Division president, who was instrumental in creating the cultural showcase for a variety of American and Cuban musical styles.

At this point, CBS' marketing plans have to be tentative until all the
(Continued on page 10)



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Publisher To Dixie For Talent

NEW YORK—Screen Gems-Colgems/EMI Music is looking to the Southeast for a flow of writing talent.

"We're greatly expanding our activities in this part of the country, partly based on the recent signings of Louisiana's LeRoux, Val & Birdie and Wayne Carson," says Paul Tannen, vice president and director of professional activities at the company.

"But, I've been well aware of the talent flow there for sometime, since I spent five years as head of the company's Nashville office."

New signings are already in-house as a result of a recent trek by Tannen and Charles Feldman, Nashville

general manager.

In Nashville, the pair signed the writing team of Casey Kelly and Julie Didier to an exclusive writer's agreement. They've had material cut by Kenny Rogers and Dottie West, Loretta Lynn, Nitty Gritty Dirt Band, Helen Reddy, and Johnny Rivers. Also, they compose film scores.

Through a co-publishing deal with Nashville's Ink, Inc. Music, Tannen has an exclusive writing deal with Ronnie Reno. Currently performing with the Merle Haggard band, Reno had a big country hit with "Boogie Grass Band," cut by Conway Twitty. Reno was brought to the attention of Tannen by staff

writer Wayne Carson.

The Val & Birdie signing was also out of Nashville. The duo has recordings with such acts as Waylon Jennings, Crystal Gayle, Johnny Paycheck, the Bellamy Bros. and Gene Cotton. The publisher along with producer Allen Reynolds are trying to secure a label deal for the writing team.

The itinerary also took in visits to Muscle Shoals, Ala. to meet with various producers, including Rick Hall at Fame Studios, and to Bogalusa, La., where they stopped by Louisiana LeRoux's recording session at the Studio In The Country, where the group is cutting its second album for Capitol Records.

RCA 'Hair' LP Has Only 4 Disco Tunes

NEW YORK—RCA Records is releasing the industry's first album that features long disco versions of only four selections.

The album, listing at \$7.98, is called "Disco Spectacular—Inspired By The Film 'Hair'" and bills five acts, Evelyn "Champagne" King, Vicki Sue Robinson, NYCC, the Brothers and Revelation.

The label is tying-in the release of the album with the premiere Wednesday (15) at the Ziegfeld Theatre of the film version of "Hair," which the label will market,

as it did the Broadway cast album 11 years ago.

In line with the film's debut, RCA is hand delivering to major New York discos the "Spectacular" set, hoping to create new momentum for the score, which originally produced a number of hit singles.

The selections and their times are: Side A: "Aquarius"/"Let The Sunshine In" (9:12); "Where Do I Go" (7:58); Side B: "Easy To Be Hard" (8:34) and "Good Morning Sunshine" (7:29).

(Continued on page 110)

Comedy Acts Again Enjoying LP Profits

By IRV LICHMAN

NEW YORK—Graphically, comedy albums would be represented by short peaks and long valleys in terms of record buyers' acceptance.

At the moment, a new generation of comedy acts and their label associations are laughing all the way to the bank—and to stress one major departure in comedy LP formats, you can color them a deep blue.

Warner Bros. is once again enjoying a comedy breakthrough with such performers as Steve Martin and Richard Pryor.

Ode Records has gotten solid sales mileage out of Cheech & Chong, Arista Records has a staple laugh maker with Monty Python, George Carlin is a steady seller for Little Da-

vid (distributed by Atlantic) and Firesign Theatre, on Columbia, is a consistent seller.

Casablanca Records is about to emerge as a comedy factor, including the recording of Robin Williams of tv's "Mork & Mindy" fame.

Not since the early '60s has this form of spoken-word recordings made such a dent in sales. Then, the king of disk comedy was also Warner Bros., with such comedy stars as Bob Newhart, Bill Cosby and Allen Sherman, who relied heavily on parodies utilizing melodies in the public domain. Also, MGM/Verve Records scored with the comedy of Shelley Berman and the political satire of Mort Sahl. Others like Dick Gregory addressed themselves with humor to the nation's racial problems.

The early '60s also produced the biggest comedy seller of all time, "The First Family," a satire on the late President Kennedy's family. It was marketed by Cadence Records after it was turned down by the majors.

However, the use of blue material was verboten at the major labels, although the late Lenny Bruce developed an appreciative, though small following for his series of albums on Fantasy, at the time a modest, jazz-directed label.

Today, blue is a very much "in" color in comedy recordings. This approach, once consigned to small label releases by the likes of Redd Foxx and Rusty Warren, is not barred by major companies, since Warners' Steve Martin and Richard Pryor albums and George Carlin's works on Little David are replete

(Continued on page 110)



MARTEL LUNCHEON—Dr. James Holland, left, chairman of the department of neoplastic diseases at Mt. Sinai Medical Center, meets with Chuck Kaye, president of Almo Irving Music; Herb Alpert, A&M vice chairman; and Russ Regan, president, Parachute Records at the T.J. Martell Memorial Foundation for Leukemia Research kickoff luncheon at the Bistro Restaurant in Los Angeles.

'Betamax Trial' Is Over; No Decision By the Judge

By CAMMIE MORGAN

LOS ANGELES—Judge Warren Ferguson denied Sony's request to present further defense Wednesday (7) and in doing so ended the trial.

The "Betamax Trial" had dragged through six weeks in the U.S. District Court, starting off as a case projected as "history making" and one which might last for months.

Instead, the trial continued just over a month and the "history" will

have to be made in the Ninth Court of Appeals or the Supreme Court. Judge Ferguson has clearly defined that his judgment will center solely on whether the Betamax is an infringement on copyright law.

Universal and Disney came to court armed with a battery of witnesses. They asserted that the Betamax harms paid television com-

(Continued on page 18)

BMI Gets Accord On New Rate

By DOUG HALL

NEW YORK—BMI and the All-Industry Radio Music License Committee have reached an agreement on a new five-year contract which raises rates for music use slightly, but simplifies procedures so many stations will save time and possibly costs with a standard deduction contract or a per program license. Final details of the contract were nailed down Tuesday (6).

For the five-year term running

from Jan. 1, 1979 through Dec. 31, 1983, stations, working under a blanket license, will pay 1.7% if their gross is more than \$100,000. This compares with a 1.64% that has been in effect since 1976 and a 1.725% negotiated by ASCAP last month.

The new rate is actually back at the rate stations were paying in 1974 through 1976. For stations with less than \$100,000 gross, the rate remains at 1.44%. (Continued on page 37)

Yetnikoff Vows CBS Records To Up Profits

By ROMAN KOZAK

NEW YORK—CBS Records, which in recent months has expanded its marketing department and has increased its accounts receivable, is going to become more stringent in both areas in order to improve its profit margins, vows Walter Yetnikoff, president of the CBS Records Group.

Speaking to security analysts here recently, Yetnikoff pointed out that revenues for the group in 1978 nearly reached \$1 billion, with worldwide revenues "a comfortable 50% ahead of our nearest U.S.-based

competitor. Profits rose to nearly \$95 million, increasing not quite as fast as sales."

He said the records group has had a compound growth rate over the past five years of 19% in sales and 21% in profits, so that in the long term the margins are, in fact, up.

In 1978 what held the profit margin down somewhat, Yetnikoff said, was a seven-week strike at the CBS manufacturing plant in Pitman, N.J., an increase in copyright royalties, costly new signings, and expansion in the marketing department.

The CBS Records Group, including domestic and international recorded music, music publishing and manufacturing but not Columbia House club operations has reported profits up 12% in 1978 to a record \$93.8 million on a 20% revenues increase to \$946.5 million (Billboard, Feb. 24, 1979).

Yetnikoff said that the pressing crunch in late 1978 hurt the company in terms of its ability to press on a more cost-efficient basis. But now, he said, there is some excess capacity since business is a little slow at

this time of the year. In addition, the manufacturing situation is likely to change now that ABC's pressing has gone to MCA and A&M's to RCA.

But, in response to a question, Yetnikoff added that he is not sure if RCA can handle all of A&M's pressing needs, and "if business continues as well as it did in 1978 and you can't get enough records pressed, it doesn't matter who's where. If you can't get enough records pressed, we're going to end up pressing them."

(Continued on page 9)

MARCH 17, 1979 BILLBOARD

RIAA Party Is Toasting Sills

NEW YORK—Beverly Sills, noted soprano and spokesperson for government support of the arts, will be the recipient of the Recording Industry Assn. of America's 11th annual cultural award at a dinner March 20 at the Washington Hilton.



Beverly Sills honored by RIAA.

Her citation will commemorate her leading position at both the Metropolitan Opera and the New York City Opera, as well as in opera houses around the world. Special attention will be directed to her effective marshalling of public opinion in cultural causes.

She has been quoted as saying, in response to queries about where funds for arts support should come from, "I have never heard of a war going out of business for lack of funds."

The RIAA dinner will host some 1,000 guests, including record industry executives, members of Congress, the administration and various federal agencies.

Special tribute at the event will also be paid to the role blacks play in music and recordings, focusing on the recently formed Black Music Assn. Post-dinner entertainment, arranged by the Black Music Assn., will feature Marilyn McCoo and Billy Davis Jr., and George Benson.

NMPA Stiffens View Of Schools And Photocopies

NEW YORK—The National Music Publishers Assn. is stiffening its posture toward schools photocopying protected music without permission, with legal action threatened against repeated violators.

The association has asked its 200 member publishers across the country seek out and report violations, and to forward "suspicious" copies with supporting data to NMPA headquarters here for determination of appropriate legal response.

The tough stance follows extensive programs to acquaint educators with the limits of fair use and their responsibilities under the new copyright law.

"Since the passage of the new law more than two years ago, we and others have spread the word, and can properly feel that copyright infringement by schools today may not be due to ignorance of the law," wrote NMPA president Leonard Feist in a memo to members.

"The time has now come to determine the extent of deliberate infringement and to deal with it as an aggressive business." "We are enforcing the law knowing its meaning."

TREATED LIKE POP

Polygram Distrib. Sets Classics Intl

NEW YORK—Classical music goes on the same footing as any pop label at Polygram Distribution, Inc., with the formation of Classics International.

The move, anticipated over the past several months (Billboard, Jan. 20, 1979), creates a new, autonomous operating division of Polygram Corp., according to Irwin Steinberg, executive vice president of the company.

Combining the Philips and Deutsche Grammophon (DG) administrative organizations in the U.S., Classics International will be directed by Jim Frey, formerly head of Deutsche Grammophon in the U.S., as vice president and general manager, and M. Scott Mampe, formerly chief of Philips, as vice president.

Previously, Philips classical product flowed through the Phonogram organization, while Deutsche Grammophon was affiliated with Polydor Records.

"Now, we're the only operating unit that's purely classical, operating through the Polygram Distribution

facilities in the same manner as other labels," notes Frey.

Emphasizing that while both Philips and Deutsche Grammophon will maintain their separate artistic identities, Frey explains that "by uniting the talented staffs of both labels, we will greatly enhance the marketing and sales of each, and provide improved service to our customers."

"Apart from substantially strengthening our market position, Classics International represent a major commitment by Polygram to support classical music in the U.S. and we fully expect this organization to become a major force in the U.S. classical music market."

Now on the drawing boards, Frey says, is a "major promotion to tie-in with the new situation and new product."

In another executive move, Steve Salmonsohn will serve as financial administrator for the division, in addition to his duties as vice president of finance for Polydor Inc.

The new division will headquarter her at 810 Seventh Ave.

P'gram Advertising Meet

NEW YORK—Polygram Distribution, Inc. has introduced its 1979 standardized procedures and systems for administering advertising.

The forum for this development was the company's first national advertising meeting here (1-2) at the Drake Hotel under the direction of Leslie Clifford, national advertising manager. In addition, the company introduced a comprehensive internal training program (Billboard, Feb. 10, 1979).

"The meeting was designed to develop and refine systems, previous systems of which were geared for a smaller organization," explained Clifford. "We had to catch up to our increased new volume of advertising."

"Our rapid growth," noted Jon Peisinger, vice president of marketing development who spoke to the assemblage of all advertising coordinators, market coordinators and

branch marketing managers, "and the multi-millions of dollars our labels spend yearly on advertising through the Polygram Distribution system represents a challenge for attaining the most efficient and effective use of advertising dollars."

Clifford said she established standard filing systems, and introduced specific procedures to be utilized. Also distributed to all attendees was a glossary of terms relating to advertising in general and to Polygram's administration of advertising specifically.

She also discussed each of the monthly computer reports received from DAF Control and reviewed their relevance and specific usage in the day-to-day branch operations.

SONG DISPUTE KEYS A SUIT

NEW YORK—A Florida-based publisher is being sued in U.S. District Court here by the April/Blackwood publishing companies on the grounds he entered into a contract with the latter for a group of songs he had no right to sell.

April/Blackwood, according to court papers, advanced \$272,250 to Phil Driscoll, doing business as the Driscoll Co. for certain compositions he claimed to control, including four he co-authored with a certain Robert Johnson, including "Rock 'N' Roll Queen," "Richard Are You Lonely," "Dance Sally Dance" and "Hollywood."

The deal was made with the understanding that Driscoll was entitled to sign over certain rights and a 50% interest in the compositions to April/Blackwood, the suit charges, and although Driscoll made "representations and warranties" to bolster his claim, he "knew them to be false," the complaint charges.

April/Blackwood is seeking damages of \$1,000,000 and costs of litigation.

Executive Turntable

Record Companies

George Burns becomes vice president, MCA Distributing, Canada, basing in Toronto. He was recently national sales manager, MCA Records, Canada.

Sam Kaiser promoted to director of field operations for Atlantic Records, N.Y. He was Midwest regional pop promotion director. Also, Arline Brier promoted to director of packaging and production for the label. She had been album product coordinator.

Patricia Wells, formerly supervisor, processing and controls in the Columbia Records International accounting department, is upped to the newly created position of manager, marketing administration. CBS Records International basing in N.Y. Beverly Weinstein, formerly Private Stock Records vice president, production and creative services, appointed to the new created post of director of sales administration for Arista, N.Y.

Jay Morgenstern, formerly vice president/general manager of ABC Records International and head of the ABC music publishing operations, has left the firm.

Ron Ellison becomes national promotion manager for Phonogram, Inc./Mercury Records, Chicago. He had been a regional marketing manager in the Midwest for Warner Bros.

Jean-Marie Heimrath appointed director of national promotion for Infinity, Canada. He comes to the label from Polygram Canada as Ontario regional promotion manager.

Susie Gershon assumes the position of director of national promotion for Mushroom Records, L.A. She fills the post resigned by Liam Mullan. She will also continue to function as director of creative services and artist development.

Diana Davis promoted to manager, production, for Polydor Incorporated, N.Y. She had been supervisor, production. Also, Patricia Drosins, formerly copyright supervisor for London Records, appointed customer service administrator for the firm.

Paul Rappaport named associate director national promotion/special projects, Columbia Records, basing in Los Angeles. He had been Columbia regional album promotion manager, West Coast.

Marvin Deane, longtime promotion executive and chart liaison director for ABC Records, Los Angeles, exits the label. A wide ranging reorganization of A&M Records, Los Angeles, national sales department sees David Steffen, formerly West Coast regional marketing director, moving into the post of national sales manager; 10-year label veteran Bernie Grossman promoted to director

of national accounts after previously holding the position of national singles sales manager; J. Robert Elliot, formerly director of A&M's tape division, promoted to the newly created post of director of sales research and communication; Derry Johnson, formerly Southern regional special projects director for the promotion department, having moved to L.A. last fall to assume the post of national manager of black music marketing.

John Powell, formerly the local retail promotion manager in the Baltimore/Washington, D.C. area, taking the post of national manager of retail promotion; Jayne Neches moving into Steffen's previous post; Z. Zimmerman, a longtime label employee, moving into the post of special projects coordinator; Chuck Gallo, formerly a branch manager for ABC Records, joining the label as retail promotion manager for the Cleveland/Cincinnati/Pittsburgh area; Michael Gaffney leaving his retail promotion post in Minneapolis to assume the same position in Houston; Rich Girod, formerly radio promotion man in Milwaukee, becoming the new retail promotion person in Chicago; and Greg Steffen transferring from a retail promotion post in Buffalo to the one in Atlanta.

Randy Edwards named director of merchandising and advertising for Elektra/Asylum Records, L.A. He had been WEA branch marketing coordinator in Chicago. Eileen Basich named Horizon Records, L.A., product manager. She's been with the label one year.

Joe McFadden named district manager, Minneapolis sales branch, Capitol Records, Inc. He held a similar slot for the Miami branch. And Vyto Lazauskus promoted to district manager, Miami sales branch, Capitol Records, Inc. He was the label's special accounts manager in the Chicago branch.

Benita Brazier becomes product manager for Warner Bros., L.A. She had been West Coast special projects coordinator for the label's artist development department.

Gene Armond now vice president, promotion and sales, East Coast, for Windsong Records and will base at the label's N.Y. headquarters. He had been general manager for the N.Y. office of United Artists Records.

Brien Fisher named vice president/general manager of Nashville operations for Ovation Records. With the label two years in Nashville, Fisher is also producer of the Kendalls.

Bob Speca appointed regional director, Northeast region, MCA Distributing Corp., basing in N.Y. He had been Philadelphia branch manager.

Steve Brack appointed manager, college program, CBS Records, N.Y. He had been supervisor, college program, CBS Records.

Bob Garland appointed regional promotion marketing manager, West Coast, Columbia Records, basing in Los Angeles. He had been the local promotion manager for Columbia Records in Los Angeles.

Tony Leaner appointed Atlantic Records Midwest regional r&b promotion director. He had been doing independent promotion in the area.

Ron Porter becomes a sales representative in the Boston regional market for WEA. He was a field merchandiser.

Bill Magness joins RCA Records as manager, a black music promotion, Southwest region. Prior to joining he was Southwestern and Southeastern regional director of r&b at United

(Continued on page 110)



Burns



Wells



Davis



Edwards



Lazauskus



Kaiser



Weinstein



Ellison



McFadden

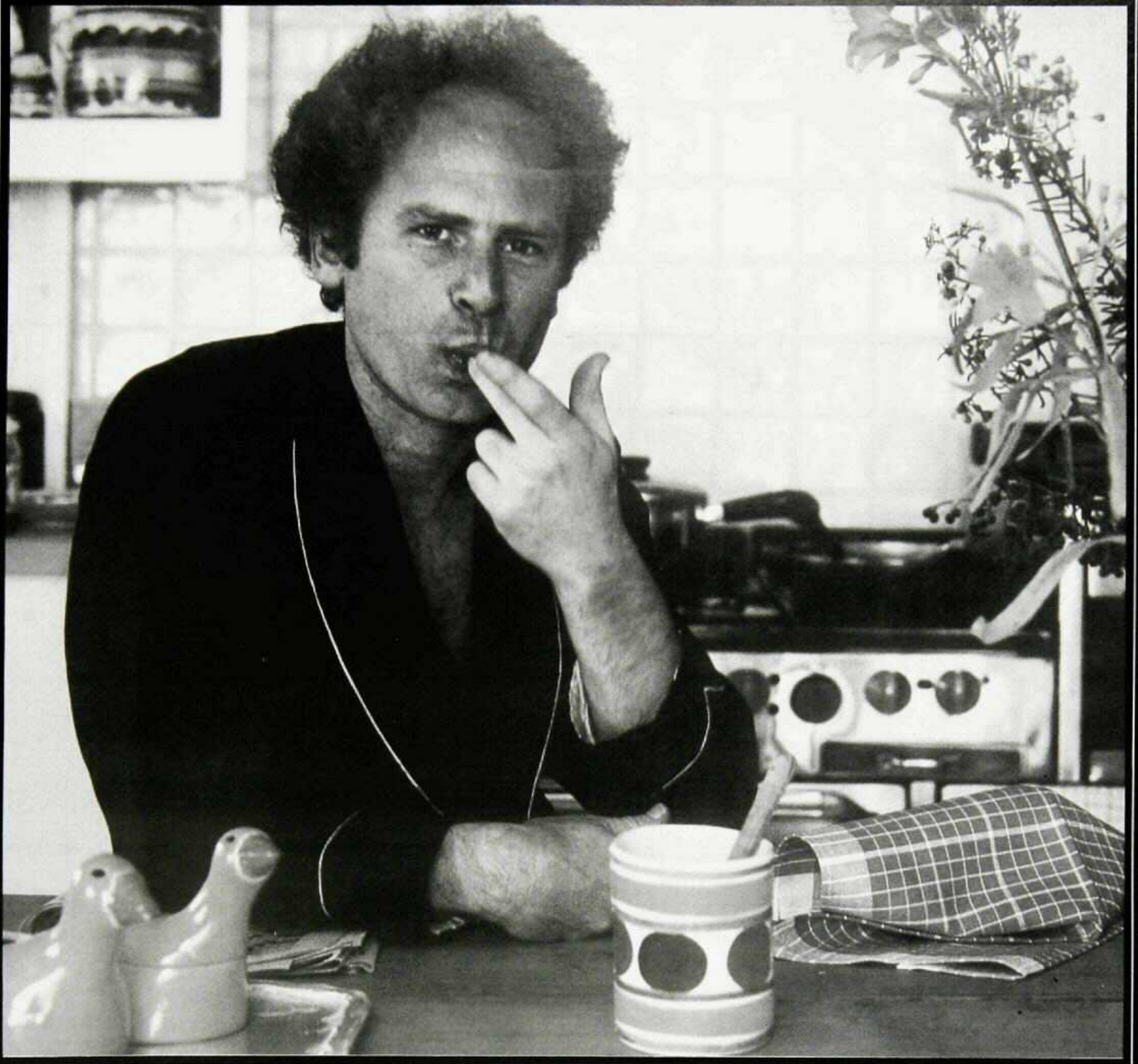


Brazier

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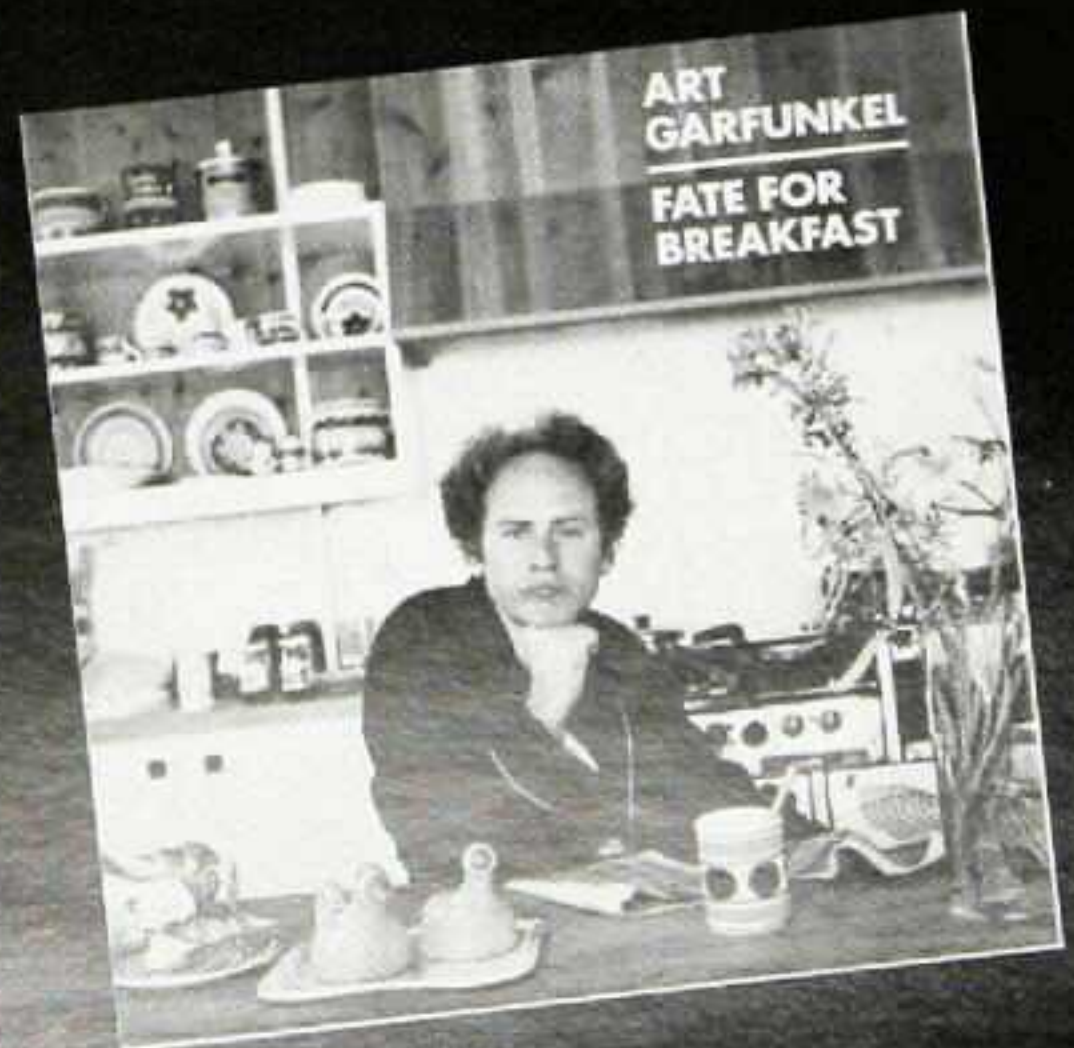
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MARCH 17, 1979 BILLBOARD



"Fate for Breakfast."

The new Art Garfunkel album.
On Columbia Records and Tapes.



Produced by Louie Shelton
JC 35780

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Vol 91 No 11



GOOD SKATES—That's Cher surrounded by partying roller disco fans at Casablanca's recent bash at Brooklyn's Empire Roller Rink. The celebrity-studded affair, hosted by Cher, was part of the festivities associated with Billboard's Disco Forum V.

Phonogram In Suit To Hold Ohio Players

NEW YORK—Phonogram Records has filed suit against Arista in New York State Supreme Court to prevent Arista from releasing any product by the Ohio Players, claiming the band is still under contract to Phonogram.

According to the suit, the Ohio Players signed to Phonogram in July 1975 for one year with four separate options for an additional one successive year each.

On April 13, 1978, there was a new agreement between Phonogram and the Players, the suit continues, when the group granted Phonogram an additional option to extend the contract for another year, provided that notice was sent to the Players by Phonogram at least 30 days prior to any expiration date.

Phonogram says it met this requirement, sending notice of renewal to the Players by certified mail on or about May 12. However, the suit charges, on or about Sept. 28 the Ohio Players signed with Arista.

The suit asks that the court permanently restrain Arista from releasing any Ohio Players product and to deliver to Phonogram any master recordings or copies of any Players material.

MCA Into Artists Development

By ED HARRISON

LOS ANGELES—The establishment of an artist development department by MCA Records further reflects the label's aggressive new posture.

Russ Shaw, vice president of the department, credits Stan Layton, vice president of marketing, and MCA president Bob Siner for realizing the need for such a department, which Shaw calls the "backbone" of any record company, large or small.

Prime function of artist development, according to Shaw, is to work closely with artist managers and solidify their relationships with both agencies and label.

"We're here to fill the void if there is something lacking in the relationship between manager and record company," states Shaw. "It's the responsibility of the artist development person to educate the young manager to be topnotch. If dealing with weak management, you try to strengthen management."

Shaw is projecting a staff of six on the West Coast and three in the East with completed staffing expected within a year.

His first appointment is Jan Rosenmayer as director of special projects. Rosenmayer will be responsible for calling concert promoters approximately a week to 10 days before a show to check on ticket sales and to learn if the show is in need of more support, says Shaw.

Rosenmayer will also stock promoters with merchandising material, coordinate album giveaways and check back with promoters after the show to gauge audience reaction. She will be responsible for the coordination of label parties (previously a publicity function) while working closely with MCA's branches and other departments.

A national artist development coordinator will be named shortly,

says Shaw, who will work with radio, sales and publicity. In addition to establishing a monthly artist touring calendar, the post will work closely with syndicated radio and television.

Black personnel, to work with black promoters, will be part of the overall staff as well, according to Shaw.

Shaw is cautious in not overstaffing by "starting with the people you need and then filling in to avoid work duplication."

Says Shaw: "While there is a lot of groundwork to be done, our first priority is to get to know the artists and their managers."

This marks the second time Shaw has put together an artist development department. He structured one at Chrysalis Records previously after working in the Warner Bros. artist development department nine years ago.

Shaw intends to utilize MCA's resources, such as films and television, to further enhance artists' careers.

Pianist Is Dead

NEW YORK—Guioner Novaes, the Brazilian pianist hailed as one of leading artists of her time, died in Sao Paulo March 7 following a heart attack. She was 83.

Novaes' recording career dated back to the 1920s and continued into the 60s, with her recordings released on a variety of labels. She was particularly known as an interpreter of Chopin and Schumann, although her recorded repertoire covered a wide range of composers.

She gave her first recital in Sao Paulo at age 11. Her last appearance on stage in New York was at Hunter College in 1972.

Laker the Carrier

NEW YORK—Musexpo '79 announces that Laker Airways will be its official carrier transporting participants to and from Britain to the fourth annual record and music industry gathering to be held Nov. 4-8 at Miami Beach.

NO HOLES IN PROMO DISKS

Klein Trial Continuing

NEW YORK—The prosecution in the second Allen Klein trial spent most of its time last week trying to convince the jury that the Beatles' former manager engineered a scheme for peddling promo disks in order to pocket the money himself.

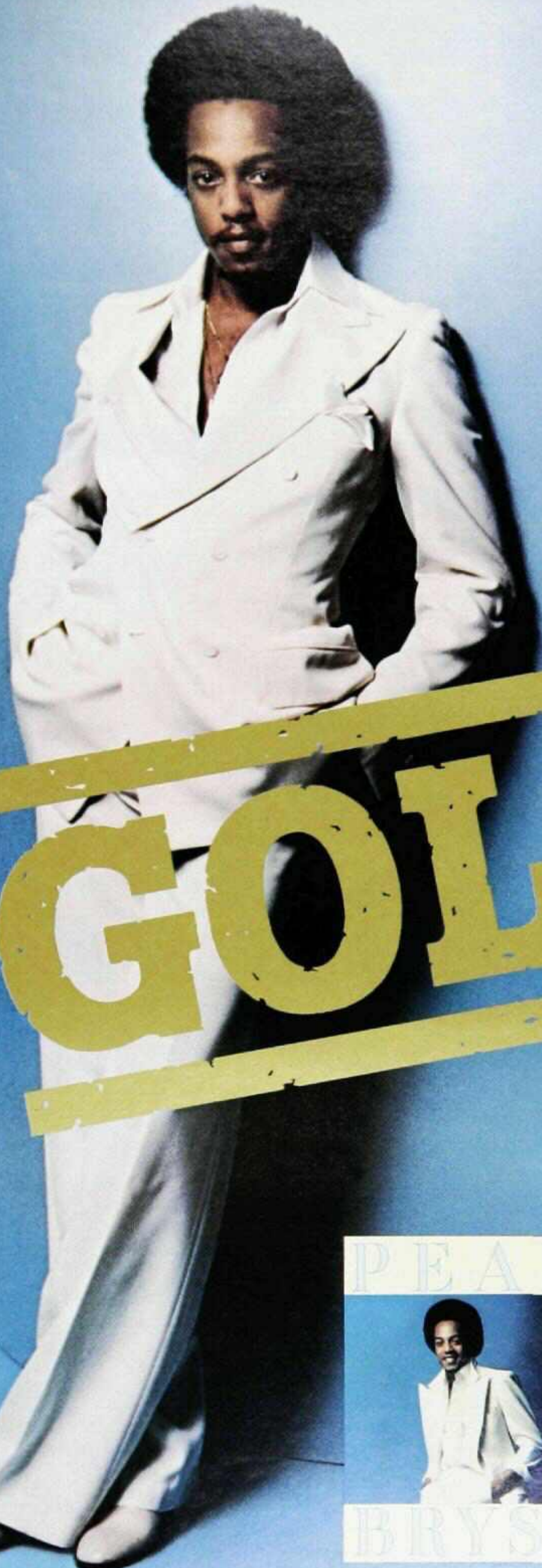
Klein, who is charged with income tax evasion for the alleged scheme, heard witnesses ranging from Capitol-EMI's chairman Bhaskar Menon to Stanley Gortikov, former president of Capitol Records and now president of the Recording Industry Assn. of America, testify that Klein preferred that no holes be drilled in the Apple Records' disks he claimed were to be used for promotional purposes.

A Long Island trucker also testified that disks were shipped from Capitol's Pennsylvania pressing plant in care of Apple promo man Pete Bennett and then forwarded to various wholesale and retail outlets.

Bennett, also charged with income tax evasion, is said by the government to have arranged the sale of the promo disks and then to have turned part of the money over to Klein.

Government attorneys seem to be spending more time building their case against Klein this time around. Last trial ended in a hung jury. The trial was to continue this week (12) in U.S. District Court here before Judge Vincent L. Broderick.

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CBS Records Vows To Up Profits

Continued from page 3

For the longer term, Yetnikoff said the new plant being built in Carrollton, Ga., will come into operation in the middle of next year. He projected that the music industry will be up 15% in 1979, nearly equaling 1978's 16% rise, with a 12% gain forecast for 1980.

On the international side, Yetnikoff noted that the CBS Records International, which contributes 40% to 45% of the group's profits and revenues every year, increased its revenues "a little faster" than the domestic operation.

The overseas division markets music in more than 100 countries through 27 subsidiaries and 16 licensees, with nearly 40% of the volume coming from continental Europe and between 15% and 20% each from Britain, Canada and Latin America.

In Japan it sells more than \$100 million worth of records under CBS/Sony "which we account under the equity method, and therefore has no sales impact on us," said Yetnikoff.

In response to questions, Yetnikoff said that CBS increased its marketing force in order to keep pace with increases in sales, but these additions will decrease in 1979. He noted that CBS lost about 15 persons with the departure of Ron Alexenburg to Infinity, though there were some disruptions because of it, "the

bench has stepped in and we're functioning very well."

Yetnikoff said CBS is becoming more cost conscious, joking that, "If I don't watch the margins, I assure you that there are other guys around CBS who will be watching me." He said, however, that he doesn't expect any dramatic rise in margins since the business is getting more competitive, with major companies like MCA willing to invest "a great deal in the recording business."

On the other hand, what will ease profit pressures in the next year is that copyright and artist royalties will probably not increase and CBS will be more selective in both hiring personnel and in artist signings. Also, investments on such artists as Eddie Money and Elvis Costello should pay off this year.

Yetnikoff said that since the cost of money has gone up, "we plan to become difficult in terms of collecting our accounts receivable, not because they're bad, but because we want the cash. We have set some stringent targets for ourselves in that area."

Conceding February to be a "difficult month for us in terms of returns," Yetnikoff said this is a period that is traditionally heavy in returns, and that overall business is "a little off" so far this year.

"We added substantially to our return reserve accrual at the end of 1978, so I think we're fully protected

on the return situation. Also, I think when you're really hot, you can stand off on the returns, and I think we're going to do very well. We have a Paul McCartney record, a James Taylor record and a lot of other product coming out in the immediate future," said Yetnikoff.

In later questioning from the floor, Yetnikoff returned to the subject of profit margins, saying it did not bother him that, at least on paper, CBS shows only "\$1 million or \$2 million" profits more than Warner's on an extra \$300 million in revenues. It is a matter of different accounting practices, said Yetnikoff.

"There is a rather full corporate allocation to the records division at CBS. If you look at a company like Warner Bros. you will find that there is a rather large nut absorbed by the corporation not allocated out to the record operation," said Yetnikoff, also noting Warner tends to capitalize its a&r and production costs more than CBS.

Also appearing before the analysts was John Phillips, president of the CBS/Columbia Group, whose operation encompasses the CBS record/tape club, direct mail marketing, the CBS musical instruments division and the CBS audio retail outlets.

Phillips said in 1978 his division was up 25% in revenues and profits. During the year the Columbia Tape and Record Club reached four million members. Despite increases in postage and copyright royalties, Columbia House also increased its margins in 1978, Phillips said.

Not doing so well was the musical instruments division, which expanded only by 5%. Phillips blamed a softness in the market for band instruments and organs for the slow sales.

The retail operation has a new name, CBS Specialty Stores, to cover both the Pacific Stereo and SoundWorks "superstores." During the year 11 new stores were added, with new stores expected in Atlanta soon, Phillips said.

Injunction Hits CBS In ELO's Albums Dispute

NEW YORK—U.S. District Court Judge Robert Carter has granted a preliminary injunction in the District Court for the Southern District of New York preventing CBS Records from manufacturing, selling or distributing "Electric Light Orchestra: E.L.O." and "Electric Light Orchestra: E.L.O. II" LPs outside the U.S. and Canada.

The suit was brought by EMI Records, which has the act signed for outside the U.S. EMI claimed in its suit that CBS was selling and distributing the two records and the "Best Of" E.L.O. in Europe. Representing EMI was the law firm of Granett & Gold.

In his order Judge Carter, said, however, that CBS is not obliged to prevent its overseas accounts from reselling the LPs which were sold to them prior to Feb. 22, or to reacquire those LPs.

The judge further ordered that a trial on the suit be held within six weeks.

In the year since CBS acquired the ELO for distribution in the U.S. and Canada, it has been a party to a number of suits in courts in New Jersey and California regarding the disposition of the band's "Out Of The Blue" LP, (Billboard, Feb. 10, 1979).

Market Quotations

As of closing, March 8, 1979

1978 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
43%	23	ABC	7	492	34%	34%	34%	+ 1/4
43%	34%	American Can	6	59	36%	35%	36%	+ 1/2
19%	9%	Ampex	11	91	15%	15%	15%	+ 1/4
4%	1%	Automatic Radio	—	55	2	1%	1%	— 1/4
28%	21%	Beatrice Foods	9	388	22	21%	22	Unch.
64%	43%	CBS	7	458	50	49%	50	+ 1/2
27%	13%	Columbia Pictures	4	114	19%	19%	19%	— 1/4
14%	8%	Craig Corp.	5	6	10%	10%	10%	+ 1/4
47%	31%	Disney, Walt	12	350	37%	36%	37%	+ 1/4
3%	2%	EMI	17	279	2%	2%	2%	+ 1/4
28%	8%	Gates Learjet	8	38	19%	19%	19%	— 1/4
16%	11	Gulf + Western	4	592	14%	14%	14%	+ 1/2
24%	9%	Handleman	5	97	15%	14%	15%	+ 1/4
6%	3	K-Iel	13	27	5%	5%	5%	+ 1/4
6%	2	Lafayette Radio	—	195	3%	2%	3%	+ 1/2
42%	22%	Matsushita Electronics	8	2	32%	32%	32%	+ 1/4
48%	25%	MCA	7	179	42%	41%	42%	+ 1 1/2
60%	25%	Memorex	5	387	33%	32%	33%	+ 1 1/2
66	43	3M	12	990	59%	57%	59%	+ 1 1/2
54%	35	Motorola	9	358	37%	36%	37%	+ 1/4
34%	24%	North American Philips	5	8	26%	26%	26%	— 1/4
22%	10	Pioneer Electronics	16	—	—	—	21%	Unch.
32%	6%	Playboy	27	1429	24	20%	24	+ 3 1/2
33%	22%	RCA	7	329	26%	26%	26%	+ 1/4
9%	6%	Sony	14	195	8%	8%	8%	+ 1/4
13%	5	Superscope	—	22	6%	6	6	— 1/4
34%	14%	Tandy	8	619	23%	22%	23%	+ 1/4
10%	5%	Telecor	7	4	9%	9%	9%	Unch.
9%	2%	Telex	9	142	5%	5	5%	Unch.
6	1%	Tenna	—	17	2%	2%	2%	— 1/4
19%	12%	Transamerica	5	556	16%	16%	16%	Unch.
40%	20%	20th Century	5	179	35%	35	35%	+ 1/2
57%	29%	Warner Communications	7	464	44%	44	44%	— 1/4
19%	11%	Zenith	11	138	13%	13%	13%	— 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	50	1	1 1/2	2 1/2	Koss Corp.	8	23	4%	5%
Electrosound Group	5	33	5%	5%	Kustom Elec.	—	—	2%	3
First Artists Prod.	35	57	7	7%	M. Josephson	8	14	15%	16
GRT	—	9	1	1%	Orrox Corp.	26	65	5%	5%
Integrity Ent.	8	44	4%	4%	Recoton	6	—	2%	3
					Schwartz Bros.	4	—	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 Volmer, 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.

PRES. GRIFFITHS REPORTS

RCA Records Has Biggest Year Ever

By STEPHEN TRAIMAN

NEW YORK—"The quantum leap by RCA Records, which almost quadrupled its earnings over those of 1975" was cited by RCA Corp. president Edgar Griffiths in his report to shareholders on the best annual performance since the company was founded 60 years ago.

Amplifying the comments which accompanied the year-end figures released earlier (Billboard, Jan. 27, 1979), Griffiths noted that the division, part of the \$1.725 billion electronics-consumer products and services group, "has been expanding aggressively in a rapidly growing worldwide industry that has passed \$6 billion in sales in 1978.

"By the yardstick of competitive performance," the RCA chief executive officer forecast in the annual report, "RCA Records has the potential of improving its annual earnings by many millions of dollars."

While no label figures are ever taken out from the consumer electronics group, a \$500 million sales increase for record division operations in 1978 was acknowledged by Paul Potashner, the RCA executive responsible for the RCA Records group. This would be a 25% increase over the \$400 million estimated in 1977.

It was the fourth consecutive year of new highs in sales and earnings for the label, with international operations providing a substantially improved bottom line, while domestic operations produced lower profits than in 1977.

"An energetic campaign to expand its business" was cited for achieving U.S. sales "approaching the unprecedentedly high level of 1977, when the death of Elvis Presley triggered extraordinary demand for his records."

However, lower domestic profit levels were due to increased advertising, promotion, selling expense and other costs associated with developing new talent, acquiring established artists and broadening distribution arrangements.

RCA Records International produced a 19% sales increase with profit up 33% over 1977, both new highs. Sales peaks were cited for affiliated companies in the U.K., Germany, France, Italy, Mexico and Brazil, with plans progressing to establish new subsidiaries in more countries in 1979.

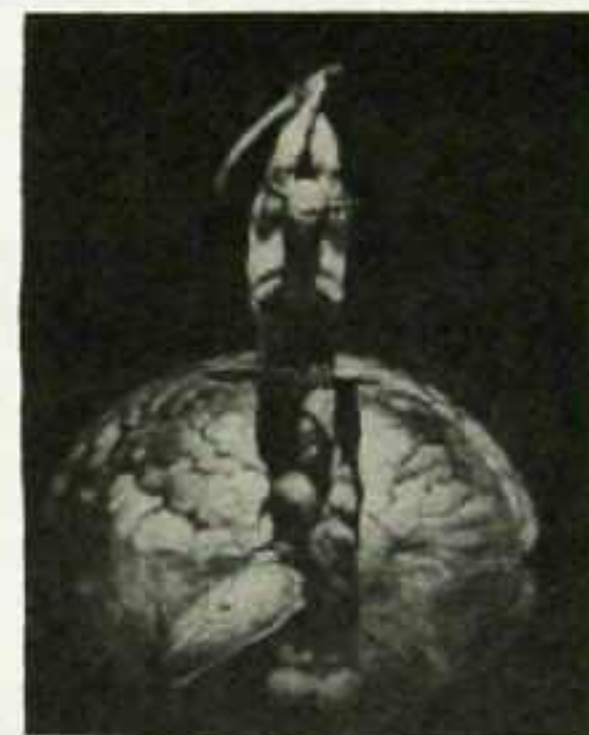
The report claims RCA increased its leadership in country music with a 34% sales gain, and noted sales of Red Seal classical records were up 43%.

RCA Music Service, which operates the record and tape club, produced a 43% profit increase on a 19% sales gain.

RCA Records provided approximately \$100 million or 44% of the \$225.6 million sales gain reported for the consumer electronics products/services group, and undoubtedly more than the \$6 million overall increase from 1977 in before-tax profits noted for all group operations.

In the same group, RCA Selecta-Vision home videocassette recorders, built for the firm by Matsushita of Japan, were cited as an added factor in sales and profits gains. And the anticipated debut of the firm's videodisk player sometime in the second half of 1980 is seen as boosting the group's potential even higher.

With RCA Records playing an increasing role in both the creative and distribution areas of videodisk software, the links between the two divisions are seen growing even closer.



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Havana Jam Weds Best Of Cuban, U.S. Music



Rita Coolidge and Kris Kristofferson perform their country pop material during Havana Jam.



Stephen Stills gets funky during his set.

Billboard photos by Eliot Tiegel



Bonnie Bramlett offers a lowdown vocal element to the Stills' show.



Dexter Gordon blows a ballad during the CBS All Stars stanza.



John McLaughlin, left, and Jaco Pastorius make electronic energy intriguing.



Willie Bobo, left, and Eric Gale spur the jazz all stars.



Jimmy Heath, Arthur Blythe and Hubert Laws blend their warm tones during the All Stars show, left. Right: Stan Getz accommodates Cuban fans with his autograph at the Karl Marx Theatre.



MARCH 17, 1979 BILLBOARD

Continued from page 1

hours of music are listened to by the two producers handling the live recordings. They are Mike Berniker and Bert de Cousteaux. Lundvall speaks of having a Latin LP which would include the top cuts from the Fania All Stars and Orquesta Aragon, for example, a jazz LP featuring Weather Report, the CBS Jazz All Stars and Irakere, the top Cuban fusion band. The LPs could be ready in time for CBS' convention in San Francisco the first week in August. Or before.

A pop LP will feature performances by Stephen Stills, Kris Kristofferson and Rita Coolidge. Billy Joel, whose electrifying performance on the closing Sunday evening concert was one of the festival's energetic highlights, would not allow his performance to be recorded for disks or videotaped for television.

His wife/manager Elizabeth Joel said the reason for the boycott on Joel's performance was to avoid the possibility of any bootleg records or videotapes being made. "Billy came

to perform for the people," she said, "not for videotape or records."

The LPs, if a single pocket, would probably sell for \$7.98, according to Lundvall. If CBS develops two-record sets in any of the categories, the price could hang around the \$13.98 range. Initially the LPs will be projected for the three fields, but Lundvall acknowledges that a box set encompassing all the music could be developed at a later date—perhaps as a Christmas item.

The Havana Jam, as CBS called it, brought to this warm and balmy island nation the first large contingent of American artists to play in Cuba in 20 years. Included in the American entourage in addition to the pop superstars were such major jazz performers as Dexter Gordon, Stan Getz, Joe Zawinul, Wayne Shorter, Jaco Pastorius, Jimmy and Percy Heath, Hubert Laws, Cedar Walton, Woody Shaw, Bobby Hutcherson, Tony Williams, Arthur Blythe, Willie Bobo and Eric Gale.

Among the pop musicians working as featured guest soloists were John McLaughlin and Richard Tee.

The Fania All Stars were led by Johnny Pacheco and their efforts will probably produce an LP which will be released on Fania, according to Lundvall. The intention is to intersperse as much Cuban music as possible. Thus Irakere, which has its first LP out on Columbia, could be represented on both Latin and jazz LPs.

Orquesta Aragon, the premier violin-flavored dance band, was recorded by CBS in New York last January and that LP may have a stronger appeal overseas than in the U.S. (An anti-Castro group in New York set off a bomb at the orchestra's Lincoln Center concert in Manhattan last January.)

As a result of the breakthrough in hooking up large groups of American artists with Cuban musicians, Irakere was granted permission to return to the U.S. Monday (5) with the CBS contingent and go on a 26-date concert tour of the East with Stephen Stills which began in Cincinnati Wednesday (7).

Stills and Kristofferson both

wrote special songs in honor of their Cuban appearances.

The significance of the cultural event prompted CBS News to send a film crew to videotape the festival and a Hughes Rudd-narrated report was scheduled to run Sunday (11) on the "Sunday Morning News" program.

In addition, producer Jim Lipton videotaped the festival for national tv and for CBS' own in-house utilization. The "King Biscuit Hour" is slated to air portions of the concerts April 8 to around 250 radio stations.

The Havana Jam is the second appearance by American artists since a jazz cruise stopped in Havana in the summer of 1977 and Dizzy Gillespie and Stan Getz did impromptu jams with Cuban jazzmen, including Irakere.

Tickets for the three evening concerts were given out by various Cuban organizations with a few on sale at \$10. In fact, 45 Americans from Key West, sailed over in seven boats for the shows and there were also Russian tourists in the audience. A young Cuban medical student

boasted that he got his free ticket by being "enterprising." He also said that it helped to "be a good communist." Another young man said the "bosses gave out the tickets to the good workers."

Nonetheless, the audiences were generally enthusiastic for the Americans with a few surprising exceptions. They were exultant in their support of their own superb performers whose music brought the entire scope of Cuban music into a crystal clear perspective.

Surprisingly, the Cubans responded more enthusiastically to Rita Coolidge than to husband Kristofferson. And for a number of reasons they were cool to the Fania All Stars who came on late Friday to close that opening show.

Billy Joel, for one, said young people in the audience told him they came to see rock'n'roll, not Puerto Rican musicians playing Cuban-inspired music. Other observers blamed the midnight hour of the performance which forced many older persons to exit to catch the last

(Continued on page 17)

THE LEGEND ENDURES. AND THE LIGHT SHINES ON.



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Film Music Creators Finally Making a Buck

LOS ANGELES—The fees for lyricists and composers working on film music have doubled in the past three years and the spiral will continue upward if producers and directors work longer and more closely with music creators, Stan Melander told the California Copyright Conference meeting here Feb. 27.

Melander, an agent with Bart Associates here, encouraged film production executives to select music creators as early as possible so the individuals can work over the longest period of time to write to the best interest of television and motion picture productions.

By JOHN SIPPEL.

Pointing out that a writer can get

the best feel for his essential music if he is in from day one of a production, Melander fortified his contention by pointing out that the cost to the overall movie budget would not be increased if the writer or writers were hired at the start of production.

If music writers can view daily produced sequences right through to finished print, they can readily offer producers a selection of themes from which to choose. Working closely from the start enables a screen music writer to get a more incisive perspective of what the film requires.

When Bill Conti saw the final rushes of "Rocky," he was so impressed by the finale of the film that he sought a \$50,000 budget to redo not only the crescendo music but also a part of the film itself. Conti's request was granted and the film was changed. Melander pointed out that this could be avoided if music people involved were in from the start.

The pendulum has swung a long way from the old practice of a studio music head being instructed at the end of a film's shooting to get a "\$5,000 or \$10,000 writer" by a producer. Melander said, Jesse Kaye, former MGM music chief, affirmed this change, pointing out that at one time movies were changed so often during shooting it was foolish to bring in music writers prematurely.

Melander said he's seen fees climb from \$25,000 top to \$40,000 and \$50,000 today. Producers are beginning to acknowledge that a known writer like Conti, David Shire or Henry Mancini can help sell tickets. Fees for "Movie Of The Week" on tv have risen from \$5,000 to \$10,000, he added.

An agent's responsibility includes proper billing for his clients. Not only is he working toward a separate title credit card for his client, but also a plug in the movie's paid advertising, Melander noted. The Bee Gees' music was the big pull in "Saturday Night Fever," he claimed. Today, acknowledged music writers get not only a percentage of 90% of the price of a soundtrack album, but also a 2% or 3% royalty for production, he said.

When a film producer decides to hire several name acts to sing or perform in film, the agent must fight for the music writer's fee, so that the traditional prorated formula loses out to the known prowess of the writer, Melander advised.

Film music creators more and more are using videocassette playback machines at home to see a portion of a movie they are scoring over and over to get a better feel, he said. Name lyricists and composers, too, are seeing a substantial hike for their services, he said.

Agents can play a vital part in assisting successfully to marry music to a film if they are given full information about a projected production so they can present a ready-made package of featured artists and music writers. He pointed out that one must avoid the pitfalls as trying to get an established record name to do a title song for an imminent film when that act currently has a hot single charging up the charts, which would preempt the release of the film single at the optimum time for the film's release. Film producers often bypass writers exclusively inked to a publisher because they want the music copyrights for themselves, Melander noted. Such a conflict can often be avoided if the agent points up to the publisher that historically a film song success can excite interest in the writer's total published catalog.

(Continued on page 110)

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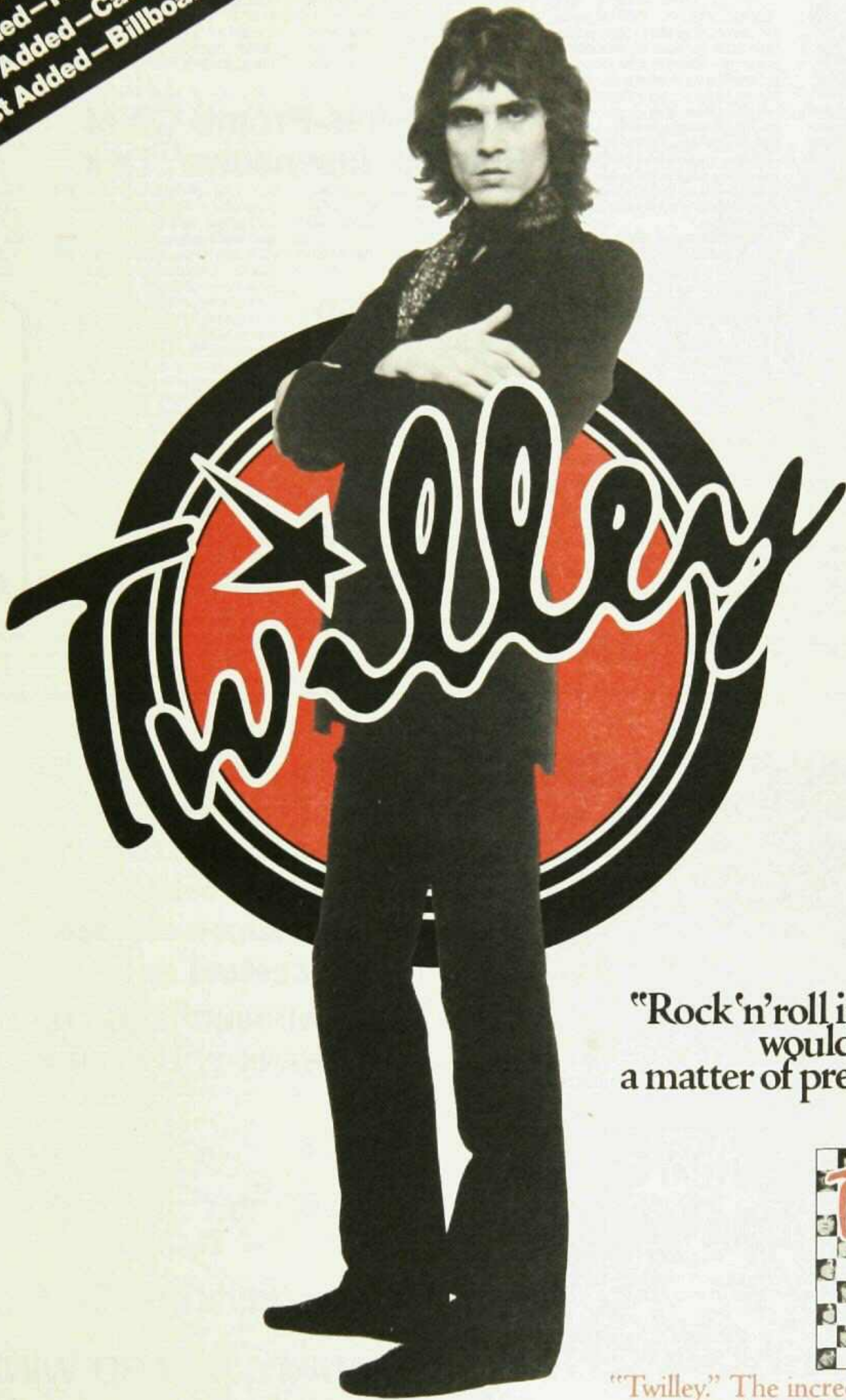
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On Arista Records and Tapes.



ARISTA™

Nine Former ABC Distributors Suing MCA And ABC

• Continued from page 3

utorship was made, the new distributor then assumes the loss.

The distributors' plaint is that they are being asked to take a double fiscal shafting in the ABC/MCA move. The loss represents 16% of the selling price at the big user level and 23% at the independent dealer level.

In a letter dated Feb. 12, 1979, but mailed Feb. 22, MCA's sales executive Sam Passamano and credit executive George Lee informed the plaintiffs that "dealer returns in your territory are your responsibility. Neither ABC nor MCA will authorize returns directly from them to ABC or MCA." The letter went on to confirm that MCA would reimburse the distributor at wholesale

price for their returns thus precipitating the loss brought about by the two-time return to the plaintiffs.

The plaintiffs contend that "because defendant ABC Records had sold to its customers records and tapes far in excess of any reasonably projected consumer demand, each plaintiff assumed substantial monetary commitment for returns." The suit, too, notes that its customers, too, are reacting normally, holding back on paying accounts receivable until they are certain of getting their full return credit. This places defendant MCA Distributing in a more favorable selling climate, the suit alleges.

ABC Records president Steve Diener, according to the filing, com-

municated with each of the plaintiffs near the turn of the year, assuring them ABC would continue through independents to quell persistent rumors that ABC would make a move.

The plaintiffs claim they can show that at this same time ABC was negotiating with MCA which would

totally acquire ABC Records if the Federal Trade Commission approved or if not would take over ABC Records' distribution in the U.S.

Approximate damages sought include: Big State, \$50,000; H. W. Daily, \$20,000; Music City, \$40,000;

Hot Line, \$30,000; Western Merchandisers, \$40,000; Progress, \$100,000; Universal, \$75,000; Music Trend, \$60,000 and All South, \$25,000. Daily and Progress allege that they underwent expensive warehousing renovation and additions in order to handle the additional ABC inventory.

The court is informed by Jay M. Vogelsson of Moore & Peterson, Dallas, plaintiffs' counsel, that a supplemental filing will better indicate exact damages to the judge.

The supportive liaison, prior to Vogelsson's taking over the case, between the various plaintiffs was accomplished by Billy Emerson Jr., son of the longtime boss of Big State, Dallas. Young Emerson, a law graduate, is employed at Big State.

WB's Sales-Promo Chief Refutes 'Insensitive' Talk

NEW YORK—"A lot of people think that all we do is wait for the next Fleetwood Mac album to come along. It's just not true."

This statement, from Ed Rosen-

blatt, vice president of sales and promotion at Warner Bros. Records, reflects his reply to those who believe that a company as large as WB is a victim "of big company backlash that is not sensitive to the development of new acts."

"We have a strong, professional staff that daily seeks to break newcomers, and current charts speak for themselves," he adds.

In addition to Rod Stewart's recent standing as the number one album seller with "Blondes Have More Fun," the executive points to the top 10 appearance of a newer act, Dire Straits, and Nicolette Larson, whose "Nicolette" is nearing the top 10.

Both acts are also current hot singles sellers, with Larson's "Lotta Love" in the top 10 and Dire Straits on the brink of top 10 acceptance with "Sultans Of Swing."

"Even Rod Stewart's success represents a process of going for more than pop sales, since we're getting heavy disco and r&b attention too," the executive notes.

'Spaceship' In Puerto Rico

By RADCLIFFE JOE

NEW YORK—The first known million dollar free-standing prefabricated discotheque, designed so that it can be easily dismantled and moved from one site to another if economical or other changes warrant it, is scheduled for a late March opening in San Juan, Puerto Rico.

The club, designated the Space-ship Disco, is the brainchild of Charlie Garcia, a Puerto Rican entrepreneur who has been responsible for, among other events, the staging of the Muhammad Ali fight against George Foreman in Puerto Rico.

The fiberglas geometric dome has been under development for about three years. It sits flush on the

ground in the Isle Verde suburb of San Juan, but according to Garcia, its design is so flexible that it can be mounted on a single pole to utilize the unused air space over a parking lot.

Shaped like a flying saucer, spaceship disco utilizes one of the most futuristic concepts in disco construction found anywhere in the world, according to Garcia. The dome, which can be tailored in size to fit available space and budgets, can be dismantled and moved to a new site in less than weeks if for any reason the operator is forced to change sites.

Architect for the room is Angel (Continued on page 89)

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. . . in is better.
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MARCH 17, 1979 BILLBOARD

Cubans & Americans Collaborate In Havana Programs

• Continued from page 10

buses home from the 5,000-seat theatre.

The 24-member Fania group played a specially prepared tune, "Tres Lindas Cubana," and for this reporter it played with as much fire, excitement and flair as any of the 12 groups which performed over the three-evening span.

Reflected leader Johnny Pacheco: "This is a dream come true for us. We all grew up listening to Cuban music; it's the stepping stone to our roots."

A feeling of warmth for the Cuban people permeated the American entourage which called the event "an adventure" and a historical event with potential for bringing the two nations closer culturally.

The selection of the pop stars was designed to showcase the diversity of American music and not limit it to jazz and Latin material.

The Cubans also presented traditional music (the 30-year-old Aragon orchestra), modern (Irakere, the big, roaring Orquesta de Santiago de Cuba), political revolutionary themes (Elena Burke and Manguare), contemporary dance music (Yaguarimu). There were strains of cha-cha and mambo dance tempos and an emphasis on Cuba's African heritage, the latter appearing during the political music segment.

In the main, the American jazz players, stayed away from political statements, leaving it to Stills and Kristofferson to venture in this area. Both explained in Spanish about their compositions which referred to quests for peace and brotherhood. And when Kristofferson mentioned president Fidel Castro's name, the audience broke into applause and when he said Che Guevara, the crowd came to its feet. They did not comment when he concluded his prelude to his song by including Jesus Christ among those "revolutionaries" who have stirred mankind.

The "Bay Of Gigs," as one jazzman labeled the event, achieved its artistic goals. The audience was warmed by the best of two nations, the American representation based on requests from the Cuban government and from public comments solicited during three previous visits by Lundvall and other CBS officials to pursue the cultural bash.

Weather Report opened the festival with its patented blend of synthesizer, electronic keyboard magic invented by Joe Zawinul and augmented by the saxophone brilliance of Wayne Shorter and the bass eccentricities of Jaco Pastorius. The repertoire was strictly from previous LPs and included "Birdland," "Black Market," Jaco's usage of controlled feedback and distortion was a new sound for many Cubans in the audience.

The band's sound and background lighting, handled by Showco of Dallas, was crisp and finely delineated and brought space age jazz with some rock undercoatings under the microscope of this festival.

Showco, incidentally, did a superb job overall of handling its technical end of the festival. CBS' own engineering crew, headed by Stan Tonkel with assistance from CBS' Russ Payne and the Record Plant's David Hewitt, worked the 24-channel board. All recording equipment was supplied by the Record Plant.

The cost to CBS for putting Havana Jam together was in excess of \$200,000 and CBS hopes to recoup some of its costs from the sale of the LPs. None of the artists was paid for performances; they will

earn their money from record royalties and tv show appearances.

The Fania All Stars blended music with dance to sock home its message of superiority in Latin dance/jazz blowing. Violinist Pupi Legarreta was especially appealing as the band emphasized fast mambo tempos.

The CBS All Stars' set Saturday broke down into three settings: the big band of super name stylists which played "Sound For Sore Ears," "Tin-Tin-Deo" and "Project," warm and touching solos by Dexter Gordon and Stan Getz on "Polka Dots And Moonbeams," and a total turnaround into bombastic rockish jazz with Tony Williams, Jaco Pastorius and John McLaughlin swirling, exploding, fuzzing and swizzling through "Dark Prince," "Continuum," "Para Oriente" and "Are You The One?" Pastorius used a digital delay to hold ringing notes and to overlay notes on top of notes.

Stephen Stills performed inspiringly and his gutsy vocals were given added strength by Bonnie Bramlett. Stills' seven pieces caught the flavor of the heightened set and added its electric dynamics to the music to generate all American fire-power to such ditties as "For What It's Worth," "Love The One You're With," "How Wrong Can One Girl Be," "I Want To Make Love To You" and "Cherokee."

Stills' Havana Jam inspiration, "Cuba Al Fin," was done in an emotional reading to complement the message that "we are brothers, not enemies, there should be an end to tension and the only thing that makes sense is friendship."

Irakere's Afro-Cuban roots foundation and its reliance on modern American jazz influences proved a viable link in the America-Cuban connection. Two Mozart pieces, arranged by reedman Paquito Rivera, were transformed into modern day compositions with underground rock tempos melding with an insistent Latin beat. Leader/pianist wizard Chucho Valdes churned out modern figures and motifs in a free flowing display of technical mastery which set the hallmark for this top Cuban

machine. Mozart's "Adagio," featuring Revera's soprano sax, chillingly told the whole story of how music from many lands is being cultivated in this land of intrigue embargos and planned existence.

A tack-on jam with Pastorius, Getz, McLaughlin and Richard Tee failed to maintain the high level of artistry as Irakere and the Americans did not strengthen the musical chain for the first time in the festival. It was downright poor music.

Sunday night's finale began with a display of big band dynamics, warm and wallowing charts for the brass and reed section of Orquesta de Santiago de Cuba, a 20-piece aggregation of lung power, Cuban muscle and sensual sway in place choreography.

Having set an explosive pattern, Kristofferson and Coolidge proceeded to cool things down. Backed by seven musicians, Kristofferson's laidback vocal style undercut his ability as a vocalist. Calls from the audience for song requests indicated that his material (as heard on Miami radio stations 90 miles away) is as familiar as that performed by the other performer/songwriters, notably Billy Joel.

In response to a request for "Help Me Make It Through The Night," Kristofferson parried! "You help me make it through the night."

Kristofferson's deep-toned voice was his main instrument, his electric guitar in a secondary position. "Loving Her Was Easter," "Michoacan" (by Kim Fowley), "Casey's Last Ride," "Help Me Make It Through The Night" blended with "For The Good Times" reflected the essence of America's country flavored pop community. The Cuban tribute tune, "Living Legend," is described as a song which an old soldier who rode with Jesus could have sung about that revolutionary figure.

Coolidge brought her distinctive pristine tones to such works as "The Way You Do The Things You Do," "We're All Alone" and "Higher And Higher."

Collectively the two sang such smoothies as "You Show Me Yours," "Day Drinkin" and "Please Don't Tell Me How The Story

Ends." "I Fought The Law" seemed ill advised for an audience which today does not fight government internally.

Vocalist Sara Gonzalez and the collective group Manguare emphasized Cuba's evolutionary and revolutionary history, with some extremely modern jazz riffs tossed in on piano and soprano sax.

Joel, Columbia's hottest artist, was ready for this special audience. His tunes, song and hummed by the youngsters and his charismatic stage presence, all melded together in a memorable evening of rock'n'roll, pure and dynamic, emotional and engulfing.

Sitting at the acoustic piano for most of the set, Joel's strong voice enveloped the packed hall with his tunes of human foibles and domestic transgressions. His program was a walk through pop hitsville: "The Stranger," "Honesty," "My Life," "Movin' Out," "She's Always A Woman" and "Just The Way You Are."

Shifting from acoustic to electric

keyboard and with his backup group romping in high gear, Joel was a masterful ambassador of American rock. His instrumental and a good contrast to the other intense tunes like "Angry Young Man," "Rosalinda's Eyes" and "Zanzabar." During the last quarter of the act Joel was a racer, leaper and human energy machine, coming within an eyelash of the audience pressed against the stage area.

During "Big Shot" Joel bounced on top of the acoustic piano. He kept his energy flow constant in the closing numbers, "Only The Good Die Young" and "Get It Right The First Time."

The cheers of the audience were as exuberant as those of any crowd of young people in New York, Los Angeles, Dallas or Chicago. Only this was Havana, a city in a country off-limits to American performers.

Afterwards, Joel would say the audience's reaction was "a total surprise" to him.

For the fortunate Cubans, young
(Continued on page 20)

DONNA SUMMER INVOLVED

Sue To Halt TV Film

LOS ANGELES—Donna Summer and Casablanca Record and FilmWorks wants Marcus-Wohl Productions to desist from using parts of Summer's "Thank God It's Friday" film performance from "Disco Magic" segments.

In a pleading to Superior Court here, the plaintiffs want a temporary restraining order and permanent injunction handed down against Steve Marcus and Arnie Wohl against using segments of the Summer movie performance granted to the disco television syndicators for use exclusively in a 30-minute tribute to the

top girl disco performer. CBS Inc. is named as a defendant because the network owned-and-operated stations that televised the disco show.

The plaintiffs claim the defendant syndicators have spliced in parts of the movie to make it appear that Summer is working live on the show and they single out ads for the show which carry out their contention. Summer's broadening career is being narrowed by the frequent inclusion of her film clips on "Disco Magic," the suit alleges. The suit asks \$25,000 damages.

NARM Exhibitors Added

NEW YORK—Additional NARM exhibitors to the extensive list noted previously (Billboard, March 3, 1979) include another four new associate members.

Making their first NARM appearance are Artie Lewis Enterprises, Ronkonkoma, N.Y., with its Groove Tube disk care unit and promotional/cutout disks; M. & F. Distribution Co., New York, music radio show packaging/distribution; Autovend, Inc., Fairfield, N.J., plastic

bag packaging, and Horian Engineering, Detroit, audio/disk/tape care accessories and storage units.

Other new exhibitors reported by Stan Silverman, NARM membership director, which bring the total to more than 85 companies, include Charmdale Record Distributors Ltd., Alshire International, Crystal Clear Records (audiophile line), A&M Records and Sony Corp. (blank audio/video tape, digital recording).

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MARCH 17, 1979 BILLBOARD



WELL, ALMOST—The cast of Broadway's "Beatlemania" stops for a traffic light on its way from its old home, the Winter Garden, to its new one, the Lunt-Fontanne. That's a custom-made four-seater bicycle the Beatles look-alikes are riding. "Beatlemania" has been running for more than a year, without an official opening and no formal press reviews. That's . . . er . . . left to right, . . . "Ringo, George, John and Paul?"

'Betamax Trial' Winds Up

• Continued from page 3

panies, network revenues, guild and union members that work on copyrighted films, home viewers who will suffer because of lack of product, advertisers who will not reach their target audiences due to viewer concentration on pre-recorded programming, and primarily Universal and Disney because they will lose revenue from the loss of reruns to home video libraries and revenues from program sales to paid television.

In the course of the trial and through many prestigious witnesses, many contentions of Universal and Disney were lopped off by Judge Ferguson.

Sony's defense lasted three days in which the time was absorbed in registering depositions into the record. The defense centered on the fact that Universal and Disney knew about the development of the Betamax since the early 1960s and yet had made no objection until recently. But just as the arms of the Universal/Disney octopus had been severed, the sword came down upon the Sony defense. In a judgment Wednesday afternoon (7), Judge Ferguson made it clear he had heard enough and the defense closed its case.

Thursday (8) Universal and Disney attorney Stephen Kroft attempted to illustrate one type of relief that the plaintiffs might accept when he sought to call Richard Stump to the stand. Stump had been hired by Universal and Disney as an independent engineer to develop and illustrate how television signals might work to deactivate home taping of copyrighted material.

Judge Ferguson ruled out the possibility of imposing the technique in his judgment, therefore he would not listen to Stump's testimony. Ferguson said he felt he could not make a judgment in a situation that would involve the FCC and the cooperation of broadcasters.

"It would be unwise of me to fash-

ion a remedy or to impose an opinion beyond the competency of the court."

When asked what the plaintiffs hope for as relief since the jamming of signals was ruled out by Ferguson, Kroft expalined. "They (Sony) caused the problem. It is not up to us to solve the problem they created." He went on to reiterate what he had said earlier in the trial, that the plaintiffs wanted the manufacture of Betamax stopped, at least until some type of adjustment can be made to prevent the taping of copyrighted programs.

In an interview after the close of the trial, Donald Sloan of Sony said the defense team felt it was "basically unfair that MCA and Disney knew about the production of Betamax from its inception and yet they did not raise objections until they filed the suit. This should preclude them from getting any relief and here is where we disagree with the judge.

"They (Universal and Disney) haven't suffered any damage to this date. The judge admitted that any future damage is extremely speculative so we feel good about the outcome."

Capitol Broadcasting Gets W. Va. AM-FM

CHARLESTON, S.C. — Reeves Telecom Corp., which recently announced plans to liquidate, has accepted an offer of \$1.9 million cash for the purchase of WKEE-AM-FM Huntington, W. Va., from Capitol Broadcasting of Raleigh, N.C.

J. Drayton Hastie, president of Reeves, says that he is negotiating with several interested parties on the possible sale of WITH-AM-FM Baltimore for \$4 million, or \$3 million for the FM and \$1 million for the AM.

The company also owns land developments totaling 15,000 acres in the Carolinas which will be sold.

to augment what we already have set up. Our indies simply don't have the time and manpower to bring Big Sounds to the people the way we envisage, so we're giving them all the help we can. We are organizing a grass roots effort to insure our visibility."

Running the program from Big Sounds' Wallington, Conn., address will be Steve Schnapp.

LABEL'S SALE DENIED

'Product Flow' Eyed At Motown's Parley

By HANFORD SEARL

LOS ANGELES—Guaranteed product flow and better communication were two main themes evolved from Motown Records' recent meeting here with 19 distributors and wholesalers.

Entitled "The Magic of Motown," held Feb. 23-25, seemingly solidified the label's independent distributor base on the heels of label acquisitions by major corporations lately.

"At the present time the rumors are not true about Motown being sold to anyone," reports Mike Lushka, Motown executive vice president. "This meeting was a morale booster."

Ernie Santone, president of Chips Distribution, Philadelphia echoed Lushka's remarks and underlined the importance of major product flow from the label's heavyweight artists.

"We're always eager to break new product, but Motown promised us continuous efforts to keep the superstar material coming from such people as Stevie Wonder and Diana Ross," said Santone.

Santone, whose company covers the Philadelphia market, Southeast Pennsylvania and Southern New Jersey, projected possible flow deadlines of at least twice a year as ideal.

Sid Talmadge, head of Motown's major outlet, Record Merchandising in Los Angeles, reported about successful one-on-one seminars to discuss problems and new product presentations.

"I would think all the distributors

and manufacturers were encouraged at the meetings. Motown cleared the air, gave us commitments and put a stop to the rumors about their sale," says Talmadge.

Talmadge's firm has dealt with Motown for 10 years and handles their product for California and Denver.

Meanwhile, Bud Daily, co-owner of H.W. Daily, Inc. in Houston with his brother Don, attended the convention at Century Plaza and came away impressed.

"Both Motown and the distributors made a definite commitment to each other," clarifies Daily, who with Don earlier had proposed a separate label prior to the meeting for independents. "However, we still feel we may form our own label."

Daily said the upcoming Motown material looked "promising" and positive while revealing common problems such as defective products also were rehearsed.

Mike Roshkind, Motown's chief operating officer, was introduced as were other staff members. Roshkind took over Motown last year from former Chief Barney Ales.

Opening more channels of expression, keeping accounts paid up and the pursuing of new as well as established artists also were covered.

"While looking to grow bigger in 1980 and '81, we're reaching back to the family type operation whereby all avenues are opened for communication," Lushka added.

Mull Single Vidisk Rate

• Continued from page 1

stripped the capacity of the British Academy of Film and TV Arts venue.

More than 20 presentations were made, interspersed with floor sessions. Speakers included U.S. expert Tom Hope, of Hope Reports Inc.; Robin Scott, deputy managing director of BBC-TV; Donald MacLean, managing director of EMI Audio Visual; independent producer Peter Morley and Sony's Masahiro Mizushima, who provided technical details of the Japanese company's videodisk.

For most participants, however, keynote was the account by conference chairman John Chittock of the Magnavision launch for the Philips/MCA optical videodisk system in

Atlanta. Bill Benstead-Smith, Philips' director of marketing services, posed a U.K. launch near the end of 1980, with other European territories following. Exact timing will depend on the company's supply situation.

No mention was made of Philips' radical new B2000 videotape machine. Still under development, the machine is something of an open secret, and informal speculation outside the room suggested it will make a public bow before year's end.

On the software side, Richard Cooper of U.K. firm Intervision Video described the essentials of operating as a supplier of pre-recorded

(Continued on page 77)



BACKSTAGE MEET—Peter Wolf, left, of the J. Geils Band shakes hands with Jim Fox, program director of Q102, backstage after a recent engagement in Cincinnati. Jack Ashton, EMI-America promotion man, is witness.

JUDAS PRIEST TOUR

- March 8, Fox Theatre, Atlanta, GA
- March 9, Great Southern Music Hall, Orlando, FL
- March 10, Great Southern Music Hall, Gainesville, FL
- March 12, Brothers Music Hall, Birmingham, AL
- March 14, Opry House, Austin, TX
- March 15, Music Hall, Houston, TX
- March 16, City Auditorium, Beaumont, TX
- March 17, Memorial Auditorium, Wichita Falls, TX
- March 18, Texas Hall, Arlington, TX
- March 19, Civic Center Auditorium, Amarillo, TX
- March 20, Municipal Auditorium, Lubbock, TX
- March 21, Chapparell Center, Midland, TX
- March 22, Convention Center Arena, San Antonio, TX
- March 23, Coliseum, Corpus Christi, TX
- March 25, Civic Center Music Hall, Oklahoma City, OK
- March 28-30, Starwood, West Hollywood, CA
- April 2, Civic Theatre, San Diego, CA
- April 3, Civic Center, Bakersfield, CA
- April 4, Centennial Coliseum, Reno, NV
- April 5, Center for the Performing Arts, San Jose, CA
- April 6, Memorial Auditorium, Sacramento, CA
- April 9, Civic Center, Santa Cruz, CA
- April 11, Armory, Medford, OR
- April 12, Paramount Theatre, Portland, OR
- April 13, Paramount Theatre, Seattle, WA
- April 14, Yakima Valley College, Yakima, WA
- April 15, Boise Expo, Boise, ID
- April 20, Paradise, Boston, MA
- April 22, Agora, Youngstown, OH
- April 23, Agora, Cleveland, OH

Big Sounds Beefing Up Its Distribution

NEW YORK—Big Sounds Records is beefing up its local distribution and promotion efforts with the establishment of a "national task force," of representatives who would help in local marketing, promotion, concert liaison and the actual selling of records.

"You can say we are going branch," says Ben Gant, marketing/promotional coordinator. "We have

Judas Priest

tears off the cloth and puts on the leather.

Judas Priest brandishes the leather and makes you like it on their third blockbriiser, "Hell Bent for Leather."

Ten dominant ditties including their English smash-single "Take on the World" and a killer cover of the original Fleetwood Mac's "The Green Manalishi (with the Two-Pronged Crown)" comprise an album that is, we confess, the final catechism in stomp-rock.

Lead singer and whip wielder Robert Halford, flanked by the twin lead guitars of KK Downing and Glenn Tipton, flays up enough excitement on stage and on record to get everybody quivering ... on the beat.

Down on your knees and repent if you please! Judas Priest is bent! "Hell Bent for Leather." On Columbia Records and Tapes.



ABC, MCA Publishing Change

By HANFORD SEARL

LOS ANGELES—The realignment of copyrights and jobs continued to develop smoothly Thursday (8) at ABC Music Publishing with the transfer of files and personnel into the MCA Music Publishing camp, according to Sal Chiantia, president of the MCA division.

About 20,000 copyrights were being evaluated, filed and prepared to be sent to MCA headquarters in New York. The process is reportedly taking two weeks.

"It is a necessity for us to centralize and absorb the material at this time," says Chiantia. "We are pleased to have so many ABC people coming with us."

Those persons formerly affiliated

with the ABC Music Publishing team who will go with MCA include Rick Shoemaker, vice president of creative services; professional manager Bryan Greer and vice president creative services, Diane Petty and her assistant, who will remain in Nashville.

Chiantia, who will absorb former ABC Music Publishing president Jay Morgenstern's position, adds MCA is talking to two other key persons, which could bring the total of six out of 13 ABC employees who have been retained during the transition.

In the changing of the guard, Morgenstern decided not to stay with MCA after original reports indicated he would remain with the publishing group.

"My plans are undetermined at this time, but I have decided not to stay with MCA Publishing," Morgenstern reports. "I will make my decision public in a week or two."

Chiantia praised Morgenstern's success record with ABC and expressed satisfaction about the amiable transfer efforts.

John McKellan, vice president of MCA Music Publishing, was coordinating the copyright transfer process in the ABC office at 8201 Beverly Blvd.

According to Chiantia, all ASCAP material was being absorbed into MCA Music while BMI catalogs were being transferred into Duchess Music.

An ABC Music Publishing source said ABC-TV would retain the two names American Broadcasting Music and ABC-Dunhill as well as the television catalog material.

Included in that deal is some 1,000 catalogs, the biggest being Harry Chapin's "Circles." The material will be used in movie-of-the-week areas for ABC Circle Films.

"We will determine the status of the files being transferred and know what to do with it after that," adds Chiantia, "but we will continue to exploit to the fullest extent all catalog material as creatively and successfully as ABC Music Publishing did."

ABC's Studios To Shutter Soon

LOS ANGELES—The ABC Recording Studios, in the wake of MCA's takeover of ABC, is shuttering, according to Brian Ingoldsby, ABC Recording Studios president.

The facility, in operation for 7½ years, consists of three 24-track recording studios, one mastering room and one production room with 20 employees under its wing.

The facility will be phasing out its remaining projects, according to Ingoldsby, and should be closed down shortly.

The studios had been doing well financially but because they are part of the ABC Records division are subject to the same fate as the record wing. The studios are at the same Beverly Blvd. site as the ABC Records offices.

Ingoldsby, former MCA Studios head and president of ABC Recording for the past three years, had introduced a number of technical innovations at the facility, including research for Soundstream's digital recording system.

Which Label Taking Returns Is Dilemma

• Continued from page 1

tude on the controversial handling of ABC record/tape returns. Only one of the eight distributorships in the past 14 days had been visited by an ABC or MCA representative and that distributor said "he was in the dark and could tell us nothing."

Bergamo maintains that his regional directors were back in the field last week notifying distributors that MCA has assumed returns responsibility.

MCA intends to ship the next ABC album release March 23 in ABC jackets. The following release will be in MCA logo jackets.

All existing ABC inventory, meanwhile, will maintain ABC catalog numbers.

In order to sustain sales of current ABC product, MCA starting today (12) has begun all new marketing and advertising campaigns as if none previously existed.

Bergamo says at first he tried finding what ABC had done in terms of marketing and pick up from there, then opted to start from scratch.

MCA Records president Bob Siner says that as a matter of economy, ABC facilities and personnel will be merged. Siner states that the layoff of 214 ABC staffers was a decision of ABC Inc. when the company decided to sell the record operation.

Siner says that in all likelihood, the ABC headquarters will be sold. Whatever remaining personnel there are, meaning those asked to join MCA, are being moved into MCA's Universal City headquarters, which are already overcrowded.

ABC's three branch locations in Los Angeles, New York and Indianapolis will close down shortly. They remain open although manned by limited personnel such as warehouse staffers.

MCA Distributing has hired a number of ABC people in ware-

house, order picking, production and manufacturing capacities, says Bergamo, along with "a couple of sales managers."

For the ABC employees let go, the news of the merger came as a shock. Initially they believed that ABC would function as MCA Distributing's third label and that promotion, marketing and creative services would remain intact (Billboard, Feb. 10, 1978).

Only a handful of ABC personnel are expected to join MCA. Last week, Siner interviewed a number of persons to fill various posts.

Those expected to join MCA are Jim Fogelberg, who headed ABC's Nashville operation and will now head up MCA's country music division; Don Biederman, vice president of administration business affairs; John Smith, head of r&b promotion; attorneys Jere Hausfater and Gary Culpepper, publicist Elaine Cooper who is already at work at MCA handling tour publicity, and a few others.

ABC staffers in New York were told by label brass in a memo or through the grapevine that most of them would be working within the new company. Many hadn't found out the office would close until as late as Wednesday (7). One staffer states: "It's been handled as badly as it could be handled."

As for ABC's nearly 70 artists, they will all be incorporated into the MCA roster along with MCA's 57 acts. Siner says he'll be meeting with them and their managers as soon as possible and expects them "to be impressed with what MCA has to offer."

He admits there is "nervousness" among ABC artists. He states that terms of contracts will remain in effect. There are reports that Tom Petty has expressed desire to change labels.

(Continued on page 110)

Cuban Bash

• Continued from page 17

and old, who attended the concerts, their musical memories will have to sustain them for the future. There are no known musical personalities coming to town.

What of the future? Perhaps Kristofferson offered his newly made Cuban friends something to further their consciousness anent improving the quality of life.

In "Fallen Angels" with its reference to "there's got to be a better way," the message focuses on "the future is ours you see... we've got a chance to change today."

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12-Inch 45 R.P.M. Angel Disk Soon

• Continued from page 1

greater loudness and better transient response than conventional 33½ r.p.m. pressings. All series disks will be repressings of titles available on 33½ r.p.m.

Label is dubbing the series "45 Sonic Series," and has prepared special merchandising pieces in its campaign. Test pressings are being played for key executives of large retail operations, and pre-packs also will be offered initially, according to Lee Smith, Midwest sales director for Angel.

Performances by Andre Previn conducting the London Symphony, Herbert Von Karajan leading the Berlin Philharmonic and the Chicago Symphony led by Carlo Maria Giulini and Seiji Ozawa have been selected for remastering. First release, expected to be in stores by early April, will contain only orchestral titles.

According to Angel, disks in the series will contain about half the amount of music found on conventional LP issues. "Playing time limitation makes it clear that this series in no way replaces the original issues," a spokesman explains.

Initial batch selections include Stravinsky's "Firebird" suite, Respighi's "Pines Of Rome," Janacek's "Sinfonietta" and selections from Holst's "The Planets" as each a single disk program.

Material, which was selected for

its tonal range and variety of instrumentation, also includes "Music Of Ketelby," "Rostropovich Conducts Russian Music," "Elgar And Walton Marches," "Rhapsody In Blue" and Ravel's "Bolero."

According to Smith, cover art for the regular LP issues will be used in the series with stickering and new liners as a differentiation.

The series reportedly has been on the drawing board since October,

and attests to the growing interest of major labels in the audiophile market.

Smith says record listeners today have an awareness that conventional records often fail to transmit much of the sound on the original master tapes.

All Angel new releases, including the "45 Sonic Series," will be pressed by Wakefield Manufacturing, Phoenix.

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Little River Band
Kenny Loggins
Chuck Mangione
Manhattan Transfer
Barry Manilow
Bette Midler
Willie Nelson

O'Jays
Dolly Parton
Teddy Pendergrass
Jean-Luc Ponty
Richard Pryor
Linda Ronstadt
Rufus & Chaka Khan
Leon Russell
Leo Sayer
Earl Scruggs
Donna Summer
Taste of Honey
Marshall Tucker
War
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MAR. 19	GILLARD MUNICIPAL AUDITORIUM	CHARLESTON, SC
MAR. 23	CAROLINA COLISEUM	COLUMBIA, SC
MAR. 24	THE OMNI CENTER (BARRY WHITE TOUR)	ATLANTA, GA
MAR. 25	FREEDOM HALL	LOUISVILLE, KY
MAR. 31	MEMORIAL HALL	BUFFALO, NY
MAR. 31	SOUL TRAIN (AIRING)	LOS ANGELES, CA
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APR. 8	THE CHECKER DOME	ST. LOUIS, MO



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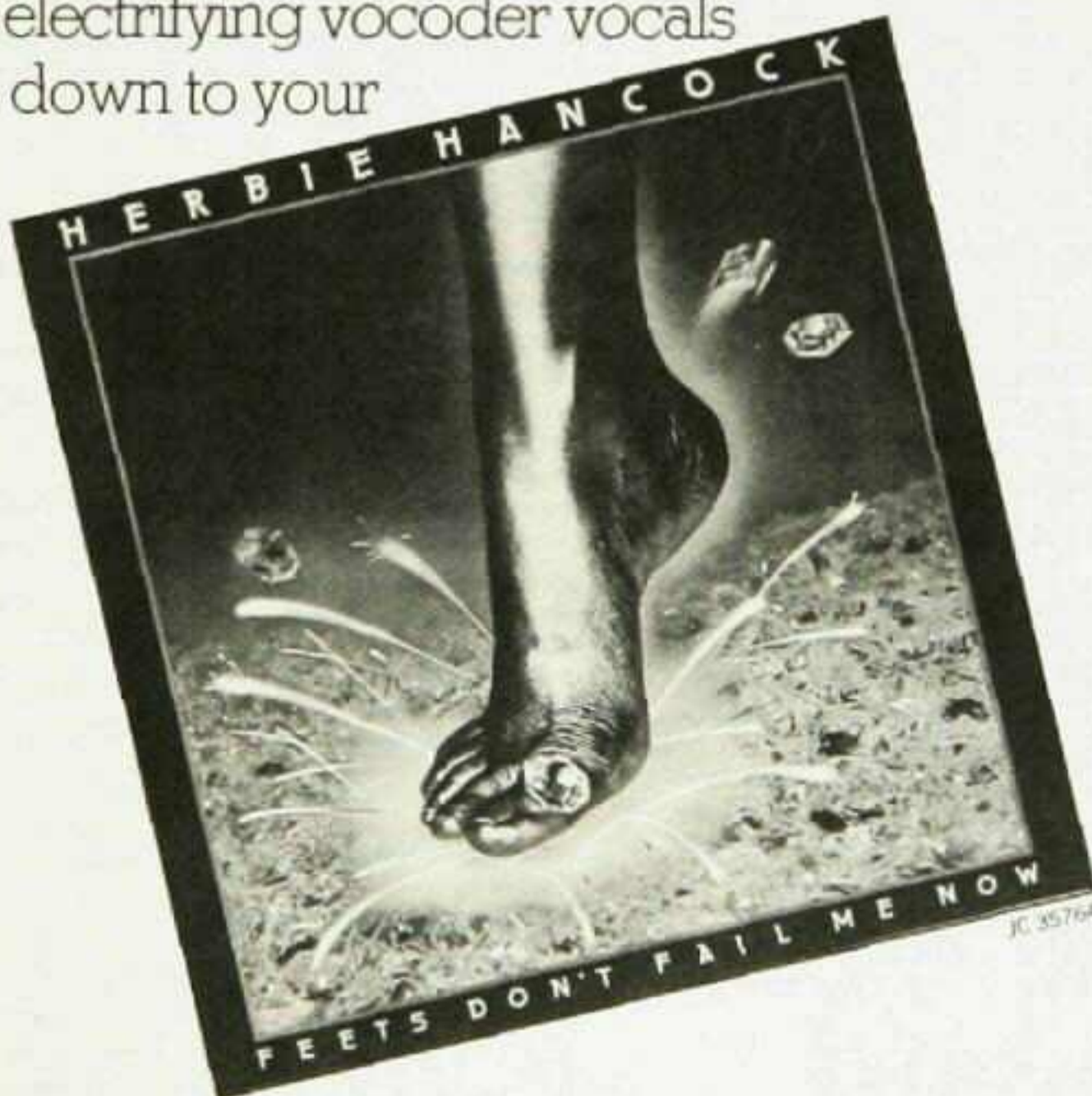
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Radio-TV Programming

Boston's Striking WBCN-FM Employees See Support Increase

By DON SHEWEY

BOSTON—What might ordinarily seem like standard procedure when a radio station changes hands has become a major fiasco at Boston's WBCN-FM.

When new owner Michael Wiener's Hemisphere Broadcasting Corp. took control two weeks ago and immediately dismissed half the employees, the entire station staff walked out and has been on strike ever since. The strike, which began Feb. 17, has generated considerable support from listeners, advertisers, the press and local musicians.

The pioneer progressive-rock station was sold to Hemisphere Broadcasting last May for \$3.9 million. The WBCN staff, which had experienced a number of disagreements with previous owner T. Mitchell Hastings' Concert Network, was reportedly looking forward to working with Wiener. In fact, the staff chipped in to buy a fancy floral display welcoming the new owner to the station.

When Wiener arrived, he thanked the staff for the flowers, went into his office and proceeded to call employees in one-by-one to tell them they were fired.

At the end of the day, 19 of the station's 37 employees had been given the ax. Among them were Oedipus, influential new-wave DJ; Danny Schechter, long-time news and public-affairs director; promotion director David Bieber; acting news director Steve Strick; weekend DJ Randi Kirshbaum and Jim Parry, the all-night announcer who



STRIKERS EXPLAIN—Striking DJs from Boston's WBCN-FM tell the press what their union demands are. From left, Mark Parenteau, Charles Laquidara, Susan Sprecher, Tracy Roach and engineer David Stimson. The strike followed the firing of 19 staff members of WBCN by the station's new owners, Hemisphere Broadcasting.

has been with WBCN since its inception in March 1968.

When contacted by a representative of Local 262, United Electrical, Radio and Machine Workers of America, Wiener announced that he did not intend to recognize the WBCN union.

The stunned staffers met the next day at one announcer's apartment and decided, by an 18-1 vote among union members, to strike. The deci-

sion was announced on the air by popular WBCN personality Charles Laquidara, who phoned on-duty DJ John Brodey who announced on the air to call the strike.

Laquidara described the mass firings at the station and the new owner's refusal to recognize the staff's union, proclaiming, "These actions by out-of-town owners are both illegal and a threat to the future of Boston's major contemporary radio station." He also read the strikers' demands, which include recognition of the union and reinstatement of all terminated employees until union negotiations are completed.

Then Laquidara asked Brodey to walk off the job. Brodey agreed and left the building, leaving the station in the hands of operations manager Charlie Kendall.

Virtually the entire WBCN staff joined the strike, including all announcers—Laquidara, Brodey, Tracy Roach, Mark Parenteau and Matt Siegal—as well as news people, engineers, creative services and sales staff. Picketers with signs have marched outside the station to busy Boylston street every day, and a motorcade organized for Feb. 24 drew some 80 cars of supporters. An appeal to advertisers to boycott the station has resulted in perhaps as much as 90% of the station's ads being pulled.

In addition, Peter Wolf—leader of the J. Geils Band—has taken full-page ads in the local press featuring an open letter to Michael Wiener. Speaking for not only the Geils Band but a number of Boston-based musicians, the letter expresses support for the strike and demanded that the band's taped endorsements be removed from the airwaves until the strike is over.

"Personally," Wolf writes, "as a former WBCN disk jockey and now as a listener, it saddens me that such estrangement between management and staff has occurred at a time when I feel the station was sounding better than ever."

The station has stayed on the air with the announcers who have crossed picket lines to keep WBCN broadcasting 24 hours a day. Some of them are employees of KOME-FM in San Jose and WIVY-FM in Jack-

(Continued on page 37)

N.Y. WKTU Drops, But Still Dominates

By DOUG HALL

NEW YORK—WKTU-FM Disco 92 continues its reign as the top station in this market and the nation and WABC-AM is falling farther from the top position it held for so long in New York radio. These are the facts emerging from the January Arbitron survey which shows WKTU holding on to double digit audience shares.

WKTU actually lost a rating point, down from a 11.3 in October/November to a 10.3 in January. The dip could be ascribed in a large part to a gain by the only other full-time disco station in New York, WBSL-FM, which climbed from a 3.1 in October/November to a 3.8 in January. The gain by WBSL coincides with the return of Frankie Crocker to afternoon drive time.

But even with the gain of WBSL the share of these two stations together only adds up to a 14.1 share, down slightly from the combined share of 14.4 in the October/November book.

Where have these listeners gone? Not to WABC, which is playing a lot of disco, but slipped sharply to a 6.2 in January from an already depressed 7.1. Before the emergence of WKTU, WABC enjoyed a first place 9.0 share in the July/August book last year.

The substantial winners in the New York book are country WHN-AM, up from a 3.4 to a 3.6, and Bonneville's beautiful WRFM-FM, up from 4.7 to 5.6. Oldies WCBS-FM had a fall from a 3.4 to a 2.6, which puts the station in a tie with contemporary WNBC-AM.

Top 40 WXLO-FM (99-X) slipped from a 2.6 to a 2.2. The station enjoyed a 3.0 in July/August and a 3.4 in April/May almost a year ago.

MOR WNEW-AM climbed from a 2.1 to a 2.9 share while progressive sister station WNEW-FM inched along from a 1.7 to a 1.8. NBC's FM, WYNY, trying out a new MOR format climbed from a 1.1 to a 1.8.

(Continued on page 37)

L.A. Radio Ratings Show Beautiful Format Leading

LOS ANGELES—Beautiful music and news stations continued their hold in the top 10 Arbitron ratings here for the advance January book sweep while disco made an entry in the largest jump.

All-talk KABC-AM maintained control of the top spot with a 6.8 share, up from a 6.5 for the October-November sweep in the 12+ share, Mondays through Sundays from 6 a.m. to midnight.

Two beautiful music, easy-listen-

ing stations, KBIG-FM and KJOL-FM, came in second and third respectively with 6.2 and 5.8 shares. KBIG-FM increased from a 6.0 as did KJOL-AM from a 5.8.

Hard rock KMET-FM held onto fourth spot with a 4.8 share, down from a previous 4.9 followed by the all-news station KFWB-AM at a 4.7, up from 4.2. There was no position change with the first top five.

The second all-news station, (Continued on page 34)

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.

INDIANAPOLIS:

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	STATION CALL LETTERS
WFBQ-FM	4.7	3.2	2.9	3.1	4.0	WFBQ-FM
Glory June Griens* Format: AOR superstars						
WFMS-FM	3.1	4.9	6.4	9.2	4.6	WFMS-FM
Bob Wise** Format: country						
WIBC-AM	22.9	24.3	23.3	27.0	29.3	WIBC-AM
Gary Todd Format: MOR						
WIFE-AM	6.1	7.6	5.7	3.8	5.0	WIFE-AM
Lee Logan*** Format: contemporary						
WIRE-AM	15.0	13.4	12.1	10.6	8.7	WIRE-AM
Bill Robinson Format: country						
WNAP-FM	6.2	8.2	7.9	8.5	9.4	WNAP-FM
Chris Connor Format: AOR						
WNDE-AM	6.7	5.7	6.7	6.6	6.8	WNDE-AM
Ron Jordan**** Format: top 40						
WTLC-FM	5.4	6.2	6.3	6.2	5.7	WTLC-FM
Roger Holloway Format: black						
WXTZ-FM	9.5	10.1	13.0	10.4	10.4	WXTZ-FM
Scott Evans Format: beautiful						

*Griens left in December and was succeeded by Jim Owen
**Wise started in October and was preceded by J.B. Cannon

***Logan left in January. No replacement has been named

****Jordan left in January and has been succeeded by Jim King

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.

HOUSTON-GALVESTON:

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	STATION CALL LETTERS
KENR-AM	4.3	7.4	6.5	4.9	6.3	KENR-AM
Bill Bailey Format: country						
KIKK-FM	3.7	5.2	5.1	5.1	3.5	KIKK-FM
Charlie Ochs Format: country						
KILT-AM	10.5	7.9	9.7	8.2	8.7	KILT-AM
Hudson & Harrigan Format: top 40						
KILT-FM	3.8	4.5	6.9	4.9	5.1	KILT-FM
Jay & Jolly Format: AOR						
KMJQ-FM		7.1	5.5	7.1	9.4	KMJQ-FM
Harvey O.* Format: MOR						
KODA-FM	2.6	2.4	3.4	2.4	3.6	KODA-FM
Dan Sheldon** Format: beautiful						
KQUE-FM	5.0	2.6	3.2	3.6	3.7	KQUE-FM
Mike Scott Format: MOR						
KRBE-FM	5.3	5.1	7.7	8.2	9.0	KBRE-AM
Miles in the Morning Format: top 40						
KYND-FM	7.5	7.4	6.2	8.1	7.7	KYND-FM
Gene Chrusciel Format: beautiful						

*Harvey has been on the station since September. He was preceded by George Moore

**Sheldon has been on since September. He was preceded by Mark Rider

Their name is Tycoon.



Just call them electrifying.

"Tycoon." Their debut album.
Produced by Robert John Lange.
On Arista Records and Tapes.

ARISTA

For your eyes, ears and whole head!



The rock motion picture soundtrack of '79 is here.

Arriving right on time to captivate a whole new generation, the all-new motion picture soundtrack, "Hair," will grow to platinum ranks just as the original cast recording did (now past the 3 million mark).

United Artists Pictures and RCA Records will be working closely on a major promotion that will include:

- Movie Trailer For In-Store Use
- Movie One-Sheets
- Screenings
- Trade Advertising
- Television Spots
- Radio Spots
- Consumer Print
- Display Contests
- Marketing Kits
- 3 x 3 Posters
- Deluxe Light & Motion Display

It's Here!

New York Premiere 3/12

It's There!

Los Angeles Premiere 3/14

It's Everywhere!

- | | | | | | | | |
|---|--|--|---|---|--|--|--|
| Atlanta Area
Atlanta 3/30
Athens 3/30
Nashville 4/13
Knoxville 4/6 | Boston Area
Boston 3/23
Danvers 3/23
Dedham 3/23
Natick 3/23
Woburn 3/23
Hartford 3/23
Brockton 3/28
New Haven 3/28
Westport 3/28
Lawrence 3/28
Seekonk 3/28
Worcester 3/28 | Albany Area
Colonie 3/28
Roterfordam 3/28 | Buffalo Area
Buffalo 3/28
Lackawanna 3/28
Ithaca 3/28
Johnson City 3/28
Elmira 3/28
De Witt 3/28
Rochester 3/28 | Charlotte Area
Charlotte 3/30
Raleigh 3/30
Winston-Salem 3/30
Greensboro 3/30
Fayetteville 3/30
Chapel Hill 3/30 | Chicago Area
Chicago 3/21
Champaign 3/30
South Bend 3/30
St. Charles 3/30
La Salle 3/30
Hoffman Est. 3/30 | Homewood 3/30
Merrillville 3/30
Cincinnati Area
Lexington 3/30
Dallas Area
Dallas 3/30
Houston 3/30
San Antonio 3/30
Ft. Worth 3/30
Arlington 3/30
Austin 3/30
El Paso 3/30
Albuquerque 3/30
Denver Area
Denver 3/30
Colorado Springs 3/30
Salt Lake City 3/28
Des Moines Area
Des Moines 3/30
Omaha 3/30
Milan 3/28
Cedar Falls 3/28 | Detroit Area
Detroit 3/28
Flint 3/30
Ann Arbor 3/30
East Lansing 3/30
Grand Rapids 3/30
Kalamazoo 3/28
Saginaw 3/28
Indianapolis Area
Indianapolis 3/30
Louisville 3/28
Evansville 3/30
Jacksonville Area
Miami 3/30
Pompano 3/30
W. Palm Beach 3/30
Orlando 3/30
Tampa 3/30
St. Petersburg 3/30
Daytona 3/30
Jacksonville 3/30
Gainesville 3/30 |
|---|--|--|---|---|--|--|--|

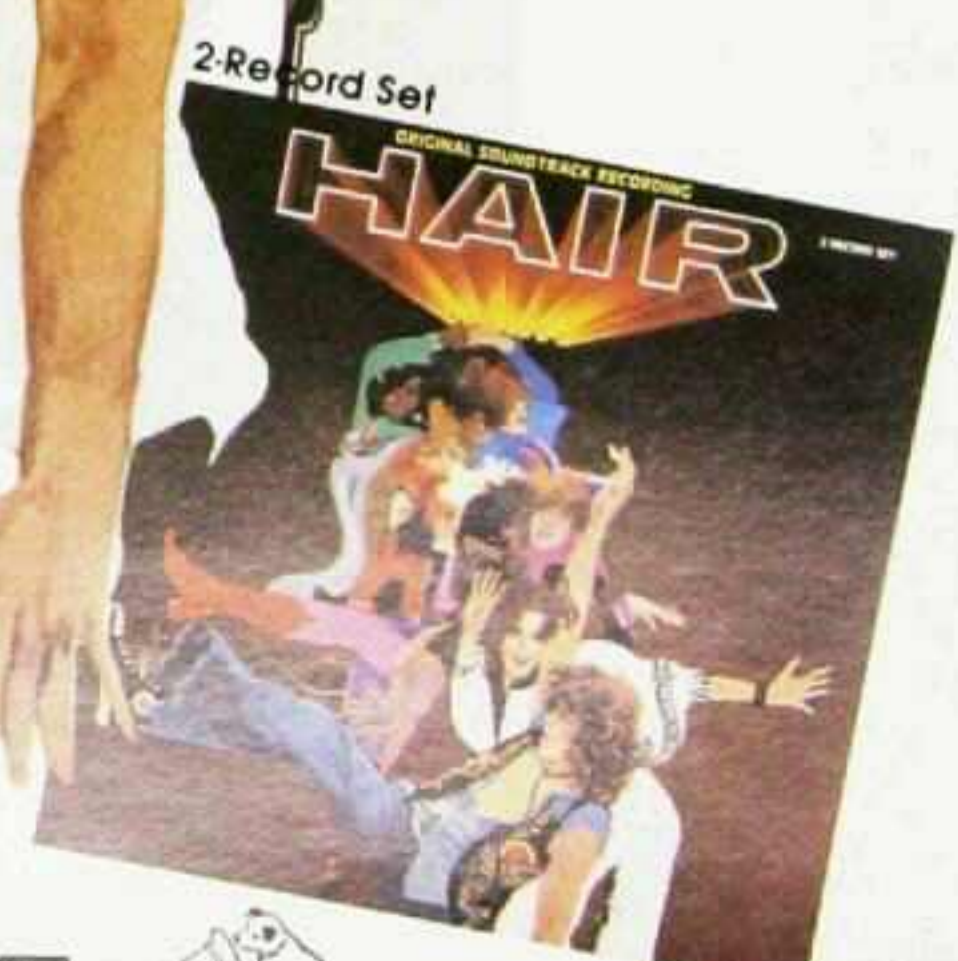
W A S H I N G T O N



- Kansas City Area**
Kansas City 3/28
- Memphis Area**
Memphis 3/30
Little Rock 3/30
Jackson 3/30
- Milwaukee Area**
Milwaukee 4/6
- Minneapolis Area**
Minneapolis 3/30
St. Paul 3/30
Maplewood 3/30
Duluth 3/30
Bismarck 3/30
- Oklahoma City Area**
Oklahoma City 3/28
Lubbock 3/28
Tulsa 3/28
- Philadelphia Area**
Philadelphia 3/28
Harrisburg 3/28
Camp Hill 3/28

- Ventnor 3/28
Lancaster 3/28
Vineland 4/11
Williamsport 3/28
Scranton 3/28
Wilkes-Barre 3/28
Pottsville 4/11
Moorestown 3/28
Lawrenceville 3/28
Fairless Hills 3/28
King of Prussia 3/28
Claymont 3/28
Allentown 3/28
Reading 3/28
- Pittsburgh Area**
Pittsburgh 3/28
Monroeville 3/28
Greensburg 3/28
Eric 3/28
Monaca 3/28
Morgantown 3/28
Johnstown 3/28

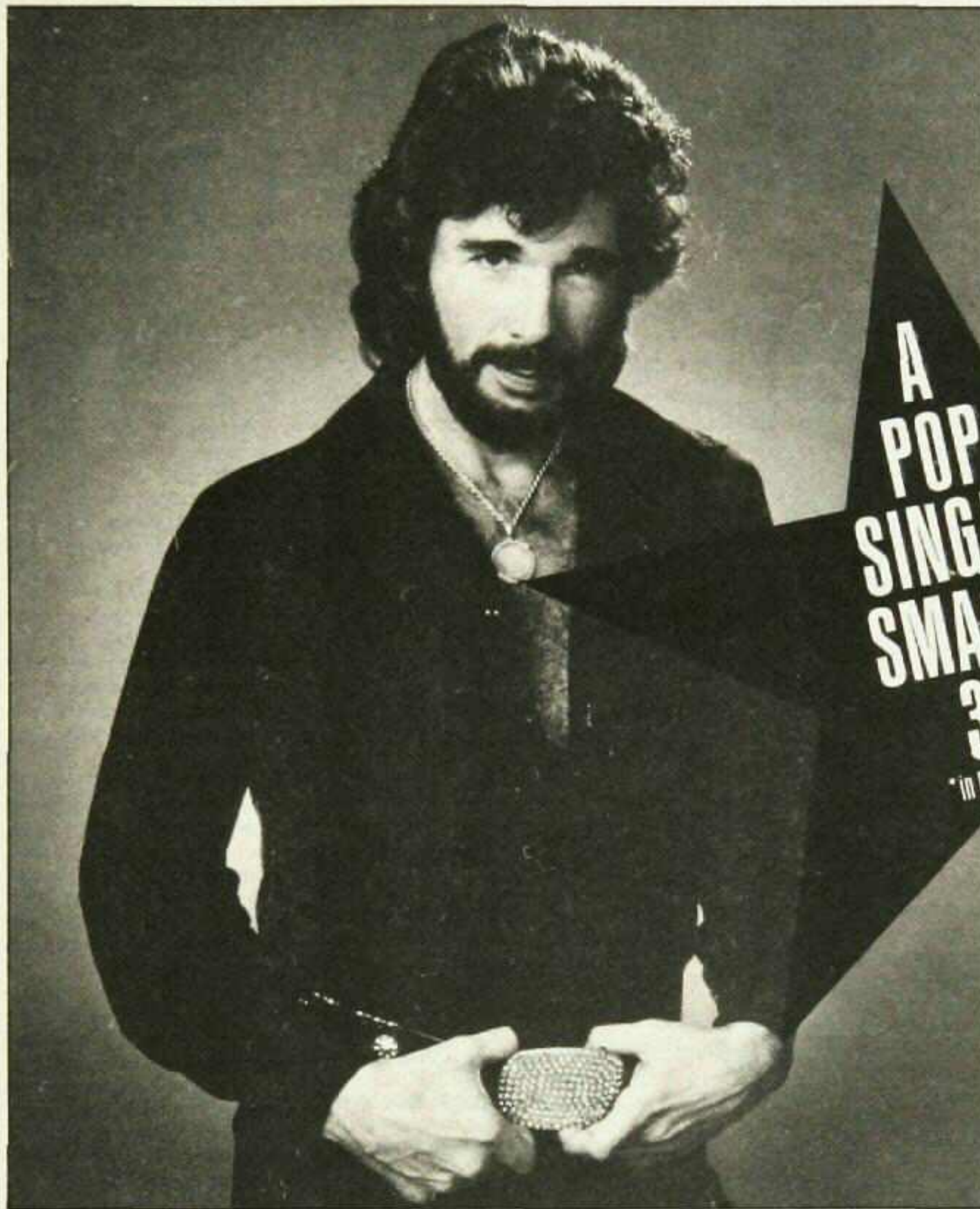
- St. Louis Area**
St. Louis 3/30
Springfield 3/28
Granite City 3/28
- San Francisco Area**
San Francisco 3/28
Visalia 3/28
San Jose 3/28
Fresno 3/28
Santa Rosa 3/28
Modesto 3/28
Carmel 3/28
Reno/Sparks 3/28
Sacramento 3/28
Santa Cruz 3/28
Stockton 3/28
Berkeley 3/28
- Seattle Area**
Seattle 3/28
Portland 3/28
Eugene 3/28
- Washington, D.C. Area**
Baltimore 3/28
Hagerstown 4/4
Washington, D.C. 3/28



CBL23274

"EVERY WHICH WAY BUT LOOSE"

BY EDDIE RABBITT (E-45554)



A
POP
SINGLE
SMASH!
31*
*in Billboard

ON ELEKTRA RECORDS AND TAPES

THE SOUNDTRACK MUSIC FROM CLINT EASTWOOD'S
Every Which Way But Loose



FEATURING SONGS BY
EDDIE RABBITT, CHARLIE RICH, MEL TILLIS



PRODUCED BY SNUFF GARRETT
For The Malpaso Company And Garrett Music Enterprises
CLINT EASTWOOD

in A MALPASO COMPANY FILM "EVERY WHICH WAY BUT LOOSE"

Co-starring SONDR LOCKE • GEOFFREY LEWIS • BEVERLY D'ANGELO and RUTH GORDON as Ms.
Written by JEREMY JOE KRONENBERG • Produced by ROBERT DALEY • Directed by JAMES FARRO • "RAMAYISION"
Color by DELUXE • Distributed by WARNER BROS. • A WARNER COMMUNICATIONS COMPANY



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Vox Jox

By DOUG HALL

Phone," which runs Sunday from 8 a.m. to noon. Simone between records takes calls from listeners for several formats: "What Do You Do" over-the-phone talent auditions, "What's Your Problem," "Dial-A-Date"—Mark matches up male and female callers—and "Insult A DJ."

Susan Lee is named music director of WOMN-AM New Haven. She comes to the station from WELI-AM and WYBC-FM New Haven. ... WDON-AM Washington is switching from oldies to contemporary with heavy doses of disco. Davey Jones has joined the station in morning drive from WMOD-AM Cocoa Beach, Fla., and Barry Richard comes on board from WJLA-TV—where he hosted a disco show—to do afternoon drive. The station expects to increase power from 1 to 5kw within the next 30 to 45 days. The station is also looking for midday and weekend jocks.

Sonny Fox is out as p.d. at WYSP-FM Philadelphia. No successor has been named. ... WDJF-FM Westport, Conn., which had been mellow with some jazz, has gone AOR and Rod Ross has taken over programming duties. He also does morning drive. Elliot Jacoby has joined the

station from WLIR-FM Garden City, N.Y., to do afternoon drive.

Steve O'Brien has joined NBC's WYNY-FM (Y-97) to handle afternoon drive. O'Brien claims to be the only jock in New York who has worked at ABC, CBS and now NBC. He comes to his new job after five years at WABC-AM.

Adele is leaving the all-night shift at WAKY-AM Louisville and will be succeeded by Chuck Jackson. ... Wes Cunningham is now music director at KCKN-AM-FM. Cunningham also handles the 3 to 7 p.m. show. ... KMEL-FM will simulcast the tv show "Wings Over The World" starring Paul McCartney.

Beau Matthews has been named p.d. and jock at KOAQ-FM Denver (Q-103). Matthews returns to Denver from Lexington, Ky., where he was p.d. and research director at WKQQ/WBLD. ... Bang recording artist Alex Taylor recently visited WTHO-AM Thomson, Ga. ... WLOX-AM Biloxi, Miss., is shifting from contemporary to disco at nights from 7 p.m. to midnight. The jock for this show will be Kevin Michaels.

New Billboard West Coast radio reporter Hanford Searl reports that John Potter of WTVN-AM Columbus, Ohio, has been honored with the Chuck E. Selby Memorial Community Service Award for his work with various civic groups. ... Changes at WTBO-AM include new ownership by polka bandleader Jimmy Sturr Jr. Dick Anderson is the new p.d. and music director. He succeeds Dick Wells.

NEW YORK—ABC's FM in Houston, KAUM, which has been gradually moving from an AOR to a Top 40 format, has a new on-air lineup and is looking for a p.d.

The p.d.'s job opened up when operations director Corinne Baldasano was dropped. The new lineup includes Joe Sasso, from ABC's WXYZ-AM Detroit, from 6 to 10 a.m.; John "Guadalupe" Jenkins, from KXYZ-AM Houston, before ABC sold it, from 10 a.m. to 2 p.m.; Kevin O'Neill, from WGAR-AM Cleveland, from 2 to 6 p.m.; Howard Hoffman, from WPRO-AM Providence and Billboard's award-winning medium market air personality for rock formats, on from 6 to 10 p.m.; Rick Lambert from 10 p.m. to 2 a.m.; and Jay Sorrentino, from KRBE-FM Houston, from 2 to 6 a.m.

The station's music director Leslie Raboy is not expected to move up.

WPIX-FM New York is cranking up a \$200,000 promotion budget to promote its new "pure rock 'n' roll" concept. Ads will picture a couple shown from mid-thigh to waist wearing jeans with red "Pix" patches which will be given away. The station has several new features including Mark Simone's "Simone



LEADERS CONFER—National Telecommunications & Information Administration chief Henry Geller, left, and Rep. Lionel Van Deerlin (D-Calif.), chairman of the House Communications Subcommittee put their heads together in Washington to discuss deregulation of radio during a rally Feb. 28 of nearly 300 broadcasters.

The Legal Side

By RICHARD E. WILEY, Partner, Kirkland & Ellis
Former Chairman, Federal Communications Commission

On Feb. 12 the entire nine-member Court of Appeals for the District of Columbia heard arguments concerning the propriety of government regulation of radio entertainment formats. For the FCC, the broadcast industry and others (including this writer) who favor freedom of format choice and change in the marketplace, it did not appear to be a good day.

The arguments in court focused on an FCC proceeding which concluded that regulation would "chill" innovation and creativity in the development of specialized formats and would contravene the First Amendment rights of radio broadcasters.

In light of this conclusion, the Commission (during my tenure as Chairman) asked the court to reconsider its decision in Citizens Committee to Save WEFM, Inc. v. FCC, 506 F.2d 246 (D.C. Cir. 1974) that the agency has a duty to maximize the "diversity" of entertainment formats in each community.

The WEFM decision provided that, where a purchaser of a station proposes to change its existing format despite a public protest that the change would eliminate a format not otherwise available in the market, the commission must hold an evidentiary hearing to determine whether the public interest would be served by the proposed change in ownership.

This hearing requirement could be avoided where the evidence clearly indicated that the existing format was not "unique" or was not financially viable.

The question of the uniqueness of particular formats raises serious practical problems for any regulator or licensee who seeks to carry out the court's mandate. No clear or objective basis exists for defining what constitutes a distinctive format.

The Court of Appeals has made this inherently difficult task almost unbelievably complex by refusing to accept broadly defined categories, such as "rock music" or "classical music." Instead, it has required the Commission to distinguish progressive rock music from other forms of rock. Citizens Committee to Keep Progressive Rock v. FCC, 478 F.2d 926 (D.C. Cir. 1973), and, in WEFM, stated that distinctions might have to be made between 19th century and 20th century classical music.

Unfortunately, the problems involved in the identification of dis-

tinctive formats do not end with comparison of playlists at various stations within a market.

Members of the listening public understand and appreciate differences even between middle of the road stations which largely play the same records and which seem identical on any mathematically quantifiable basis. As former Commissioner Robinson has stated:

"What makes one format unique makes all formats unique ... questions of pacing and style, the personalities of on-the-air talent both individually and in combination with one another all contribute to those fugitive values that radio people call a station's 'sound' and that citizens' groups (and alas, appellate judges) call format."

This entanglement in a "web of subjectivity" is, of course, a classic problem which has long vexed those who would assume the role of a censor. As Alexis de Tocqueville pointed out in his great treatise on "Democracy in America," "the subtlety of human language perpetually eludes judicial analysis (and) offenses of this nature somehow slip through the fingers of those who try to grasp them."

It is obvious that administrators can successfully grapple with such a problem only by acting on the basis of their own subjective evaluation of the formats or "sounds" in question.

In my opinion, however, such regulatory intervention in the marketplace is inconsistent with the fundamental principles which undergird our system of broadcasting: free speech and competitive, free enterprise. Moreover, I am unconvinced that governmental involvement in the selection of entertainment formats will lead to greater diversity and public service.

Instead, it may lead to increased programming conformity, and a general unwillingness on the part of broadcasters to experiment with new and creative formats.

Unfortunately, based on comments from the bench during the recent arguments, some members of the Court of Appeals appear to see this issue in a considerably different light. Thus, the FCC (and the broadcast industry) may have to be prepared for a difficult and protracted battle, perhaps even to the Supreme Court, in order to vindicate the ideal that programming decisions should be made in a free marketplace and not be dictated by bureaucrats or even judges.

Country Music Is Top U.S. Format: Arbitron Survey

Continued from page 1

2,628,000. This is followed by beautiful music with 2,598,800, MOR with 2,046,900, country with 1,201,800, AOR with 1,076,600. Top 40 with 913,900, all-news with 929,300, black with 807,200, talk with 631,000, and disco with 533,100.

In the share columns AOR comes in with a 5.49 share followed by black with 4.22. Beautiful music is next with 3.60, then MOR with 3.08 and all-news with 2.79.

Except for WKTU-FM New York, disco was hardly underway on radio during October/November and as a result it only scores a .87 but it was already showing promise with teens for a 1.78 share, among men 18-24 for a 1.61, and among women 18-24 for a 1.67.

The most popular format among teens is, not surprisingly, Top 40, which scores a 11.18 share. This is closely followed by AOR with a 11.09 and contemporary with a 10.89.

Country is also the top format with men 25-34 with a 10.77 who as their second choice pick contemporary for a 10.43 share.

MOR scores as number one with men 18-24, 6.96 share; men 35-44, 6.50; and men 45-54, 9.55.

Women 18-24 pick AOR for an 11.33 share followed by MOR with a 7.82. Contemporary scores with women 25-34 and 45-54, the 25-34 group give it an 11.28 and the older group gives it an 8.79.

Beautiful music is tops with women 35-44 who go for it by a 7.74 share.

The black formats score heaviest with teens for an 8.05, followed by women 18-24 for a 6.67.

Classical music is a favorite among older men. The 45-54 age group give it a 1.66, while the 35-44 go for it with a 1.25 share. Women like classical music considerably less with the 45-54 age group giving it a .94.

Country doesn't do as well with women as men either. Its strongest age group among the feminine demographics is women 25-34 with a 9.88.

The mellow sound is strongest with women 18-24. It scores a 3.93 share verses a 2.27 among men of this age.

Progressive rock gets the highest share among men 18-24 for a 5.14, while the highest share among women is the same age, but the number is only 2.83.

Spanish is strongest among women 35-44; 2.53 and religious is strongest among women also, 45-55, 1.25.

A full chart of these figures is included on the radio-tv programming pages.

For the Record

LOS ANGELES—WRQX in Washington, D.C., should have been identified in Billboard's March 3 issue as an FM station.

Bubbling Under The HOT 100

- 101—LIVING ON A DREAM, Sea Level, Capricorn 0312
- 102—STAR CRUISIN', Greg Diamond, Marlin 3329
- 103—DISCO TO GO, Brides Of Funkenstein, Atlantic 3498
- 104—DANCIN' IN THE STREETS, Boney M, Sire 1036
- 105—LAST NIGHT I WROTE A LETTER, Starz, Capitol 54298
- 106—A FUNKY SPACE REINCARNATION, Marvin Gaye, Tamla 54298
- 107—JUST THE WAY YOU ARE, Barry White, 20th Century 2395
- 108—I DON'T WANT ANYBODY ELSE, Narada Michael Walden, Atlantic 3541
- 109—KEEP YOUR BODY WORKIN', Rieer, Atlantic 3559
- 110—SATURDAY NIGHT, SUNDAY MORNING, Thelma Houston, Tamla 54297

Bubbling Under The Top LPs

- 201—DESMONE, CHILD & ROUGE, Capitol SW 11908
- 202—BEE BOB DELUXE, Best And Rest Of Bee Bop Deluxe, Harvest SW 11820
- 203—FM, Black Noise, Visa 7007
- 204—TRILLION, Epic JE 35460
- 205—GREGG DIAMOND, Bionic Boogie, Polydor PD1 6123
- 206—LIVINGSTON TAYLOR, 3-Way Mirror, Epic JE 35540
- 207—DELLS, Face To Face, ABC AA 1113
- 208—MARILYN SCOTT, Dreams Of Tomorrow, Alco SO 38109
- 209—MOULIN ROUGE, ABC AA 1120
- 210—TANTRUM, Ovalton 4735

THE ELECTRIC WEENIE

Radio's most popular DJ Personality Gag Sheet since 1970, gets letters ...

GERRY MARSHALL, WRFC: "Athens really eating up the morning show and I have the Weenie to thank. Nice phone response from Senior Citizens to College kids (U of Ga)."

GARY GREER, CFOR: "Sign me up for another year. BBM figures just released give me 43% increase in adults qtr hrs 4-7 PM, how can you argue with numbers like that?"

For free samples of the greatest gag service in the world (Canada included) write

The Electric Weenie
Suite 1
660 N. Maschke Drive
Key Biscayne, FL 33149

Soul Sauce

Brown Stirs 'Em Up On 'Opry' Show

By JEAN WILLIAMS

LOS ANGELES—After more than two decades in the industry, James Brown is about to move in another musical direction.

The singer, known for many years as the "godfather of soul," will, for the first time, have someone other than himself producing his LPs. Brown and his personal manager Bobby Red have acquired Neil Diamond to produce his next effort, according to Red.

He notes: "We recognize that James should have outside production now, and Neil has to be one of the best. We want a new, fresh sound and we believe that Neil can give us that."

He notes that Diamond will not only produce the LP but will have about eight of his own tunes included—Brown will have two. "Neil has people researching his catalog looking for songs for James," says Red.

The pair is expected to go into the studio in mid-April, following Diamond's current tour. The LP is expected to be released this summer, says Red.

In another move, Brown became the center of a bit of controversy concerning his engagement at Nashville's "Grand Ole Opry" Saturday (10).

"The date came through Bob Brady, president of Celebrity Management Inc in Nashville," says Red. "Bob is on the board of trustees at the 'Grand Ole Opry' and they wanted to get a performer of James' type to perform there. They insisted, however, that the artist be someone well established and recognized by the masses. This is how they came up with James," he adds.

Brown's appearance seems to have upset some country music artists, who reportedly feel that James' brand of music is not suitable for the "Opry." Country performer Jean Shepard reportedly was one of those objecting to Brown's appearance.

The objections are said not to be racially motivated but rather that Brown's music just does not fit the image of the "Opry."

On the other hand, country singer Barbara Mandrell says she's delighted Brown was invited to appear, noting that he should have been invited five years ago. Mandrell reportedly attempted about five years ago to have Brown perform at the famed country-oriented auditorium.

Hal Durham, general manager of the "Opry" says people of Brown's stature are welcome to perform there. He points out that the move is not a departure for the "Opry," but rather, it's a continuation of the policy to present acts which are dominant in their musical fields. Ivory Joe Hunter and the Pointer Sisters have performed there.

Red admits that there "may be some objections. This can happen with any group. But, the artists don't have a say-so; it's the board of trustees that has the final say on the matter."

He does point out that Brown was to unveil a totally new show. In addition to performing a medley of his greatest hits, he was scheduled to toss in a few country ditties along with some standard numbers. For the most part much of the show was

(Continued on page 40)

Billboard Hot Soul Singles

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Table with 15 columns: This Week, Last Week, Weeks on Chart, TITLE, ARTIST, This Week, Last Week, Weeks on Chart, TITLE, ARTIST, This Week, Last Week, Weeks on Chart, TITLE, ARTIST. Contains 100 rows of chart data including hits like 'I Got My Mind Made Up', 'You Bring Out the Best', 'You Wanna Write You a Love Song', etc.

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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MAYBE THIS YEAR IT WILL SHOW PROFIT

South Carolina State College: 5 Years Of Soul Extravaganza

By CARY DARLING

LOS ANGELES—The student government association of South Carolina State College is presenting its fifth annual Soul Extravaganza April 27. Reportedly the second largest amateur talent show in the state, 3,000 persons are expected to attend.

"It's done to give amateur talent a chance," says Doug Hawkins, associate producer of the event on the Orangeburg campus who originated Soul Extravaganza with Vernon Beatty, James Bryant and Jody Blackwell in 1975. "A lot of people are still shy about performing. Here, whatever area one feels talented in, one can show that talent by performing in front of an audience."

In addition to the music category, performers can place in drama, vocal and comedy groupings. Comedy was added this year.

So far, approximately 33 acts have been auditioned with more auditions to be held this week; 25 acts are needed for the show with each performer doing one song or routine. The entire event runs 2 1/2 hours.

"Lately, we haven't been getting the turnout we'd hoped for," says Hawkins of the school's effort to attract a large group of East Coast talent scouts and booking agents to the show. However, the ones who do arrive are generally impressed.

"After the show, most scouts are usually happy with what they've seen. They say a lot of the acts have potential and they should continue practicing to overcome a few problems," says Hawkins.



A MAZE—Frankie Beverly of Maze, second from left, chats with new Capitol vice president, black music division, Cecil Hale at Capitol's Studio B in Hollywood. Called "Inspiration," the group's third Capitol LP is in the final mixing stages. Shown, left to right, are John Nowland, engineer; Beverly, Hale and Bill Evans, owner of Studio In The Country, Bogalusa, La., where basic tracks were cut, and also an engineer on the LP.

One performer from a previous extravaganza, Stanley Snyder, has recorded an album. Last year's winner in the overall category went on to do a short North Carolina tour during a school break.

If it has not been as successful as hoped in attracting scouts and agents, the show regularly enjoys a full house at the campus' Memorial Center.

Because it is free to the public, funds for the event come from the student government association's budget. Costs run approximately \$2,500. Plus, to publicize the event, advertisements are placed in local newspapers and on radio and television. Posters are also used.

"So far, we've gotten nothing but tremendous response," says Hawkins, who admits the show is staged mostly for prestige as the school makes no money from the event.

Most of the acts involved come from the immediate Orangeburg area although this week's auditions will include cities in a 45-mile radius around this South-central South Carolina town of nearly 40,000.

"First, we have to include all the state and, eventually, I hope to get acts from outside the state," says Hawkins.

Soul Sauce

Continued from page 38

to have country overtones, maintains Red.

Al & the Kidd, owners of the Washington, D.C.-based Al & the Kidd Promotions, have recorded a self-titled single. Max Kidd is in L.A. shopping for a label deal for the disk.

The disco-oriented single was written by Keni St. Lewis and deals with independent record promotion representatives, how they are largely responsible for the success of records and how they go about getting the records played in discos and on radio stations.

"Al & the Kidd" which features vocals by Max, is backed with a semi-ballad tagged "Planet of Love" on which Al Jefferson is spotlighted.

According to Kidd, if they can't make a label deal, Al & the Kidd will put it out themselves.

The Jacksons cancelled their scheduled series of South African dates. The dates were part of the Epic group's current world tour.

Cities included in the cancellation are Johannesburg, Durban and Capetown. Joe Jackson and the group's management firm Wensner & DeMann say there are no plans to reschedule dates in South Africa.

Could the cancellation have anything to do with performing before segregated audiences?

The group is, however, scheduled to open the U.S. leg of its tour in April with a two-day engagement at the Painter's Mill Music Fair in Owings Mill, Md., April 7-8.

Richard Perry's Planet Records has received its first gold LP for the Pointer Sisters' "Energy." ... Blues singer Jimmy Witherspoon moves into the Marina del Rey's jazz spot, the Bistro, beginning Thursday (15).

Philadelphia International artist Lou Rawls is on a European tour covering England, Belgium and Holland. Rawls began his tour in England Tuesday (6) where he performed at Birmingham's Odion Theatre.

George Benson will be featured on the title song of the upcoming Warner Bros. film "Boulevard Nights." The Tony Bill/Bill Benson Production is scheduled for release in April.

This is Benson's second effort—singing on the title tune for a film score—his first being "The Greatest Love Of All."

Music for the new film is composed by Lalo Schifrin and the lyrics are by Gail Barnett. "Street Tattoo," title track, was produced by Larry Marks.

Oops... Brenda Holloway did indeed pen "You've Made Me So Very Happy" but it was Blood, Sweat & Tears that popularized the tune, not Chicago. ... Arista's Phyllis Hyman joins Gino Vannelli on the first leg of his 35-city U.S. tour. This is Vannelli's first major tour in nearly two years.

Remember... we're in communications, so let's communicate.

2-Month Promo On Benson Set

LOS ANGELES—Warner Bros. is backing George Benson's new "Livin' Inside Your Love" double album with a two-month advertising, merchandising, promotion, sales and retail campaign, beginning this month.

All WEA branches will be involved in advertising. The merchandising campaign will be initiated the first week in April and will run until the end of the month.

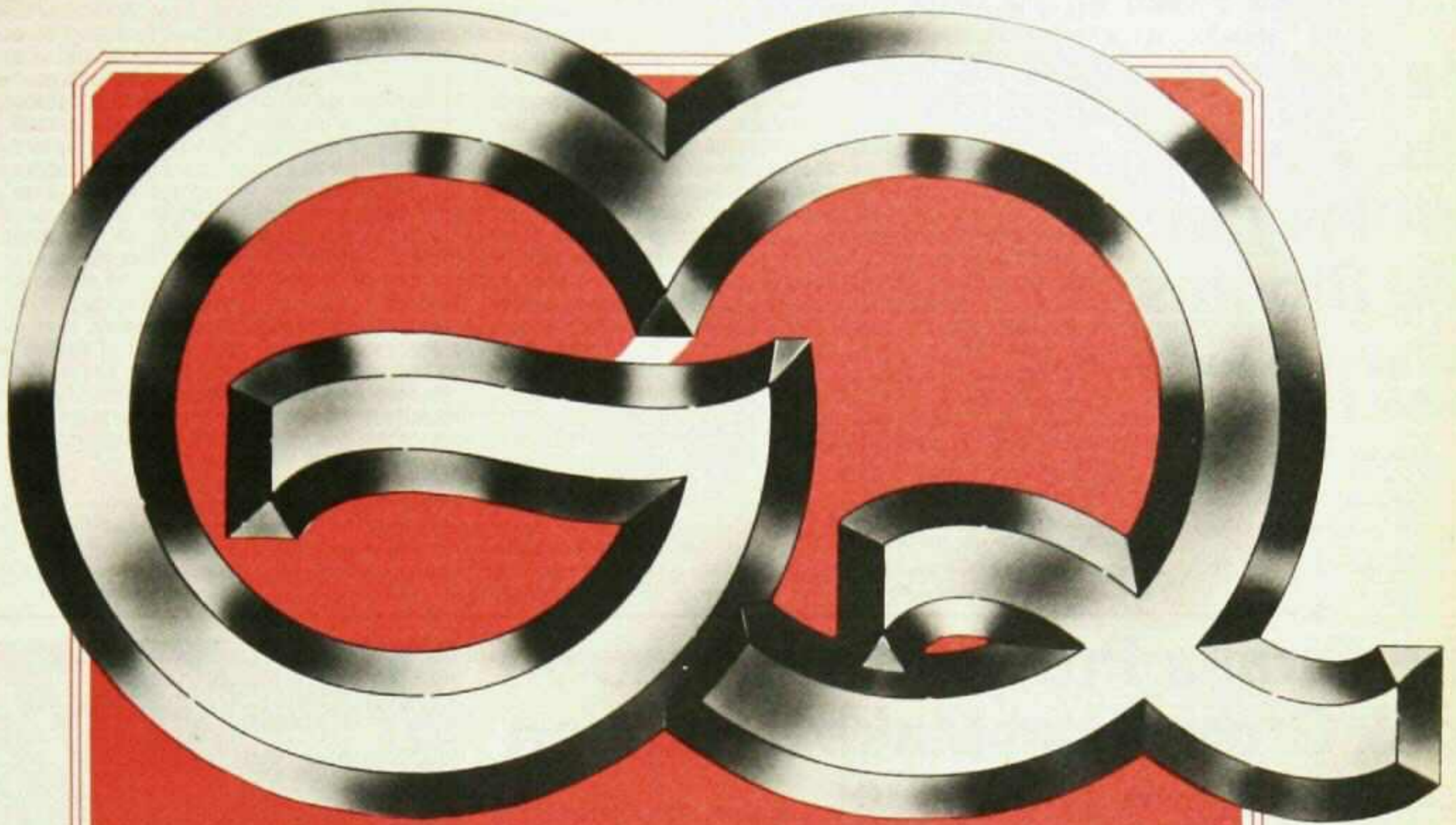
Among the various marketing aids available are 4x4 posters, album sticks, stickers, buttons, cubes and mobiles. A market study has been conducted to more effectively gauge sales and marketing approaches in each area. The twin-pocket LP bears a \$14.98 list price.

45-Minute Concert

LOS ANGELES—Joe Cocker, Andrew Gold, Queen, Donald Byrd and Warren Zevon are the artists featured in a 45-minute "mini-concert" Elektra/Asylum is supplying to National Subscription Television (ON-TV) for viewing by its estimated 120,000 patrons in the month of February.

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Table with 6 columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label). Rows list various soul LPs such as '2 HOT' by Peaches & Herb, 'BUSTIN' OUT OF I SEVEN' by Rick James, 'DESTINY' by Jackham, etc., along with their chart positions and week on chart.



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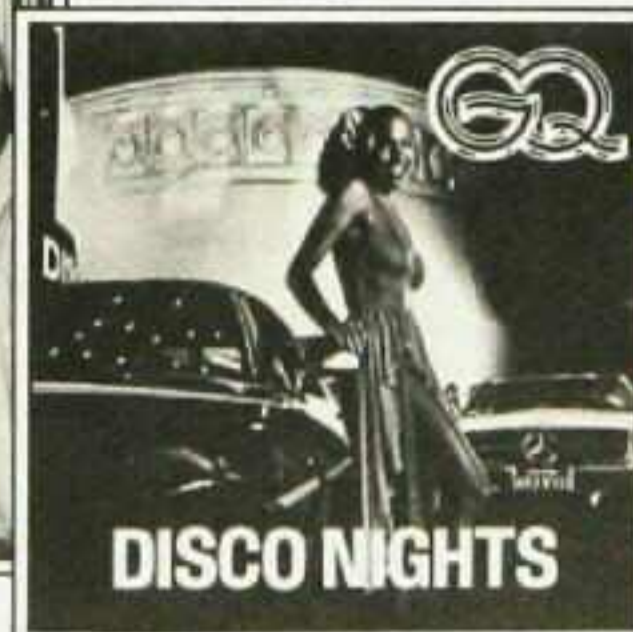
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ARISTA

MENOPAUSAL BOOKING PROBLEMS ENDED?

New Wave
Out As the
Whisky In
L.A. BloomsAll Kinds Of Acts
Now At Sunset Club

By CARY DARLING

LOS ANGELES—"We've broadened our horizons," says David Forest, entertainment director for L.A.'s legendary Whisky-A-Go-Go, or the Whisky as it is more commonly known. The popular nightclub is now booking various types of acts as opposed to featuring mainly new wave acts which it was doing until last July.

Operated by Elmer Valentine and co-owners, who also own the nearby 600-seat Roxy venue, the club was experiencing booking difficulties before Forest joined. "They were definitely having menopausal booking problems. It was difficult to keep both places booked simultaneously," notes Forest, formerly a Los Angeles area concert promoter.

"The Whisky has the same capacity as the Roxy, when you clear the tables from the floor and use standing room, but many acts prefer to play the Roxy."

To fill the void, unsigned local bands had to be employed. Most of these fell into the new wave category and the club offered a steady diet of punk bands. "As that scene started to dwindle, the crowds started to dwindle," says Forest.

"Talent agents would ask 'why should we put our acts into the Whisky?'"

This is when Forest entered the scene and he launched an active campaign to lure the indus-

try and non-new wave musicians and audiences back to the 350-seat club.

"A lot of people thought this would be the wrong room for their acts but we had some advantages," he says. Forest notes that the venue's location, in the heart of the busy Sunset Strip, and his reputation in addition to that of the owners, helped allay fears.

Initial appearances by Carl Perkins, Rick Derringer and David Johansen proved the room could still draw a non-new wave crowd. "Slowly but surely things started catching on. We had Sun, a black and white funk band here. At first, Capitol didn't want to bring the group in here because it said 'we don't want to get a bunch of red-haired punk rockers seeing Sun,'" states Forest. The show went off to everyone's satisfaction.

However, it was a soldout engagement by disco diva Grace Jones at the end of last year, says Forest, that finally put to rest any doubts about the Whisky's viability. Since then, Alicia Bridges and Chuck Brown & the Soul Searchers have had engagements at the club.

Although many acts playing the room are signed, Forest has not given up on the idea of giving new, unsigned talent a chance. Sometimes, as with the recent date by the Police, Forest will let a new act open the show. In that case, it was the Kats. Other times, two new acts will share a bill.

Now that the Whisky books a variety of acts, as does the Roxy, there is a slight increase in competition between the two. "Well, it is and it isn't competition. The Roxy is more of a listening room. The Whisky is an action room," Forest says because of the latter's dancing area.

Another element in the club's success, according to Forest, is that tickets are available at the Ticketron computerized ticket outlets just as with concerts. Admission varies between \$5 and \$10, depending on the act. The venue operates a minimum of five nights per week with bookings running from one to five nights. Some acts perform two shows per night. He says the club is attracting large crowds, even for midweek shows.

Jazz is even making its way into the room. Fusion group Spyro Gyra recently completed an engagement. Upcoming engagements include those of England's Fabulous Poodles, disco's Peaches & Herb and hard rocker Dwight Twilley. "There's no set standard here. We may not put a classical orchestra in but we'll book any type of music into the Whisky," states Forest.

Forest himself is moving into management by getting involved with local bands Axis and Pegasus. Meanwhile, Whisky Presentations is moving into concert promotion with a recent date by the Boomtown Rats at the sporadically used Coconut Grove.

Dire Straits Proves An Unknown
Rock Group Can Make It Happen

By ROMAN KOZAK

NEW YORK—Miracles still happen in rock'n'roll. In this age of six-figure budgets and sophisticated marketing techniques designed to break new artists, an unknown can still make it to the top of the album charts. Case in point is Dire Straits. "Everybody said the record couldn't make it. The music was too sparse. It did not have a rock'n'roll cover, and there was no single. But it made it on the music alone," says Karin Berg, associate director, East Coast a&r of Warner Bros. Records referring to the debut Dire Straits LP that has gone from nowhere in the last three months to number four on the LP chart.

A subsequent single, "Sultans Of Swing," taken off the album is also in the top 10 of the singles chart.

It was word of mouth as much as anything that put them there. Though the LP had already broken in Europe, notably in Holland, Warner Bros. here eschewed heavy advertising and promotion on the group since the band itself did not wish to get on a corporate star-making trip.

Instead, says Berg, Dire Straits' initial push came from the fans. The LP was first picked up on East Coast radio, notably Dave Herman on WNEW-FM in New York, and then on the West Coast and the rest of the country. Providing an impetus for

radio play were calls from fans requesting the group be played. Berg says radio stations around the country have reported heavy audience response to the group.

"I like to think that this band is a little bit special. We have been very successful by not following the industry rules about what you're supposed to do," says manager Ed Bicknell.

Dire Straits got its first push early last year when the band sent Charlie Gillet, a Radio London DJ, a copy of its demo tape. Gillet played the tape on his program, which had a&r men in Britain "leaping out of their baths" to sign the act, says Bicknell.

At the time Bicknell was a booking agent in London looking for an act to open for the Talking Heads' tour of Britain. He booked Dire Straits for the tour, eventually abandoning his career as an agent to concentrate full-time on the band, which was signed to Phonogram worldwide.

Bicknell says the contract with Phonogram stipulated that Phonogram would not place Dire Straits on a Polygram company in the U.S., but would give RSO Records first refusal on the band.

After two weeks, when RSO did not pick up its option, Bicknell says he felt free to negotiate with other

companies. Warner Bros was first choice of the band members since it was a major company which had artists such as Randy Newman, Van Morrison and Paul Simon whom the band respected.

Supported by Roberta Peterson, a&r manager at the West Coast office and Karin Berg in New York, Dire Straits signed with Warners for the U.S. Its debut LP was released in Britain and Europe last May and early June, but did not appear in the U.S. until October.

In November, when Dire Straits was already working on its second LP in Nassau, the debut album was beginning to get attention on the radio level, says Bicknell, and Warners asked the band to do an edited version of "Sultans Of Swing."

Program directors in the U.S. were doing their own edits of the song to shorten it for radio, Bicknell says, which often destroyed the meaning of the song. The band then did its own edit of the single, with the full-length version appearing on the "B" side.

Dire Straits is now on a tour of mostly clubs and small halls. The band plans to return in the summer for a more extended visit when it will play larger venues. At that time the second LP, produced by Jerry Wex-

(Continued on page 44)



Rodriguez Telethon: Johnny Rodriguez, right, is joined onstage by, from left to right, Leon Russell, Jody Payne, Willie Nelson's guitarist; Janie Fricke and Willie Nelson at his recent telethon in Corpus Christi.

Rodriguez Raises \$250,000

NASHVILLE—More than \$250,000 was raised March 4 to benefit the Johnny Rodriguez Life Enrichment Center for handicapped young adults, now under construction in Corpus Christie, Tex., as some 33 entertainers joined talent forces with Rodriguez for his fifth annual telethon in Corpus Christie.

The event officially kicked off March 3 with the traditional barbecue and wheel chair football game sponsored by the local Corpus Christie Eagles Lodge 2249, and highlighted with an evening pre-telethon hosted by Rodriguez at \$15

per person and drew such names as Willie Nelson, Leon Russell, Waylon Jennings, Tom T. Hall, Charley Pride and football celebrities Earl Campbell and Walt Garrison, among others.

NBC affiliate KRIS carried the March 4 14-hour activity, which began rocking the airwaves at 6 a.m., while performances throughout the day were accompanied by the auctioning of numerous mementos, including a Willie Nelson jacket that brought \$1,000 and autographed Nelson photos which went as high as \$500.

Pablo Cruise Arriving At Its Early Targets

By HANFORD SEARL

LOS ANGELES—Pablo Cruise apparently is reaching its potential as a topnotch nightclub draw coupled with expanding its musical career.

The A&M recording group recently matched the attendance record set by Elvis Presley at the Sahara-Tahoe main showroom, according to hotel officials.

Meanwhile, in the recording area, the four-man band has moved into film scoring, writing and performing its first movie theme, "Dreamer," from the film of the same name for 20th Century-Fox with composer Bill Conti.

Set for late April release, the

movie stars Tim Matheson and Susan Blakely caught up in the world of bowling. Cory Lerios, keyboardist, and lead guitarist Dave Jenkins, who pen most of the group's material, wrote the theme in the office of Lionel Newman, 20th's vice president of music.

"This is definitely something we wanted to consider writing, to exercise our different avenues of expression," Lerios says. "Albums and concerts will remain our mainstay though," he adds.

The 10-day project was completed Dec. 20 and follows numerous television and movie projects, including Oscar-nominated "An Unmarried

Woman," which contained the group's song "A Place In The Sun."

Other Pablo Cruise material has been used as background music for CBS "Sports Spectacular," NBC's "Sports World" and ABC-TV's "Wide World Of Sports," "Monday Night Football," "Celebrity Superstars" and "Super Star Competition."

"Zero To Sixty In Five" was utilized in the coverage of the 1976 Olympics, points out Lerios, who also does vocals. The tune also was used in a surfing documentary, "Free Ride."

"As an element within the film's framework, the time slot for the

movie song was much tighter than what we normally do in a studio," reveals Jenkins. "In that respect, it was a new form of discipline."

Claiming it was no great departure for the band, Jenkins adds that the group will tackle what it has time for prior to a new LP due out before a major summer tour.

Lerios reports Pablo Cruise's broad-based appeal is a key to the band's success and adds the upcoming fifth LP will be a slight departure from previous creations but remaining close to the AOR vein.

"We feel our most important strength is the group's versatility in

(Continued on page 44)

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Weisman: 'Unknown' But Potent

By DAVE DEXTER JR.



Ben Weisman

Weisman is little known. "I never had a press agent, and I'm more skillful as a pianist than I am as a horn-tooter," he says. Meanwhile, other of his songs went gold with million sellers for Conway Twitty, Johnny Mathis, Bobby Vee and Barbra Streisand.

One of his more recent tunes, "You Can Do It," has been on Billboard's Top 100 several weeks. It is sung by Dobie Gray on MCA's new Infinity label.

Along the way, Mike Curb, now

lieutenant governor of California; Neil Sedaka, Phil Spector and Cynthia Weill all received a helping hand from Ben through the years. And Weisman collaborated with lyricists like Johnny Mercer, Paul Francis Webster, Sammy Cahn, Carl Sigman, Mack David, Al Stillman, Sylvia Fine and his current partner, Evie Sands.

"Evie has a new RCA album with Richard Germinaro coming out," he says. "We contributed most all the songs for it."

Weisman and Sands will work closely with the Koppelman organization, which produces Dolly Parton, Dusty Springfield and Streisand LPs, but he hopes to compose and arrange some "serious" things, too, which would combine a jazz group with a symphony-sized orchestra.

And if his versatility isn't evident, for all his 60-plus gold disks as a songwriter, Weisman appears frequently as a regular member of the cast of the daytime soap "Young & Restless" over the CBS-TV network as a pianist working the mythical Club Allegro.

LOS ANGELES—Coinciding with his 30th anniversary as a songwriter—Elvis Presley recorded 57 of his tunes, more than any other composer's—Ben Weisman this week will sign an exclusive contract with Charles Koppelman and continue his efforts to shove his melodies up in the higher altitudes of the Top 100 chart.

Weisman's royalty checks and additional income from his ASCAP affiliation are about as lucrative as anyone's, yet he feels he is virtually unknown within and outside the music industry.

He was born in Providence, R.I., reared in Brooklyn and on a farm in Michigan near Saginaw. "When I was 13, I entered New York's Juilliard as a classical pianist, a sort of child prodigy, but I found myself more attracted to the big bands of Benny Goodman, Glenn Miller and Artie Shaw."

His confusion as to which music direction he should pursue ended in the U.S. Army Air Force, where for four years he beat a bass drum with a marching band and learned to arrange.

"The first break I got when the war ended," he recalls, "came when I landed a job playing piano and doing vocal charts for Charlie Ryan and the Smoothies, a slick vocal group which did a lot of radio and recording and which was briefly featured with Hal Kemp's dance band. Thus I got to be known, although modestly, around New York's Brill building and other spots where musicians and songwriters hung out."

One of his acquaintances was Sammy Gallop, a veteran lyricist with a hatful of ASCAP credits. Together, they turned out "Have A Little Sympathy" which Capitol producer Lee Gillette recorded with Dean Martin. Decca quickly covered it with Gordon Jenkins' orchestra.

"It wasn't a smash," Weisman laughs, "but it was a start on records. Meanwhile, to eat, I gigged about, accompanying Vic Damone, Eddie Fisher and others, and played piano in Noro Morales' band."

Publisher George Joy accepted several young Ben's tunes and procured records by Guy Mitchell, Patti Page and June Valli. And then, in 1951, Julian and Jean Aberbach of Hill & Range Songs signed him to a writer's binder.

The Aberbachs, Austrians who now are no longer active in music, were concentrating at that time on Nashville. "They were the first publishers to get to Presley and Colonel Tom Parker," says Weisman. "The first tune I did for Presley was 'First In Line' and it went into his first RCA LP, 'Elvis.' So I was off and running—but I remember that at that time not one of us, not even the Colonel nor Presley himself, had any idea how phenomenally big he would become and how his popularity would sustain into the late 1970s."

Ben's first movie song for Elvis was "Gotta Lot Of Livin' To Do" for Paramount's "Loving You" produced by Hal Wallis. "Wallis would get dozens of songs for each movie, weed them down to about 20, and then allow Elvis to make the final decision as to which would go into the picture."

"I was lucky. Fifty-seven of mine were selected. Maybe someone remembers things like 'Follow That Dream,' 'Wooden Heart,' 'Rock-A-Hula Baby,' 'Don't Ask Me Why' and 'Fame And Fortune.' Kay Twoomey and the late Fred Wise were my collaborators."

But for all his astonishing success,

SCHER AT CAPITOL

Passaic Concerts Spur Vid Tapings

By DICK NUSSER

NEW YORK—Promoter John Scher has been offering broadcast quality video productions of concerts presented on the stage of his Capitol Theatre in Passaic, N.J. for the past six months and the success of the project has convinced him to launch a separate video division.

Monarch video is now part of Scher's Monarch Entertainment Bureau which includes booking, management and college concert production services along the East Coast. Len Dell'Amico is video director.

Video is not a new development at the Capitol Theatre, as Scher is quick to point out. Black and white large screen video projection has been a part of every Capitol concert for the past four years. What's new is the availability of high-end, one-inch color video tapings that could be an answer to the increasing de-

mand for economical video materials on the part of record labels.

Columbia, Arista and Epic Records have been among the first labels to take advantage of Monarch's video capabilities, with a tape of Arista's the Outlaws slated for airing on an upcoming "Rock Concert" television program. Acts taped include Al Stewart and the Grateful Dead (Arista); Pierce Arrow (Columbia); and Molly Hatchet (Epic).

"It's a fabulous idea," says Arista's video director, Marilyn Lipsius. "They have a sensitivity to concert needs that makes the actual taping run smooth. They're not obtrusive. The fact that they're taping doesn't interfere with the concert itself, as is sometimes the case. We're pleased with the results."

Dell'Amico will be glad to hear that because he also thinks that's one

(Continued on page 77)



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Talent

Caesars Strives To Halt Booze Service

LAS VEGAS—Caesars Palace and Culinary Union Local 226 officials are negotiating a hotel proposal to discontinue beverage service in the hotel's 1,139-seat Circus Maximus main showroom.

Such a move would mark the first time a major Las Vegas resort has not offered cocktails to its showroom patrons.

The negotiations follow March 2 meetings at which the hotel agreed to pay about \$1.5 million in back compensation to about 50 to 60 showroom workers whose incomes were affected when the hotel changed its seating policies in May.

That agreement followed threats by culinary leaders to strike the hotel and possibly extend sanctions to Caesars' New Jersey operations where the firm is building a hotel-casino expected to open May 24.

About 500 culinary workers from Caesars held a meeting with union leaders at union headquarters March 2 and voted to empower their officials to take whatever action they deemed necessary concerning the

hotel proposal that beverage service be discontinued. Such a move would leave all but about a dozen showroom workers out of jobs.

It had been reported that the hotel planned to discontinue the beverage service March 4 but the hotel told the union it would consider such action at a later date.

Union officials said the hotel was trying to "blackmail" the union by making the layoffs of culinary workers a condition of payment of the \$1.5 million in compensation awarded the workers by an independent arbitrator.

The hotel switched its showroom policy May 18, eliminating showroom workers from collecting tips on the price of shows. Instead, they received tips only on the prices of the optional beverage service.

The union claimed the change substantially reduced showroom workers' incomes and an arbitrator ruled the hotel must pay the workers 15% of the Ticketron ticket prices for shows under the "special events" provisions of the culinary contract with the hotel.

Signings

Grover Washington Jr. to Elektra/Asylum Records with a scheduled release of a new LP "Paradise" in early April

Bill Nelson, formerly with Be Bop Deluxe, and his new band Red Noise to Capitol Records in the U.S. and EMI Records abroad except for Japan and Canada. The band's debut LP, "Sound On Sound" is due out this month.

Jazz vocalist/pianist Ben Sidran to Tommy LiPuma's Horizon Records. Sidran begins work on his next LP in April and will share production credits with Al Schmitt and Mike Mainieri.

Maria Muldaur to The Merlin Co. for management. Her fifth LP has just been completed for Warner Bros with a June release date. Stevie Wonder, Dr. John and Marshall Royal are guest artists. Currently on her first headline tour of Japan, Muldaur follows it with her second Australian tour and a summer U.S./Canada tour.

Composer-conductor-arranger Peter Matz to write the music for the TriStar Pictures production, "The Prize Fighter" which stars Tim Conway and Don Knotts.

Dana Kaproff to compose and conduct an original score for an upcoming suspense thriller called "When A Stranger Calls."

Northern California rock group Thunderwing to exclusive worldwide management with MusicAmerica. The band is now working on its first LP. Singer-performer Jerry Freeman to star in a multi-media contemporary western project called "Bobby California."

The program is being produced by ECU, Inc. The show will be introduced via a series of singles and an album, by Freeman, with a stage show to follow. Don Perry Enterprises, Inc., to package the music score for the NBC-TV series, "The Greatest Heroes Of The Bible," a continuation of a four-part special which aired last Thanksgiving. Initial air date is Friday (23).

PRR International and its affiliated companies are set to represent the Beckworth Corp. in international territories.

Included under the agreement are the rights to the 2,700 movie soundtracks and the collection of performance royalties from the National Telefilm Associates library.

Missouri restaurant owner and country artist Bill Hanks to a multi-record production contract with Nashville producer Mick Lloyd.

Composers/producers Gene McFadden and John Whitehead ("Backstabbers," "Bad Luck," "You Stepped Into My Life") signed as artists with Philadelphia International Records with an album and a 12 inch disco disk due out soon.

Singer Merle Miller, one of Bette Midler's original Harlettes and a popular Gotham session singer, to Moogtown Productions for recording and publishing.

New 1,250-Seat Club In Boston

BOSTON—The Main Act Concert Club, a new 1,250-seat venue in Boston's North Shore area, opened its doors Feb. 13.

Located in Lynn, Mass., and previously known as the Harbour House, the club has changed its policy of booking oldies groups and Top 40s show bands and now features name disco and rock acts. Among the first artists scheduled are Shalimar, whose current disco hit is "Take That to the Bank," and a local rock favorite, the James Montgomery Band.

"Basically, we want to provide a variety of entertainment," explains owner Dante DeCesare, who formerly ran a booking agency, Dante Productions.

"The idea is to use not just one kind of music but any kind that will bring people in—whether it's Isaac Hayes or Anne Murray or Gloria Gaynor. I've seen this kind of club all over the country, but nobody's ever really tried it in this area." DeCesare also hopes to present some outdoor concerts this summer at the club, which is adjacent to a lounge and hotel still called the Harbour House.

The club itself has two floors of table seating, several bars, and a dance floor. DJs Scott Jackson and Tony San Filippo will be spinning records for dancing before the shows nightly.

Top Of Charts For Dire Straits

Continued from page 42
ler, should appear. Bicknell says the album, titled "Communicue," is finished and is scheduled to be released in Europe in May, in Britain the next month and then in the U.S. shortly afterwards, so as not to lose sales to imports.

Bicknell says the summer tour is also scheduled for small and medium halls (and maybe Central Park in New York). He says the band has been together for such a short time, two years, that it still feels uncomfortable in large venues. Also, since

it is a songs-oriented act without much of a stage show, it works that much better in smaller venues. Even should its popularity continue to grow, Bicknell says that it would still rather do multiple dates in smaller halls than one-shot appearances at arenas or festivals.

In the U.S. Dire Straits is booked by ATL. In Europe Bicknell continues to do the band's bookings through his new company, Damage Management. Bicknell also has an informal managerial relationship with Gerry Rafferty.

Pablo Cruise Arriving

Continued from page 42
conveying different moods and styles," says Leros.

Started in the summer of 1973, Pablo Cruise moved away from the Bay Area to Vancouver, B.C., for nine months to formulate its sound and in February 1974, Bay Area stock market agent Bob Brown became its manager.

The band's first four LPs progressively established its growth and depth, beginning with "Pablo Cruise" and "Lifeline."

The group received its first gold LP for "A Place In The Sun," produced by Bill Schnee. This effort was followed by a double platinum LP, "Worlds Away."

Although Leros and Jenkins co-write most of the band's material, newcomer Bruce Day, who replaced bassist Bud Cockrell in 1977, co-wrote the title cut "Worlds Away" with Leros and manager Bob Brown.

Drummer Steve Price rounds out the group who, on the strength of selling out its first Sahara-Tahoe engagement within two hours, has been signed to appear twice more within the year, a hotel spokesman says.

"It's all a step up from my days as a teen nightclub manager at several, now defunct places at the lake," says Leros.

Talent Talk

Chrysalis artist Nick Gilder, whose hit "Hot Child In The City" has sold more than two million copies, has been nominated in three categories for the Juno Awards, the Canadian equivalent of the Grammys. Gilder is nominated as most promising artist, best songwriter and best-selling single. Gilder also will perform at the ceremony which is being held Tuesday (21) in Toronto and broadcast live over the CBC.

Alice Cooper, who recently had newspaper ads for his concert tour censored in Minnesota, has run afoul with NBC-TV's Standards and Practices Dept. Cooper was appearing on "The Midnight Special" TV show when a dancer's elbow connected with his nose. Blood spouted everywhere but Cooper wanted the show to go on saying this unanticipated special effect lended atmosphere. However, NBC insisted the scene be shot again.

Meanwhile, Alice's cross-country "Madhouse Rock" tour continues in the West and South. An "April Ghosts Day" show has been scheduled for the Los Angeles Forum April 1 and Las Vegas' Aladdin Hotel plays host to Alice on April 7.

The remaining members of the Sex Pistols have released a disco medley of their greatest hits. Also entering the disco field is the Kinks with a new version of Superman. Tavares played before 50,000 fans at the Vina Del Mar Festival in Chile recently. London Records is recording the soundtrack of the PBS-TV series, "Lilly."

The benefit organized by Todd Rundgren for the International Rescue Committee, held recently at the Palladium in New York, raised \$30,000 for the organization to aid Vietnamese boat people.

ROMAN KOZAK and CARY DARLING

Top Boxoffice

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Table with columns: Rank, ARTIST—Promoter, Facility, Dates, Total Ticket Sales, Ticket Price Scale, Gross Receipts. Sub-section: Arenas (6,000 To 20,000)

Table with columns: Rank, ARTIST—Promoter, Facility, Dates, Total Ticket Sales, Ticket Price Scale, Gross Receipts. Sub-section: Auditoriums (Under 6,000)

MARCH 17, 1979 BILLBOARD

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Agency Now National Grasp

sively represents Lifesong/CBS artist Nina Kahle, Mission Mountain Wood Band, One Man Johnson and Chris Bliss, all of whom regularly tour the national college circuit.

Artists represented on a part-time basis include the Guess Who (in cooperation with The Agency), Flash Cadillac, Hank Williams, Jr. and Larry Raspberry and the High-steppers.

The Denver office will also handle the Good Music Agency's national act buying service. Currently a Commander Cody, Ozark Mountain Daredevils and Mission Mountain Wood Band package will tour the Northeast in late February. Erwin is coordinating the dates with ICM, Magna and the groups' managers.

Good Music Agency also has a management wing called Good Music Management with Nina Kahle and Patriot as clients.

Last year, Good Music Agency's offices in Montana and Minnesota produced a reported \$3.6 million in bookings. The Denver office will expand its Northwest regional market as well as serve as the starting point in its transition to national agency.

Stations And Magazines Blues Contest

who enter will receive an honorary Blues Brothers membership card.

Those stations participating in the promotion and their respective student populations are WUSB-FM, State Univ. of New York, Stony Brook, 4,000-watts, 17,000; WVBR-FM, Cornell, a 3,000-watt commercial station, 20,000; WBCR, Brooklyn College cable, 35,000; WWUH-FM, Univ. of Hartford, Conn., 3,000 watts, 8,000 population; WRUB-FM, Univ. of Vermont, 500 watts, 10,000; WIDR-FM, 10-watt station, West Michigan Univ., 20,000; WCBN-FM, Univ. of Michigan 10-watt and cable AM, 35,000; WMMR, Univ. of Minnesota carrier-current, 40,000; WTUL-FM, Tulane Univ., 9,000; and KALX-FM, Univ. of California, Berkeley, 10 watts with student population of 28,000.

Essays will be based on creativity, appropriateness to subject and sincerity. To date, between 500 and 600 essays have been submitted.

Blues Meet In D.C.

change frequency to the "least preclusionary channel."

Several other FCC actions are pending. IBS expects about 13 commission staff members at the convention to explain the impact of recent decisions.

In addition to news, public affairs and sports sessions, numerous music panels are planned. The traditional record company panel has been split into three simultaneous sessions this year instead of one large one.

Extra time has been given to the record company panels with the audience rotated between three rooms.

The result will be more manageable panels with three or four record company representatives instead of the usual 12 and more reasonable audience size. Panel participants include Dan Blaylock of CBS, Jim Del Bazo, Polydor; Paul Brown, Bruce Tenenbaum, Atlantic; Rick Schultz, Warner Bros.; Ken Benson, Capitol; and Peter Gordon, "Thirsty Ear."

Lynn Anderson

OUTLAW

Just A State Of Mind

Welcome to Lynn Anderson's arms.

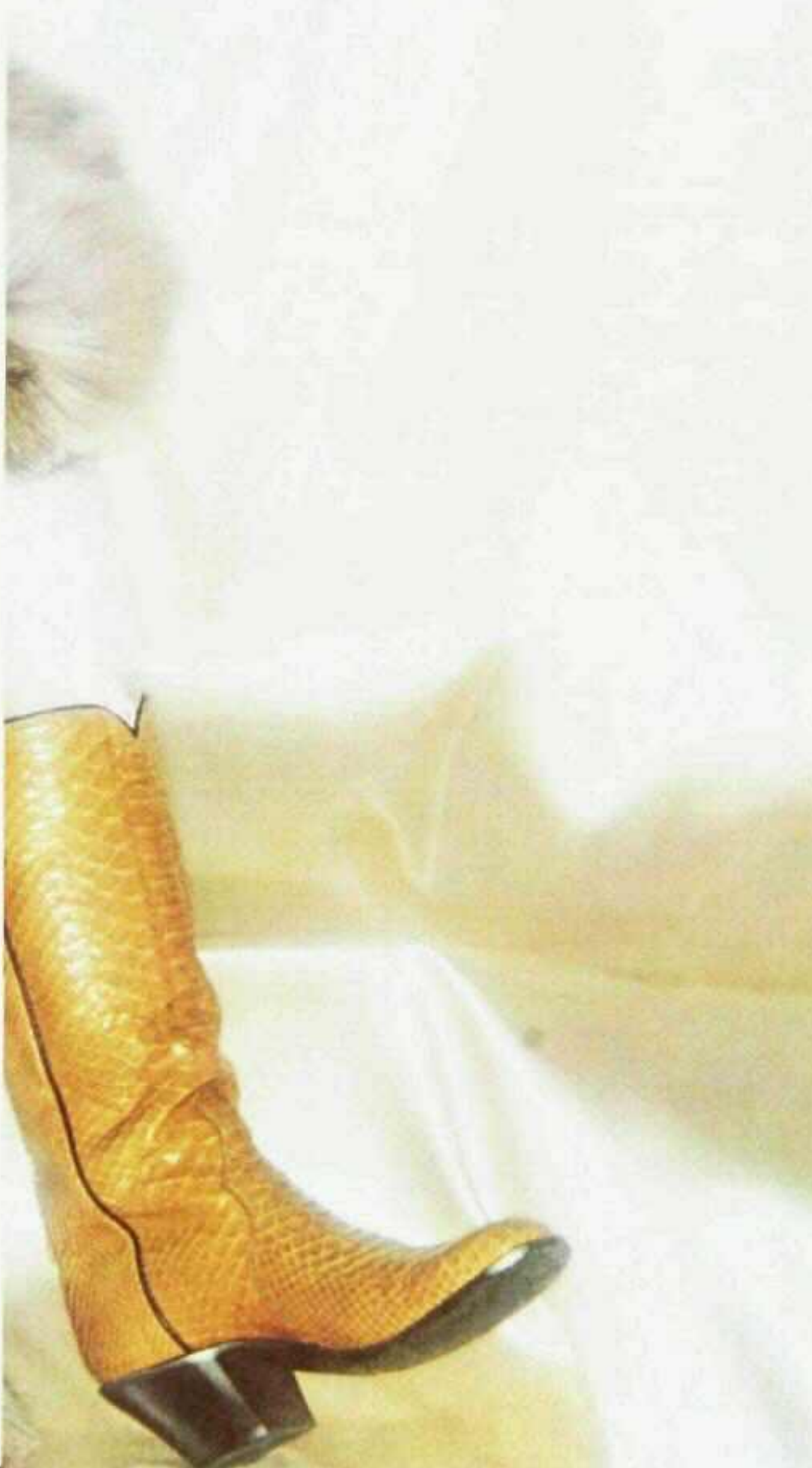
"Outlaw Is Just a State of Mind" KC35776
is a killer from start to finish.

It's loaded with great songs, including
Lynn's new hit "Isn't It Always Love."
3-10909

On Columbia Records and Tapes.

Produced by David Wolffert for the Entertainment Company.
Executive Producer: Charles Koppelman.

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Continuing his powerful stage presence and vocal mastery, the Hi recording artist spotlighted "Love And Happiness," new LP title cut "Truth N'Time" and "Belle," teamed with "What The World Needs Now."

Fast rocker "I Feel Good" closed Green's show, backed by his nine-man band led by musical conductor Fred Jordan on trumpet, drummer John Toney, Ron Echols on tenor sax and lead guitarist James Bass.

The remainder of the band included bassist Reuben Fairfax, Hardis Harden on percussion,

key and, of course, the sound of singing. His current top 10 single. And it also premiered for the New York audience some new songs, "Lady Writer," "Single Handed Sailor" and "Once Upon A Time In The West," from its next LP which showed that here was a band whose creative life has only just begun. **ROMAN KOZAK**

RICHIE HAVENS

Bogarts, Cincinnati

Havens is one of the few performers today who can perform in almost any given situation,

the country music club that has become a Boston institution since it opened 38 years ago, closed March 1, March 1.

The closing was ordered by the Boston Redevelopment Authority to make way for the construction of a new state transportation building which is part of the ongoing Park Plaza project to renovate downtown Boston.

one of Washington's largest, which will house the more than 70 sessions planned for the weekend.

Many of the sessions are devoted to FCC-related matters. College radio stations, especially non-commercial FMs, were hard hit during 1978 by several FCC actions, most notably docket 20735 which calls for all 10-watt stations to either increase their power to 100 watts minimum or

Country

Country Charts Reflecting Pop, Rock, R&B Revivals

Hits In '79 Come From Odd Sources

NASHVILLE—Once almost exclusively the domain of country writers, today's country charts have changed into a spawning ground for revivals of former pop, rock and r&b hits. Spruced up with new arrangements and revitalized by contemporary country productions, these songs are taking on a fresh approach that is putting them in demand by both traditional and crossover artists.

Reasons for the successful reincarnation of this material in the modern country marketplace include the proven track record of the tune previously, its familiarity to disk jockeys at the radio stations, the new twist a country cut can give the song and the increasing blurring of barriers between country and various other styles of music. Rock, r&b and pop tunes adapt well to country arrangements, and country singers today are breaking away from traditional material to explore musical styles unheard of 10 years ago.

A scan of the Billboard Hot Country Singles chart during the past six months reveals such diverse entries as Bob Dylan's "Don't Think Twice, It's Alright," by Doc and Merle Watson; the Everly Brothers' classic, "So Sad (To Watch Good Love Go Bad)," by newcomer Steve Wariner; Chuck Berry's rollicking "Back In The USA," an unexpected visitor to the country charts by Linda Ronstadt; Hank Williams Jr.'s re-release of the Bobby Fuller Four hit, "I Fought The Law" and James Tay-

lor's Carly Simon's duet version of "Devoted To You," which enjoyed earlier activity with the Everly Brothers in 1958.

Perusal of the same country singles chart for this week shows a substantial sampling of contenders that were once top-scoring hits in the rock and r&b fields.

"Happy Together," T.G. Sheppard's current release which hit number eight on the country chart, was a No. 1 pop hit in 1967 for the Turtles. Another former No. 1 song by the Beatles in 1965 is "Yesterday," which is Billie Jo Spears' current single at 60 with a star.

Barbara Mandrell's torchy r&b-flavored country style is perfectly suited to her rendition of the classic soul-jerker, "If Loving You Is Wrong (I Don't Want To Be Right)," considered likely to repeat for the country charts its previous success in 1972 for Luther Ingram on the pop charts, checking in at 10 with a star.

"Slow Dancing," a notable hit for pop artist Johnny Rivers, is now on the country chart at a starred 26 by Johnny Duncan. "Everlasting Love," an r&b rocker on the charts by Robert Knight in 1967 and later by Carl Carlton in 1974, was recently on the country charts at the same time by two country artists, Narvel Felts and Louise Mandrell. Felts' edition went into the top 20 before beginning its descent; Mandrell's version, which did not fare as

By KIP KIRBY

well initially, has just been re-cut as a seven-minute disco number.

And a splashy debut onto the Billboard Hot Country Singles chart at a starred 27 sent Susie Allanson's cover of the Bee Gees' former No. 1 pop hit, "Words," skyrocketing upward to its present position at 9 with a star, proving that the song still holds its magic.

The times, they are certainly a-changin'.

Producer Buddy Killen, who works with artists as diversified as Joe Tex, O.B. McClinton, Bill Anderson and Sonny Throckmorton, feels that a good song has no limits in its audience appeal. "A song that's already been on the pop charts is a proven success," he says. "You know it can sell, you know people like it. You know it's a hit." When country singer Louise Mandrell's release of "Everlasting Love" conflicted with Narvel Felts' version of the same song, producer Killen simply took the song and rearranged it into a solid disco cut instead, giving both the song and Killen's artist a new thrust in the music marketplace.

"The time is right for this broad country acceptance of old rock and blues material," notes L.A.-based producer Ray Ruff who claims credit for "Happy Together" by T.G. Sheppard and "Words" by wife Susie Allanson.

"A lot of these old songs were never exposed to country audiences the first time around, so they come off as new songs now. They're refreshing and different for country, and you can see it in the radio airplay and sales that they're getting."

Producer Johnny Morris, who counts Narvel Felts and Sammi Smith among his artists, attributes the success of revamped pop hits on country radio to the fact that "a lot of country deejays these days are former rock'n'rollers who remember the songs when they were first recorded by the original artists."

Producer Buzz Cason, who co-wrote "Everlasting Love" with Mac Gayden, agrees with Morris. "I see the state of country music today at the radio airplay level of pop music in the mid-1960s. A lot of current product has that bright, bouncy uptown feel of songs which were Top 40 tunes 10 years ago. Many deejays on country stations now used to work at rock stations in the past, and they find these remakes of old pop hits real programmable in their formats. It helps balance out the traditional material from the hard-core country acts."

And he adds that he doesn't believe country's foothold in rock and r&b terrain is particularly revolutionary or daring. "Frankly," says Cason, "I think it's just an easy way of going in and cutting a hit record. The song's already proven itself and

the producer knows the title's going to ring some bells at the radio level."

Larry Butler, one of Nashville's busiest producers with clients such as Kenny Rogers, Dottie West and Billie Jo Spears, thinks the foray of country artists into rock and pop waters wouldn't have been possible except for the strong crossover trend that has taken place in country music.

"There used to be a real taboo existing between Top 40 and country music," Butler explains. "There were genuine boundaries which were rarely crossed. Now you don't find artists worrying about what category a song they want to cut will fit into, they just cut the song the way they feel it. Even labeling a song 'country' or 'not country' these days is misleading."

Emphasizing his point, Butler adds that Billie Jo Spears' follow-up single to "Yesterday" is going to be a cover of Gloria Gaynor's big smash, "I Will Survive."

"The song's lyric is as country as anything else," says Butler. "The lyric is about a woman who's been left by her man, but she's strong, she's going to survive and come through on her own. And that's the same message you'll hear in any number of country songs. It's a great song no matter what category you call it."

And along the same lines, country balladeer Sonny James has released his version of a Joe Tex rhythm 'n'

(Continued on page 55)

MARCH 17, 1979 BILLBOARD

Yea, Rah,
Miss Smith

Dear Andrea:

Corporate anniversaries are treated as something special at TOP BILLING. And your 10th anniversary of commitment to the company is one of the most special events to ever occur in our corporate life . . . especially since TOP BILLING is ten years old!

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On behalf of our wonderful artist roster, our very special employee group, hundreds of buyers and thousands of fans whose lives your commitment and dedication has ultimately touched, I want to publicly commend you for the role you've played in guiding this great company to the top of the heap in its field.

I salute you. And I thank you. And I love you.

Here's to the next decade!

Sincerely,

Tandy Rice

Tandy C. Rice, Jr.
Chairman of the Board
President and Chief Executive Officer
TOP BILLING, INC.



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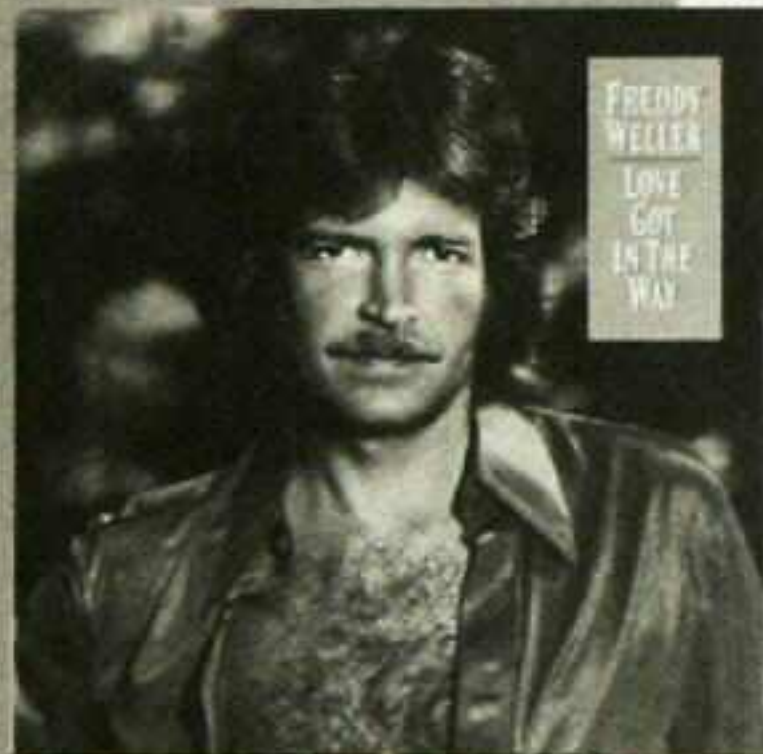
A Dream Of A Single

by

Freddy Weller

from the LP

"Love Got In The Way"




KC 35658

Columbia



on Columbia Records

produced by Ray Baker

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Country Charts Reflects Oldies

• Continued from page 50

blues tune, "Hold On To What You've Got," with a country flavor that lends a new feeling to the song.

"I've just finished cutting the old Boxtops' hit, 'The Letter,' on Sammi Smith," notes Morris, "as well as 'I Got A Thing About You, Baby,' and 'Dancing The Night Away,' and this material fits Sammi perfectly. A lot of today's country artists are really letting loose and experimenting in the studio. The roots of Memphis and Nashville are finally blending into a distinctive sound for contemporary country artists as never before."

Morris mentions that in his opinion, "a lot of the acts which were big in the late '50s and early '60s, like Gene Vincent and Buddy Holly and Elvis, were really country. 'A Little Bit Of Soap' by the Jarmels could easily have fit into the country format of today, but back then, the lines were distinctly drawn between rock and country and you didn't cross over."

Artists such as Barbara Mandrell and Narvel Felts have had previous success with pop and r&b songs. Mandrell has scored on the country charts with "Show Me" and "Do Right Woman, Do Right Man," while Felts has had hits with "Reconsider Me," "Funny How Time Slips Away," "Lonely Teardrops," and "To Love Somebody."

Other former pop hits which have found homes on the country charts in the past year include "The Rhythm Of The Rain" by Jacky Ward; "I'm Leaving It All Up To You," by Freddy Fender; Chuck Berry's "Maybellene," recorded by the duet of George Jones and Johnny Paycheck; "Drift Away," by Narvel Felts; "Come A Little Bit Closer," reissued by Johnny Duncan with Janie Fricke; "Chains Of Love," the Beatles hit, by Mickey Gilley; "I Love How You Love Me" by Joni Lee; "Every Day I Have To Cry Some," Joe Stampley's cover of the Arthur Alexander classic; "Save The Last Dance For Me," once a hit for the Drifters, more recently by Jerry Lee Lewis; "I'll Cry Instead," a Lennon-McCartney remake by Ron Shaw and "Something's Burning" by Kathy Barnes.

The cross-pollination between r&b and country is not new. Says Barbara Mandrell, who has managed to bring the traditional roots of the two music forms closer together than most other country singers: "The similarity has always existed, especially lyrically. I don't think anyone showed this better than Ray Charles when he cut his country album and sang Hank Williams and Don Gibson songs."

But a surprising number of chart climbers these days in country music are being drawn from past rock'n'roll and pop hits, and judging from the response in both sales and programming, it's a trend that shows no signs of abating.

1980 Dates Firmed

NASHVILLE—Dates and location for the gospel industry's Gospel Music Week and 11th annual Dove Awards program have been slated for March 23-26, 1980 at Nashville's Opryland Hotel.

The four-day event will feature seminars, workshops and panel discussions directed by a slate of top industry executives from the various music related fields, and will culminate with the Dove Awards on March 26.



Nutty Promotion: Mitch Torok, center, writer of Hank Snow's latest single, "The Mysterious Lady From St. Martinique," receives assistance from Cedarwood Publishing Co. president Bill Denny, right, and promotion director Curley Rhodes, left, in wrapping promotional cocoanuts to be mailed to country radio stations across the U.S.

COCOANUTS PLUG SNOW

NASHVILLE—Cedarwood Publishing Co. has devised an ingenious promotion to spark radio airplay on Hank Snow's latest RCA single, "The Mysterious Lady From St. Martinique," written by Cedarwood writer Mitch Torok.

According to Bill Denny, president of the publishing company, several hundred cocoanuts have been mailed out to primary country radio stations around the U.S. to promote the record and the album of the same title.

The islands-flavored promotion was designed by Curley Rhodes of Cedarwood and writer Torok, who shrink-wrapped the cocoanuts in special plastic mailing pouches and attached tags inscribed, "From The Mysterious Lady From St. Martinique," addressed in distinctively feminine handwriting.

"We preceded the shipments of cocoanuts with postal 'Cedargrams' to announce the release of the record," says Denny, "and we are following up with an extensive telephone campaign. We think this single represents a departure in style and material for Hank that deserves a unique promotion."

Miller Plugged By Inergi Label

NASHVILLE—Inergi Records has launched a promotional campaign, including posters and trade advertisements, in support of Mary K. Miller's new release, "Next Best Feeling."

The label has also planned several appearances for Miller this month, kicking off Saturday (10) with her performance at the Country Radio Seminar's "New Faces" Show, held at Nashville's Hyatt Regency, and Sunday (11) with a headlining billing with Larry Gatlin and Roy Head at a benefit show at Houston's Summit Performance Center.

The benefit performance was taped by Houston's channel 26 for rebroadcast at a later date. Proceeds from the concert go toward providing for underprivileged children in association with the Houston Oilers.

Music Park Proposed For Nashville Area

NASHVILLE—The gospel industry will soon have its own gathering place for tourists visiting Nashville with a proposed gospel music park, owned by the Hemphills, now undergoing construction.

Under the direction of a seven-member board, composed of prominent persons associated with the field of gospel music, Gospel Land USA, Inc. is set for location on 25 acres of land on Dickerson Pike, 10 miles from Nashville and six miles from Opryland, U.S.A., with construction to take place in three phases.

Phase one, now under construction, calls for a 12,000 square foot Gospel Music Museum on grounds complete with waterfalls and a picnic area. The museum will house the sculpture work of museum director Will Lambert.

Approximately 100 sculptures of distinguished gospel individuals will be displayed, many of which have already been completed. Among these are J. D. Sumner, James and Cecil Blackwood, Rex Nelon, Hovie Lister, Doug Oldham, Alphas LeFevre, Claude and Will Hopper, Dave Kyllonen, Neil Enloe, Rusty, Howard and Vestal Goodman, James and Naomi Seago and members of the Hemphills.

Commitments have additionally been obtained for sculptures of Jimmie and Anna Davis, Bill and Gloria Gaither, the Rambos and the Chuck Wagon Gang.

The museum will also house other donated and loaned gospel and Christian-related memorabilia. Persons wishing to contribute should contact the Hemphills at P.O. Box 22637, Nashville, Tenn. 37202. Or call 615/226-5199. The projected opening for the museum is summer of 1979.

Phase two calls for an amphitheatre for summer concerts and religious services. Construction for this phase will begin in 1979.

The Gospel Land motel and recreational facilities comprise plans for the final phase of the park, which are slated to begin as soon as Metro sanitation facilities permit.

TOPS 500,000

Hall-Museum Crowds Hang Up New High

NASHVILLE—The Country Music Foundation's Hall of Fame and Museum reports a banner year was enjoyed in 1978 as paid attendance for the attraction broke the half-million mark for the first time in its 11-year history.

Located at 4 Music Square East in Nashville, the attraction drew 556,095 sightseers in calendar year 1978, indicating a 15% increase over 1977's total of 483,895.

The foundation's other major attraction, Studio B, formerly RCA Studio B and located two blocks from the Hall of Fame and Museum, drew 78,315 paid customers in 1978, its first full year of operation. The studio, Nashville's only major label recording facility open to the public, opened as a "working exhibit" in June of 1977.

Studio B, a 16-track operation still used as a recording studio by major labels in its off-hours, hosted sessions by Elvis Presley, Eddy Arnold, Chet Atkins and Jim Reeves in its years as a full-time active studio. Among the artists who still utilize the studio are Jim Ed Brown, Jerry Reed and Dickey Lee.

The Foundation's Hall of Fame and Museum opened in April of 1967. An indication of the attraction's growth since that time is comparative in figures that show the attraction drawing as many customers in 1978, with 556,095, as it did in the first 3½ years of its operation.

Contributing factors to this growth have been an "increase in the Foundation's advertising campaign and an abundance of television exposure," notes Emmasue Lambrecht, head of group sales and marketing.

Various syndicated shows and specials in 1978 focused on the Country Music Foundation and its attractions, or used them as backdrops for segments of their shows, including "Good Morning America," "Today," "ABC's Wide World Of Sports." The Country Music Assn.'s annual awards, an Alan King special, plus segments filmed by tv crews from Japan and Britain's BBC.



GUEST SHOT: Columbia's Freddy Weller, left, previews his current single, "Fantasy Island," for actor Ricardo Montalban, center, and director Earl Bellamy at his recent taping for the ABC-TV series "Fantasy Island." Weller's segment is tentatively set for airing Saturday (24).

13 Acts Due At Silverdome For Festival

PONTIAC, Mich.—A stellar billing of 15 top country entertainers will headline the second annual country music spectacular at the Silverdome Saturday (24).

The show, which begins at 8 p.m., is scheduled to feature Conway Twitty, Loretta Lynn, Jerry Lee Lewis, John Conlee, Ronnie McDowell, T.G. Sheppard, Jerry Reed, the Earl Scruggs Review, Johnny Paycheck, Jim Ed Brown with Helen Cornelius, Stella Parton, Cal Smith, Terry McMillan, Con Hunley and Eddie Pride.

Last year's festival, the first of its kind to be held at the Silverdome facility, drew nearly 60,000 country music fans in March and was billed as "the world's largest indoor country music show." The 1979 edition will take place in the special mini-dome arena, with 41,000 reserved seats being sold for the event. Only half of the stadium space will be used to insure unobstructed viewing and acoustical detail.

An edited two-hour version of the 1978 event was taped and shown as a network tv special on NBC's "Big Event," the first non-sports network television program to originate at the Pontiac Silverdome. Negotiations are underway for televised coverage of this year's show.

The following day, Sunday (25), the first annual Pontiac Silverdome gospel spectacular kicks off at 1 p.m., featuring 14 singing gospel acts. On the bill will be the Kingmen, the Happy Goodman Family, the Blackwood Brothers, the Hinsons, the Thrasher Brothers, the Scenic Land Boys, the Hemphills, Wendy Bagwell and the Sunliters, the Cathedral Quartet, Hovie Lister and the Statesmen, Teddy Huffman and the Gems, the Dixie Echoes and Don Butler. This marks the first time a gospel event has been held in the Silverdome.

An attendance figure of 82,000 is expected for the two-day event.

Truth On D-To-D

NASHVILLE—Paragon recording group, Truth, has marked a first for a religious singing group with the release of the first direct-to-disk LP.

Entitled "Departure," the disk also marks this 17-member touring group's 13th album for the label.

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.

Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee). Contains 50 entries of popular music singles.

MARCH 17, 1979 BILLBOARD

General News

MIAMI RETAILER DOES IT ALL

Marks Completes the Circle

MIAMI—Morty Marks is one of those rare industryites who's run the gamut from retailing to independent distribution to racking and back to retail. A fixture in the Miami area since the late 40s, Marks has put together a chain of three local vicinity record and retail outlets since he opted his partnership with Alan Wolk of United Records and Tapes...

approach. You have to sense what the customer wants. That is what we try to develop in our clerks," Marks states. "I favor individual store autonomy. Each of my stores does its own buying. Our fiscal growth has been upward every year. We anticipate cracking \$2 million gross volume by 1980.

Surplus Records in the South. About two years ago, Marks isolated his jazz and classical stock in a store front he added to one store. The result has been a steadily growing clientele at that store, where a separate sound system plays favorite albums.

Sales Of Videocassette Software Are Good At Big Ben's 7-Store L.A. Chain

By CARY DARLING

LOS ANGELES—Big Ben's Records & Tapes, a Southern California retail chain owned by the Integrity Entertainment Corp. with seven outlets in the area, reports sales of videocassette software, prerecorded and blank tapes are good.

and musical tapes although emphasis is on films. This is due more to the industry than with any policy of Big Ben's, says Bartel.

Bartel maintains that those who are purchasing home video recorders are not skimping when it comes to software. "It's interesting to see someone who has spent \$800 on equipment come in and buy seven, eight or nine films," he states.

Top 100 Chart Utilized By Chain To Up Sales

LOS ANGELES—Albums and Billboard's 100 Top LPs & Tape chart go on sale every other Wednesday at the six Wisconsin 1812 Overture stores in what founder/president Alan Dulberger says is his best midweek traffic builder in years.

has improved. The \$7.98 list albums in the select 100 sell for \$4.88 that day only, while \$8.98 charted albums go for \$5.88.

Both prerecorded music and movie tapes which list for \$49.95 sell at Big Ben's for \$44.95. The chain does not carry any videocassette hardware equipment.

Salary Dispute Names 20th-Fox

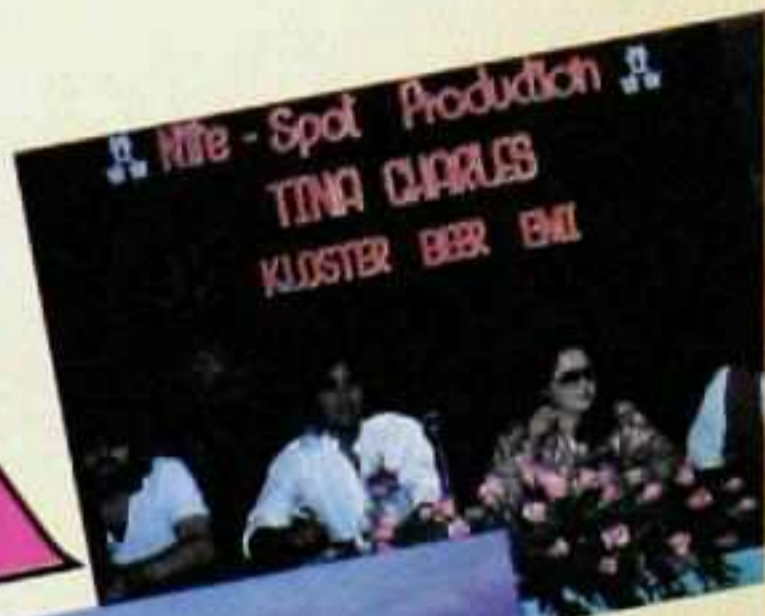
LOS ANGELES—Leonard J. Beer has gone to Superior Court here to try to get approximately \$21,000 he alleges 20th Century-Fox Films & Records owes him after terminating him in August 1978.

Midsong Acquires RMO Catalog Right

NEW YORK—Midsong Music has acquired the North American rights to the catalog of the English publishing firm RMO Music, where Midsong obtains the songs of Gary Benson, who has a worldwide deal with RMO.



A
Billboard®
Spotlight
On



AUSTRALIA

NEW



ZEALAND
and SOUTH

THE EAST
ASIA



ALBERT

INTERNATIONAL MUSIC



AC/DC

AC/DC have been criss-crossing Europe and the U.S. for three years now, building their awesome reputation as one of rock's greatest live acts. Now only a handful of 'heavies' stand between AC/DC and live concert supremacy. There are more major live acts in America that will not allow AC/DC on their bill than those who will. This powerhouse group's most recent (live) album 'If You Want Blood You've Got It' debuted on the U.K. album charts at 14, an amazing testament to the band's vast legion of loyal fans. The atomic microbe, Angus Young, and the blueswailing, Bon Scott, form the most exciting rock frontline seen in the seventies and, on record, are an incredible, exciting combination of fire, fervour and fury.



JOHN PAUL YOUNG

One of Australia's finest rock ambassadors, JPY is no stranger to the world's pop charts. Over the past three years John has notched up six consecutive South African number ones, a U.K. number 3, two U.S. top 40 smashes ('Yesterday's Hero' at 40 and 'Love Is In The Air' at 7) and countless European top fivers. 'Lost In Your Love' is currently bullet-performing on the American charts and John Paul Young is set for another phenomenal year of global success, aided and abetted by the incredible Vanda & Young.



FLASH & THE PAN

Flash & The Pan is the hit making alter-ego of legendary producers/songwriters/arrangers Harry Vanda & George Young. In a country where no local act scores a hit without constant touring, this amazing duo have notched up two consecutive top 5 national hits



without setting foot on a stage. Both 'Hey St. Peter' and 'Down Among The Dead Men' have cracked various European charts and the duo's album is shaping up as a monster Euro seller. The maudlin, dramatic, semi-spoken music and themes of Flash & The Pan is unlike any other charting material, anywhere in the world.



THE ANGELS

Australia's premier exponents of the 'new music', The Angels, have shot from a hot pub band to a highly popular national entity in less than a year. Their music is intelligent, innovative and totally exciting; their visual image is captivatingly bizarre. As national support to David Bowie, The Angels, captured tens of thousands of new devotees, enabling them to shatter attendance records at every subsequent venue at which they performed.



ROSE TATTOO

It ain't no joke when we tell you that Rose Tattoo make Status Quo sound like The Carpenters. They roar, they thunder and they rock & roll, so primally and so aggressively that you wonder how Australia can contain them. 'Bad Boy For Love' and 'Rock & Roll Outlaw', produced by master rockers, Vanda & Young shook the Australian charts during 1978 and their debut album will shake the world during 1979.



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Rock artist Sempaguita was a big hit at the New Moon Christmas Rock Concert in the Philippines.



Retail browsing in Singapore.

AUSTRALIA

AN EXPANDING MUSIC MARKETPLACE

NEW ZEALAND SOUTHEAST ASIA

Below, Lui Yee Shiong, general manager of Kolin Records with Polydor recording artist Chelsia Chan, a star in both Hong Kong and Taiwan.



COVER KEY

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5. AN EXPANDING MUSIC MARKETPLACE

6. ASIA

1. Hong Kong's Sam Hui, actor and pioneer of "Canto-Rock." 2. Recording artists Biddhu and Tina Charles during a press conference in Bangkok. 3. New Zealand's Lake Taupo, nestled in the center of the North Island. 4. Sydney's Opera House, set on the water's edge in the Australian harbor. 5. Local entertainers in a Jakarta nightclub. 6. A performance of the Chinese opera in Hong Kong.

Australia, New Zealand and Southeast Asia: the first two may seem to have little in common with the latter aside from geographic proximity and the universal language of music are enough to spell a potentially enormous marketplace that is largely untapped. With a joint population of some 300 million people, it is a potential that cannot be overlooked.

Australia and New Zealand, with predominately Western cultural influences, have long held their own in the international record industry. In the Australian music market of over \$200 million per year, the past year has brought the monster hits that have dominated the rest of the world ("Saturday Night Fever," "Grease," "Rumours"). Reciprocally, Australian artists such as the Little River Band have enjoyed worldwide success. Australia's concert market is the third most lucrative in the world, behind the U.S. and Japan. Likewise, New Zealand, where last year 40,000 people in Auckland showed up for a Fleetwood Mac concert.

In Southeast Asia, estimates of current annual music sales are difficult to come by, partly because of the characteristic Oriental hesitancy to divulge business details, but primarily because piracy, particularly in those countries which are not signatory to any international copyright agreements, is rampant. It accounts for as much as 95% (some say 100%) of the sale of recorded music in some areas. Pirated product can be bought virtually anywhere in these countries, from a regular retail outlet to sidewalk stalls and local candy stores.

The situation varies, however, from country to country. Indonesia, where only piracy of local recordings is considered illegal (and even then incurs only a \$10 fine) piracy is a \$105 million a year business. There is evidence, however, of an enormous pool of talent, with approximately 10 million cassettes sold per year being locally produced. In Malaysia, interest in preserving the cultural heritage of the country has similarly led the government to protect local recordings, but piracy of international repertoire stands at 97%. Even so, "Saturday Night Fever" sold over 20,000 legitimate units and in the capitol, 17 discos indicate a booming interest in Western culture.

In neighboring countries, the situation is more hopeful. The Philippines are fighting piracy through an agreement between record manufacturers and retailers, whereby those dealers agreeing to halt sale of pirated product are rewarded by reduced wholesale prices and those not agreeing are refused product. Thailand is also moving ahead, having signed the Geneva agreement, and expecting a new copyright law which will soon impose heavy fines and jail terms for offenders. In Hong Kong, the music business is booming due to a recent piracy crackdown and companies estimate anywhere from 30 to 100% growth in the past year. Hong Kong also boasts a Southeast Asian superstar in the person of singer/songwriter/actor Sam Hui, whose "Canto-rock" style and enormously popular soundtracks have broken sales records all over Southeast Asia.

Obviously the eradication of piracy would be the key to unlock the door to a booming area of growth for both local and international music industries. Rich in local talent and cultural appreciation for many types of music, it awaits the forging of this key, which industry leaders there and throughout the world are working to accomplish.

Free rock concerts on the steps of the Sydney Opera House are common occurrences during school holidays.



Directly above, Hong Kong's Teresa Carpio. WEA plans to record her in America in 1979. In center, Hello Sailor, New Zealand's recording group of the year for 1978.

By SUSAN PETERSON
Special Issues
Assistant Editor

1 978 in Australia was, as in America, the year of the "gorilla." The record market was dominated by a small number of multi-platinum sellers which effectively took away the bucks from standard hit sellers and back catalog.

Despite this proliferation of "gorillas," actual growth in the overall market was stagnant, if in fact it did not actually regress. Polygram, the company which handled the two biggest selling albums of the year ("Saturday Night Fever" & "Grease") estimated a nil growth, as did the independent Festival Records.

Such was the huge gap between the sales of the top three albums and the remainder of the chart, that No. 1 became a somewhat inadequate term of achievement. During a week in November, the national top 4 albums were "Grease," "War of the Worlds," "Bloody Tourists" (10cc) and "Dire Straights," yet the approximate cumulative sales of the four were (in order) 500,000, 300,000, 55,000 and 47,000.

1978 also saw radio lose a great deal of its hitmaking power, as more and more singles were broken by discos and television. For the first time, actual radio resistance to a single was able to be overcome by ancillary exposure. At least half of the year's disco hits were discovered by discos themselves and subsequently carried over to radio as a result of significant sales. Disco itself grew enormously in the Australian marketplace during 1978, accounting for approximately a quarter of all hits.

Another notable feature of the charts in 1978 was the sudden emergence of monster selling new acts, unknown in 1977 yet chart topping in 1978. Meat Loaf came from literally nowhere to seven platinum on its debut album; Bob Marley, with virtually nil airplay and little previous awareness of his catalog, scored the 12th highest charting album; Village People burst wide open later in the year with two top three singles, and the list goes on.

Not so dramatic however, was the chart action of local artists. 1978 was the worst year since 1968 for the number of Australian singles in the top 100 (10 only) and likewise for albums (nine only). When Dragon's "Are You Old Enough" hit No. 1 in October it became the first local No. 1 for 17 months ("You" by Marcia Hines being the previous), and was only number 14 on the overall annual singles chart. Ironically 1978 was the year when Australian recording truly came of age on the world's charts. In September there were two Oz singles in the U.S. top 10, an incredible achievement in anybody's language.

Not so excited, it seems were Australians in their own global hits. "Reminiscing" peaked here at only 35. Little River Band was more than compensated though by having the largest selling Australian album of the year—"It's A Long Way There—Greatest Hits" (double platinum plus).

With the RSO cyclone abating, the "gorilla" syndrome will likely ease off next year and we will see a return to normalcy, particularly in the back catalog area, the "bread & butter" of companies such as RCA and Astor.

THE MAJOR LABELS

The seven major distributing companies in Australia—Astor, CBS, EMI, Festival, Polygram, RCA and WEA—account for more than 80% of the annual \$200 million turnover of the Australian record/tape market. These companies also employ approximately 88% of the industry workforce. EMI and Festival have recording studios and all but WEA and Polygram have their own manufacturing plants.

The second half of 1978 saw a swift about face as regards supremacy of the charts from a label point of view. Following is a brief resume of the seven company's performances during 1978.

Glenn Baker is Billboard's correspondent in Australia.

Throughout 1977 and the first half of 1978, the giant EMI was not enjoying the share of chart dominance it had in previous years. However the second half of 1978 saw an enormous revival by the company which gave it a quite exceptional 25 1/2% of the singles chart (almost 10% in front of its nearest rival) and a close second place in the album charts. Little River Band, Paul McCartney, Kate Bush, The Rolling Stones and La Belle Epoque were major contributors to this boom.

EMI actively pursues international placement of local product and were very much responsible for the success of Little River Band outside of Australia. LRB have now been placed in 22 countries, Jo Jo Zep & the Falcons in six and Stylyl in six. There is, in fact, a separate self-administrating company within EMI, handling local recording activity, headed by a&r director John Kerr. At his disposal is excellent distribution, studios and marketing, as well as experienced staff.

Over the past two to three years WEA has comfortably dominated the top 10 album positions with its parent's high volume sellers. In 1978 Fleetwood Mac, Linda Ronstadt, Leif Garrett, Bette Midler and Rod Stewart continued the company's success run.

WEA's Australian setup, running since 1970, is steered by some of the sharpest young men in the industry and is renowned for its modern and progressive attitudes. Local recording activity is yet in its infancy but already acts such as Cold Chisel and Jeff St. John have made impressive waves.

A unique company is Festival, operating on a totally independent basis without direct link to any multinational recording corporation. 1977 was virtually all Festival on both the album and single charts, as was the first half of 1978. The latter

At right, Leif Garrett, whose first visit to Australia sent his debut album to No. 1. From left are Paul Turner of WEA; Stan Mores, Garrett's manager, Garrett, and Peter Ikin of WEA.

Directly below, the famous Festival Fling, performed in honor of gold record achievement by Richard Clapton. From left are Gill Roberts and Barry Peacher (Festival promo); Clapton; Noel Brown (Festival creative director) and Meryl Gross (Festival international product manager).



Marcia Hines, Wizard Records' "Queen of Pop"

AUSTRALIA

DOWN UNDER IN OZ

A Year Of Gorillas, Disco, International Hits Heavyweight
Tours, TV Rock, Studio Boom And A Halt To Piracy

SA-4
A Billboard Spotlight
MARCH 17, 1979, BILLBOARD

portion of 1978 saw Festival plummet rather seriously in the album charts (5th) while remaining strong with singles.

Gerry Rafferty, Bob Marley, Rita Coolidge, and local acts Sports & Dave Warner have all sold and charted well for Festival during 1978 and the company confidently predicts another boom for '79. Festival has often shown its expert ability in turning the most unexpected product into hit material, so such a prediction should be taken seriously.

Below, AC/DC, who record for Albert Productions and have enjoyed international success.



Skyhooks has charted for indie Mushroom.

1978 was probably CBS's best year on record in this country. Clever promotion brought the company hit album after hit album, although singles performance was relatively poor. Major money spinners for CBS during the year were "Bat Out Of Hell" (Meat Loaf), "The Stranger" and "52nd Street" (Billy Joel) and "War Of The Worlds" (Jeff Wayne), all of which hit No. 1.

On the local recording front, CBS has given strong support to both Dragon and Contraband, both of whom are or have been touring the U.S. The company is looking toward expanded local recording activity in '79.

As a result of the RSO "gorillas," Polygram had its best year ever in 1978 but must now reevaluate its activities and catalog for 1979. Managing director Ross Barlow says "Stigwood has been great for us but I learned a lesson from Bob Cook at RCA, who had similar success with Abba, and that is that you should always nurture artists below the level of the 'gorillas' so that when the bubble bursts the company remains strong. That's what we've done."

Apart from the RSO material, Polygram has had good chart fortune with Dire Straights and 10cc and strong sales with lo-

Below left, John Paul Young and the Allstar Band perform an outdoor concert at Sydney's Victoria Park.

Below right, CBS's Dragon, who hit No. 1 with "Are You Old Enough."



"I think 1979 will be a much better year," says Gudinski. "Things are moving so well now that I almost can't believe it. TMG has just been picked up by Atlantic for the U.S., Dave Warner is selling so fast that we almost can't keep up supply. Split Enz has just finished an incredible new album at The Manor Studios in England and we're about to finalize a new international record deal for it; the Sports have been picked up by Stiff and are going to tour Europe with Graham Parker & the Rumour, Ferrets have been released by Charisma in England and Stars have a stunning new album to coincide with their Linda Ronstadt Australian tour support. I haven't had so many good things happen to Mushroom since the Skyhooks/01'55 boom of 1976."

Vying with Mushroom for supremacy in the independent stakes is Albert Productions, the recording arm of music publishers J. Albert & Sons. Alberts is the leading Australian company, major or independent, in overseas hitmaking. With ace producers/writers/arrangers Vanda & Young at the helm, Alberts has topped the world's charts during 1978. John Paul Young singles have hit No. 1 in South Africa, Holland, Germany, and France; number three in England and number seven in the U.S. AC/DC's most recent album debuted in Britain at number 14 and Flash & the Pan singles (Vanda & Young in disguise) have hit No. 1 in Holland.

Alberts has two other excellent rock acts in the wings, ready to duplicate the success of its labelmates. The Angels and Rose Tattoo are both high-powered aggressive bands produced by Vanda & Young, currently achieving strong home popularity. The Angels, in particular, have had an exceptionally swift rise to the top and have, over the past six months, shattered attendance records at virtually every venue they play.

Robbie Porter and Tony Hogarth's Wizard Records is the third powerful independent label, recording local talent. The company's viability for the past three years has been based upon the multi-platinum sales of "Queen of Pop" Marcia Hines and the moderate success of other local acts such as the Studs and Supernaut.

Wizard splits its activities between local recording and the leasing of selected overseas masters, particularly in the new

At left, Jon English, signed to Polygram.

Below, David Bowie is presented a plaque for outstanding sales in Australia by RCA staffers during his Australasian tour.



Above, international stars, Little River Band.

At left, the Beach Boys are presented with more than 50 awards by EMI Australia's managing director Stephen Shrimpton during their successful 1978 Australia New Zealand tour.

cal acts Jon English and Kamahl. The company also leads in the classical market but believes it could increase sales considerably if Deutsche-Gramophon would allow them to press locally.

Disco brought its most consistent success during 1978 and RCA is throwing itself into that field with no reservations. The Disco Deejays Assn. of Australia voted RCA "Best Disco Record Company" for 1978. Best charting product for RCA in '78 was Village People, David Bowie, Bonnie Tyler, Abba and Eruption.

RCA became particularly active in the distribution of local independents through 1978 and labels such as 7, Junction, Laser & Stockade along with RCA's own acts Renne Geyer, Peaches, Hawking Bros., John St. Peeters and Trevor Knight seem certain to bring the company a bigger share of the chart pie in 1979. Releases by RCA's local artists are planned for U.K., Holland, Sweden and Brazil in '79.

Like RCA, Astor has been pursuing small local labels and is now distributing seven of them. The company also picked up Motown (previously with EMI) during the year, and thus joins Casablanca and MCA in a triumvirate of strong international labels which should bring Astor far more than the 3%-5% of the chart share which it usually captures.

THE INDEPENDENT COMPANIES

When any sort of slump or recession hits the record market, it's always the small independents who feel it first. Michael Gudinski's Mushroom Records, which once rivaled the majors for chart success during the 1975-77 boom is the first to admit that 1978 was not a good year for those companies relying solely on local recording for their livelihood.

Gudinski's Melbourne based company, now six years old, has an exceptional background of success. Of the 10 highest selling Australian albums of all time, Mushroom can claim number one, two and six. Jim White, general manager of Festival Records, insists that Gudinski is "the best a&r man in this country" and indeed most of Mushroom's achievements are attributable to his "street awareness" of bands, trends and talent.

wave field. Showing commendable initiative, the label secured the Sex Pistols; 999, Sham 69, Buzzcocks, Derek & Clive and Otway & Barret, among many others. Chart action has not yet been forthcoming on this material but sales have been strong. Mushroom, similarly, has established a Mushroom International label for selected overseas one-offs and struck gold with the very first release, "5705" by City Boy hit national top ten during the second half of 1978 but the label has yet to issue a second disk, preferring not to blot its so-far perfect track record with a flop.

Oz Records, based in Melbourne and run by LRB manager Glenn Wheatley and producer/artist Ross Wilson, is another imaginative creative house for developing local talent. Although the label has been rather quiet of late, its achievements are impressive. Stylus has been released in the U.S. on Motown and by EMI in a swag of European countries. Leon Berger won the Australian Popular Song Festival and Little River Band, an original Oz act, needs no explanation.

Razzle Records has so far carried the high-selling product of Sherbet, lead singer Daryl Braithwaite and r&b star Rockwell T. James, and will soon expand its catalog with an album of 10 leading Australian rock guitarists—"The Australian Guitar Album."

Fable Records, launched in 1970 by industry veteran Ron Tudor, originated Australia's first Australian global pop hit "The Pushbike Song" by the Mixtures and has since notched up 13 gold and 12 silver record awards from 80 album and 230 single releases. It has been a few years since the last Fable Top 40 single but Tudor is confident that '79 will be more favorable to the label. An album titled "Beginnings," featuring the roots of Little River Band, is currently being placed by Tudor in various international markets.

Image Records is a broad based Melbourne independent with a catalog of around 200 albums of which one third are by local (mostly MOR) artists, such as Lee Conway, Johnny Chester, Cash Backman and Linda George. The label's biggest rock act, Kevin Borich, was recently lost to Polygram so current activity is centered around specialist material such as a new Bushwackers album of traditional Australian music, produced in London by John Wood.

7 Records and its rock subsidiary Junction Records, are

(Continued on page SA-12)

NEW ZEALAND

Tax Clouds Growth And Dampens Local Talent Development

By PHIL GIFFORD

Tax on records is the key issue facing New Zealand, with a massive 40% sales tax on every single, album and cassette sold here. Record Industry Association president Tim Murdoch, of WEA Records, calls the tax "punitive."

Murdoch has urged all music industry figures to speak out against the tax, which is making it increasingly difficult for local artists to get a fair share of the market here, currently dominated by overseas acts.

In the past 12 months only one single by a local performer, "Tania" by John Rowles, has topped the Radio New Zealand sales charts. No local performer has achieved a No. 1 album.

As Peter Jamieson, local head of EMI Records, says: "You have a situation where 95% of the records sold here are manufactured right here. The materials used, apart from the master tape, all come from this country, right down to the wood in the covers. These are local factories, creating jobs for New Zealanders. Then there's the advertising promotion side, that means more money spent and more jobs. Yet this industry is taxed as if records were a totally imported luxury commodity."

The sales tax was established at the current rate in 1975 by a Labour government. But it's been retained by the current National government, with no guarantee of an early respite.

The government collects over \$5 million a year from sales tax on records, and even the head of the national Arts Council,

in New Zealand. Despite the costs and lack of available finance there is still regular local recording here. In 1978 an estimated 100 albums and 60 singles will have been produced here. In the year ending June 1978, 90 New Zealand artists will have been recorded.

Says Murdoch: "It's important to stress such figures because the notion the industry is somehow ignoring local artists has had a most damaging effect." McCready believes the most important factor in recording local performers is a belief in the artists. "The worth of a company should not be judged by the number of overseas hits it can press and sell, but by the number of local records it makes, and the number of local artists it can break."

Certainly there is no doubt of the interest of local people in popular music, in all shades from hard rock to easy listening.

Below, Peter Jamieson, at right, head of EMI New Zealand with John Rowles, the country's most successful singles artist.



Above, Rod Stewart picks up some precious metal from New Zealand record industry chief Tim Murdoch.



Sharon O'Neil, New Zealand's female recording artist of the year for 1978.

Hamish Keith, has said his body must become involved because "the collection of (sales tax) revenue is seen to be distorting the situation of artists in this country."

Largely because of the sales tax many record companies have been struggling. In 1977 association chairman Murdoch estimates a \$600,000 loss for the industry. Says another industry figure: "This industry would be better off if it uplifted all its capital and put it in the savings bank." In 1977 EMI made no profit, and cut its staff from 400 to 270, including the loss of three full-time record producers.

In response to largely static overall sales for the past three years the industry has poured an estimated \$1.5 million (or 50 cents for every man, woman and child in the country) into television advertising.

New Zealand is a country in which true saturation coverage is possible because of the tv setup. There are only two networks, both set up by the government, but now run by independent corporations. The power of tv is thus enormous. One of the biggest selling local albums ever was a comedy album by a tv performer John Clarke, who works under the name Fred Dagg. Dagg began in 1974 when there was only one channel, and in several polls at the time was found to be better known than the prime minister of the country.

Though New Zealand is geographically a South Pacific country, with more Polynesians in Auckland than in any of the countries of Polynesia in the Pacific, most of the population is European in origin, with English the official language, and a lifestyle that in the South Island, which is backed by a range of rugged mountains, reminds many visitors of England. The North Island, where the climate is warmer and there are more surf beaches, reminds some of California. Though Polynesians have brought their own styles of music to the country the dominant culture is European, and New Zealand has a lot more budding John Travoltas than it has emerging Don Hos.

Saturation tv campaigns helped make "Grease" and "Saturday Night Fever" the biggest selling albums of the year in New Zealand, with both topping the 250,000 mark. But the fact so much is needed for advertising budgets has limited the amount available for local recording.

But Murdoch, CBS local head John McCready, and other industry leaders are still optimistic about the future of recording

There are no problems for visiting artists of language or culture shock. Auckland, the largest city in New Zealand with a population of 800,000, supports an outdoor venue. Western Springs, which is also a speedway track, has seen such major performers as David Bowie, Elton John, Rod Stewart, Neil Diamond, Boz Scaggs, John Denver, the Rolling Stones and Fleetwood Mac perform there in recent years. The top drawing act was Fleetwood Mac, which attracted 40,000 people to the stadium for an afternoon show in 1977.

Indoor venues are not as spacious, with only 2,000 seat halls available in Auckland, Wellington and Christchurch. On the indoor circuit such diverse acts as B.B. King and Lou Reed have built up followings with regular New Zealand legs added to a tour of Australia.

Few local acts can command sellout concerts. Rowles, who reached the British charts in 1969 with a big ballad "If I Only Had Time," is one who can. He tours hard, playing up to 20 towns a tour, and his live success is reflected in chart action.

For many New Zealand acts and producers, the path to success lies overseas. Rock band Dragon, now based in Sydney and signed to U.S. based Portrait Records, is made up of New Zealanders. Portrait a&r man in Los Angeles, Peter Dawkins, is a New Zealander. CBS a&r man in Sydney, Alan Galbraith, is a New Zealander. So many New Zealanders go to Australia to seek work in music that it's commonly said New Zealand's major export is talent. The reasons are obvious. With such a major market so close the financial rewards are too good for a gifted New Zealander to ignore. One prime example is Malcolm McCallum, a singer songwriter, who has cut one album for Galbraith in Sydney. Says McCallum: "The working scene is that much better in Sydney than in New Zealand. If I stayed in Auckland the best I could look at would be \$10,000 to \$15,000 a year making commercial jingles. If I can just make it into the clubs in Sydney that's \$3,000 to \$4,000 a week, playing my own music."

Some visitors see the prospects of a movement, for recording at least, the other way. American producer John Boylan (Boston, Little River Band), who has visited New Zealand twice to help at seminars, believes New Zealand should look to the same operation that made Abba a worldwide success. Boylan has urged the industry to bring in American producers for two to three month stays to work with selected local acts. The recording facilities are already here, in both Auckland and Wellington. Chris Hillman of the Byrds took a break in an Australian tour to produce an Auckland band Street Talk in two tracks that will be used as A-sides for singles. Hillman was amazed at the facilities available.

He says the 24-track board at Stebbings, the studio he recorded Street Talk in, compares favorably with most Los Angeles studios. Boylan, who has seen the other studios available echoes Hillman's comments. And a 24-track studio in New Zealand can be hired for \$50 an hour.

Association president Murdoch says the interest in the development of New Zealand artists extends beyond New Zealand. "All the member companies of my association are constantly trying to get New Zealand artists released overseas. Over the past 12 months I estimate our member companies have each made at least two trips abroad to promote New Zealand talent. Our ambition is to identify talent, develop it, and then launch it onto the world scene."

Getting local talent launched in New Zealand often centers around the amount of airplay offered to local product. New Zealand is served by a network of 49 Radio New Zealand stations, overseen by the government appointed broadcasting



An attraction of touring in New Zealand, sailing in the Auckland harbor, provides some leisure activity for Mick Fleetwood.

corporation, and nine commercial stations. Opinions are divided over whether the stations play enough local music, and whether they should be forced into a minimum quota for local records. A 5% quota for local music between 6 a.m. and 9 a.m. and 9 p.m. to midnight was written into the rules of broadcasting in New Zealand four years ago, but it has apparently not been enforced.

Some strange things happen to local records at the hands of programmers. Ballad singer Rob Guest made the national top 20 with a single "Hangin' On" that finished second behind Japan in a television "Song for the Pacific" contest. But in his hometown, Auckland, one private station never play-listed the single.

There are some local records that sell well without the benefit of any radio play. An album "Songs of New Zealand" by the New Zealand Maori Chorale reached the top 10 through a \$15,000 television campaign selling mainly through chain stores, which were featured in the tv campaign.

Probably the brightest prospects for a dramatic improvement in the music industry here come from moves by the arts council to force the government's hand on a scheme that would feed half the sales tax money back into the industry. The government would keep 20%, the level it took before 1975. The other \$2.5 million would be available for recording local artists. The industry questions are first, whether the scheme will get government approval, and second, if it is approved, who would allocate the money. Says one company head: "I don't think the problems of the industry or the local artist are going to be helped much by the setting up of another government bureaucracy."

In the end the fate of the New Zealand music industry will probably rest with the talent here, and in that respect an encouraging sign is that the record association's awards to artists for 1978 included recognition of a group, Hello Sailor, and a female singer Sharon O'Neil, who both write their own songs. Los Angeles producer John Boylan says he is impressed with the number of international class songwriters in New Zealand. "If there's going to be a breakthrough," says Boylan, "it will probably come from a writer."

at **WEA International**
 our first priority is our artists—
 their discovery, their support & their protection



COLD CHISEL

ANKIE LAU
 LOWELL LO
 LUCINDA LI
 STEPHEN LEUNG
 JOIES LEUNG
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 ROWENA CORTES
 TERESA CARPIO
 LOUIE CASTRO

WEA Australia

WEA Hong Kong



AL-MIZAN GROUP



CAROLE ANN FERNANDEZ



THE HERITAGE



NORAZIA ALI



THE X-PERIMENT

WEA Singapore



YASMIN YUSUFF



AZEAN IRDAWATY



BLUES GANG



DELL



HEAVY MACHINE



KHADIJAH IBRAHIM



BROERY MARANTIKA

WEA Malaysia



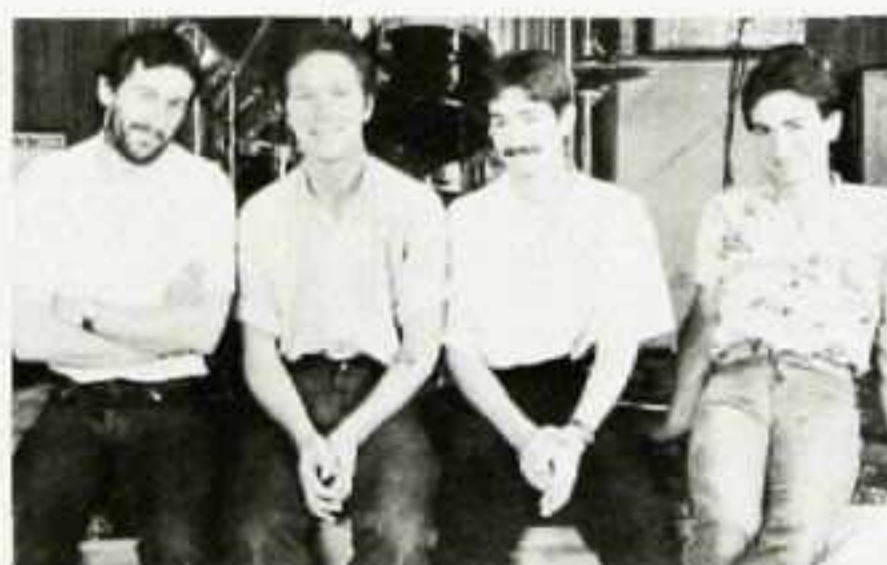
GABRIEL



VOLTÉS GANG



L.P. RICHARD



STREET TALK



THINK

WEA Philippines

WEA New Zealand



An Area Of Vast Potential Fights To Loosen The Piracy Stranglehold

SOUTHEAST ASIAN REGION

HONG KONG

By HANS EBERT

The Hong Kong record industry's turnover went up a healthy 50% to 100% in 1978 with the outlook for 1979 being even brighter.

Underlining this optimistic forecast is the International Federation of Producers of Phonogram & Videograms' (IFPI) director of the Asian and Pacific Regional office, Steven Neary, who comments: "We have had reports from some of our members that their profits during the last six months of 1978 were up by around 100% which by anyone's standards is a sizeable increase. Others say that their turnover has gone up between 30% and 50%. But whichever way you look at it, everyone's business is getting even better."

In a colony where plagiarism of copyright material has been a virtual way of life to hundreds of street-vendors, the reason for the rosy outlook for the future of the recording business is

(Continued on page SA-28)

Hans Ebert is Billboard's correspondent in Hong Kong.



The Wynners, one of the most popular groups in Hong Kong. The group's popularity has spread throughout Southeast Asia.



Pictured from left are Rick Fung, a&r chief for Polydor Hong Kong Ltd.; Norman Cheng, Polygram Southeast Asia supervisor and managing director, Polydor Hong Kong Ltd. and Phonogram Singapore-Malaysia Ltd.; and recently signed Polydor artist Patricia Chan.

MARCH 17, 1979, BILLBOARD



Oma Irama, top Indonesian recording star and actor.

INDONESIA

By PETER ONG

Leo Kusima is a very unhappy man.

As president of Yukawi Corporation, one of the biggest record companies in Indonesia, he laments day in and day out over the loss of potential business.

Kusima is also president of ASIRI, the Indonesian Assn. of Recording Industries, a position which makes him worry even more.

His only source of worry—the pirates.

Says Kusima, an Indonesian Chinese: "Ninety-nine percent of all records and cassettes sold in Indonesia are pirated. We in the recording industry are absolutely helpless because the copyright law is far too weak."

A recent survey carried out by the International Federation of Producers of Phonograms & Videograms (IFPI) estimates that the pirates rake some \$105 million annually from sales of 120 million cassettes.

(Continued on page SA-27)

Peter Ong is Billboard's correspondent in Singapore.



Leo Kusima, president of Yukawi Corp. and the Indonesian Assn. of Recording Industries.



WEA's big chiefs. From left: Paul Dose, WEA international vice president; Paul Ewing, regional director, Southeast Asia; and Frankie Cheak, general manager WEA Malaysia.



The Tin Mine Disco, one of Juliana's of London's establishments in Kuala Lumpur, and one of the top discos in the growing Malaysian disco market.

MALAYSIA

By CHRISTIE LEO

Stagnant. That's precisely what the music industry in Malaysia is. It is not an industry as such. It is more a business, a trade which nets enough revenue to sustain itself. And if so, what is being done to elevate its status?

The music industry here has always remained behind the curtains. Only recently has its existence become noticeable, with the rampant pirate trade overwhelming the legitimate business of the record and tape industry.

Added to this, the local government, in its quest to build up a locally based music industry with representations from artists and composers here in line with the national identity, has taken more interest in aiding the legitimate concerns with their persistent fight against piracy.

Says an official from the local Ministry of Trade and Industry: "The dent made by international product is quite obvious, but we are not discouraging it. It is a good business and certainly helps enliven the economic growth of our country. But to

(Continued on page SA-18)

Christie Leo is Billboard's correspondent in Malaysia.

Copyrighted material

PHILIPPINES

By ERNIE PECHO and EMMIE VELARDE

Some 50,000 youths gathered Dec. 16, 1978 at the Rizal Memorial Football Stadium to see their favorite local folk rock idols in the biggest all-Filipino concert to date.

The nine-hour show was sponsored by the Folk Arts Theater, a semi-government entity, and Nilsan Productions, a private group which manages a number of the best-known rock performers, for the benefit of the Drug Abuse Rehabilitation Network.

It starred veterans—Joey Smith, Wally Gonzales and Mike Hanopol, who were the first to try to infuse the Filipino language into contemporary rock rhythms—together with new names and faces, including Sampaguita, a female rock personality and a handful of folk-rock music groups, like Banyuhay, Asin and Horoscope.

If the state of the local music industry were to be judged by the audience's acceptance of every solo artist and group fea-

(Continued on page SA-26)

Pecho and Velarde are Billboard's correspondents in the Philippines.



The signing of PARI-PREDA agreement to combat piracy in the Philippines. Shown from left are Vicor's Vic Del Rosario, Hidcor's Fred Tayengco, Dyna's James Dy (PARI president), Disc Corp.'s Danny Olivares and Reliciano Reyes. Seated is Teodoro F. Valencia, PARI's chairman.



Freddie Aguilar became the year's find in the Philippines with his monster hit, "Anak."



Tracy Huang, EMI artist in Singapore.



Bacchus International's dj Abi King at the Black Velvet disco in Singapore.

SINGAPORE

"Piracy is killing us," says Jimmy Wee, general manager of WEA Records in Singapore. "It's got such a stranglehold that if we don't break loose from it soon, we could be wiped out."

Like Wee, many record executives in this sunny island nation feel very strongly about the pirates. The Singapore Phonogram Assn. formed about two years ago, estimates that pirates control about 70% of total annual sales of records and cassettes.

"We're trying our best to fight the pirates, but there is not much we can do if the government does not lend us a helping hand," says another executive who prefers to remain anonymous.

John Forrest, newly appointed managing director of EMI's Pte. Ltd. says, "The government must realize that piracy is illegal, and if it is wiped out, as in the case of Hong Kong, then I'm sure, the music industry here will grow."

Artists, he says, are losing money because of this blatant stealing of their works. "They are reluctant to perform or make records because there's no money in it."

Wee cites examples of two of his top singers, Tracy Huang

(Continued on page SA-14)



Liu Wen Cheng, one of Taiwan's most successful recording artists.

TAIWAN

Taiwan, or the Republic of China as it prefers to be called, is something of an oddity in the music world.

Politically, few countries recognize that Taiwan exists and it is for this reason that enforcing the copyright on product imported from overseas is so difficult.

Records under the WEA, Polygram, RCA and EMI banners are distributed through licensees, but many of these companies' regional directors report that their agents are permanently fighting an uphill battle against piracy.

The IFPI is powerless in Taiwan, unable to hold discussions with the local authorities due to the body's association with the United Nations.

Despite this situation, the outlook is gradually improving.

There is a growing feeling among people in the local recording industry that it's getting easier to register copyrights than ever before. In fact, in the past two years, the required procedures for registering copyrights have been greatly simplified by the government.

With these improvements, local record companies and licensees are feeling more confident. They are now at the stage

(Continued on page SA-20)



Fong Fei, a top female vocalist in Taiwan.

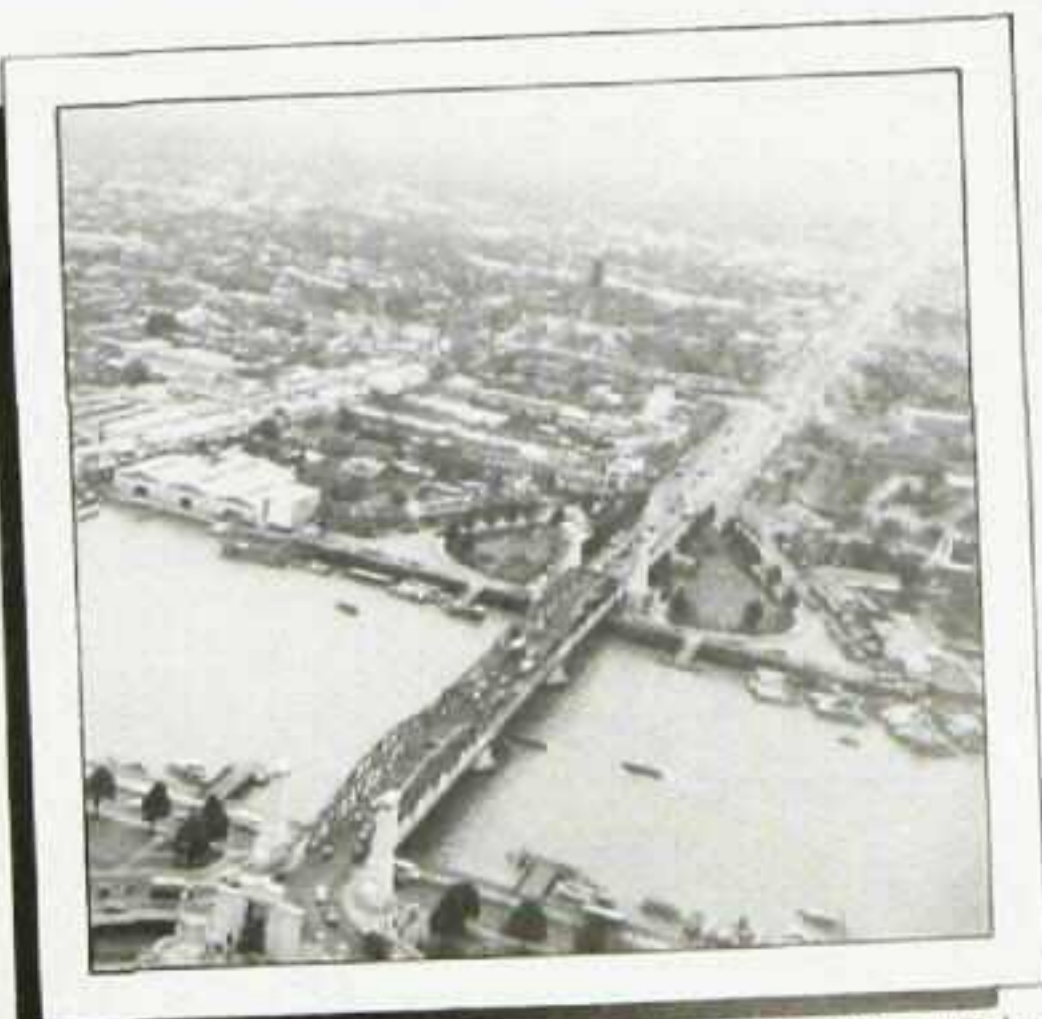
THAILAND

The Thai music industry is exposed on a subtle level. It is a very conspicuous facet of Thai daily life and yet it bargains from behind the counters of its rich flavored local cultures and vast contact with various western countries.

Much of today's musical interest in Thailand is derived from the leftover influence of the American armed forces based there for a good many years. Also, the influx of tourists in Bangkok and other capitals of the world has seen the penetration of western music appeal seep into the strict and rigid Thai cultures.

Being underdeveloped, the economically poor country depends immensely on agro-based products for economic stability. But in recent years, Thailand has developed as one of Southeast Asia's most frequented tourist spots. And to cater to this lucrative trade, Thai cultures have been intermingled with western influences and wound up with a mixed fare of entertainment.

On close examination of the Thai music industry, one will find a degree of shady practices exploited to unlimited ends. Coupled with one of the world's lowest per capita earnings and the disproportionate demand for western music, Thailand today rates among the forerunners of the bootleg record and tape trade in this region. *(Continued on page SA-20)*



A view of the Chao Praya River running through Bangkok, capitol of Thailand.



Thaveechai Jariya-lam-U-Dom, EMI Thailand's sales manager.

SA-9
A Billboard Spotlight

MARCH 17, 1979, BILLBOARD

WEA, EMI AND POLYGRAM ON SOUTHEAST ASIA

Billboard's Hong Kong correspondent Hans Ebert talked with the three heads of Southeast Asian operations from EMI, Polygram and WEA about their views on the current situation and potential of the area. The following comments resulted.

Malcolm Brown, EMI

Q Could you give me some background information on EMI's setup in Southeast Asia?

A EMI can fairly claim to be the largest international company currently operating directly in Southeast Asia.

With studios in Singapore and Hong Kong, and using local studios in Kuala Lumpur and Bangkok, EMI has four repertoire development centers. These cover a variety of languages, Thai, Cantonese, Mandarin, English, Bahasa Malay and Bahasa Indonesia. The last two are similar but distinctive.

Production facilities to support this creative activity are centered in Singapore where EMI has for some time had a modern plant for disk production and more recently cassette and cartridge duplication facilities. Spreading its wings from there EMI shares with Phonogram a factory in Kuala Lumpur in which the government also has a share. This is actually managed by Phonogram on behalf of the partners. Together the company becomes Malaysia Records S.B. or as we call it, MRSB.

Additionally in Kuala Lumpur EMI (Tape) operates a tape duplicating and winding facility. This is particularly important

because there still exists in Malaysia a significant market for cartridge products. A somewhat strange situation today. Import duties are high and the cost advantages of manufacture within the country are more than worthwhile.

EMI (Thailand) operates its own pressing plant and carries out tape winding for its own requirements. Here the demand is almost en-

tirely for cassette and once again there are heavy tariff barriers on all imported products, connected with our industry, that is.

In Hong Kong it will therefore be deduced that EMI does not have manufacturing facilities. While freight rates and tariff barriers remain as they are there seems no need to change this basic operating philosophy.

Aside from recording, EMI markets other EMI Group repertoire, notably from Capitol and EMI (U.K.). At the same time EMI is pleased to have been associated with a number of the other international companies for a good number of years.

The other operational function is that of retailing. EMI has 10 outlets in Singapore, 5 in Kuala Lumpur and 4 in Hong Kong and 1 in Bangkok. The original underlying reason for developing these was to insure that legitimate product was present in the marketplace. The industry was at least guaranteed that some shops were non-pirates. They have become a significant retail chain and of course are substantial purchasers of competition products.

The EMI Music Center is indeed well established.

While piracy is no doubt dealt with elsewhere in this feature, it is a dominant factor and cannot be overlooked. The whole region has been riddled with piracy for years and the ready availability of blank tape and tape duplicating facilities has insured

(Continued on page SA-22)



At left, Malcolm Brown, EMI's director of music operations for Southeast Asia. Center, Norman Cheng, Polygram (Southeast Asia) supervisor and managing director of Polydor (Hong Kong) Ltd. and Phonogram (Singapore/Malaysia) Ltd. At right, Paul Ewing, director of the Southeast Asian region for WEA.

PIRACY IN SINGAPORE: A VERY INFORMED SOURCE

Piracy, says the Singapore Phonogram Association, easily skims off 70% in sales from bona fide record companies.

The seriousness of the situation can be assessed by any visiting record company executive, or for that matter, anyone who has the slightest inkling of the record business whether it be through involvement in the industry itself or merely through casual music shopping.

Pirated cassettes can be found in every conceivable place—Chinese medical halls, confectionery stores, electrical appliances shops and even large department stores.

One record company executive believes there are no fewer than 60 pirates who concentrate on making illegal cassettes.

How do these pirates operate?

To answer this question, Billboard's Peter Ong sought out a self-styled pirate. The man, in his 20s, regards his business as "perfectly legal" because, he says, "it has been ruled by the high court that we are not pirating." (Billboard Oct. 28 issue).

This is his story:

"My elder brother and I have been making these cassettes for the past 15 years, although I joined him in the business only recently after I completed my national service.

"I think what we are doing is perfectly legal. I mean, the recent ruling by the chief justice says it is legal.

"But I'm not the only one making these cassettes. There must be about a dozen or so big companies which produce them, plus about 40 to 50 other small-time manufacturers, some of whom make the cassettes in their own homes or backyards.

"The business is becoming increasingly competitive, especially in the last one or two years. There are too many of us making these cassettes.

"In fact, my sales have gone down by about three to four percent compared with last year.

"Luckily, I don't concentrate on the local market. We mainly export to Sabah (in East Malaysia), Sarawak, and the Middle East. The Sabah East is a very big market for us. We export something like 30,000 cassettes a month. But that's not very much compared to the bigger manufacturers.

(Continued on page SA-24)

A Billboard Spotlight

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• Continued from page SA-9

and Anita Sarawak, who sell about 10,000 copies of their LPs each. The pirates, he claims, sell seven to 10 times this figure.

"Imagine the amount of royalties that are just taken away from them. Anyone in their right minds would be reluctant to work."

Forrest maintains that pirates are killing the goose that lays the golden eggs. "Very soon, they'll find that they have nothing to pirate."

Norman Cheng, regional supervisor of Phonogram Southeast Asia and managing director of Phonogram Singapore, agrees.

"Piracy is downright thievery," he lashes out.

Cheng agrees there are hundreds of talented people in Singapore who are reluctant to become full-time musicians "because they know there's no money in it."

"Piracy has become so rampant in Singapore that musicians and artists simply can't make a living out of their talent. They know their works will be pirated, so they'd rather remain in the shadows. In fact, we have a list of names of good musicians whom we are willing to sign up once piracy is wiped out."

"I think it's a vicious cycle, because there's piracy, there is no strong local music scene, and so on."

Derrick Coupland, managing director of Decca Orient (Pte.) Ltd. feels equally strongly about piracy. At an Assn. of Southeast Asian Nations (ASEAN) International Business Forum held in Manila last May, Coupland delivered a paper urging governments of the five member countries (Singapore, Malaysia, Thailand, Indonesia and Philippines) "to protect us (the recording industry) against this thievery."

He said investors were disappointed because they were being "unscrupulously robbed in every country. Practically everything produced was pirated or copied to the detriment of the countries and all concerned."

Coupland suggested that the ASEAN secretariat form a committee to study copyright, mechanical and performing rights, institute a common policy and laws, adjusted for local circumstances, throughout the five countries.

As a result of his pleas to make ASEAN a "heaven" for talented stars (240 million people live in the five countries), a model copyright law was submitted to the ASEAN secretariat for study. This was done in cooperation with Dr. S.M. Stewart, director general of International Federation of Producers of Phonograms & Videograms (IFPI). However, nearly a year after the forum, no word has been heard of the study, industry sources here say.

In fact, says WEA's Jimmy Wee, pirates have become bolder and more aggressive in their operations than ever before.

"I believe all this has to do with a recent high court ruling,"

he said. High court chief justice Wee Chong Jin recently ruled that the pirating of recordings was not illegal since the law specifically provided that only "an exact copy" was to be considered illegal.

Like many of the Southeast Asia countries with weak copyright laws, pirated cassettes and cartridges can be found in the most inconceivable places—in large and prestigious department stores, Chinese medical halls, sundry and provision shops, the thieves' market, and in one instance, a dentist's clinic.

"Their operation is so huge it is frightening," says Wee.

Pirates, it is generally believed, export their products to Sabah (East Malaysia), the Middle East and Europe. Each pirated cassette is sold locally for about \$1. In a tropical country like Singapore, tapes wear out fast, so people find it more economical to buy the pirated stuff which they can discard after a few plays. The SPA estimates that although it is an offense to own them, seven or eight out of 10 music fans knowingly buy the pirates' products.

Department of trade statistics show that Singapore exported 6.5 million units of "gramophone records and other recorded media," worth about \$5.5 million, from January to June. However, record companies and retailers/wholesalers claim they export "only small quantities" of genuine records and tapes, so what the rest is made up of is rather obvious.

The statistics also show that Saudi Arabia is the biggest importer, taking in 2.7 million units in the same period. The other major importers include the United Arab Emirates, Kuwait, West Germany, Nigeria, Sabah and Papua New Guinea.

The SPA believes that if it is strictly enforced Singapore's Copyright Law, although 10 years old, is strong enough to deal with the pirates.

However, in the light of the recent high court ruling, the SPA now feels the copyright act needs to be amended to make it an offense to make a copy or copies of recordings.

Association chairman, S.P. Sim, who is also managing director of Cosdel Records, recently said "it would appear from the recent decision of the chief justice that the pirates can now make, reproduce or sell any number of pirated cassettes or cartridges so long as each of these does not contain an exact reproduction of a gramophone record."

"It would also appear that the sale of a pirated cassette containing, for example, 25% of each of four different gramophone records is not an offense."

"Further, if a pirate sells a cassette or cartridge containing an exact reproduction of a gramophone record, he is not committing an offense as long as he sells only one copy."

"Hence, instead of affording protection to gramophone producers and manufacturers, it would seem that the act, in fact, aids and abets record piracy."

The association, he adds, would have to make representations to the various government departments to try and get the act amended.

Piracy, however, is not the sole problem facing record companies, whose next big headache comes from home taping. Many record shops charge a nominal fee of \$1.50 to tape records selected by their customers. A cassette pre-recorded this way is sold for \$3.

What is attractive to customers is that they can choose songs from various LPs or the entire record.

Says the owner of a retail chain who prefers not to be named: "I would say about 30% of our business comes from home taping. No one says it is illegal and as long as it remains this way, I'm not too concerned about it."

It is estimated that at least three-fourths of the 400-odd retail shops throughout Singapore do "custom-taping."

Singaporeans have to find their own musical entertainment because the government-owned radio and television station does not provide enough. TV Singapore, for example, has only two musical programs—the "Donny and Marie Show" and "The Brady Bunch Hour."

Radio Singapore is worse. It officially frowns on rock music so the only time listeners get to hear Led Zeppelin, Black Sabbath or Queen is during sponsored programs. In fact, Radio Singapore has a list of songs which advises its DJs not to play. Included in this list are "Puff The Magic Dragon," "Mr. Tambourine Man," "Lucy In The Sky With Diamonds," and "White Rabbit," all because of their so-called "drug connotations."

These songs are "detained" by the ministry of culture, which means you can hum to the melody, but the lyrics are certainly outlawed. Some songs, however, are banned. These are mostly political songs and others with out-and-out drug-influenced lyrics.

Over the years, the number of songs "detained" and banned has swelled to about 200, but Singaporeans generally do not complain.

However, people can still listen to rock music over the air, provided by Rediffusion's cable service. Rediffusion claims to have 90,000 subscribers in homes, hospitals, factories, shops, clubs, schools and restaurants. There is also talk that it will introduce cable television in the near future, but this is still being planned.

In line with the growing musical entertainment, there has been a growth in the number of discos. In the last year, six discos have opened up in posh hotels.

Juliana's of London holds the franchise for three of these, another is held by Bacchus International Discotheque Services and the rest are Singaporean-run. Five of the six discos are membership clubs which cater to the young executive, indicating the growing affluence in the Republic.

With a per capita income second only to Japan, Singapore's music industry looks promising, but mostly for the pirates.

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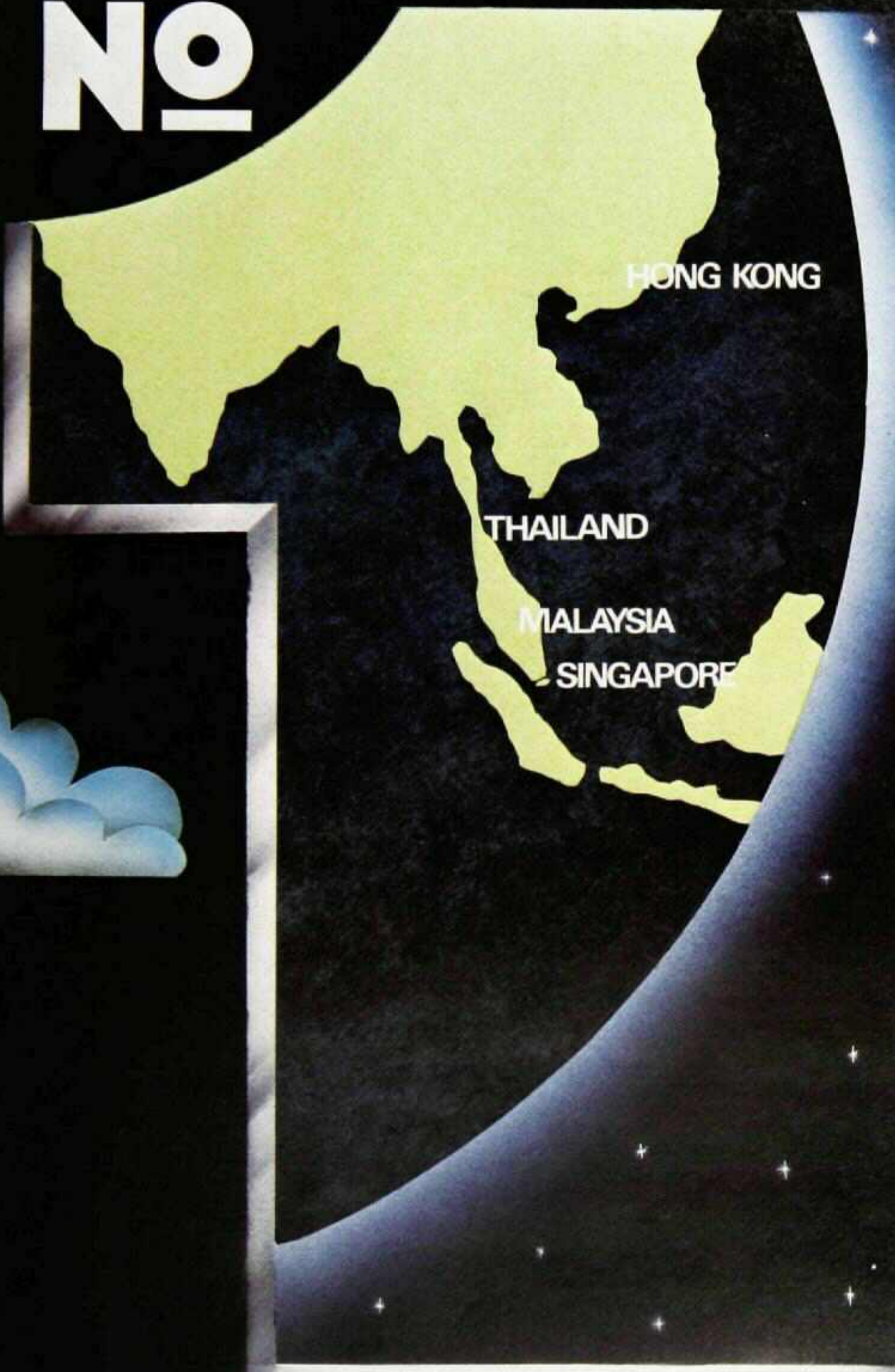
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• Continued from page SA-8

fashion a music industry of our own is a must. We must project our national heritage, which is why these past few years have been devoted to securing a profitable market for our local talents."

An estimated market for records and tapes here puts it at a conservative figure of two million, which means that it is a potentially rich market. However, because of the penetration by pirates which has given rise to discrepancies in pricing, local consumers feel that the legitimate trade is a lobby for western exploitation.

This view is generally shared by those from the rural areas, which net in a high percentage of sales. Also with the lack of government intervention to check the growth of the pirate trade, the legitimate companies have been relegated to the background, despite firm measures by them to establish their trade.

"Millions of dollars are lost because of the infringement by the pirates. Our appeals to government officials have seen some headway recently, in that local recordings are now protected, but still, our credit balances show negligible progress as piracy for the international repertoire continues to rage," remarks James Quah, general manager of Baal Records.

Johnny Lee, regional director for Phonogram, however is of a different mood on this subject. "The government is aware of our problems. Maybe it will take a little while longer to establish our claims. But look at the industry—sales of hi fi sets and tape players have risen by almost 350%. This alone is promising enough. Despite the setbacks, sales of records and tapes have scaled up and I should think that it will maintain an upward swing in the coming years."

WEA, which was set up in July 1978, prefers to project the market focus as an equal balance between local and international repertoire. The company has already signed up a number of local artists and groups to the credit of its setup here.

"We are not doing this because it is obligatory. There is an abundance of local talent waiting to be discovered. What we intend to do is establish sales of local artists, to capitalize and gain a foothold of the vernacular market while expanding our range of international product," offers Frankie Cheah, general manager of WEA Malaysia.

It is a general consensus among the local record distributors that the market focus for this region is geared more for local recordings. However, international product still sells well and with improved conditions, could exceed six times the present volume of business.

"Statistics have it that piracy of records for international product has dropped to an all-time low of 15%, which when

compared with the 80% of five years ago, is drastic. The market concentration now is on tapes, which has outgrown itself to undesirable proportions. Piracy in the tape medium now stands at 97% for international repertoire," comments Wong Kah Wai of Araco, who has just acquired distribution rights of the Ariola and Chrysalis labels.

The market focus is thus subdivided into sections. Local recordings command 57% of the market, with inconsequential pirate trade; 36% locally pressed and manufactured record and tapes of international repertoire; and 7% imported product. Of the three divisions, locally pressed items suffer most from infringement. Import products are minimal only because taxes imposed are far too high.

Meanwhile, the behind the scenes activities of the industry heavies in negotiating for a better investment condition is beginning to result in some action being taken. Promises have been made but the likelihood of something definite evolving is as yet uncertain without the pressures of the parent companies.

"With the affiliation and cooperation of the International Federation of Producers of Phonograms & Videograms (IFPI) in negotiating with the government here, it is highly possible that they may relent," says WEA's Cheah. "After all, if copyright laws are passed to protect international product, it only serves to improve the music industry here. It is a circle which will inevitably contribute to the overall entertainment circuit."

In spite of the improved attitude of the local government to boost the record industry, one tends to wonder about its motives. In the past two years especially, moves have been formulated to instill local talent consciousness.

Both radio and television mediums have curbed the practice of importing shows and instead concentrate on local productions.

"With the nationalization of radio and tv, programs have been geared to local orientation. The basic reason for this is to promote the Malaysian culture, incorporating all aspects of entertainment via the mass media. We also intend to slash the number of commercial programs on the air now to cater to the growing number of vernacular artists so as to establish them with the masses," comments the Director of the Entertainment Division of Radio-Television Malaysia (RTM).

Most of the broadcasters with RTM have rigid views on this subject. They feel that the scheme to emancipate local artists from the stiff competition posed by international artists is a step in the right direction. RTM's endeavour to shape a market for local product is, however, being wrought in a rather forced manner.

Says Patrick Teoh, one of the freelance DJ's doing commercial programs on the air: "It inhibits the progress of music here quite evidently. The restrictions imposed by the government are definitely not favorable. It constitutes a lack of foresight in the lucrative industry."

All radio stations and both the television networks are government controlled. The FM station which was introduced for the Kuala Lumpur area is currently one of the more popular stations as it features a wide variety of material, both international and local.

Alan Zachariah, a producer and broadcaster with the local FM station, feels that the format, which is non-stop music except for periodical breaks for public announcements and newsreadings, is "unique."

"The radius coverage is only 15 miles, although the frequency waves reach 250 miles. Perhaps the good response will encourage the government to set up more FM stations in this region. As there are no commercials aired, it is primarily a station which caters to the musical enjoyment of its listeners. In short, it is a luxury," he says.

Another broadcaster with the national AM station, Constance Haslem, is of the view that there is a balance in programming now.

"We play everything from MOR, pop, and classical to current hits. There is no limit to the kind of material we can play. Of course the official restrictions against offending the religious and national culture are imposed. Also, four letter words in lyrics and offensive meanings are banned. But this is limited to the minimum."

However, music fans in this country are limited in what they can listen to. There is only so much that is aired on radio stations. Judging from the locally compiled charts, it would seem that although the range is quite diversified, the stigma of a commercially oriented sound is glaring.

Also the delay in getting good albums out retards the music industry to a great extent. This is perhaps one of the prime reasons why some songs have a long lifespan. Songs like "Feelings," "Handy Man," "Play That Funky Music" and the like sustain for as long as a year because of the lack of good material.

Because of the instability of the market for international shows, there are only three ranking show promoters in town. Of the three, only Spotlight Productions persists in bringing a regular flow of international artists. The remaining two are more actively engaged in promoting local talent and culture groups.

"There is a problem with shows because of pricing," explains Siva. "The tax rates are so high that we have no choice but to offset costs by charging expensive ticket prices. As experienced from previous shows, there is a market, but we must be given allowance to promote them. Presently, we have lined up an array of international acts to perform here and depending on ticket response, will have to act accordingly in pursuing the business."

Recent implementations by government bodies to include local acts in nightclubs and other places of entertainment have also reduced the number of foreign acts here.

This has of course created awareness of indigenous talent among the locals. It has also increased the commercial viability of local artists.

In the wake of promoting local talent, the one company which has infiltrated the market very deeply is Hup Hup. Eschewing the licensing rights of CBS and MCA, the company went into full force to expand its local range and establish its artists in the market.

As it stands today, Hup Hup is one of the forerunners in the recording industry here for local artists. Gross sales for a year exceed \$2.5 million which is reputedly the highest registered revenue among the record companies based here.

"We only have a limited group of artists and yet we've managed to prove a point. Yes, definitely, there is a vast market for local recordings. Lately however, we find sales slipping very slightly. Perhaps we have reached the saturation point. What we need to do now is to reassert ourselves, find more local talent and push harder than before," says Ng Cheong Keng, the marketing manager for Hup Hup.

Keng also says that Hup Hup does not intend to vie for any international labels as yet until the government takes appropriate measures to give protection against piracy as outlined in the Geneva Convention Act.

In Malaysia, there seems to be a current wave of rejuvenation in the industry. Entertainment spots are slowly beginning to show signs of recovery despite the lack of international show artists and acts. In the federal capital alone, there are an estimated 17 discotheques, the biggest chain of which is run by The Music Machine.

"When we first started two years ago, there was practically no competition except from international chains like Juliana's of London," says Patrick Teoh, Music Machine's general manager. "But our breakthrough locally has given a new lease on life to the entertainment circuit. It is contributory to the music industry as a whole in that it creates excitement in international material."

International material aside, the surge into local output is getting off the ground with a healthy sign of capital returns. To cater to local songwriters, both EMI and WEA have set up publishing companies which sell material, provide protection and generally market the songs for international recordings.

Unlike five years ago when promises of the copyright law being implemented were disappointingly squashed, the prospects of the record companies here trading with bigger profit margins are improved. Optimism among the company chiefs suggest a more active role for the record industry here in the coming years.

The age old pledges are being repeated, but it looks like at long last, Malaysia can boast of an industry which will attract attention worldwide if the loose ends are tied up to enable the represented record companies to pursue their plans.



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THAILAND

• Continued from page SA-9

An International Federation of Producers of Phonograms & Videograms (IFPI) report compiled recently stated that the legitimate tape and record industry is the third highest in this region, valued at close to \$450 million a year. This is considered conservative since there are less than four represented record companies dealing in legitimate product.

Of the four represented companies, three are licensed dealers and one a recognized distributor, EMI. Appeals from the various record associations and international distributors have met with governmental inattention in the past.

Two years back, the government, in an effort to boost local artists, instituted a provision for the protection of homegrown acts. Phase one of the government's interest in the music industry spawned an urgent need to develop local talent to fill the void of international acts.

"The government's pledge to support local talent has given us the impetus to explore and utilize local talents in the broadest sense. Also, it has created awareness of the availability of good local acts among our consumers," says Pramahn Boosakorn, EMI Thailand's regional manager.

EMI, being the only independent distributor in Thailand, handles the licensing rights of such labels as CBS, A&M, Polydor, RSO, Arista, Motown, United Artists, EMI International and a host of other labels. Other reputable labels such as RCA, ABC, Ariola and Chrysalis are handled by licensed dealers. EMI, however, holds 70% of the market share for the legitimate record and tape industry.

Since EMI's representation in Thailand, sales of legitimate product have risen commendably. The government has obviously realized the value of foreign investment and has made inroads into reorganizing the copyright control act.

Says Boosakorn: "The existing copyright act is almost 50 years old. Perpetrators of this act are fined a maximum of \$25. The negligible fine has encouraged the pirate trade tremendously. However, amendments are being formulated to introduce the new copyright act which is due to come into effect early this year with heavy penalties and even jail sentences for the perpetrators."

Following the successful implementation of the clause to protect local artists, the government has, by common consent, signed the Geneva Convention Act which will protect international artists and composers. This enforcement is expected to rejuvenate the Thai music industry and clean up its buccaneer image as one of the lucrative centers of the piracy trade.

With this security pact coming into force soon, renowned distributors like WEA and Decca have indicated possible setups and representation in Thailand. WEA's director of business

affairs, Lee Mendell, who made stopovers in the Far East capitals late last year, says that "Although the pirate trade in Thailand was thriving, there was a distinct chance of a collaboration if the market situation for original product improved."

Although the present market for original LPs is figured at around 60%, as compared with the 37% five years ago, sales for original tapes is only accounted as being in the region of 2%.

Thaveechai Jariya-lam-U-Dom, sales manager of EMI Thailand, remarks, "Like most other countries in this region, the market for tapes has grown to astronomical proportions. Almost all the 100-odd retail outlets in Bangkok stock wide ranges of pirate tapes. And the prices, being very low, suit the consumer very well. This has discouraged the sales of original tapes and has also inevitably lessened the sales of LPs. Pirate editions of popular selling albums have dropped tremendously but the concentration has now shifted to tapes. Singles are, however, still pirated flagrantly."

The piracy trade in Thailand is acknowledged as a commonplace affair. People know of the difference and admit the quality aspects, but still choose original product for long term possession and pirate editions for the temporary rundown.

The trade is so exploited that even the radio stations quite freely use them for broadcast.

Says Phisal Prahadsangkura, a leading Bangkok deejay: "An estimated 40 new songs are introduced on air weekly. It is virtually impossible to rely on the legitimate distributors for speedy delivery. As such, we have no choice but to resort to pirate product. They are faster, well equipped with the latest international hits and the reproduction is of fair quality."

Phisal's arguments are justified. But if this kind of support for the pirate trade goes on unheeded or unchecked, what are the grounds for the establishment of copyright control acts?

"We are primarily concerned with the governing rules as stipulated by the Geneva Convention for the protection of international artists and composers," comments Phiboon, the newly elected President of the Thai Record and Tape Association. "Also, with this recognition, our local music industry can be boosted to a greater extent. As it stands, the abuse of rights and rules operate only because there is no active participation by the local government. But with its support, there's a more than good chance that things can be set straight. It is also expected that with the new copyright control act being enforced, import tax duties for international product will be reduced as deemed fit."

The reduction of import duties for records and tapes is quite favorable in the face of the new copyright act being implemented.

Unlike EMI Thailand, which has its own pressing plant and tape duplicating machinery, most other licensed dealers have to compete with higher prices due to the heavy taxations imposed.

Still, despite the discrepancies, the music industry is very much alive. Its vibrancy is backed by the fact that there are about 40 FM stations and 104 AM stations in Bangkok alone. These are all government controlled, but airtime for commercial slots takes up the bulk of broadcasting hours.

Prahadsangkura averages seven hours daily on various stations. He says that the demand for pop music over the air is simply fantastic.

Says Prahadsangkura, "About 80% of the programs on the air are commercially sponsored. When the government nationalized local radio stations two years back, the only restriction was that foreign language programs were banned. We can still play English songs but all voiceovers are done in Thai. And what's more, there is no ruling on the kind of material we must play," he adds.

Apart from the regulated airplay of chart hits from the international catalog, the music industry in Thailand is further activated by regular live concert shows.

A representative from Nite Spot Productions, one of the more adventurous show promotion establishments in the capital, Soraphan Jantarach says, "Since we started two years ago, we have scored many successes with international acts. When we first brought in Sherbet, an Australian based group, we were actually quite skeptical about the prospects of a breakthrough. Surprisingly, the show recorded a full-house attendance, and from then on, there was no looking back."

Soraphan adds that Thai audiences generally go for the MOR sound blending pop, commercial favorites and disco, which is currently the most popular music genre in the market.

Nite Spot Productions is the only agency which handles international acts. Two or three other show promoters stick to local acts which are proving to be equally successful in terms of monetary returns.

"The government does not restrict the type or number of artists performing here, unlike Singapore, where acts are thoroughly scrutinized before permission for performance is granted. What's even better is that the climate for live shows, both international and local, is very healthy. Our government does not impose any sort of taxation for show promoters, thus making it a very viable business," says Soraphan.

This tax free condition afforded to show promoters is rather contradictory when allied with the booming pirate trade which has incurred losses in revenue for both the home government and the various record companies.

Boosakorn offers this view: "Perhaps no one really valued the magnitude of the record and tape business here. The rectifications planned by the government for the betterment of the record and tape industry for original product only serves to prove their concern."

An average show in Bangkok draws an estimated 5,000 people. In recent months, show promoters have taken necessary precautions to move shows to hotel venues rather than theatres and concert halls to avoid riots.

"This kind of rowdy setting may provoke the government and perhaps, drastic measures could be taken to ban shows altogether. Prices are more than reasonable and are affordable by the average income group," remarks Soraphan.

Thaveechai notes that the focus of the Thailand music market adheres to the needs and wants of its consumers.

He comments, "The Thai music lovers are highly motivated by new sounds, but persistent efforts to introduce new hybrids of music on a commercial level have not succeeded. The consumers are also chart conscious. This is because the deejays here rely on international chart listings in their choice of selections."

The basis for the market focus is quite apt as can be evidenced from the top-sellers—Tina Charles, Boney M, Bee Gees, James Last and the like. The estimate for sales nestles around 4,000 units per album. The trend however is switching to disco material, taking over the reins of MOR repertoire.

Sales estimates for local recordings command a fairly good sales mark of between 5,000-6,000 units.

Most of the recordings in Thailand are produced in an elaborate 16 track studio outside the suburbs of the city. Most of the equipment used for dubbing, mixing and tracking is not up to professional standards, but this again is because of the massive taxes levied on any kind of equipment related to use in the music field.

The general consensus among the record distributors and dealers is that the vigilance is over. No longer do they have to exercise foresight in trading in the field of records and tapes.

Boosakorn puts it authoritatively: "When the antipiracy clause comes into effect with the enforcement of the new copyright law, the Thai music industry is guaranteed an up-swing trend. Our patience has been worth the cause. Now we can look forward to better years ahead with the complete and final elimination of pirates in this country."

All said, with moves to act more aggressively by the independent record companies, plus the firmness of EMI in leading the industry as the premier force, there is a bubbling excitement being bred to keep the industry very much a highlight issue in Thailand.

CHRISTIE LED

TAIWAN

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where they are trying to set up their own industry association. This, they hope, will encourage the government to take a more active role in combatting piracy.

At the moment the government itself has no copyright protection agency to enforce the law. Therefore it is largely up to whoever takes out the copyright to find out who is pirating their product and then take private legal action against them.

Taiwan has a population of around 16 million. Last year some 10 million pirated units with a total retail price of \$6 million were sold to the public. Cleared in this same period were only one million units of legitimate product worth \$2 million.

The major companies involved in producing legitimate local product are Kolin, Hai Shan and Four Seas.

With local repertoire being far less complicated to protect, the pirates tend to concentrate mainly on international recordings.

For instance, Kolin Records which distributes "Saturday Night Fever," claims that 14 separate pirate operations took it upon themselves to put out copies of the soundtrack.

Some international companies have partly solved the piracy problem by having their licensees treat their Chinese product as their own.

One of these companies, Polydor (HK) Ltd., has registered its Hong Kong product in Taiwan through its licensee Kolin Records and by adopting these tactics has achieved high sales with the soundtrack albums from Cantonese films by their artists the Wynners and Chelsia Chan.

Formed almost six years ago, Kolin Records has in the past concentrated mainly on local product.

"In 1975 we signed a distribution deal with Polydor (HK) Ltd. for all our product that is released outside of Taiwan," says the general manager of the company, Lui Yee Shung. "Our local product is purely Mandarin, and has been very successful in Singapore, Malaysia and Hong Kong. For the last couple of years artists from our stable such as Fong Fei Fei, Kao Ling Fung, Liu Wen Sheng have become household names in Singapore and Malaysia. In fact, Fong Fei Fei is definitely the biggest star in Taiwan today. Her albums can clear anything between 100,000 and 200,000 units."

A promoter's life in Taiwan is not an easy one. The main reason they shy away from Taiwan is that the government levies a 30% tax on all gate receipts, making the business a risky one.

In addition, the Taiwanese seem generally uninterested in paying to see foreign artists. Television is partly to blame for this state of affairs as it devotes most of its prime time to musical and variety shows featuring only the most popular local stars.

With an end to piracy forecast to occur within the next five years, most international record companies have adopted a wait-and-see attitude regarding the country.

One industry source, who describes piracy as "smallpox, which takes time to eradicate," says Taiwan doesn't need piracy or the stigma attached to it. "The country's economy is growing so rapidly that one day it will be one of the region's largest markets as far as the recording industry is concerned."

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INTERVIEWS

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that piracy has flourished. A determined, constant and united effort by the industry with full emphasis and direction coming from and being supplied by the national industry of the particular country is essential if the problem is to be resolved.

All is not as bleak as it was. At last some light appears to be present at the end of the tunnel, but the end is still a long way off.

EMI has some 300 employees in the region covering all aspects of activity. Additionally EMI has long been associated with Dyna Products in Manila, Oasis Record Co. in Korea and Four Seas in Taiwan. Indonesia presents separate problems and while EMI has researched the market, it has yet to make any significant impact there.

Publishing is in its infancy in the region. EMI is the best established in this field. EMI Music Publishing (S.E. Asia) Ltd., formerly Pathe Publications, must control the largest catalogue of Chinese music currently in existence, and has every intention of developing its sphere of influence.

Regional activities are controlled from Hong Kong. Hong Kong with its excellent communication facilities and the government's reluctance to interfere in trading activities makes it an ideal center.

Q: What makes the Southeast Asian market such a unique one?

A: The aspect of the market that fascinates me most is the variety which exists in almost every aspect of the region. While it is possibly fair to say that the market is dominated by a Chinese influence, within the Chinese influence there are many cultures and many different dialects which are in themselves quite distinct. Add to that the Korean, Filipino, Indonesian, Malay, and Indian influences and you have a very interesting list of ingredients for the music market.

I am also inclined to think that music is more indigenous here than it is in England. That may just be a false impression but one is conscious of many, many, more people playing instruments or being able to sing, than I was ever conscious of in England. In general there are many more work opportunities for them, or so it seems.

Q: What areas need to be improved as far as the general Southeast Asian market is concerned?

A: To me the biggest single factor probably is to improve the standard of retailing. I would like to see shops more "westernized." Many still seem to be open shops, having little regard for display and thereby not having any room for merchandising aids which would benefit both the retailer as well as the record producer.

Studio facilities are already being improved generally and I would expect this trend to continue.

Another area requiring considerable improvement is the area relating to songwriters and the publishing aspects attached to writing. Generally there is little recognition of what publishing is all about and many people do not even appreciate that a song has many potential sources of earning income. At the moment many companies jealously guard their copyright which in fact often deprives it of earnings. This will gradually change.

Q: Could you talk about the problems and opportunities of the Southeast Asian market?

A: There are many problems and indeed many opportunities. Perhaps the obvious statement is to say that the market potential is huge, again in a variety of languages as well as for international repertoire. It is a developing market with a theoretically enormous potential.

The problems are legion covering all aspects of the business from recording techniques to untrained studio engineers, lack of artists' management, lack of concert halls capable of seating large audiences. Radio stations and television stations too are not all they might be and have themselves an enormous development potential in turn giving further opportunities to artists and writers alike. There are problems of space and distance in Malaysia, the Philippines, Indonesia, for example, and problems of lack of space or distance as in Hong Kong or Singapore.

Q: What are your thoughts regarding the piracy problems in Southeast Asia?

A: The IFPI ought to give you the definitive legal situation in each country rather than me, but it is an enormous problem. Also what must be understood is that in many countries what we call piracy is not in fact illegal. This means that two points need to be distinguished, these being: (a) the law; and (b) the enforcement of it.

Furthermore, I firmly believe that in improving the laws or encouraging its enforcement as the case might be, it is imperative that the effect on indigenous artists and composers and traditions is emphasized and presented as the primary reason for having a copyright law. It must not be done in such a way as to indicate foreign dominance. All the countries here, rightly, have great national pride and wish to see their own people develop and be given the opportunities in all walks of life which are currently available to the Western world. Copyright happens to be an aspect in achieving that.

Norman Cheng, Polygram

Q: Would you say that 1978 looks like Polygram's most successful year in Hong Kong to date?

A: As far as Hong Kong is concerned, 1978 looks like the most successful year for Polygram. We've been making significant progress in this city since 1973 with a lot of reorganization and changes within the structure of the company—changes like setting up different divisions and having various people responsible for different jobs to cope with the company's expansion plans. These different divisions I mention

are mainly related to our local repertoire. You see in 1973 we started with a very small roster of talent. Today, our roster of local talent continues to grow and continues to be successful in the entire region, which means we need more staff to cope with the increased work load.

Q: Polydor artists seem to have led the way as far as the new-found popularity of indigenous music is concerned. Was this a calculated marketing step?

A: Polydor started in Hong Kong with only an English repertoire. Sam Hui, the Wynners, Chelsea Chan, all artists of ours who are presently enjoying such success with their Cantonese recordings, were recording only Western material in 1973. At that time, I felt that we should diversify and go into some typically Chinese music, namely Mandarin music. Actually, Mandarin music was on the decline when we decided to make this move. But I believed in the necessity of increasing our local repertoire, not by numbers, but by the repertoire we represented. So, I decided to pick whom I considered to be the best artist in the field of Mandarin music, a singer called Teresa Teng, and I signed her for Hong Kong, Singapore, Malaysia as well as Japan.

As soon as we signed her we decided to send her to Japan in order for her to progress both as a musician and a performing artist. And she has progressed. Like Sam Hui, another of our artists, who introduced what has been dubbed Canto-rock to the masses, Teresa has given audiences something new with her recordings which incorporate pretty Japanese melodies with Mandarin lyrics.

Our Cantonese recordings began with Sam Hui. We had talked a lot about diversifying his abilities together with our overall plan of expanding our repertoire to cover various markets. When in 1974 Sam began work on a film with his brother, we took the opportunity to convince him to record a Cantonese album. We decided we didn't want to produce a typical Cantonese record—which at that time meant recording with Chinese instruments and rather backward arrangements. Instead we decided to employ a rock backing over which were sung some colloquial Cantonese lyrics. The result was the soundtrack album from the film "Games Gamblers Play," which changed his whole career.

Today, that album has sold over 150,000 units in the region. The followup release, "The Last Message," also a soundtrack album from one of his films, sold over 200,000 units. Sam's most recent success was with the soundtrack album from his film "The Contract," which has sold over 500,000 units to date, making it the largest selling album in the history of the Southeast Asian recording industry.

Q: What about piracy-riddled countries like Thailand and Taiwan? How do you view them in Polydor's expansion program in Southeast Asia?

A: Thailand is, first of all, very much a piracy market and, secondly, we don't have a company in the country, so it's one of the last countries I would say our company would get actively involved in. But Taiwan is quite a different story. In Taiwan, I see the piracy situation gradually improving. The government is ready to accept copyright protection. And once that's established everything else will be very easy, I think. Taiwan is also a very important source of repertoire—when I say "repertoire," I mean Mandarin music. You see for quite some time the Taiwan repertoire has found some acceptance in Hong Kong, but has really taken off in a big way in Singapore and Malaysia during the last two or three years.

Q: Why has Mandarin music regained its popularity in Singapore and Malaysia, but not in Hong Kong?

A: I think that has a lot to do with the talent within Hong Kong itself. And that talent had drawn a lot of attention from the local consumers. For instance, our company began to get very active in local repertoire, and the same thing happened with our competitors. So, all of a sudden, the local consumers were confronted with a lot of music that they could call their own—music by artists like Sam Hui, the Wynners and people like that. So that has marked the very sharp decline of Mandarin repertoire in Cantonese-speaking Hong Kong.

Another factor is that Taiwan has not really progressed that much in terms of creativity. The Mandarin repertoire that exists today is basically what it was about 10 years ago. In Singapore and Malaysia most of the Chinese over there are originally from Taiwan and are, naturally, sentimental towards Mandarin music. Also, the main dialect in Singapore and Malaysia is Hokkien, which is the same dialect spoke in Taiwan. Another point that adds to the success of Mandarin music in these two countries are the films that are screened there. A lot of the really successful Mandarin music is from the soundtracks of these films, films which have not been very successful in Hong Kong.

Q: Do you have any plans to upgrade or update your talent roster in Singapore and Malaysia?

A: Our companies in Singapore and Malaysia somehow have not actively involved themselves in local repertoire until very recently. We have now signed up two acts for Singapore, one artist called Paul Cheong whose first album of Western material released only three months ago has sold very well. The other signing is a group called The Alley Cats who will be concentrating primarily on recording Malay material. At this moment, we have no plans of producing any Cantonese recordings in these two countries because of the fact that Hong Kong is the real source of creativity as far as recordings of this ilk are concerned.

Q: What other areas within Southeast Asia are you presently looking at as being possible sources for further success?

A: The Philippines is one of them. Polydor has been in the Philippine market for over 10 years now. We have two different licensees. In fact, we are in the process of reshuffling our plans for the Philippines. We are going to bring both the Polydor and Phonogram catalogues under one company. We be-

(Continued on page SA-24)

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Kevin Jacobsen Concert Promotions

• Continued from page SA-22

lieve that this could give us a better penetration into the market—although I'm not saying that we have not been successful over there. In fact, we have been very successful.

There's also Indonesia. Now I think the situation for Polygram in Indonesia is exactly the same as other companies. Indonesia is a very big potential market that everyone recognizes. Indonesia has a huge population and the people are very music oriented in the same way the Filipinos are. But it's a very difficult market to crack because of various government rigmaroles and its 100% piracy problem. How to eradicate this piracy problem in Indonesia really depends on our achievements in Singapore and Malaysia. As you know, we are very concerned with the legalities surrounding the piracy problem in these two countries. The law seems to be unable to protect the legitimate industry.

Q: What about China as a potential market?

A: It certainly looks as if China is opening up, and of course, music is something we could bring in or take out. It's a two way street. We have always been watching China's development, but at the moment, I think it's a little too early to speculate as to what might happen. But if anything does happen with China, it has to start with probably light music or classical music. Because China, being closed up for so long, I think it would be relatively very difficult to put out Anglo-American pop recordings. I mean, I doubt that even our present Cantonese repertoire will be easily accepted over there.

Q: What was considered a big seller a few years ago and what is considered a big seller now? I mention this because of your incredible success with the soundtrack album from "Saturday Night Fever."

A: About three years ago, any international album that sold over 15,000 units was considered extraordinary. I mean, to reach gold status in Hong Kong an international album only has to sell 7,500 units. But "Saturday Night Fever" has broken every conceivable record. In Hong Kong alone, this double-album has sold over 70,000 units, to date. The same thing is happening in Singapore, Malaysia and the Philippines. It is setting records that have never been reached before.

Q: Apart from "Saturday Night Fever," soundtrack albums have proved to be very successful vehicles as far as breaking your local acts regionally is concerned. Was this move towards marketing soundtrack albums a calculated one?

A: It was definitely a calculated move. After we gained success with Sam Hui's "Games Gamblers Play," we realized the benefits of this total promotional package. So, we have been going into film soundtracks in a big way, and it's also because of these film soundtracks that we have been able to be so suc-

cessful in other markets too. Because the easiest way to break an artist in Southeast Asia is through a film. Many of these films that are produced in Hong Kong or Taiwan are eventually shown in Singapore and Malaysia.

Q: Can you tell me about Sam Hui's forthcoming tour of Canada and what other plans you have for this artist?

A: Sam's repertoire has really gone extremely well as far as acceptance by Chinese around the world is concerned. His records are selling very well in other Chinatowns, like in the States and in Canada. I think that today he is the best known Chinese recording artist in the world. On top of that, he is also a movie star, which means that he is very much in demand by promoters around the world. In fact, he has been approached by promoters to tour the States for quite some time now. In the past, we always felt that he wasn't ready for a tour of that scale. But now, I think he has had enough successes and feel that it's time to further expand his territories. So we have decided to let him embark on a tour of Canada. Basically, he'll first be touring the three big cities Vancouver, Toronto and Montreal.

We don't want him to make a very big tour by crossing over to the States just yet. We just want to start something and see what the reaction is. His stage show will include Western and Cantonese material. I must say that although his repertoire is mainly of Cantonese origin, most of this material is based on his roots in Western rock music. And, really, most of his compositions, if produced properly and re-arranged to accommodate English lyrics, could really suit most Western markets.

Another step in our plan to break Sam Hui internationally has come about with the news that one of his films "The Private Eyes," will be the first of his films to be screened in Tokyo. That will be in January. We are going to release the Cantonese soundtrack album without any Japanese adaptations so that it will retain its originality.

Paul Ewing, WEA

Q: What is the growth potential of the Southeast Asian market as far as WEA is concerned?

A: If we can get rid of the piracy problem that prevails in Southeast Asia, then the potential is fantastic. For example, in Malaysia piracy probably accounts for about 80% of the total market. In Singapore it's probably about the same. In Thailand, piracy probably accounts for about 90% of the market, whereas Indonesia is a 100% piracy market.

Our growth, hopefully in addition to being affected by the disappearance of piracy, is also, we think, going to increase as we get more and more involved in local recordings in all these countries. Already in Malaysia we have released two albums by local Malay artists, and we think within the next 12 months our turnover in Malaysia will be about 50% local repertoire, and probably about the same in Singapore. In Hong Kong we expect local repertoire to account for about 25% of our local

turnover by next year, and probably rise to 40% within three years.

Q: What are the problems/opportunities of the Southeast Asian market?

A: Again piracy is a big problem. Piracy really affects us in every aspect of the recording business. Because of piracy, there's no inclination by local people to write songs because there's no financial reward. If we can get rid of piracy then the whole ballgame changes completely. And I think this is beginning to show. There are definitely signs that there are good writers around. From Hong Kong, the Philippines, you name it, there's, I think, going to be emerging within the next five years, writers of international standard. They may be writing in their own language, but I think the songs will be so strong that they will be translated into English.

Q: Why has it taken so long to set up WEA Southeast Asian office?

A: WEA International is a very young company, and they couldn't do everything at once. They've been opening companies every year, and obviously they started with the bigger ones such as U.K., Germany, Australia and so on. Southeast Asia has always been down there on the list.

Q: How will WEA being in this region benefit local artists?

A: As I've said before we're going to be very heavily involved in local recordings. In addition to benefiting local artists, we definitely want to involve local writers, and local arrangers and local session musicians. And, if we're successful then obviously other companies will do the same thing and so thing should snowball.

Q: Will you comment on the piracy laws in Southeast Asia?

A: Hong Kong has to be the perfect example of what can happen with perseverance. Five years ago Hong Kong was in just the same situation as Singapore and Malaysia are in now, and today there is virtually no piracy, no parallel importing and no counterfeiting. This came about by the hard work of the local industry and Dave Young who was formerly with IFPI and is now with WEA. It's difficult for a new company such as ours to really see what the disappearance of piracy has really meant in the increase on last year's sales, but talking to people in the industry, the differences are dramatic. Unfortunately, in the rest of the region, changes haven't really happened. Singapore is as bad as ever and doesn't really show any signs of changing. We do, however, feel that the governments in Thailand and Malaysia are sympathetic to our problem and it looks as though changes will take place within the next two years in those two countries.

PIRACY

• Continued from page SA-10

"People in the Middle East like English music a lot, so we supply them with the latest cassettes such as 'Grease,' 'Saturday Night Fever' and 'Greatest Hits' by Abba." (He showed six cassettes which he had made. These were shrink-wrapped copies of "Grease," "Saturday Night Fever," Abba's "Greatest Hits" and Bee Gees' "Live At Last" bearing his brand name and with their own catalogue numbers.)

"Sometimes we simply cannot cope with the orders. My factory is very small. We only have about 40 workers. We've got two duplicating machines, one of which we bought second hand. I can only produce 1,500 cassettes a day, which is not very much. We buy the blank cassettes from a local company for a few cents each. The tapes we either import from Japan or buy from the distributor here. We've got girls who assemble the cassettes after they have been duplicated but they're quite slow. Otherwise we could easily increase the production to 2,000 cassettes a day.

"We sell one cassette for 60 cents and our profit margin is very small.

"If I'm lucky, I make nine cents on each cassette.

"I believe Singapore exports one million cassettes to the Middle East every month. So you can see I'm not a very big manufacturer or exporter.

"I don't know who in the Middle East buys our products because I deal through a middleman. He gets the orders and ships them out. He has his own shipping agent.

"If you visit to the go-downs at the wharf, you'll see containers full of these cassettes, marked out for the Middle East.

"I would think between 80% and 90% of my cassettes go to the Middle East and the rest to Sabah and Sarawak as well as for the local market. I also export small quantities to West Germany and Nigeria. Before, we could export to Britain, but I understand they're very strict now, so that's one market down for me.

"How do I know what to manufacture?

"Oh, it's very easy. All I do is look at the Billboard charts of the English charts. It's the best guide to what's the latest music. From that list I know I have to specially import certain albums either from the States or London. We have an agent in the States who supplies us with records. (He refuses to disclose the supplier).

"The record companies here are very slow in releasing records so we can't depend on them. For example, I got hold of "Saturday Night Fever" long before it was released in Singapore. We would die if we had to wait because the other cassette manufacturers also have their own suppliers.

"We then make a recording of the LP onto our own master tape. From there, we can duplicate as many cassettes as we like."

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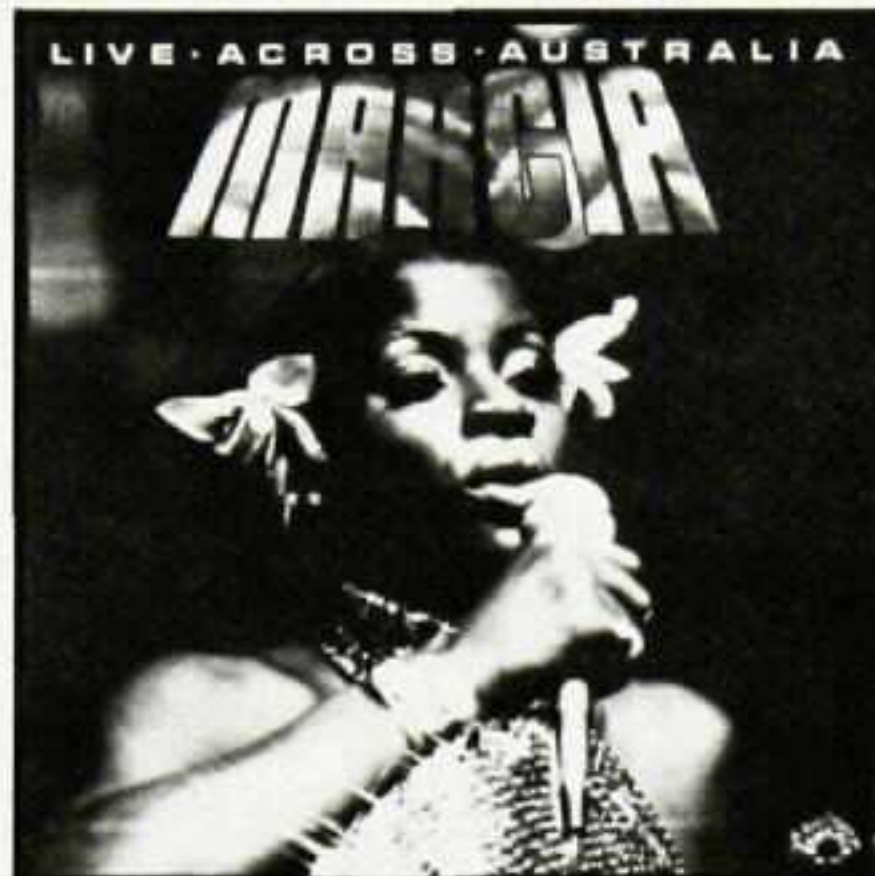
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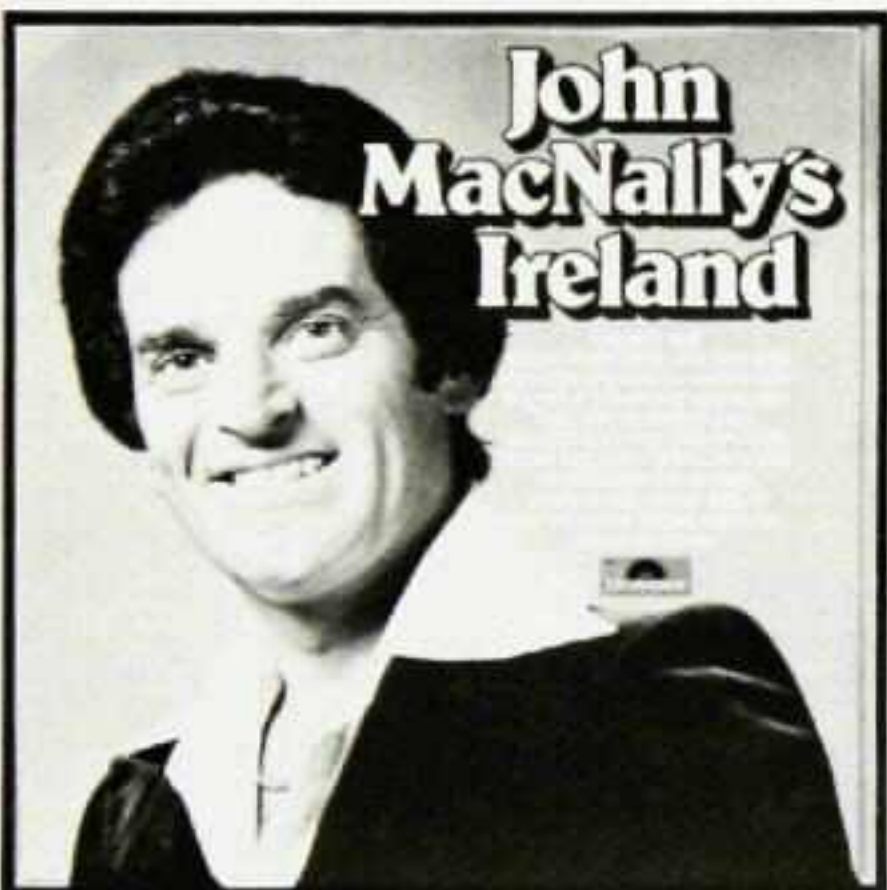
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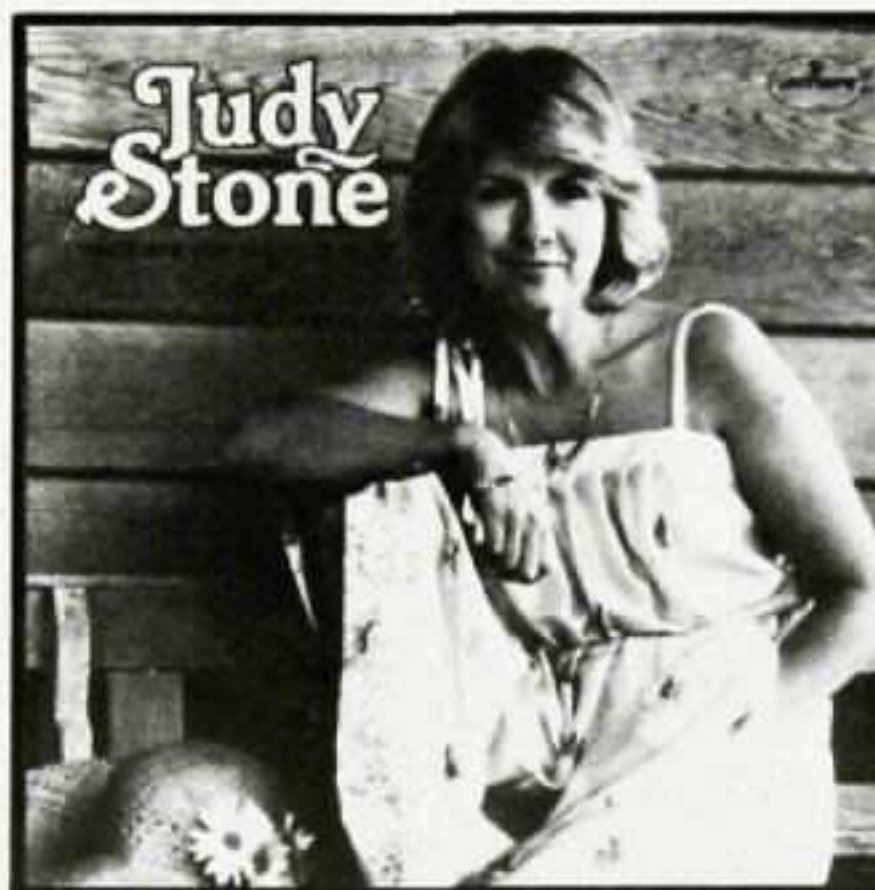
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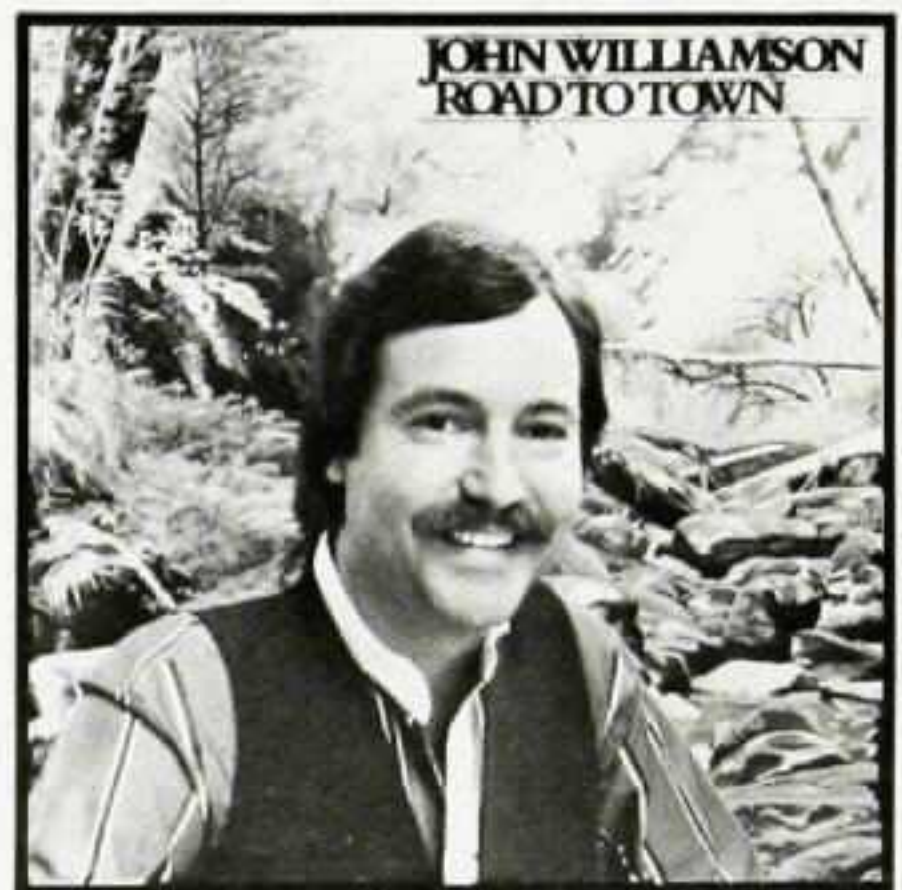
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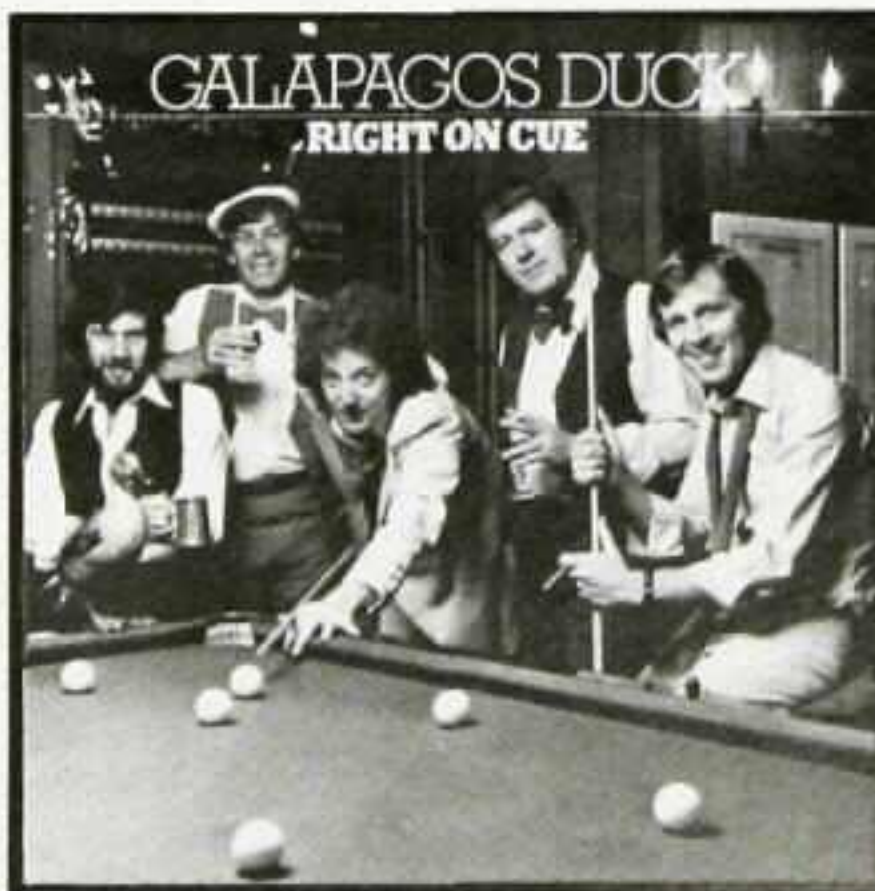
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Right On Cue



TREVOR WHITE
Out Of The Shadows

polyGram RECORDS-AUSTRALIA

Continued from page SA-9

tured, it is very safe to say that the industry is indeed flourishing.

The performers in the New Moon Christmas Rock Concert represent the current breed of recording artists who register the highest in sales. They are the most popular exponents of local rock and folk, the two types of music that characterize the mood of the Philippines musical trend in the past year.

It was a year of renewed interest in Filipino lyrics—although for this rock 'n' roll age, set to contemporary beats. The year's achievements in turn, are a direct result of the previous year's efforts by all concerned sectors.

The auspicious start of the veritable "renaissance" came in the form of a ruling from the Kapisanan ng Mga Brodkasters sa Philipinas (KBP, Phil. Association of Broadcasters) about two years ago, requiring all radio stations to play one Filipino song for every hour.

Compliance did not prove to be too difficult. There were enough local materials just waiting to be tapped. In fact it proved promising as a venture, as requests for local pop music poured in. It was also profitable for the industry in the long run, as record producers started eyeing their local catalogues with invigorated interest.

Even the erstwhile exclusive concert (rock and pop) artists were lured to recording. Blackgold Records, local licensee of CBS-Sony has built an impressive local catalogue, along with sister company Vicor Music Corporation. Even Dyna Products, Inc. and WEA Records Philippines, which have an almost all-foreign catalogue, signed a number of local talents, unable to ignore the trend. Another company with a largely local repertoire is Jem Recording Co., local distributors for the CTI label. A newly organized outfit resulting from the split of Vicor's founders, Octo-Arts International, has their share of leading local groups and solo artists.

At first there were mostly pop hits in English given Filipino lyrics. But as the demand for local artists' records increased, more and more ventured into original compositions.

Local rock went commercial with the airplay success of former hard rockers like Mike Hanopol and new finds such as Sampaguita, which capitalized on a Beach Boys type sound.

On the other hand, non-rock success went to sentimental ballads, as interpreted by both male and female artists. Currently riding high on this musical genre are Dyna's Claire Dela Fuente, the reigning "jukebox queen," Blackgold's Basil Valdez, Vicor's Anthony Castelo and Jem's Hajji Alejandro, this year's performer of the Grand Prize winner in the first Korean International Song Festival participated in by 16 countries.

The greatest boost to contemporary songwriters was the

creation of the Popular Music Foundation of the Philippines in 1977. The foundation's first big project that announced its existence and immediately endeared it to all in the music industry, was the First Metro Manila Popular Music Festival, which culminated in March early this year.

The festival was dubbed "a tribute to Filipino talent" by newspaper columnist Teodoro F. Valencia, and was the first big organized search for original compositions in an attempt to improve the working conditions of local composers. What usually happened was that all credits for a hit song went to the interpreter, and the composer was promptly forgotten.

For the first time in years, therefore, the composer had the spotlight. The 14 original compositions that made it to the finals—and eventually to the local top 50 list—were interpreted by established artists.

The biggest commercial success among these, though, was the tender, a composition that did not win any of the major awards. It was composed and rendered for the festival by a virtual unknown, Freddie Aguilar.

Aguilar's song, "Anak," is a folksy tune which tells of parent-children relationships. Without the benefit of an award, it nevertheless caught on quickly with audiences, and significantly with disk jockeys.

It generated unprecedented sales records and after about three months was recorded in seven languages, including Nippongo. The song, according to Vic Del Rosario, president of Vicor Music Corporation which eventually signed Aguilar, was as big a hit in Japan as the original version was here.

The success of the song and its singer again signaled many "rebirths" in the business. Suddenly Pinoy (colloquial for Filipino) rock had to share center stage with new folk artists. Talent scouts resumed trips to folk houses which gradually felt the pleasant turn of events via their cash registers.

Filipino talent finally regained its place in the hearts of local pop generation music buffs. The "revolution" did not stop there. Hits began to count among the top slots; disco music composed and sung by local artists. Lately, these numbers have become more prominent fixtures on top of sales charts, although foreign acts like the Bee Gees (with their best-selling "Saturday Night Fever" soundtrack album), Frampton, Shaun Cassidy, Leif Garrett, Olivia Newton-John and Anne Murray have the lion's share in 1978's top-selling albums and singles.

Where local radio stations used to play only one Filipino song per hour, most stations have hour-long programs devoted to the Filipino talent now. Pop songs in the vernacular are heard everywhere, including hotels and restaurants featuring major and minor artists as regular performers. The same artists, the same songs are likewise often heard on television. The only medium that is left to be conquered are the discotheques, where only a handful of local recordings are

played as staples. Two lucky groups which have succeeded with the disco crowds are the Boyfriends (Octo-Arts) and the VST & Co. (Vicor) both of which have adopted the Bee Gees sound.

In short, the popular acceptance of local artists has ceased to be a problem of the industry. Artists have become jukebox favorites, especially in the provinces. Even now, the record producers have started making plans for their major artists to do recordings in different dialects for different regions.

On the other hand, looking out, so to speak is Dyna Products, which has programmed some of its best selling artists for recording contracts in Hong Kong with WEA International. One of these artists is ballad singer and Philippines "jukebox queen" Claire Dela Fuente.

Meanwhile, the fight against piracy saw a breakthrough with the signing of an agreement between the Philippine Association of the Recording Industry (PARI) and the Philippine Record Dealers Association (PREDA).

Reacting to repeated warnings of the PARI against dealing with music pirates—in the Philippines, the most rampant form of piracy involves cassettes and cartridges—members of PREDA sought meetings with PARI. During said meetings, problems were discussed and remedied.

The record dealers reasoned that they dealt with record pirates primarily because pirate products promised more profits. PARI threatened to pull out supply of recorded products permanently from erring dealers, but agreed to adjust wholesale prices of the same to insure more lucrative profit for those who pledge cooperation.

"The privilege," PARI president James G. Dy stressed, "is only for PREDA members. Non-members of PREDA will have to pay higher wholesale prices."

For its part, the PREDA reassured PARI that its members will comply with the agreements. Both organizations, as further security measure, have formed "police" squads to periodically check on the outlets. Penalties have also been set: 15-day suspension of supply for second offenders, and total cut-off and expulsion from PREDA, for third offenders.

"It is the first significant step in the drive against piracy," Dy pointed out. "But we will need a lot more patience and strength to finish this battle. We have only begun."

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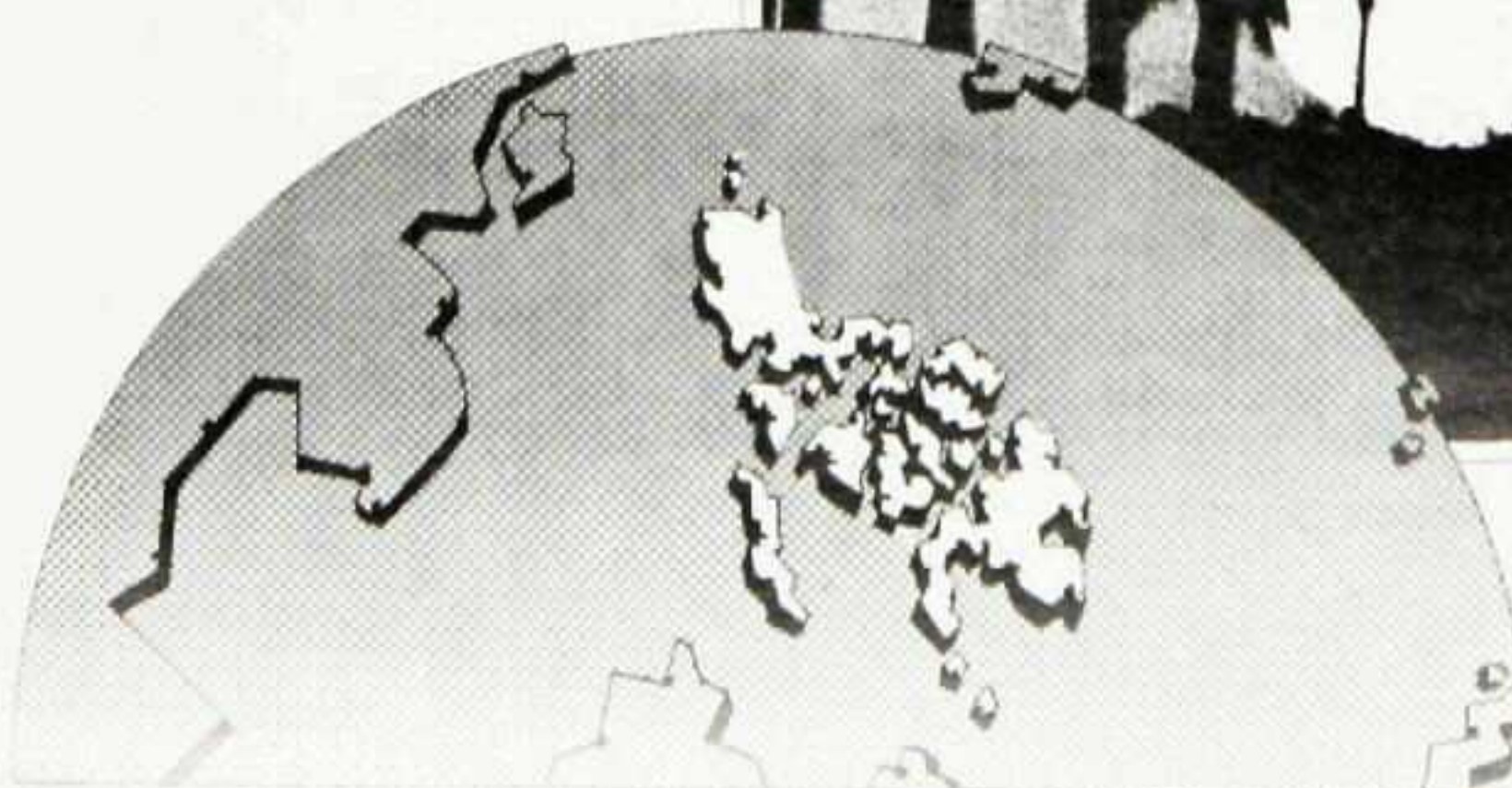
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• Continued from page SA-8

Like Malaysia and Taiwan, Indonesia is not a signatory to any international copyright agreements such as the Berne Universal Copyright Convention 1952, the Rome Convention 1961 and the Geneva Convention 1971.

"It is a big problem," comments Kusima. "Our copyright law is based on the 1912 Netherlands 'Austerswet.' It does not make the pirating of foreign records illegal, but anyone who pirates a local recording can be brought to court.

"The penalty, however, is too small. Most people, for example, get away with a \$10 fine, although the maximum is about \$1,900 and/or a jail term of two years.

"This makes the situation very delicate for us. Pirates are not worried about being charged in court because the fines are very low. A pirate may pay a fine today and go into his business again the next day."

In Central Java, legitimate record companies suffer for the lack of government control over the pirates. For every genuine cassette sold, the pirates sell 19. However, the law provides for companies to take out warrants of arrest against pirates. But this has not been effectively used until the last nine months when ASIRI was formed.

"Much more can be done, of course, but this is our only weapon against the pirates at the moment," Kusima states.

Kusima says there is one noticeable difference after each warrant is successfully used—sales go up by 30% to 50%.

To give more teeth to the fight against the pirates, ASIRI is to introduce catalogue numbering of cassettes in the new year.

"We hope that with this added measure, the pirates will be deterred. This is because we will ask the government to make it an offense for these numbers to be reproduced on any product other than the genuine cassettes."

ASIRI is also working hand-in-glove with at least two government departments. The attorney general's chambers, Kusima says, has sent a representative to various countries to study the copyright laws, which it hopes will be implemented in Indonesia.

"We are working very hard at it," he says of the association. ASIRI has 30 members, of which about 20 are cassette manufacturers.

This may not be an encouraging sign, considering that there are some 200 cassette manufacturers, big and small, in Jakarta alone.

Cassette manufacturing is big business in Indonesia. Of the 150 million or so cassettes sold annually throughout the country 70 million are locally produced.

"We don't sell very many records. In fact, many of us have stopped selling or making records since 1972," says Ferry Iroth, a director of Remaco Republik Manufacturing Ltd. (Remaco). "There's no money in it."

It is estimated that only 100,000 units are sold every year, a majority of these being imported material. The range of pirated foreign recordings is amazing.

The cassette business is so huge, in fact, that it has attracted some of the leading names such as Maxell and BASF to the country.

ASIRI, in another attempt to check piracy, has asked some of the big blank cassette manufacturers to stop selling their product to the pirates.

"All but one has agreed, so we are now trying to persuade that company to follow the example of the others," says Kusima.

Of all the music recorded onto cassettes, about 98% is local. Talent in Indonesia is formidable, but would have been a greater force if it had not been for the pirates, says Remoco's Iroth.

For example, Remaco, one of the big recording companies in Indonesia, has a roster of talent that would make executives of international record companies blink their eyes in amazement. So has Yukawi, Irama Tara, Musica Studio and the other record companies.

Among the top names in Indonesia today are Oma Irama, A. Rafiq, Titiek Puspa, Eddy Silitonga, Melki Goeslaw, Koesplus, Broery, and a host of others.

The large talent pool has also contributed to the growth of radio stations, of which there are 352 throughout the country. In Jakarta proper, there are 27 commercial radio stations which devote a large percentage of air-time to local music.

For example, Prambors Rasonia, one of the top commercial radio stations, claims that only 10% of air time is used for advertising. Like many of the other commercial stations, Prambors begins broadcasts at 6 a.m. and goes right up to midnight, seven days a week.

English programs are negligible, says Prambors' director, Johnny Tjondrokusumo, because they are not in demand.

The government-owned national broadcasting station, Radio Republik Indonesia, also devotes only a small section of its air time to English programs. Housed in a prestigious six story building in downtown Jakarta, RRI broadcasts programs through 47 stations.

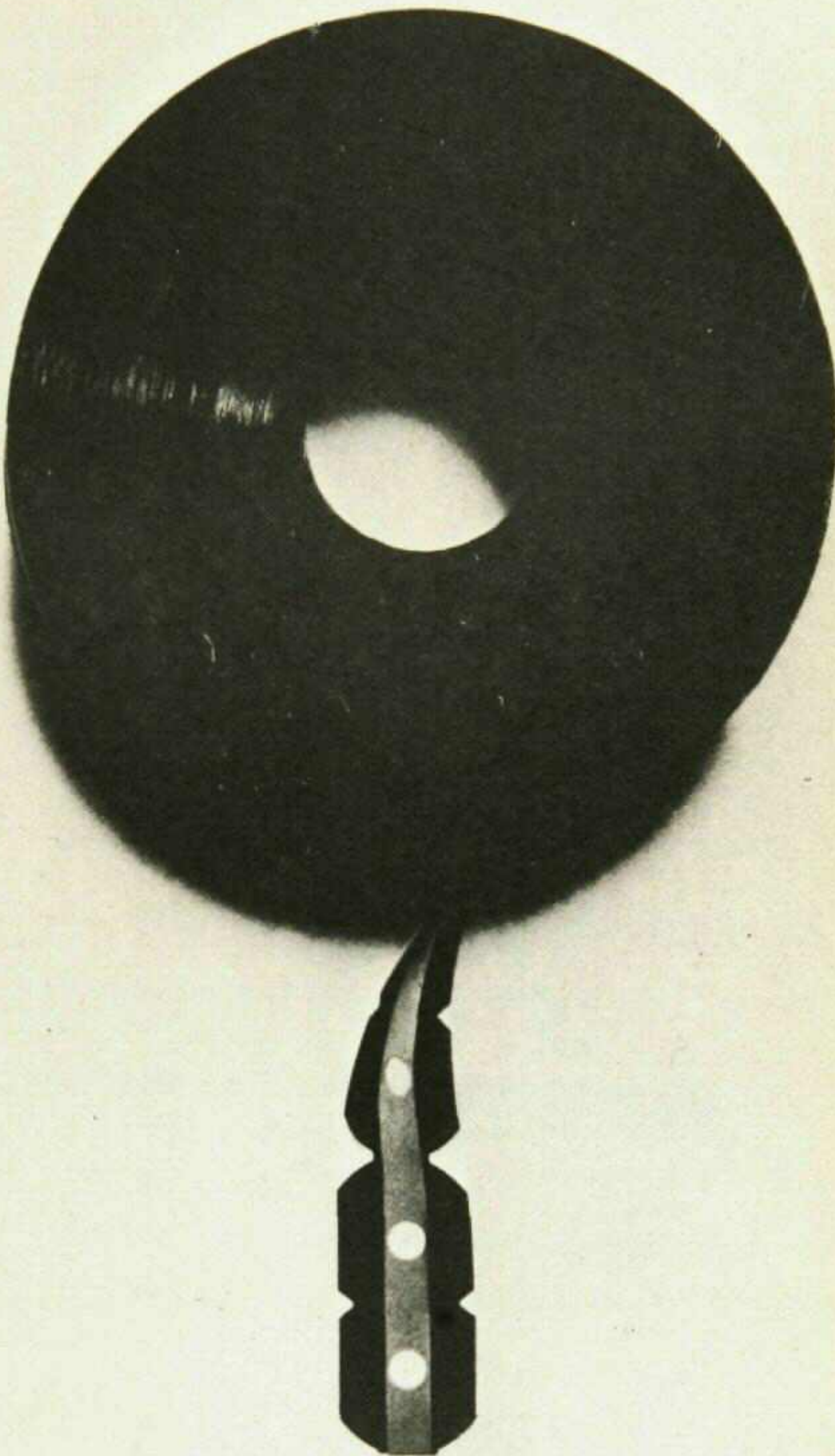
Estimates on ownership of TV sets put it at about 350,000 last year, which is negligible in a country with a population of more than 140 million.

Indonesians, especially those in Jakarta, therefore, have few things to do. In the rural areas, entertainment is confined to listening to cassette recordings of the top acts.

Nightclub activity, discos and other nocturnal "habits" can be found only in Jakarta, the capital. But even in Jakarta there is not much going on since there is only a handful of discos and nightclubs.

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• Continued from page SA-8

that as of March 1978, piracy was brought under control so effectively that it all but ceased to exist.

"There is, as far as we are concerned, no longer a pirated cassette problem in Hong Kong," confirms Neary. "And pirated cassettes were what caused all the trouble. Pirated records were never really a problem here because of the costs involved in pressing them. Cassettes took relatively little capital outlay—a few cheap blank cassettes, a tape machine, and you were in business."

The Hong Kong government's Customs and Excise Service's Copyright Protection Unit is the agency responsible for the clampdown on pirates, who up until a few years ago, were churning out 50 cassettes for every legitimate article sold.

The full-scale operation against pirates began five years ago when a copyright ordinance was introduced into Hong Kong legislature.

As the managing director of Polydor (HK) Ltd., Norman Cheng, recalls: "Up until then, it was an almost pointless exercise to release a record. Profits were minimal, that is, if you were going to make any profits at all. But the situation gradually changed. More people in the industry became more aware of copyright laws through the ordinance, and things got a little better. However, the big changes really took place in early 1978."

When the Copyright Protection Unit was first established, the initial strength of the unit amounted to seven officers. Up until early last year some 42 pirated tape manufacturing plants were closed down, more than 500,000 pirated tapes confiscated, and 340 people prosecuted.

In March 1978, the unit's strength was increased to 41 officers, and the street vendors who were selling the tapes were finally forced out of business. (The question of street-vendors, or "hawkers" as they are known here, has always been a sensitive community issue, and the unit had to tread carefully.)

"IFPI estimated that money spent on pirated product in the 12 months up until February 1978 was \$10 million," states EMI's director of music operations for Southeast Asia Malcolm Brown. "Gradually over a two year period I expect that money to be channeled slowly into legitimate product. This won't happen all at once, of course, because of the price difference between units."

According to Neary, a very small-scale counterfeit operation has surfaced since piracy was halted, and so far some 500 counterfeit units have been seized.

Also, some of the Hong Kong pirates have moved to the neighboring Portuguese province of Macau, where inadequate legislation allows them to operate freely. Negotiations

are underway with the Portuguese government to curtail this practice, but due to the current political climate in Portugal, the process is moving at a painfully slow pace.

"Piracy is rampant in Macau," says Neary. "I even came across a church which had a little stall out in front where they sold their own pirated cassettes—in the name of the church, of course. Our head office in London has been making representations to the Portuguese government, but Portugal has no copyright legislation at all. The same applies to its colonies and provinces. We did get somewhere when the government said that it would be bringing in copyright legislation, but unfortunately, that government didn't last long."

Meanwhile, local authorities are trying to prevent the export of pirated cassettes to Hong Kong from Macau by keeping watch at the ferry and hydrofoil terminals that provide the only link between the two colonies. This vigilance has so far proved relatively successful.

Neary says that parallel importing has also come into vogue with Hong Kong's fast buck merchants.

"We recently won a case against an offending importer who brought in copies of Polydor's 'Saturday Night Fever' from the Philippines. However, we're still awaiting sentencing as the judge called for a two week recess to consider the case. Some legitimate companies have also been indulging in parallel importing, and one is being taken to court at the moment. I'm sure it was through ignorance and I don't think they'll be doing it again."

One recording industry source claims that some of the former pirates have been "forced to go legitimate."

"Suddenly there are several new record companies in town," he says. "And they are all run by people formerly associated with piracy who now have all this equipment which they are putting to legitimate use by signing up their own talent. It's quite an amusing twist of fate when you think about it."

The latest IFPI figures available on the local industry's situation in terms of legitimate sales are for the 12 month period preceding February of last year.

Though these figures have vastly increased because of the lack of piracy, they reflect the vast growth potential of the market.

Hong Kong's present population is around 4.6 million. Legitimate sales at retail before February 1978 cleared \$10 million, which represents unit sales of 2.5 million.

These are the nearest to actual record sales figures one can obtain in Hong Kong because of industry members' reluctance to divulge details regarding their real volume of business.

"No one in the Hong Kong business world, in general, gives out information of this sort," says Brown. "It seems to be something peculiar to this part of the world. As far as I know, the Chinese especially have always been very secretive about their business transactions."

In fact, this fear of not letting competitors know how their

products are faring has led to much in-fighting over how local pop charts are compiled.

Most, if not all, record companies in Hong Kong say they would like to see a realistic pop chart being produced. However, all are reluctant to release information on the number of units they have shipped.

The industry, radio stations, newspapers and music magazines are again looking to IFPI to solve the problem.

"Preparing a realistic chart is more of an administrative problem than anything else," says Neary. "Collecting the information from the retail shops would prove tricky because some outlets sell their stock to other outlets and so on."

Program director for Commercial Radio, Mike Souza, defines the problem more clearly by saying, "Some of the smaller retail outlets rarely even keep sales records which makes the problem of accounting that much more difficult, and when figures are required by an organization like IFPI."

The two stations, Radio Television Hong Kong, a government-owned body, and Commercial Radio, compile separate charts.

LABELS

Although the record companies are reluctant to give out sales figures and profits, they will talk in percentages and ratios.

EMI's Brown thinks its Hong Kong operation accounts for about 28% of the entire local market.

He says Polydor probably has a 1 or 1½% lead over EMI "under normal circumstances."

"By normal circumstances," says Brown, "I mean at a time when Polydor doesn't have two good successes to its name in the form of albums such as 'Saturday Night Fever' and 'Grease.'"

In terms of proportion of international and local product, EMI tries to maintain a 50-50 split.

"50% of our sales, we hope, will be derived from recordings made in the region, not necessarily Hong Kong. Perhaps half of that figure would come from recordings actually made in Hong Kong. At present though, our balance is slightly in favor of international repertoire," says Brown.

Polydor's Cheng says his company's share of the market is probably about the same as Brown's estimate.

He also sees the demise of piracy providing the opportunity to improve the industry, in general.

"We will update our equipment, the quality of our recordings, and use the extra money for supporting more local composers and, generally, try to raise the creative standards of the business," says Cheng.

"There hasn't been much incentive for exploiting creativity in the past, but I can see this changing now that we have piracy under control."

Cheng remembers that previously a musician had to maintain more than one job to keep his head above water.

"Now though, we try to boost our artists' revenue by exploiting their product outside of Hong Kong, mainly throughout Southeast Asia."

"We also encourage our artists to get into films, which are useful promotional tools for both them and us."

Says Steve Beaver, who handles pop repertoire for HK Records: "The biggest money to be made from both international and local product comes from soundtrack albums. You can sell the soundtrack of any film which hits here."

In fact, HK Records' biggest success to date has been the soundtrack album from a skin-flick titled "The Fruit Is Ripe." The film grossed close to \$400,000 and the soundtrack album has sold over 20,000 units.

But the label that struck both gold and triple platinum in 1978 with soundtrack albums, proved to be Polydor.

Apart from scoring heavily with overseas releases like "Saturday Night Fever" and "Grease," Polydor struck a veritable gold mine with its Cantonese soundtrack albums, the most notable success story for the label being that of singer-songwriter and actor, Sam Hui.

Hui, the pioneer of what has been dubbed the Canto-rock sound—colloquial Cantonese lyrics sung over a hard-rock Anglo-American instrumental backing—has gone from strength to strength. His last release, the soundtrack album to his film "The Contract," has sold over 500,000 units in the region to date, making it the largest selling album in the history of Southeast Asian recording industry.

Hui's success has been responsible for the strong re-emergence in the popularity of Cantonese material, so much so that most record companies have either jumped on the Canto-rock bandwagon, persuaded artists who have never previously recorded Cantonese material to do so, or else are attempting to come up with something new within the Cantonese music genre.

As Hui himself explains: "I'm changing all the time with my albums. I always make a survey of the market before I make an album. For instance, I check all the Cantonese songs released at that particular time and then look for areas I can improve on."

"I feel that we can still do a great deal more with Canto-rock. On a recent album I featured more traditional Chinese instruments. I added the 'pipipa,' a stringed instrument called the 'tsang' and Chinese flutes."

Artists like Roman Tam and Cheng Sao Chow, both contracted to Crown Records, are already offering Chinese audiences an alternative to Hui's brash brand of rock by recording slightly more MOR inclined Cantonese material.

In fact, with his albums now averaging sales close to 70,000 units, Tam is slowly emerging as the only real competition to Hui's complete dominance of the charts.

CBS-Sony is yet another company making headway with Cantonese recordings. Although only established in Hong Kong in January 1978, the label recently opened its own local

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LOCAL TALENT

Most local artists have, in the past, regarded recording contracts with a degree of suspicion, due to the fact that many of their peers have failed to earn money after signing with a label.

According to freelance producer Anders Nelsson, who was at one time with a group called Ming on the EMI label, this will all change.

"With the end of piracy comes more money for everyone in the business. Suddenly it's going to be worthwhile for singers to sing, and composers to compose. Before, recording was seen as a promotional angle—something to get people into the club you were playing.

"Studios in town are also becoming more fully booked, and artists sense that things are getting better. I think their percentages are also going to increase from a ridiculously low 2% or 3% to a more fair amount such as 5%."

One of the areas that local artists tend to neglect regarding their careers is that of professional management.

As WEA's Paul Ewing points out: "There hasn't been much professional management in this town because there hasn't been any money for artists due to piracy. Now that piracy has only just been terminated in Hong Kong it'll take a while for the situation to change. I see artists taking the subject of management more seriously because their incomes will go up, and they will be able to pay for somebody to look after their business affairs. There just wasn't any money in it before."

Just Good Productions has proved exactly what a good management agency can do for an artist by guiding the careers of the Wynners and Chelsia Chan, two of Hong Kong's leading acts who are now just as popular throughout Southeast Asia.

In fact, the Wynners have been voted the most popular group in Bangkok twice and Chelsia Chan was the recipient of the 1978 Golden Horse Best Actress Award, which was awarded by the Republic of China's government.

"The important thing to remember when dealing with an artist's career is direction," emphasizes Pato Leung, managing director of Just Good Productions. "You must create the right image they should project to the public. Once you've established that, you gradually progress, step by step. For instance, with the Wynners, I got them together and groomed them to perform material suitable for the group. I gained a wider audience for them by arranging a tv contract for their own series which was screened during prime time. After that came films."

"In fact, their most recent film, 'Making It,' has broken all boxoffice records in Taiwan. Now, Japanese promoters are interested in launching the Wynners in a big way over there. But what worries me is that to really make it in Japan you have to spend a great deal of time over there, constantly touring and constantly making tv appearances. I would hate them to give

up the Southeast Asian market in order to take a gamble on Japan."

DISCO

Meanwhile, the local public's ability to keep abreast of new musical trends can be reflected in the unqualified success of films like "Saturday Night Fever" and "Grease" (both films grossed close to \$2 million at the boxoffice) and the burgeoning success of discos.

Even hotel supper clubs have closed down and been renovated into discos. The Hong Kong Hilton's supper club, the Eagle's Nest, which featured 'live' cabaret entertainment for over 10 years, is today an elegant discotheque run on the same lines as Julianna's in London. The hotel also has plans to turn another of its outlets, the ritzy known as The Den, into a disco. The Excelsior Hotel's Talk Of The Town, which has always featured two regular "live" bands also has plans to go disco.

Although musicians are seeing red because of the disco boom, disco operators are seeing dollar signs.

Musical director of the Taipan Club, Andrew Bull, says his establishment clears over \$6,000 on Saturday nights and half that figure every weekday, including Mondays. Drinks at the Taipan Club are more expensive than at New York's Studio 54, but those who pack it every night to shake their booties don't seem to care.

According to Bull, the club's sound system is easily comparable to the best in the world. As he emphasizes: "We have invested about \$24,000 on Cerwin-Vega sound equipment in the Taipan Club. We also use Technique SP 1500 Mark Two turntables, and a Portman-Sure Sound Sweep. We have invested a further \$30,000 in similar sound equipment for our new place, Taipan II. An engineer is also being brought in from Lite Lab, the people who did the set for 'Saturday Night Fever,' to do our light show. We're having all the latest gear; a snow machine, an air cannon to blow ping-pong balls and promotional sponges out to the dance floor, bubble machines, lasers, fog machines which with the modified dance floor will make the fog come out of the floor itself, beacons from the bottom of 747s, a 16 light 'helicopter,' moving neons, as well as a specially constructed concrete DJ's booth."

CONCERT TOURS

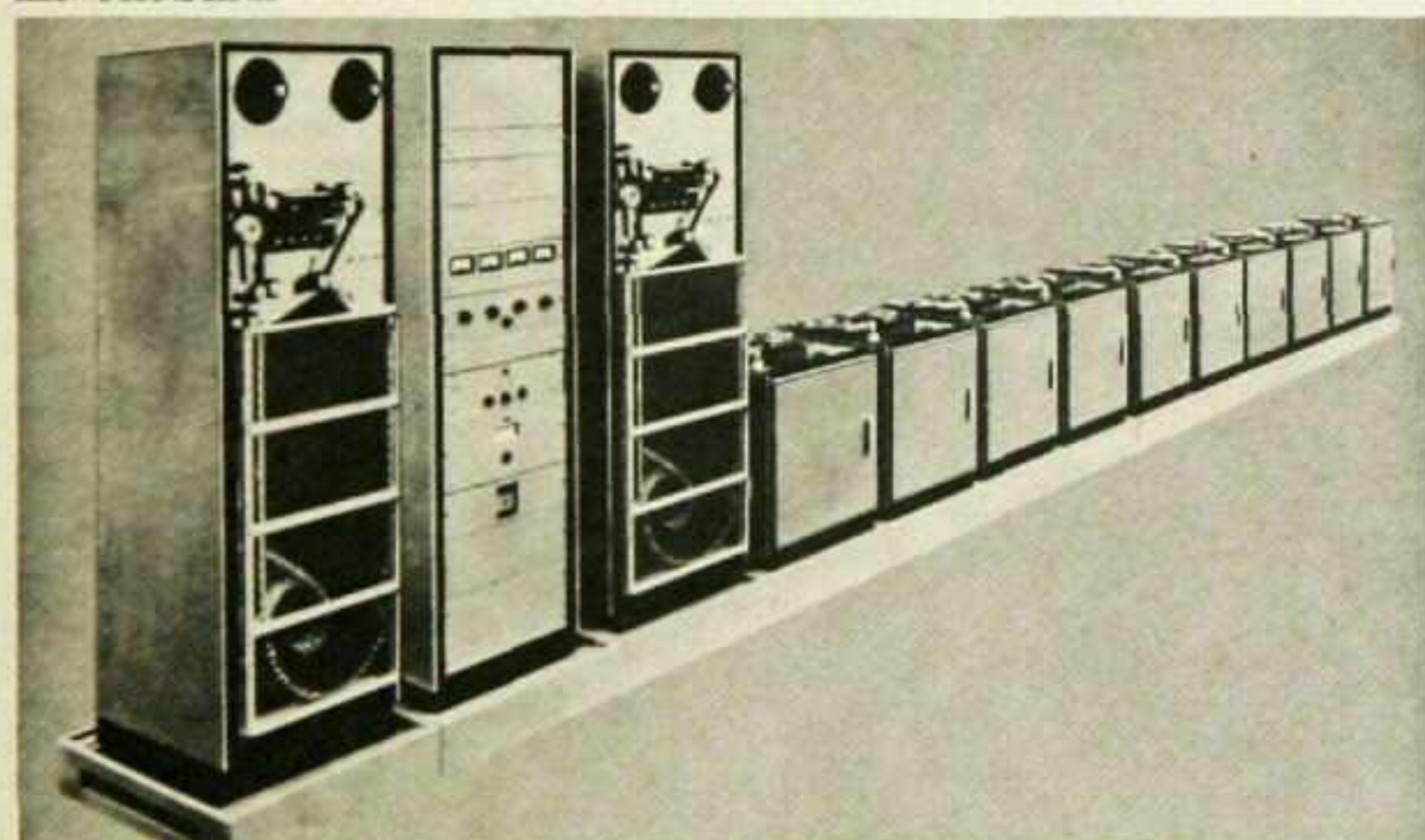
Also on the upswing are the number of international acts stopping over in Hong Kong for performances between concert dates in Japan and Australia.

In recent months, there have been seen such diverse acts as hard rockers Suzi Quatro and the Pleasure Seekers, French singer-composer Charles Aznavour, the soft pop sounds of England Dan & John Ford Coley, Roberta Flack, the Stylistics,

(Continued on page SA-30)

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HONG KONG

• Continued from page SA-29

B.T. Express, Van McCoy, jazz violinist Stephan Grapelli, Cleo Laine and John Dankworth, the Fifth Dimension, Paul Mauriat, and three artists who continue to be an almost permanent fixture in Hong Kong's calendar of show business events, Jose Feliciano, British pop superstar Cliff Richard and Sergio Mendes and Brasil 88.

"Hong Kong, the Philippines, they're great for recharging my creative batteries," says Mendes. "I enjoy playing in the United States, but Hong Kong is different. How it is different, I can't exactly tell you. But I think it's the people. I feel so at home here. The venues are good, the promoters are incredible. Sometimes I'd much rather come here to Hong Kong than even go to Europe. I wish more artists from America would come out here so that they'd know, first-hand, what I'm talking about."

Although there are plans this year to bring in current big name artists such as the Eagles, Linda Ronstadt, Fleetwood Mac, the Rolling Stones and Billy Joel, most local promoters are at present, a little hesitant to take the risk.

As Rigo Jesu, general manager of Capital Artists explains, top overseas acts can now command up to \$30,000 and more for a single performance. But the lack of sizeable venues make it almost impossible for a profit or even a return to be made on the initial investment.

"Most acts that come here have to be persuaded to do so almost as a favor. They either like Hong Kong as a place to shop or visit, otherwise they don't come," says Jesu.

To somewhat alleviate this problem regarding the lack of venues, Capital Artists recently opened the Baptist College's Academic Hall, which has a seating capacity of over 1,400. This means that the promoters now have two venues of their own, the other being the Lee Theatre with seating for up to 1,200 people. (In the past few years this theatre has played host to everyone from Diana Ross, Nancy Wilson, Helen Reddy and Sammy Davis Jr., to Santana and the Carpenters.)

What most promoters fail to understand is that, at present, the local public's tastes towards Western music is changing drastically.

Whereas in the past MOR-inclined artists like Mendes, Feliciano, Mauriat and Richard were only people capable of gaining a receptive audience, today, an act like Quatro is also accepted.

In fact, Quatro's two concerts here last year were unqualified successes, with Hong Kong's usually staid audiences getting off their seats and actually dancing in the aisles to the diminutive lady's brand of hard rock.

As Souza correctly points out, "Over the past 10 years the taste of the record-buying public at large has changed dramatically. Relative to that, their taste in concert acts has also changed making it now possible to break an act like Ronstadt or the Eagles on record, and with that breakthrough I would feel it's about time to break these same acts concertwise."

Adds Souza, "There is an acceptance here that was lacking before. And given the right venue and a reasonable cost for the acts there's no reason why we shouldn't be seeing them in the near future."

This present reticence to book in acts other than the proven successes was underlined recently when promoters turned down an offer for concert dates in Hong Kong by jazz vocalist Al Jarreau.

Says local jazz columnist Carl Myatt: "Al Jarreau was offered to local promoters at an extremely reasonable price and they called me to ask me who he was. None of them seemed prepared to take a risk. They're terrified of losing money. What they don't seem to realize is that there's a strong underground movement in jazz out here. Most of the adult record buying public I know buys jazz. There are a couple of regular jazz venues in Hong Kong and they're always packed."

Although promoters may have passed up a relatively new artist like Jarreau, they had no hesitation in booking veteran French singer-songwriter Aznavour.

For the performer's dinner show at what was once the World Trade Center's premier showroom, The Palace, a full house of 740 people readily paid over \$50 per head.

At the moment, one of the few outdoor concert venues is the Hong Kong Government Stadium.

With seating capacity for about 28,000 people, the stadium charges a \$400 minimum fee plus 14% of the gate receipts for any commercial function. Tom Jones and the Bee Gees have performed at the stadium, but because of the colony's erratic weather conditions, outdoor venues are rarely popular with promoters.

Explains Pato Leung of Just Good Productions, which has the distinction of having brought the Bee Gees to Hong Kong three times and plan to do the same again this year: "The weather is not the only subject you have to take into consideration when booking an act into an outdoor venue. There is its popularity to consider."

"Will they be able to draw a sizable audience? Local audiences also have the misconception that all stadium shows are marred by bad sound systems. That's another thing that would keep them away. Promoters need to do a great deal of market research before deciding on organizing a stadium show. For instance, Tom Jones didn't fare very well in Hong Kong mainly because he came here at a time of year when the weather was too cold. People here are not accustomed to cold weather and so decided not to venture out to catch the show. With the Jones' concerts, the promoters also tried to sell all 28,000 seats, which was a ridiculous thing to do since the arrangements at the stadium are such that only half the audience is able to see the performer. The others see the back of the stage."

The Urban Council also does occasional promotions in its venue, the City Hall. In recent years they have organized concerts by jazz guitarists Barney Kessel and Jim Hall, the Stylings, and B.T. Express.

A sister body, the Urban Services Department, is at present building two indoor stadiums, one on Hong Kong Island in Wanchai (seating capacity 3,000), and the other in Kowloon at Hung Hom (seating capacity 12,500).

PUBLISHING

With things finally beginning to happen in a big way for the local industry, artists, and in particular, composers, have not been forgotten.

The Composers and Authors Society of Hong Kong (CASH) is more active than ever.

The organization took over from the Performing Rights Society of Britain in October 1977, after the latter had been operating successfully in the colony since 1946. During that time, PRS issued more than 700 licenses, and had a gross income of more than \$500,000.

By the end of 1978 CASH hopes to have increased the number of licensees to 850.

More than 60% of the Society's present income comes from the two radio and tv stations.

"The other important licensees are the hotels, cinemas, and the Reditune background music system," says general manager Kuo-li Chong.

"CASH now has 70 members of its own, including over 10 authors and composers from Taiwan. The members participate in the policies and administration of CASH. The Society is controlled by 8 to 12 directors, and half of them are elected by members, the rest are nominated by PRS."

CASH also controls the music belonging to over 40 other national composers' societies and agencies in 26 Commonwealth countries.

BROADCASTING

Hong Kong's two tv stations, RTV and TVB, have also contributed towards the present healthy state of the local music industry.

For instance, the annual RTV-organized Asian Amateur Song Contest has not only attracted competitors from countries throughout the region, but has also helped to discover promising local talent such as Patricia Chan, a singer recently signed to the Polydor label, and presently being groomed for superstardom in Southeast Asia and Japan.

On the other hand, the Hong Kong Popular Song Contest, organized annually by TVB, offers local songwriters the only real opportunity to prove their talent with the winners of this contest going on to represent Hong Kong at the Yamaha World Popular Song Contest in Tokyo.

Furthermore, both tv stations have also begun to purchase more overseas tv musical specials and shows than ever before; shows like the British production "And So It Goes" and the American "In Concert"-series.

One of the more controversial moves in the area of television has been the live telecast by IFPI organized Hong Kong Gold Disc Awards presentation.

According to Eddie Xavier, managing director of Baal Records, The Gold Disc Awards should be brought into perspective.

"At present, it's just a tv show," complains Xavier. "Only the top 10% of the artists can achieve gold status. For an independent you have to work your pants off to get one super hit to achieve gold. But what does that mean? You're allowed something like 15 seconds on the show. But major companies can get 10 to 15 golds because they have 10 to 15 labels. So they hog the majority of the show. Right now the industry is restricting the number of gold awards because it can't fit too many into one tv program."

While such tv shows may come under fire from within the industry, the situation on radio appears to be somewhat quieter.

Commercial Radio's Souza says there is far more professionalism on the air these days.

"Everything in the music industry has improved 1000% in the past 10 years" says the veteran broadcaster, "and radio is no exception."

Commercial Radio is still mono, and is waiting to see which AM stereo system becomes the most widely used overseas before making any changes.

Across the road, the government radio station RTHK has already introduced stereo on its FM service, though Ken Warburton says there are no plans as yet to go quad.

RTHK has also built a new sound studio with 24-track facilities which was set to open in December 1978.

With the local recording industry becoming more motivated and thoughts of increasing sums of money to be made being the order of day, certain industry members are already setting their sights on the new horizons that lie across the border in China.

China is less than an hour away from Hong Kong's business center, and with the country rapidly opening its doors to the rest of the world, several enterprising record companies are looking towards tapping the country's enormous potential market.

In fact, links between Hong Kong and certain parts of China have recently been reopened for the first time since the Communist revolution of 1949.

"Some of our company executives have been to China at the invitation of the government," says WEA's Ewing.

"Of course, I wouldn't want to make any rash predictions but suffice to say that at the moment, anything's possible."

Continued from page SA-12

PROMOTION

A major bone of contention between Australian artists and record companies has long been the problem of applying promotional support commensurate with the size of the market and obvious maximum return.

Artists, aware of the extent of the promotional campaigns utilized in foreign markets (and even utilized in their own markets for surefire overseas product) tend to demand the same sort of treatment for their recordings. Record companies, however, are painfully aware of the small market size which confronts them in a vast land of just 14 million inhabitants and tend to limit their promotional exercises accordingly.

Imaginative marketing work can bring exceptional results in Australia and two labels in particular are well aware of this—CBS and Festival. On a scale of 1 to 10 CBS should score 11 for their exceptional onslaughts. Under the direction of marketing manager Barry Bull the company has maintained a notable chartshare with nonstop promotional activity which began with its "Boz is the Buzz" campaign for Boz Scaggs' "Silk Degrees" album in 1977 (seven time platinum result). Last year the company launched Meat Loaf's "Bat Out Of Hell" album to retailers with a team of Draculas on big black motorcycles—the result, another five platinum. In November, the lucrative Christmas market was attacked with "The Great Eight" campaign, gain with exceptional platinum results for Billy Joel, Chicago and Santana albums.

The key to CBS' amazing success, lays with its expert liaison with retailers and radio. Retailers are wooed with regular presentation preview evenings designed to familiarize them with new product well before release dates. These evenings are characterized by corny but effective theatrics and stunts and have proven effective beyond even the company's expectations. The second aspect is an enormous allocation of giveaways to radio. Prior to Christmas, top Sydney rock station 2SM was giving away hundreds of CBS albums virtually every day for almost two months. About 90% of the station's giveaways in that period were CBS releases.

Festival, on the other hand, has an enchant for cute gimmicks. To promote the Styx album "Pieces of Eight," eight odd shaped gold wrapped packages were sent out to the media on eight consecutive days. When each package was opened and the pieces joined together, a giant promo poster of the album cover was assembled. The Ozark Mountain Daredevils new "It's Alive" LP was announced with small plastic tub of children's play lime infested with toy worms and an accompanying large badge proclaiming "Get it before it gets you" and, for Cat Stevens "Back to Earth" album, small packets of garden seeds were covered with a ticker of the album cover and mailed all over the country.

Paraphernalia such as badges, tickers, teaser ads, press receptions, souvenir kits, posters, in-store displays etc. are all quite effective in the Australian marketplace and all companies make full use of them. Of course it is impossible to generalize the average outlay by record companies on unit album promotion but a reasonable estimate would be: a) minority appeal items, \$500-\$1500; b) standard rock/pop acts, \$2,000-\$5,000; c) proven large selling acts, \$5-

assistance in preparing this story provided by Jim Oram

15,000, and d) "gorillas"—the sky's the limit.

Another exceptionally successful means of promotion are visits by international acts. More and more breaking acts are flying into Australia for one week "meet the media" visits and the results are sometimes staggering. Artists who

have recently made flying visits are Johnny Cougar (top 5 single result), Leif Garrett (twice, No. 1 album result), Graham Bonnett (two top 5 singles result), Kate Bush (2nd album platinum as result), Blondie (later tour and No. 1 single), Bonnie Tyler (No. 1 single as result), John Inman, Lonnie Donegan, Bruce Johnson, Shaun Cassidy (No. 1 single result) and many others.

As regards paid advertising, tele-

vision is sparingly used because of its high cost, except by K-tel type companies, though when it is employed on general MOR items (Olivia Newton-John, Roy Orbison, Nana Mouskouri, Kamahl) it is invariably successful. Radio spots are commonly used, particularly on local product by independents such as Mushroom.

The most impressive promotional exercise of 1978 marshalled

the forces of Polygram, RCA, Kevin Jacobsen Concert Promotions and the 2SM/2NX/3XY/4IP rock radio network. Together they staged a free four city October tour by Thin Lizzy, Wha Koo and local acts Jon English & Cold Chisel. The Sydney concert, on the steps of the Sydney Opera House, drew 50,000 people. As a result, all participating acts increased their market viability considerably.

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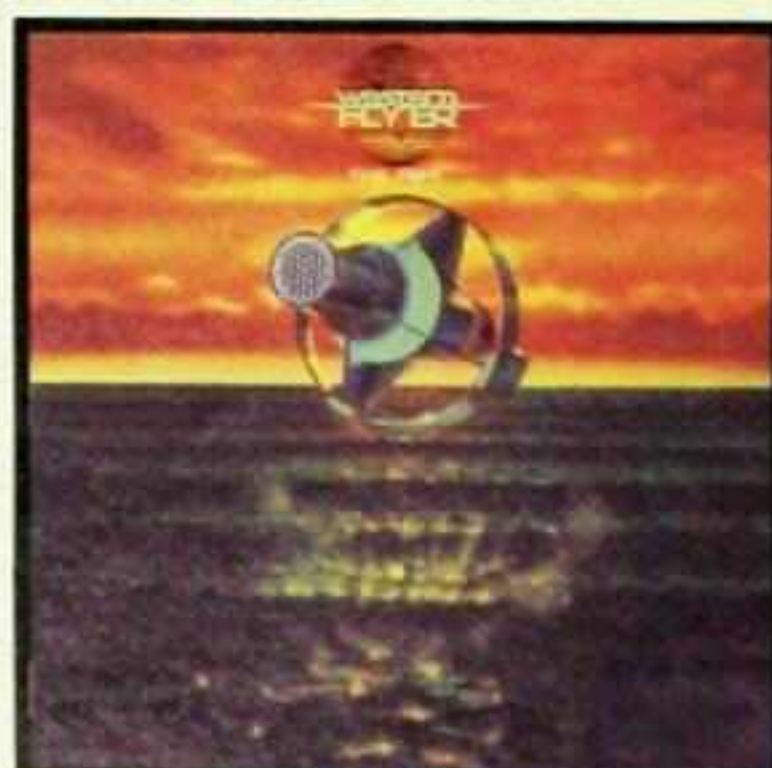
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Asia/Pacific Conference Report

Malaysia Meet Tackles Asia/Pacific Issues

May Bolster C'right Act, Reveals Deputy Minister

Delivering the kickoff speech for the first Billboard Asia/Pacific Music Industry Conference, held at Kuala Lumpur's Regent Hotel Feb. 9-11, the Malaysian deputy minister of trade and industry, Dato' Lew Sip Hon, disclosed that his government—"very aware of the problem of piracy"—has set up an inter-ministerial committee to consider strengthening the country's existing Copyright Act.

In an address welcomed by delegates for its recognition of the music industry issues at stake in the Asia/Pacific region, Dato' Lew said that the committee, with submissions from the relevant bodies, is "actively looking into the possibility of incorporating registration and

enforcement provisions in the Act, in order to enhance the protection already conferred. We look forward to any proposals and ideas to strengthen the Act which may emanate from this conference."

(Addressing delegates the following day, Ahmad Sa'adi, deputy secretary general for the same government department, specifically documented the Copyright Act changes submitted. Full details appear elsewhere in this conference report.)

Yet while not denying "the detrimental effects of piracy to the artists, composers and recording industry," deputy minister Dato' Lew asked that they be placed in what he called "the proper perspective," and said that legal measures alone are not enough to overcome the problem.

"Piracy continues to thrive largely because there is an increasing demand for recorded music, particularly from the low income sector who cannot afford to buy at the prices currently charged by the record industry for the genuine product.

"While it is true that the pirate does not have the overheads and costs that you have to meet," Dato' Lew directed at delegates, "he does lucrative business because he caters to the needs of a certain segment of the public that you are unable to.

"While the government can cooperate with you in curbing piracy,



Deputy minister Dato' Lew Sip Hon officially opens the conclave.

within the context of the laws of the country, you can do your bit by finding ways and means of selling your products at price levels more within the reach of the average consumer. I am sure, with the technological resources at your command, this should not prove too difficult a task. A two-pronged attack of lower prices and legal action would be more successful in combatting piracy than just legal action alone."

Describing prospects for the music industry in the region as extremely bright, Dato' Lew called upon his audience to implement a "more equitable" two-way flow of music between Asia/Pacific nations and Western markets.

None of the East's rich and diverse musical forms seems to have excited the interest of the international companies, he suggested. "What we see is a one-way flow of music from the West, which, in the case of popular music, is tantamount to a flood tending to sub-

(Continued on page 93)

Eradication Of Piracy Is Priority, Urges Ertegun

By ADAM WHITE

"The one way to halt record and tape piracy," Nesuhi Ertegun suggested at one point during his Kuala Lumpur keynote address, "is for all the world's record companies to stop making records."

The WEA International president made the remark for dramatic effect, rather than serious consideration, but it did not undermine the gravity with which he believes the disk industry must regard piracy in the world's developing music markets, specifically those in the Asia/Pacific region. "The time for action in this area and other danger zones is now," he exclaimed. "If we don't act, it may be too late."

Ertegun began his speech by delineating the industry's development—as he sees it, B.C. and A.C.

"Before Cassette, there was some piracy and bootlegging. It was minimal, because to do it with records required very expensive equipment, a major investment." Instead of undertaking this investment, he said, the pirates used facilities already in existence, which made it relatively easy to trace the source, and stamp out the counterfeits.

"But After Cassette, the floodgates opened. It was an invitation to capitalize on someone else's property. I don't blame the inventors of the cassette, it was inevitable, and technology cannot be stopped."

Indeed, pointed out Ertegun, the

greatest victim of piracy during 1978 was probably the cassette's inventor, Philips, which handles through its Polygram offshoot what may be the most pirated albums in recording history, the "Saturday Night Fever" and "Grease" soundtracks. "I don't know how many millions of units of those have been lost to pirates.

"Yet I was told by a senior statesman in South America how very easy it would be to eliminate piracy,

(Continued on page 65)

Pass Twin Antipiracy Resolutions

The immediate result of Billboard's first Asia/Pacific Music Industry Conference was the drafting of two resolutions for distribution to governments of nations in the region, to members of the International Federation of Producers of Phonograms and Videograms, and to other concerned interests.

The resolutions, unanimously approved by delegates at the close of the conference, urge those governments to take all necessary measures to stamp out the production and sale of pirate records and tapes

(Continued on page 65)



Billboard's publisher and editor-in-chief, Lee Zhitto, welcomes delegates to the conference.

Legislation Is Key To Antipiracy, Agree Panelists

By GLENN BAKER

Panelists at the conference's antipiracy session, chaired by WEA International president Nesuhi Ertegun, moved straight into the vexing topic by outlining the state of their individual markets, and what progress (or otherwise) has been made against pirate operators.

James Dy, president of the Philippine Assn. of the Record Industry (PARI) and president of Dyna Products, offered an encouraging portrait of action there. The organization, which enjoys full membership from the nation's 19 record companies, has worked out an agreement with the Philippine Record Dealers Assn. (PREDA), whereby the former agreed to lower the wholesale price of cassettes and cartridges if the latter will refuse membership to retailers dealing in

pirate product (Billboard, March 10, 1979).

With provisions for penalties and sanctions against errant PREDA members, the agreement seems to have had a swift effect against the pirates, bolstered by strong government support.

On Jan. 27 the minister of trade ordered 10 Manila stores to cease pirate sales, and on Feb. 1 raids were conducted on six pirate outlets, yielding more than one million pesos worth of stock and manufacturing equipment. Those apprehended will be prosecuted by both taxation officers and local recording artists.

Dy, who predicted more successful raids in future, added: "With the cooperation we are presently getting from all quarters, including the government, music pirates in the

Philippines are nearing their demise."

PARI has financed the production of radio and television spots for the antipiracy drive, he continued, and these are airing nationally with the cooperation of broadcasters. "This all-out advertising campaign will encourage record buyers to shop at official outlets, to be sure of getting legitimate, high quality products."

Noting PARI's action, Nesuhi Ertegun stressed the importance of a nation's record industry instigating its own program—but added that the PARI moves would have been virtually illegal in the United States, where complex antitrust regulations apply.

Singapore Phonogram Assn. president, S.P. Sim, also managing director of Cosdel, Singapore, detailed that industry's efforts to encourage a basically disinterested government in drafting and passing copyright and antipiracy legislation. With legitimate-to-pirate product at a ratio of ten-to-one, Singapore has become the new center of Asian counterfeits, primarily because of its export situation. Bogus tapes of Singapore origin have been found in Norway, New Zealand and the U.S.

Sim said that prior to 1976, when the SPA was formed, there was no organized action against the pirates. But during the last three years, it has instigated up to 40 private prosecutions annually, although many have lost on appeal.

Said Sim: "The Chief Justice has ruled that a pirate copy of a gramophone record or tape must be an exact reproduction of the original.

The main reason why piracy is flourishing in Southeast Asia is simply the lack of effective government action, and I wish to take the opportunity of appealing to those governments to protect the industry."

But Sim also asked for more sensitivity from the multinational record companies operating in Southeast Asia markets, and for a greater awareness of their effect on legitimate local firms. Singapore can counter piracy, he said, only in an environment that is healthy for all involved, including indigenous independents.

He urged that the international majors give more consideration and cooperation to these companies, at least while they're fighting a common enemy.

The victorious war against piracy in Australia was reported by Bill Smith, president of the Australian

Recording Industry Assn. (ARIA) and managing director of CBS Australia.

Acknowledging that the country is a prime target for pirates based in Singapore, the Philippines and Hong Kong, and even Papua, New Guinea, and that three million bogus cassettes worth over \$15 million had entered Australia before 1975, Smith said: "Our industry has fought piracy at a cost of more than \$300,000. Once, pirate cassettes were sold in regular retail outlets. Then ARIA threatened hundreds of prosecutions, and finally, with between 70 and 80 Supreme Court injunctions and 20 actual prosecutions, the problem was eradicated. There is one way to kill this industry disease, and that's to unite to fight a common problem."

Stanley Gortikov, president of the

(Continued on page 60)



WEA International chief, Nesuhi Ertegun, delivers a stirring keynote speech to the assembly.



Kuala Lumpur's Regent Hotel greets conference participants in banner style.

Industry Must Join Forces To Fight Piracy



Panelist S.P. Sim, right, of the Singapore Phonogram Assn., contributes his antipiracy views. His fellow panelists are PARI's James Dy, and RIAA's Stanley Gortikov, left and center respectively.

• Continued from page 59

Recording Industry Assn. of America, addressed his comments to those who "foster piracy's practice either by action or inaction," and detailed a history of elimination in the U.S.

Reporting an instance of a gun attack on the home of a piracy investigator, Gortikov commented: "Our enemy is hooked on dope, and the dope is money. But we are spending well over \$1 million each year and will not stop.

"We have three attitudes, five investigators and the support of the FBI. The result is that, whereas at one time four out of every ten 8-track tapes in America were forged, now there are none visible in any major market area.

"The nature of piracy is always changing, always becoming more insidious, but our counterattack continues. Late last year, 300 FBI agents carried out a coordinated five-state raid which seized \$150 million of equipment and stock."

News of last December's Thailand copyright law was presented by Steven Neary, regional director, IFPI Hong Kong, and Sir Derek Empson, consultant to EMI. Sir Derek said the law "looks good" and that pirates have been given three months to cease operations, while Neary informed the conference that fines for copyright infringement has been dramatically raised.

The most enthusiastically received address of the session was by Inspector Lo Man Hung, head of the copyright division of Hong Kong's Customs & Excise service. He gave details of what has come to be recognized as one of the most effective attacks on piracy yet mounted anywhere: a veritable blitzkrieg which cleaned out a market where, just six years previously, only one in every 50 tapes sold was legitimate.

Now, it was reported, the ratio of pirate-to-legitimate tapes is three-to-two, with the situation still improving.

From 1974 to 1978, the seven-man copyright unit concluded investigations of 200 retail outlets and 46 manufacturers, resulting in the seizure of over half a million items and 303 arrests, plus fines of over \$1 million (Hong Kong).

With the expansion of the unit from seven staffers to 41 last year, a new series of raids on 150 retailers was mounted with similar success. Many of the pirates have now turned to legitimate activities, and above-board business has increased sharply.

Inspector Lo told the audience: "Copyright infringement investigation is similar to other types of commercial crime investigation. The need for professional skill, expertise and planning in each operation is essential."

C.Y. Liao, president of Taiwan's Four Seas Record Co., said that foreign disk firms were actually forfeiting a possible protection available under the country's laws, by not acquiring licenses for the repertoire.



Panelists, from left, Steven Neary (IFPI), Inspector Lo Man Hung (Hong Kong Customs & Excise), C.Y. Liao (Four Seas Record Co.) and S.P. Sim (Singapore Phonogram Assn.)

Beefing Up The Copyright Law

By CHRISTIE LEO

Four proposals to improve and strengthen Malaysia's Copyright Act, including provisions for more effective enforcement, were outlined by Ahmad Sa'adi, deputy secretary general at the ministry of trade and industry.

Submitted primarily by organizations concerned with the protection of printed works, but appropriate to the struggle to outlaw disk and tape piracy in the country, they are:

- That the Act be amended to make infringement of copyright a criminal offense, and that the relevant enforcement provisions be embodied in the Act;
- That the government should appoint an existing agency and if that is not practical, create a new agency responsible for enforcing the Act;
- That a system of registration of works eligible for copyright protection be put into effect. In this way, owners of copyright can easily prove their ownership as and when disputes arise;
- That Malaysia should accede to any of the international copyright conventions.

The proposals are currently being considered by the ministry of trade and industry's copyright committee, said Sa'adi.

The deputy secretary general went on to detail the background to the Malaysian Copyright Act, including its present eligibility and protection provisions.

The legislation was enacted in 1969, consolidating various existing statutes of the time, and based upon the 1956 and 1962 Copyright Acts of Britain and New Zealand respectively.

It was introduced, said Sa'adi, to

infringement of copyright is punishable by up to three years' imprisonment, but for a published work to be recognized as copyright, it must be submitted to the ministry of the interior for registration.

Because most foreign firms rarely do this, explained Liao, the pirates operate with absolute impunity. Around one million cassettes and one million records are sold each month in Taiwan, with approximately 50% comprised of local recordings. Of the remaining 50%, some 40% are pirate copies of foreign material.

The Four Seas chief announced that as of last December, "our government has cleared the way for applications for copyright protections from all nations which grant reciprocal treatment to copyright holders from our country."

At the same time, he said, a number of Taiwan's leading record companies, including Kolin, Sony, Four



Panelist Bill Smith, right, of the Australian Recording Industry Assn., sparks a moment of wit for the audience and his fellow panelists, from left, S.P. Sim, EMI consultant Sir Derek Empson and WEA International topper Nesuhi Ertegun.

Seas and Hai Shan, have decided to form a committee for the protection of record copyrights. "With the support of the Assn. of Copyright

Holders in the Republic of China, this committee will set up a special group charged with taking positive action against violators of the law, much the same way IFPI fought to protect copyrights in Hong Kong."

The committee will form a group to pressure the government to bring copyright law into line with those of advanced nations.

While many of the piracy panelists dealt with case histories of investigation and eradication, some spoke forcefully on the moral and economic philosophies behind the fight.

Stanley Gortikov eloquently explained: "You cannot evade the reality that piracy is a form of theft, plunder, larceny and stealing. Piracy literally emasculates opportunity for a healthy, growing, local music recording industry. It contaminates the local creative environment, it aborts the careers of national recording artists, it denies an outlet for songwriters, it obstructs any chance that a national artist ever has for international acceptance.

"In short, piracy is a spoiler. It sterilizes your country of any natural creative force. Continue piracy and you guarantee creative and intellectual isolation from the world community."

"I am staggered by the threat of piracy and the theft it imposes on artists and national cultures," Sir Derek Empson told delegates. "Our sophistication is highly intelligent and sophisticated, and the way to defeat them is to continually put our case to ministers and senior government officials. Like water dripping on a stone, it will eventually wear the problem down."

Steve Neary gave figures on the global extent of piracy, which indicated that more than \$800 million is being generated each year—with more than half emanating from Southeast Asia.

Then he observed: "Pirates have become very wealthy creatures. They are anxious to protect themselves, and have a propensity towards violence. But without the security of laws to fight them, finance will not be forthcoming for local recording investment. Thirty countries have ratified the Geneva convention on copyright, but this must be expanded. Each pirate-infested country needs laws with strong penalties, powers of search and entry, dissemination of international information on the problem, and the coordination of enforcement."

At questioning time, John Forrest, managing director of EMI Records, Singapore, pointed out that piracy has been omnipresent in Southeast Asia as long as 20 years. The intro-



Deputy secretary general, Encik Ahmad Sa'adi.

20 years after the recording takes place (a proposal to lengthen this to 50 years is under consideration), while copyright is transmissible by way of licensing, among other means.

Infringement of the law is currently only a civil offense, actionable by the copyright owner. Any person found guilty, on conviction, is liable to a fine not exceeding \$909 for each infringing copy—subject to a maximum of \$45,000—or to imprisonment for not more than a year, or to both.

It's possible, explained Sa'adi, for copyright owners to get the assistance of the Customs to prevent the importation of infringing copies.

National organizations which cater for writers and other producers of intellectual works are not yet fully developed in Malaysia, admits the deputy secretary general, though several bodies do exist—and it is these which have submitted the proposed changes to the Copyright Act.

Malaysia is at present not a member of any international copyright conventions, although the Act provides the necessary legislative instrument for the nation to accede.

Sa'adi agreed that infringement of copyright is rampant, and that law enforcement agencies (the police, Customs) are not empowered to battle this, at present.

He confirmed that "copyright, if properly enforced, could play a very important role in the development of culture, education, science and technology in any developing country, and helps to transmit a smooth flow of knowledge from one country to another."

Asia/Pacific Conference Report

Multinationals Benefit Local Marts

By ADAM WHITE

The value to each Asia/Pacific nation of an economically healthy, legitimate music business, and its two-way contribution to the international industry, underscored the keynote address delivered to conference delegates by Dick Asher, president of CBS Records International.

Articulating six key ingredients, he began with the point that the presence of multinational companies in a country stimulates the growth of the local record market: not only by direct financial investment, but by the sale of international repertoire, generating income which can be channelled into developing local talent. This latter move also fosters and strengthens the national culture of the host country.

The introduction of artistic and technical expertise from outside presents greater opportunities for local training and exchange of ideas, tending to accelerate the na-

tion's own technological and creative development.

Local broadcasting is improved, opined Asher. "We know how important recorded music is to radio. If there's no local music industry, there's less music to play; programs are not so interesting. The same applies to television."

Record companies are instrumental in bringing music to the media, he added. "Although it's commercially motivated, it's all part of communicating. And we all know that if the public doesn't like what it hears, the product won't sell—and will not continue to be broadcast."

Local employment is boosted, Asher went on, both directly by through the existence of disk operations, and indirectly via the services they have to call upon to conduct their business.

Finally, the music business provides opportunities for indigenous music and talent to be heard worldwide. "The international com-

panies whose job it is to maximize their assets, creative talents and music, are geared up to do this efficiently," observed Asher. "They spread national cultures internationally, and enable artists to be heard in lands where they might otherwise not be exposed."

The CBS executive illustrated his point by citing the company's \$7 billion (at retail) business, approximately 50% of which, he added, is generated outside the United States.

"We have 27 subsidiary companies in every major market in the free world, all fully functioning record companies. But we send only a small handful of Americans overseas; we've always tried to use nationals in establishing and running these operations." The parent company prefers a low profile, with the emphasis more on national identities. "The key word is 'local,'" Asher noted.

Earlier in his address, the CRI president detailed the shaping of one of the firm's earliest foreign offshoots, CBS Mexico, which started in 1946 with some 28 employees and around \$100,000 investment.

"Back then," Asher said, "the company had nothing to sell but international product. But it began signing, developing and recording local talent, to the point where this gained 70% of sales—a figure that has more or less stabilized today."

This blueprint was one which CBS followed in subsequent years in other lands: the initial invest-

ment, the growth of business which provided employment for thousands of people directly and indirectly, the contribution to national income via taxes, the nurturing of local artists and, most important, the spreading of that talent abroad.

Asher then dramatized his speech with a film depicting the work of CBS Records International, specifically showing how three projects, from three different countries, were developed and handled around the globe.

First was America's Meat Loaf, subject of a campaign which conquered one territory after another: Canada, Britain, Germany, France, Australia, Holland, Denmark and more. The result to date has been sales of over 2½ million albums worldwide.

Second was Jeff Wayne's "War Of The Worlds" concept package, launched from the U.K. into other territories, perhaps most notably Australia, where the disk is the biggest-selling item in the CBS company's history. News of foreign language versions of "War Of The Worlds" was also disclosed, specifically Spanish and French.

Third project was Spain's Julio Iglesias, targeting Latin-oriented nations in Europe and South America to strong effect, then spreading elsewhere via an English-language recording.

"We're all involved in spreading music, talent and creativity around the world," concluded Asher, "without considering from where it originates."



CBS's Dick Asher



WEA's Paul Turner



WEA's Tim Murdoch



Polygram's Dieter Bliersbach



Polygram's Tony van der Haar



RTVHK's Ray Cordeiro



Chairman Dick Asher leads his panel in discussion. From left, RCA's Bob Cook, Dyna Products' James Dy, WEA's Paul Ewing, Asher, A&M's Jack Losmann, WEA's Tim Murdoch and Polygram's Tony van der Haar.

Send Asian Acts To Foreign Lands

By PETER ONG

Nothing is more vital to an individual nation's music industry than the export of local talent overseas, agreed panelists analyzing "The importance of global music/record sales to your country," under the chairmanship of CBS' Dick Asher.

And multinational record companies want to do everything in their power to encourage this aspect of the Asia/Pacific region's developing markets, as panelist Bob Cook, managing director of RCA Australia, was the first to emphasize.

"We all agree that there's a role that can be played by the international companies, and equally by independent companies in collaboration with licensees, in the development of local artists. It's certainly our ambition at RCA."

Cook spoke of the tremendous "Australian explosion" of the last 10 to 15 years, in which acts such as the Bee Gees and Olivia Newton-John have made it big globally. And the world can look forward to more such talent coming out from the region, he added.

The RCA executive also forecast that composers and authors would play an important role in this future, perhaps initially more than recording acts themselves, and instanced Filipino writers, among others.

James Dy, president of the Philippines' Dyna Products, pointed out that there's been an increase in the proportion of record sales by local talent, as against international repertoire, in his country.

One of the main reasons for this, he said, is strong government support. It's now a standing rule that every Filipino radio station must

play at least three local records for every broadcast hour. "But many disk jockeys now play more than this, and some stations play 100% local repertoire," Dy explained.

Filipino music was as good as that by international stars, he opined, citing various musicians who have broken through elsewhere. Among them: Freddie Aguilar, who scored strongly in Japan, and "jukebox queen" Clare, who registered big hits in the region and who will now be recording for WEA Malaysia and Hong Kong.

"With a reservoir of talent of international caliber, I know Filipino products will invade global markets very soon," predicted Dy.

Paul Ewing, regional director of WEA Southeast Asia, echoed Dy's views, instancing further Asian artists who have succeeded outside their homeland, like Samuel Hui, plying his own particular brand of Cantonese songs performed over a rock beat: 'Canto-rock. Added Ewing: "There's no reason why this region cannot develop another Abba, Silver Convention or Boney M."

Jack Losmann, international marketing director of A&M U.S., said that his company constantly encourages its local affiliates to bring strong local acts to its attention, for worldwide promotion.

"We'll also encourage our acts to record in other languages, if the affiliates ask for it," he added, and pointed to the Captain & Tennille and the Carpenters as stars who have done just that.

Losmann went on to discuss several of the label's artists with global reputations, and talked of upcoming projects, including the Yellow Magic Orchestra. This "disco-fla-

vored electronic band," as he described them, comes to A&M via its deal with Japan's Alfa Records, and will be launched internationally in the coming months.

Tim Murdoch, managing director of WEA New Zealand, spoke of the failure of prior attempts to launch talent from that country overseas, attributable to lack of expertise, poor management and other factors.

But standards are improving now, he said, especially with the establishment of international record companies in New Zealand. "We can do our bit by stronger bonds of friendship and better contacts," suggested Murdoch, adding that managers are now becoming aware of the wealth of material from other countries. He spoke specifically of Leif Garrett's management, who recently solicited songs from the Asia/Pacific region, where the teenage star is immensely popular.

Tony van der Haar, chairman of Polygram Australia, speculated that in non-competitive areas of the music industry, companies might benefit from closer liaison, from joint ventures. "The profit margins of the last two years have tumbled by more than 50%," he claimed, calling this "disturbing development" good reason for closer cooperation between companies.

In the question period, Kou-Li Chong, general manager of the Composers & Authors Society of Hong Kong (CASH), asked panelists whether the work of more Asia/Pacific composers will be recorded and promoted globally—"and will they be paid their royalties?"

Panelist Paul Ewing responded with the view that pirate operators

had much to answer for in that respect, and, instancing Hong Kong, said that there'll be more professionalism among record companies now that piracy has been defeated there. "Anyone who doesn't abide by fair practices will be out on their ear soon," Ewing admitted, however, that publishing affairs are still badly organized in the British colony.

Tim Murdoch pointed to the problem of the media utilizing songs and copyrights without consideration of such matters as broadcast fees, though he said that an agreement has now been reached in New Zealand that existing copyright material will not be used in advertising.

Billboard's Singapore correspondent, Peter Ong, urged that record companies should encourage and promote the use of indigenous musical instruments, to augment their efforts on behalf of recording artists. There are many instruments from Indonesia and Malaysia which could be effectively employed in rock settings, he suggested.

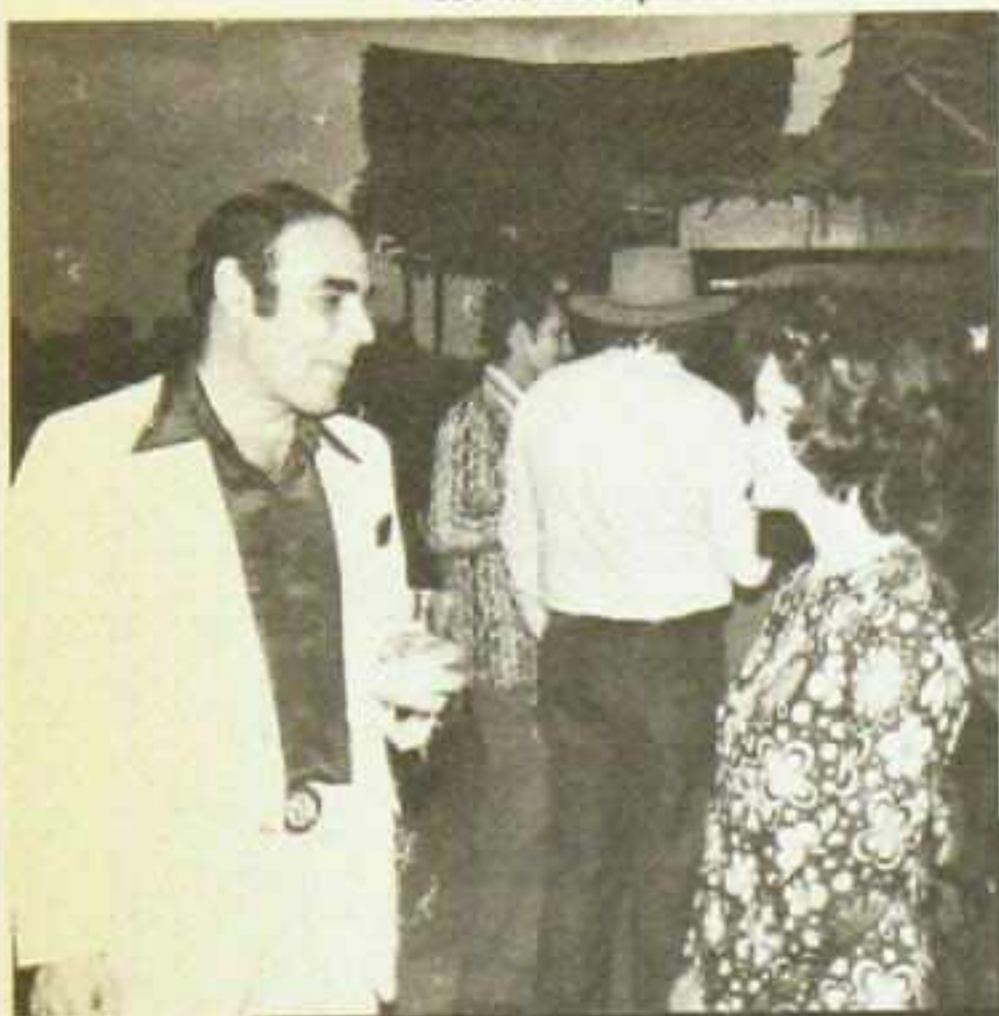
"If there's a lag in the usage of such instruments," responded chairman Dick Asher, "it's because musicians elsewhere haven't heard them. If they haven't heard them, it's because recordings may not be available—and they may not be available because of piracy."

WEA International president, Nesuhi Ertegun, agreed that musicians throughout the world must be exposed to the sound of these instruments, but is confident that, once exposed, they would welcome their use.

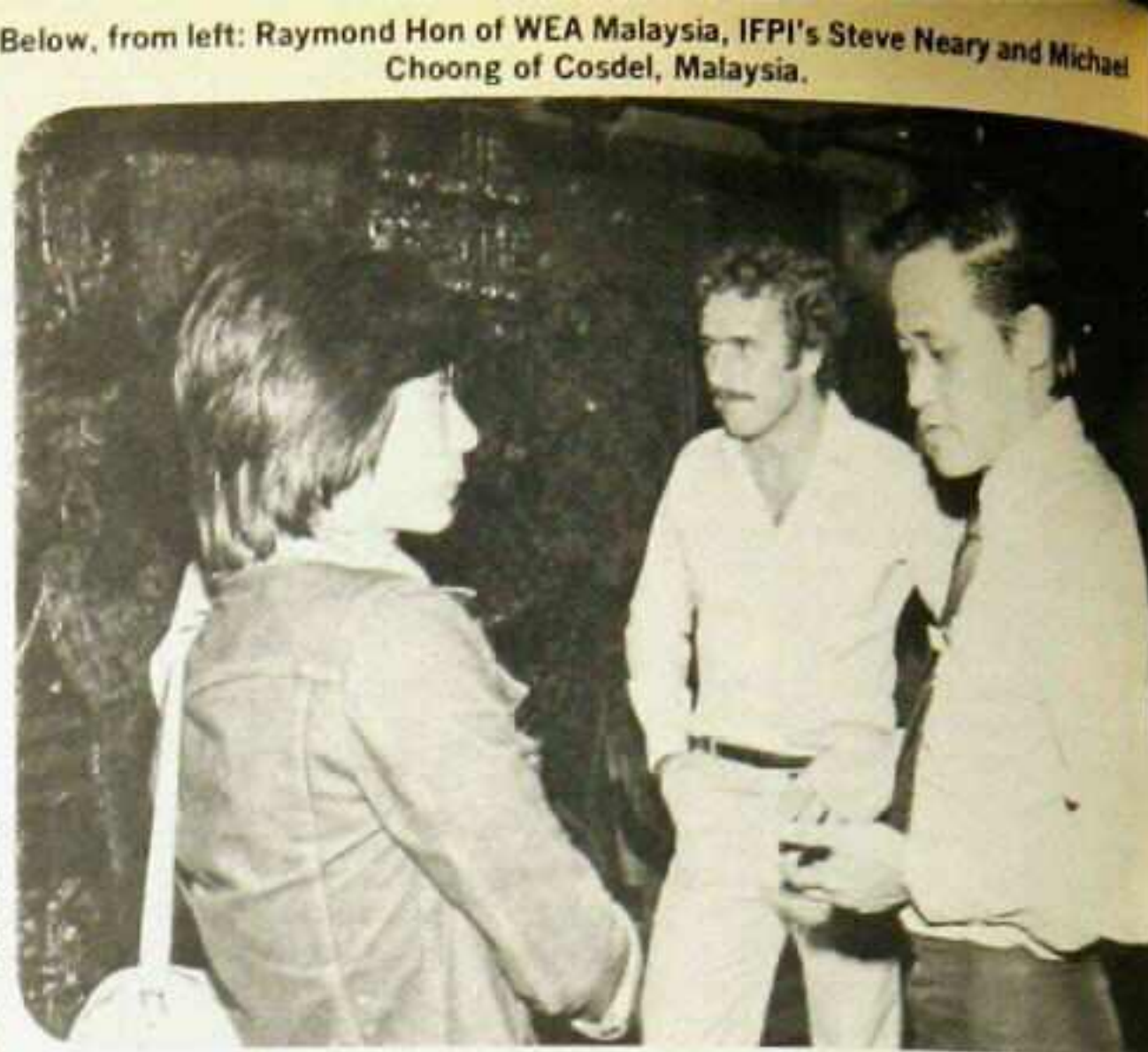
(Continued on page 65)

MARCH 17, 1979 BILLBOARD

CBS' Dick Asher chats to the Regent Hotel's public relations director, Cindy Wee, during the CBS-hosted cocktail reception.



Above, right, Ng Lian Chin of Life Records, Malaysia, and his son, Ng Cheong Hock, center, converse with Arthur Ngiam of Capitol Magnetics, Singapore.



Below, from left: Raymond Hon of WEA Malaysia, IFPI's Steve Neary and Michael Choong of Cosdel, Malaysia.



Trading views over coffee are, left, Black Gold's Vincent Del Rosario Jr. and Joseph Senkiewicz, CBS Records International.



Above: WEA singer Kathy Ibrahim entertains.



Lending an ear to Billboard publisher, Lee Zhito, right, is WEA International executive, Phil Rose.



Glenn Wheatley, left, manager of Australia's Little River Band, greets Geoff Hardie of Hong Kong's Pro-Grammy Records.



Michael Choong, center, of Cosdel, Malaysia, talks with Christie Leo, right, Billboard correspondent in Malaysia. At left is Billboard's international editor, Adam White.



Delegates and panelists take a break from the conclave's intensive antipiracy deliberations.



In discussion are RIAA president Stanley Gortikov, left, and Bruce Welhom, councillor for economic and communication affairs at the U.S. Embassy in Kuala Lumpur.

Asia/Pacific Conference Report

Asian Markets Are Growing—Yamamoto

There are four keys to the growth of the music industry in the nations of Southeast Asia and the Pacific, according to Tokugen Yamamoto, director of regional markets development (Asia/Pacific) for RCA Japan.

Firstly, he said, where there's better copyright protection, there's a higher growth rate, and the per capita purchase of records and tapes is higher.

Secondly, local product boasting an international flavor catches the attention of young buyers. This is where the local language plays an important role, Yamamoto opined, citing the fact that in Korea, for instance, 10,000 sales of an international album make it a hit—but 100,000 units have to be sold for a Korean-language title to be considered successful.

Thirdly, growth of local product sales does not prevent foreign repertoire from prospering. In fact, in many countries, international product sales have almost grown to the same proportion as local repertoire, he explained. And the new popularity of foreign disco product, such as "Saturday Night Fever," has sparked the success of local disco titles.

And for his fourth point, Yamamoto claimed that Asian nations—especially Korea, the Philippines, Malaysia and Thailand—will prove to be strong markets, with greater industry investment in terms of people and facilities, despite the past liabilities of economic weakness and legal loopholes for pirates.

Accompanying this outline, the RCA executive offered a market-by-market analysis of the Asia/Pacific region, kicking off with Japan.

In 1978, he said, the country's music industry was estimated at \$1,025 million (wholesale), with local repertoire taking around 60-65%—in contrast to several years ago, when foreign product captured that share of sales.

The same ratio of local-to-international product is expected to continue through the current year, with industry sales projected at \$1,115 million.

Despite the increased popularity of local repertoire, Yamamoto described Japanese chart progress made by such international acts as Village People, Abba, Boney M, John Travolta and Olivia Newton-John, Billy Joel and Frankie Valli as an "amazing" development. "Today's young Japanese seem to feel as comfortable listening to these artists as they do listening to local acts like Godeigo, Julie, Pink Lady, Saijo, Alice and Kuwana," he said.

Korea's music market is one of the fastest growing in the area, continued Yamamoto, claiming that all manufacturing plants there are at capacity, with record sales increasing as 50% annually.

The nation's \$10 million business (between 60-65% is local product) is clearly ready to explode beyond that figure, he suggested, though better protection for both local and international copyright owners should be provided, and more studio and manufacturing in-



RCA Japan's Tokugen Yamamoto offers his analysis of Asian markets.

vestment (with government cooperation) is also considered vital.

In the Philippines, current estimates put sales at around \$12 million per annum—small when compared to some other nations of similar size populations (40 million), said Yamamoto, but potentially ready to triple in the next five years.

Product ratio is 55-to-45 in favor of international repertoire, he added, "but it is, again, the local music which has contributed to the steady growth of the business."

"As radio and television expose more local artists, sales of their music will grow. The Philippines is one of the countries where English is spoken and understood as one of their national languages, so they will not find as many language barriers as we find them elsewhere."

Considering the population (4.5 million) of Hong Kong, continued Yamamoto, "the industry has grown tremendously, partly due to the efforts of local and inter-

(Continued on page 93)

C'right Meet: Good For Disk Industry

By ERNIE PECHO

Last December's New Delhi regional seminar on copyright and neighboring rights for Asia/Pacific territories should be regarded as "satisfactory" by the international music industry.

This was the view offered by L.G. Wood, group director, EMI Ltd., as he discussed the event and outcome. Calling the fact that it dealt with copyright and neighboring rights "a recognition of the rights of record producers and performers, alongside those of authors and composers," Wood said that 20 years ago, perhaps even 10, such recognition would have seldom been evident.

"The interests and rights of record producers would have been dealt with incidentally if they would have been dealt with at all. No representatives of the record industry would have been invited to participate. If they had wanted to make their views known, all they could have done would have been to lobby people in the corridors. They would have had no opportunity to speak at the conference or seminar itself."

Fortunately, continued Wood, that has changed. "As a result of sheer hard work and persistence on the part of IFPI, we are at last in the fortunate position where record producers are treated as copyright owners, not only in certain legislations—not all, as we know too well—but accepted as copyright owners by the international organizations which have the responsibility of

looking after the international conventions."

The New Delhi event was a matter of some satisfaction for the industry, the EMI executive went on, because the problems of piracy were again and again emphasized. "There was detailed discussion on the need for copyright enforcement, on the need for stronger penalties and for other remedies for copyright infringement, and senior representatives of IFPI were able to put forward our case, and well."

Represented at the seminar were 15 countries, including India and Russia, together with all Asia/Pacific nations with the exception of Singapore.

There was no disagreement at all
(Continued on page 65)



EMI's L.G. Wood discusses the New Delhi copyright conference.

MARCH 17, 1979 BILLBOARD

Panel Probes Prospects For Sales In 1979

By PHIL GIFFORD

Rates of growth throughout Asia/Pacific markets will vary considerably this year, judging by the projections of panelists discussing the region's future potential and attendant topics, under the chairmanship of RCA Japan's Tokugen Yamamoto.

Vincent Del Rosario, Jr., president of the Philippines' Black Gold Records, foresees dramatic increases in sales in his nation, as anti-piracy measures begin to bite.

Breaking down 1979 sales estimates further, he expects singles to run to seven million units, albums to 1.6 million, and tapes to 2.6 million.

The Black Gold chief also believes the 60-40 ratio of international-to-local product will shift to 55-45 this year.

"The total industry sale of legitimate records and tapes in 1978

was estimated at \$13 million in wholesale value," Del Rosario continued. "Pirated tapes sold around \$5 million."

"The estimated figure for 1979 is around \$18 million. We expect to reduce the sales of pirate product by 60% this year, or an additional \$3 million in sales."

In contrast, Paul Turner, managing director of WEA Australia, estimated the Australian business, put at \$180 million retail last year, would not increase in 1979.

"Last year was slightly inflated with the sales of two double albums, 'Saturday Night Fever' and 'Grease,'" he said. "Sales in Australia have doubled since 1973, but there has been a flattening out since 1977. I would predict another sales boom in 1983, when inflation should be under control, produc-

tion up and unemployment lessening."

He reiterated the benefit of the Australian record industry's \$300,000 campaign against pirate operators, then predicted further international conquests for the country's burgeoning talent wave, while citing the current success stories of acts such as AC/DC and the Little River Band.

Graeme Broughton, managing director of Polygram New Zealand, observed that his nation's market rose from \$14.5 million to \$18.5 million last year, largely as a result of the soundtrack business generated by "Grease," "Saturday Night Fever," "Thank God It's Friday" and "Sgt. Pepper's Lonely Hearts Club Band."

"The record companies saw the potential of these, and really got behind them in a big way," Broughton

added, continuing that the worldwide industry would do well to explore further such movie-disk avenues. "We ignore the potential of the visual and physical aspects of the music business at our peril," he warned.

For growth in 1979, Broughton commented, this would, in New Zealand, depend on promotion, and the money spent on it—particularly on television advertising of records, which increased by 50% last year.

Dieter Bliersbach, president of Polygram Japan, revealed statistics dissecting the Asia/Pacific region. From data compiled by his company, he pointed out that penetration of record-playing equipment in Japan in 1977 stood at 64% of the population, compared with 23% in Hong Kong, 16% in Malaysia/Singapore, and 1% in India. For

these same markets, tape-player penetration stood at 74%, 48%, 18% and 0.5% respectively.

Recorded music purchases figured at \$11 per capita (Japan), \$2.30 (Hong Kong), \$0.65 (Malaysia/Singapore) and \$0.04 (India).

Bliersbach went on to speak of the necessity of international disk companies promoting artists abroad. This is a challenge up to which every major must face, he emphasized.

Len Wood, group director, EMI Ltd., said that, for the most part, Western markets were always looking for a new sound. "They're receptive to anything that's unusual or novel."

As an example of how a little luck is needed for a national act to break through internationally, he recalled

(Continued on page 93)



Graeme Broughton of Polygram, New Zealand

Malcolm Brown of EMI, Southeast Asia

Vincent Del Rosario Jr. of Black Gold, Philippines

Paul Lloyd of Infonics, Hong Kong

Michael Comerford of EMI, Malaysia

Copyrighted material



Left: The delegates' mood is thoughtful during this conference session.

Billboard photos by Alan Tay.



In deep discussion, from left, are Graeme Broughton of Polygram New Zealand, CRI chief Dick Asher, Paul Ewing of WEA Southeast Asia and Paul Turner of WEA Australia.



Nesuhi Ertegun takes to the floor during the conclave's closing banquet, as (below) do other participants.



RIAA president Stanley Gortikov shares a joke with Nesuhi Ertegun.



Delegates take a coffee break.



Talking here are, from left, WEA's Frankie Cheah and Paul Ewing, with Ray Cordeiro of Radio-TV Hong Kong.



IFPI's John Hall chats with Mrs. Dieter Bliersbach.



In conversation: S.S. Goh, left, of Kuala Lumpur's Uni Enterprise, and Paul Lloyd of Infonics, Hong Kong.

Asia/Pacific Conference Report

Piracy's Elimination Is Priority—Ertegun

Continued from page 59

y selling our cassettes at the same price as the pirates."

Citing that official's ignorance as symptomatic of many in governments around the world, Ertegun went on to outline the costs incurred in producing a record—anything from \$10,000 to \$500,000 per LP, he said, excluding advance payments to the artist or the money spent on packaging, promotion, advertising and marketing. "The total sum is a very considerable amount."

Copyright Meet

Continued from page 63

s to the need for adequate and effective copyright protection among those present, said Wood, calling it "encouraging" that the topic of copyright and neighboring rights is gaining attention in such countries as Indonesia, the Philippines, Korea and Bangladesh.

"In its final recommendations," he continued, "the seminar urged that governments should consider appropriate amendments in their national copyright legislation, to ensure that copyright protection is strengthened by means of appropriate penal and civil remedies."

"It recommended similar measures for the protection of the rights of producers, performers and broadcasting organizations."

"A further recommendation was that there should be established a suitable organization to ensure that copyright laws are properly implemented, with appropriate administration and expeditious enforcement of the rights granted."

Adherence to the Berne and Universal Copyright Conventions was also strongly recommended, as was adherence to the Rome Convention and the Geneva Convention for the protection of producers of phonograms against unauthorized duplication.

Wood also urged that "very careful thought" should be given by the record industry to the New Delhi seminar's final recommendation, that copyright owners in developed countries should note the need to modify their terms for the transfer of their translation and reproduction rights to developing countries outside the copyright conventions.

It was argued that such action would encourage the developing countries concerned to join the Copyright Conventions, rather than find it more advantageous to remain outside them.

"We are copyright owners," observed Wood, "and most certainly the international companies are copyright owners in developing countries. The companies owning recorded repertoire are being asked, in fact, to reconsider the terms on which they are currently prepared to license their repertoire to firms in the developing nations."

"The language of the official recommendation refers to 'the transfer of rights on easy terms.' What is meant by 'easy terms' is naturally a matter for the commercial judgment of each individual producer. Nevertheless, the message comes across that we are being asked to take careful account of the so-called limited resources of many of the countries represented at this Kuala Lumpur conference."

The industry should note this well, and understand that action is vital. "But that action is up to us," he concluded.

and many records and tapes have to be sold to make a profit.

"And then, if and when everyone's efforts and expenditure result in a hit record, the pirate goes to work. His total investment is the cost of the blank tape, and some modest duplicating equipment. His costs being next to nothing, of course he can sell his product for one-third, one-quarter, one-fifth of our price."

"Record companies pay artists, musicians, composers, publishers. When pirate copies are sold, those people get paid nothing."

"The pirates never take chances, never take risks. The record companies gamble every day, finding and investing in new talent, spending money on recording and marketing. The result: we win some, we lose some."

In fact, argued Ertegun, the labels in the U.S. lose more often (70% of cases) than they win. "We just hope to make enough with that other 30% to make up," he said.

"Now in some countries, piracy is not illegal. In some instances, the pirates are—I hesitate to say 'respectable'—businessmen. So we need strong national record industry associations to combat this menace, and they must work in close cooperation with the International Federation of Producers of Phonograms and Videograms, the most experienced body to deal with piracy."

"In other countries, antipiracy laws are vague and useless. There, industry groups should work with IFPI to lobby governments for stronger laws and better enforcement."

The fight against piracy should not only be concerned with international repertoire and worldwide superstars, continued Ertegun. Local performers, musicians and record companies also lose out, while the incentive for multinational firms to promote local product in other lands is certainly undermined.

"We're ready to gamble on Malaysian acts, on those from the Philippines, Singapore, Hong Kong and other territories, just as we do on American, British and German talent, if it's worthwhile."

Imagine the situation in reverse, the WEA International chief said. "A legitimate Malaysian disk is issued in a country dominated by piracy. Say it sells 10,000 copies, on which the artist and composer get royalties."

"But the pirate version sells 100,000 copies, and the creators get nothing. Is this right, is it ethical? How would the Malaysian act feel?"

"We can produce foreign income for those artists and their home countries. Records are an export commodity, ambassadors of culture which can bring in substantial foreign earnings."

Concluding, Ertegun showed assembled delegates a pirate copy of Rod Stewart's "Blondes Have More Fun" album, selling in Malaysia for one-quarter of the legitimate product's price.

"There's nothing more precious than intellectual property," he said. "It must be protected. It's the duty of record companies everywhere to do this, and it's a vital function of government to do the same."

"The pirates flaunt and trample on intellectual property rights. We must do all we can to eliminate them."



WEA's Frankie Cheah



A&M's Jack Losmann



CASH's Kou-Li Chong



Warner-Pioneer's Keith Bruce



Pro-Grammy's Geoff Hardie



Abdul Fatah Karim of Malaysia's ministry of culture.

Export Asian Acts To Global Markets

Continued from page 61

Polygram Japan's president, Dieter Bliersbach, exemplified his company's recent recording of Ravi Shankar in Japan, with material specifically written and arranged for performance on Japanese instruments.

Questioner Ray Cordeiro, head of light music for Radio Television Hong Kong, asked if the U.S. was now ready to accept more artists from the East, to which Asher responded that there was, indeed, no reason why such talent shouldn't find this acceptability now.

Continuing this theme, Frankie Cheah, general manager of WEA Malaysia, suggested that artists and composers from Malaysia, as from other lands, want to learn as much as possible about overseas markets. This might happen if foreign artists were prepared to visit various Asia/Pacific markets for less than their usual performance fees, for less than they command in other, more sophisticated territories.

A&M's Jack Losmann informed that his company has tried to move in this direction with some of its artists. "But it's not so easy," he said. "Artists' management is naturally always on the lookout for the best financial situation." Yet he agreed that it is important, and that the responsibility for encouraging the practice rests with the label.

More artists would tour in the Asia/Pacific region, reiterated WEA's Paul Ewing, if they and their managers felt there were some genuine gains to be made. "But why should they come here and help the pirates?"

"It'll only happen on a significant scale when piracy is cleared up," he said, a viewpoint with which Dick Asher concurred. "There's a willingness on the part of acts and management to go overseas, but not for piracy's benefit."

RCA's director of regional markets development (Asia/Pacific), Tokugen Yamamoto, offered one example of an RCA act which was encouraged to appear in Malaysia during an international tour, Los Indios Tabajaras. They pulled in crowds of 2,000-plus in Kuala Lumpur, he said—a source of excitement and interest for consumers and the record company alike.

The RCA executive spoke of another, similar case, with France's Sylvie Vartan, now a major attraction in Korea because of her readiness to visit the country herself. The fact that she sings in French has been no barrier to sales, Yamamoto said.

An official of the Malaysian ministry of culture, Abdul Fatah Karim, suggested that record companies might provide training and scholarships to develop burgeoning local talent.

Responded Dick Asher: "This type of thing is important to us, but it's difficult to regularize. It often depends on individual cases."

WEA International executive vice president, Phil Rose, said that training and scholarships were dependent on the music industry's economic health in a region, the viability of the marketplace. "Eradicate piracy, the industry develops, and we're back at work, training talent and encouraging musicians!"

CBS Australia's managing director, Bill Smith, concurred: "The dollars for this have got to come from somewhere." He outlined the Australian industry's scheme which al-

lows for a part of the income it derives from the broadcast of records to be channelled to the development of musicians and actors. "At each quarterly meeting, we vote to give a certain amount of money for this, under a very strict code." This can be done elsewhere, Smith continued, and it will be done if piracy is cleaned up.

EMI's regional director for Southeast Asia, Malcolm Brown, speaking of his additional responsibilities as a director of Hong Kong's CASH, said that the society sets aside money on an ad hoc basis for selected members to go abroad and learn. CASH general manager, Kou-Li Chong, further explained that the organization has bought books for its members, and sponsored music recitals.

The question of product pricing was raised by Dick Asher, pointing to the reference made by Malaysian deputy minister of trade and industry, Dato' Lew Sip Hon, in his speech to conference delegates the day before.

"We know there's a vast gap between pirate prices and ours. Perhaps we should try to adjust this somewhat, to help in the process of developing these markets. It merits our consideration, even though it's a difficult subject."

WEA's Nesuhi Ertegun was swift in his response, saying that, at best, legitimate companies could reduce their prices only slightly, taking into consideration the various costs involved in producing and promoting a record.

Such a reduction would not make any difference to sales, he continued, if piracy remained rampant. "Only when piracy is eliminated can we reduce prices."

"Then we should consider a commitment to reduce prices when piracy is eliminated," urged Asher.

L.G. Wood, group director of EMI, agreed with Asher to the extent that "in those territories where we are able to eradicate piracy, we should consider reducing pressing fees, and taking more realistic guarantees from licensees."

But EMI Singapore's managing director, John Forrest, asked if the record companies could genuinely consider price reductions, in the face of all the other commitments they had been discussing during the conference, such as training programs, scholarships and talent development.

And Infonics' Paul Lloyd enquired whether record sales would increase with the eradication of piracy, and what evidence there was of any upturn in countries where the battle had been won, such as Hong Kong.

Polygram's Dieter Bliersbach responded with figures to show that in the colony, sales of legitimate product had increased recently and, projecting into 1979, that this would continue—although he agreed that any conclusive judgment in the aftermath of piracy's eradication in Hong Kong might be premature at this point.

Twin Resolutions

Continued from page 59

in their countries, either by the introduction of appropriate copyright legislation and its effective enforcement, or by the active enforcement of existing statutes.

The full text of the resolutions appears in Billboard, Feb. 24, 1979.

MARCH 17, 1979 BILLBOARD



Micro Components: Mike Grande of Technics, above, left, shows that firm's new Micro Series of components to Sam Goody's Leon Kay at the 28-store chain's recent audio convention. At right, Toshiba rep Dan Goldberg demonstrates his firm's micro units for Goody regional sales manager Dick Muchanic.



Billboard photos by Stephen Traiman
New Electronics: SAE's Andrew McKinney, second from right, highlights new speaker switcher and FM digital tuner to, from left, Goody merchandising manager Gary Thorne, Pickwick hard goods buyer Jim Gallup and Goody president George Levy.



First Metal Deck: Aiwa's Roger Grano, left, points out features of the AD-6700 cassette deck, first metal-capable unit expected on the U.S. market, to Alan Mazur, Goody operations director.



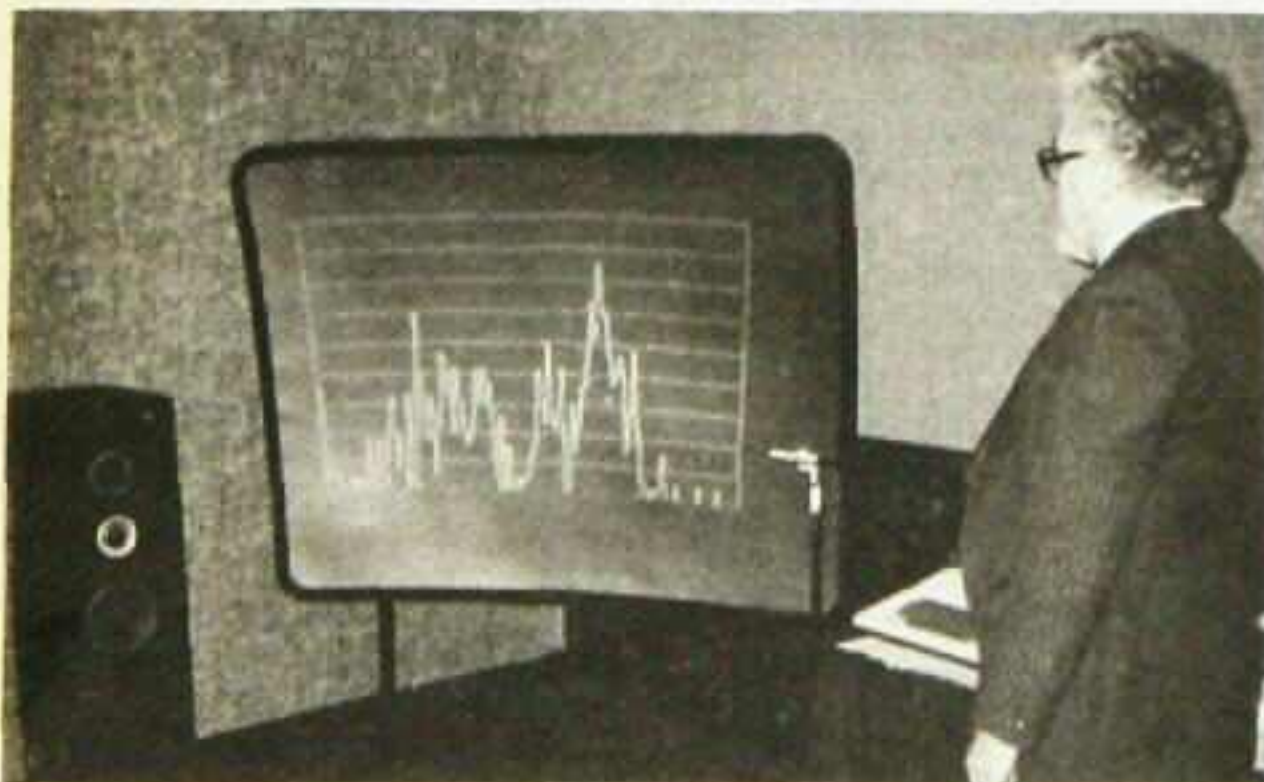
Disco Cart—Dan Collins of Pickering, left, shows off the new 625-DJ disco cartridge to Mike Lefkowitz, Goody audio buyer.



Ambience Unit: Goody software buyer Sam Stolon, right, holds Advent demo cassette as the firm's Jeff Myers details how the unique SoundSpace Control works.



Survival Kit: TDK's Mark Israel and rep Barry Miller hand out a sample of the firm's \$33.95-list Cassette Deck Survival kit to salespeople as merchandising vice president Barry Goody looks on.



Digital Display—Bob Berkovitz of AR demonstrates a digital display of the firm's AR90 speaker measurements, incorporating an Apple II computer and Advent large-screen projection television system.

Exports Grow For U.S. Pro Audio Firms

By JIM McCULLAUGH

LOS ANGELES—U.S. professional audio equipment manufacturers, already benefitting from explosive domestic business, are finding their international markets mushrooming as well.

Recording studio expansion as well as the need for quality broadcast, sound reinforcement and disco equipment are creating expanding overseas markets, particularly in Europe, and in some cases export sales account for as much as 50% of a company's sales picture now.

Other markets such as Canada, the Middle East, Southeast Asia and Asia are also witnessing increased professional audio sophistication as highlighted by a recent announcement that three multi-track recording studios are now under construction in the People's Republic of China (Billboard, March 10, 1979) which will be outfitted with more than \$500,000 worth of equipment from such manufacturers as Harrison, Dolby, dbx, Studer and Revox.

A number of American profes-

(Continued on page 73)

EUROPEAN AES ON 1st China Look & Ampex Digital Info Among Highlights

By STEPHEN TRAIMAN

• Continued from page 3

New York AES last November. As Cochran notes, the system's "block" format makes it simpler to edit as "the gaps between the data make it easier to punch in or punch out with no clicks or pops in the tape." The initial two-channel units, forerunners of multi-channel machines, are used with the Ampex ATR-100 mastering recorders.

Ampex has "more requests than it can handle" for evaluation tests, but Cochran says studios in Europe, Japan and the U.S. will be involved. As much feedback as possible over a 90 to 120-day period is sought, and "if all goes well" there could be a product on the market by year-end, he acknowledges.

Digital recording will be in the forefront of talk and topics at the AES, with the fast-paced events of the last few months adding considerable excitement. While Ampex will not show its machine, demonstrations are anticipated by 3M and

Sony, both of which have been active with live and studio projects in the U.S. and abroad.

Attendance should be overflowing at the digital tutorial to be conducted by Dr. Tom Stockham of Soundstream Ltd., following up his well-received session at the November AES here. His update on "Applications Of Digital Technology To Audio Recording" opening night in Brussels was to highlight much of what has been happening in recent months.

Stockham is extremely bullish on digital with his interest stemming from a deep commitment to what the technology can do for the recording industry. "The advent of digital will benefit everyone far more than most realize," he believes, "and aggressive movement toward its proper adaptation is most important."

His comments are echoed by Peter Burkowitz, head of the Hanover-based Polygram Group's worldwide

(Continued on page 75)

SAM GOODY CONFAB 24 Firms Provide Mini-CES In N.J.

By STEPHEN TRAIMAN

McAFEE, N.J.—With 24 hi fi, accessory and blank tape manufacturers bringing a miniature Consumer Electronics Show to the second Sam Goody audio convention, the chain's 28 stores had an effective taste of the excitement in new technology and marketing improvements.

The varying approaches of the speaker, component, accessory and tape firms in their half-hour seminar sessions provides an across-the-board look at audio marketing today. The four-day sessions held over two weeks at the Playboy Resort here were seen as an extremely effective motivational tool by Goody president George Levy and Gary Thorne, hard goods division merchandising manager who structured the program.

Participants, each of whom picked up a piece of the overall program's costs, included Audio Dynamics Corp. (ADC) and its professional products group, Advent, Aiwa, Ampex, Acoustic Research (AR), BASF, B.I.C., Braun, Dual, Harman-Kardon, Dishwasher Group, Infinity, JBL, Jensen Sound Labs, Koss, Maxell, Micro Acoustic, Pickering, U.S. Pioneer Electronics, SAE,

TDK, Technics by Panasonic and Toshiba.

The program was a definite improvement over the first year's experience with panels comprised of factory people and sales reps, but again those most effective presentations this time around focused not on their own lines but those of the competition as well.

Individual presentations were supplemented with three hour-plus cocktail sessions in an exhibit area where the collective audio salespeople, audio department managers, store managers and assistants, and the Goody executive staff could see the latest in equipment shown at the recent Winter CES in Las Vegas.

Also on hand were managers of five of the eight ABC Wide World of Music stores acquired by Pickwick International at year-end, all of which are involved in audio as well as records, tapes and accessories. Attending with Jim Gallup, Pickwick hard goods buyer, were Jim Ingram, Newport News, Va.; Ed Clark, Seattle; Craig Osborne, Orlando, Fla.; Joe Paulovich and Doug Royale, both in Birmingham, Ala.

Highlights of the presentations, in

various equipment and accessory categories:

• **Speakers—AR** technical director Bob Berkovitz provided the most space-age demo with his portable digital speaker evaluation system, displaying the fidelity of a system in any room in any environment with the use of an Apple home computer linked to an Advent large-screen projection television system. Advent's Jeff Myers made effective use of a special 18-selection demo cassette, one side of which is programmed to demonstrate range and tonal balance of any speaker, the other to highlight the innovative time delay concept of the firm's SoundSpace Control unit.

Don Barra of Adcom talked about the new **Braun** sub-woofer designed to increase the effectiveness of the firm's mini speakers, and **Infinity's** Tom Robbins noted changes in the Quantum line and demonstrated the latest prototype of the firm's unique air-bearing turntable which may hit the market before year-end if all goes well in final modifications, including a longer tonearm with damping device. **JBL's** Joe Anichino demonstrated how the new

(Continued on page 76)



How to get a Maxell cassette for the price of ordinary tape.

For many people, the name Maxell has come to mean the finest, most expensive recording tape in the world.

What many people don't realize, however, is that they can buy a fine inexpensive Maxell tape: the Maxell LN cassette.

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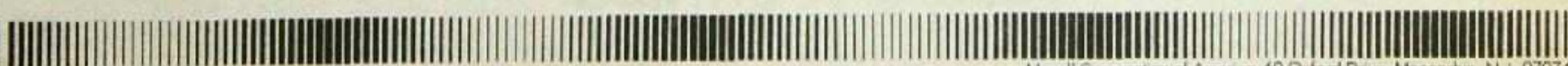
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Audiophile Recordings

ORCHESTRATIONS ASTROMANTIC — Tokyo Philharmonic (Otaka), RVC Corp. RDCE-6 distributed by Audio-Technica, \$16.95 list.

It's difficult to fathom the audience aimed at by this direct-disk release, if repertoire be the consideration. For audiophiles, however, more interest is apparent, at least in part for its successful traversal of treacherous sonic waters. Side one consists of a medley joining a fragment of "Zarathustra" to "Tara's Theme" from "Gone With The Wind," a movement from Rodrigo's "Concierto de Aranjuez" and an excerpt from "Star Wars." On side two "Meditation" from "Thais" is bracketed somewhat awkwardly between the "Light Cavalry Overture" and the Prelude from "Die Meistersinger." All are well-

played and the sound is good. But real fascination begins in a perusal of the liner notes which describe in frank detail the few joys and many sorrows of a direct-disk encounter with a symphony orchestra. That all technical hazards were overcome as well as the disk evidences is a tribute to the patience and skill of all concerned. Perhaps a special vote of thanks is due Ichiro Okuno, president of RVC, who is listed among the credits as supplying "crisis service."

WINDOW PANES—Karen Gibbs, Romar RPS-107701, distributed by Orion Marketing, \$12.95 list.

As one of the first digital hybrids, recorded in late 1977 with a conventional multitrack

recorder but mastered with the Soundstream digital unit, this is more a super-f album. It is worth a careful listening for its refreshing folk appeal—a rarity in the audiophile repertoire. Gibbs traces her folk roots to the mid-'60s, and the exceptionally "clean" sound credited to the digital mix-down (not recording) puts the lyrics in stark counterpoint to effective low-key arrangements. Unfortunately, there is too much sameness to most of the disk, with the artist letting loose only on several tracks on side two to give a real taste of what excitement the album could have produced. A fine bit of echo delay on Fleetwood Mac's Christine McVie's "Oh Daddy" and an appealing and lively country/bluegrass treatment of Gibbs' own "If You Say That You

Will Be Mine" are particularly effective. But the promise is evident in the grooves, and it is hoped that future product from Salt Lake City's Romar Productions will build on this initial base.

BY REQUEST—The Art Van Damme Quintet, Sonic Arts Laboratory Series 12, distributed by Sonic Arts, \$14.95 list.

Forms of traditional music that have recently been out of fashion may come back into the swing again, thanks to high technology's use in recordings like this one. Production of this jazz combo set makes exemplary use of stereo pickup and studio ambience, and the sound achieves a notable boost in transparency through the digital techniques. This is a digital

recording effort, the first submitted for review that was mastered on one of the Sony machines. Our only concern is for the filtering out of high frequencies that's obviously occurred, perhaps because Sony's home Betamax-compatibility recorder was used. Even so, the freedom of the jazz accordionist's piping sound, the saxophone's uncanny presence, the full representation of jazz electric guitar and drums and the uncommon cleanliness of the bass throughout stamp this disk with digital's revolutionary properties. Sessions actually were staged as a direct-disk bringing a lot of excitement to the players, with one of Van Damme's best solos over a mellow cushion of brushes and vibes in the standard "Laura" (side one, cut four). Pressed in luminous blue vinyl, it's pretty standard fare from the '50s that we're hearing again for the first time.

Audiophile Recordings for review should be sent to Alan Penchansky, Chicago, and Stephen Traiman/L. Horowitz, New York. Earlier reviews appear in issues of Oct. 7, 21; Nov. 4, 18; Dec. 2, 16; Jan. 3; Feb. 3, 17; March 10.

Audiophile Bid

Chrome Line Of Cassettes By in Sync & Connoisseur

By ALAN PENCHANSKY

CHICAGO — Distribution plans are being firming for a new line of premium quality \$10.98 list classical prerecorded cassettes duplicated on chromium dioxide tape. In Sync Laboratories and Connoisseur Society recordings are debuting the new series this month with eight introductory titles.

According to E. Alan Silver, head of Connoisseur Society, the new line will be offered through audio hardware channels and through the conventional record industry pipelines. Tapes are being licensed by In Sync from Silver's extensive catalog of classical records and through Silver from EMI.

Second generation chromium dioxide tape is being used in the duplication process. Advent Corp. and California's Orion Records also issue prerecorded cassettes using the high output, low noise formulation.

Second generation chromium dioxide tape—BASF Pro II and Dupont Crolyn II—is being used by the duplicator, Cassette Productions of Upper Saddle River, N.J., headed by Julius Konins.

Advent Corp. and California's Orion Records also issue prerecorded cassettes using the high output, low noise chrome formulation.

Silver is heading up the marketing effort from his New York headquarters. The tapes will bear both the In Sync and Connoisseur Society names.

Distribution to stores specializing in audiophile recordings is sought, says Silver.

According to the executive, special modified Dolby noise reduction equipment has been used to extend high frequency performance. Master tapes are being cut at 15 i.p.s. and duplicator masters are drawn immediately from the original master tapes, both in an effort to further enhance audio fidelity.

According to Silver, a release schedule of eight titles per month will be maintained. In Sync and Connoisseur have a total of 32 titles already in production, he explains.

Heard in the debut issue are all four piano concertos of Rachmani-

(Continued on page 77)

TELARC DIGITAL RECORDING:

It spells enchantment, intoxication, and your utter involvement in the music.

Stravinsky's Firebird is a challenge. In 1910 it dared listeners to embrace new tonalities, and it has remained fresh and alive ever since. It is a formidable test of the resources and musicianship of the orchestra. And it makes fantastic demands of the art of recording.

Even the finest conventional tape recorders have been unable to capture the full dynamic range and complex sonorities of this remarkable composition. Digital recording techniques are likewise put to a significant test in capturing the full impact of this performance. That this unique digital effort has succeeded will be immediately apparent with the opening notes. And the benefits of the digital process will persist to the final echo.

Briefly, this Telarc recording uses Dr. Thomas Stockham's Soundstream digital recording system which converts the original electronic signal from the recording console into a series of digital numbers... a new number every 1/50,000 of a second! Each of these "samples" uses a 16-bit binary code to describe the signal more precisely than



you can hear it. These numbers are stored on tape, with quartz-locked accuracy, then recalled later without loss to make the master disc recording.

While digital techniques lower distortion, increase signal-to-noise ratio, and eliminate speed problems which limit most recording quality, it is just the first step to an outstanding disc. Half-speed mastering and the finest of European pressing also contribute to the high standards this disc achieves.

This impressive technology does more than simply reveal the impressive performance of Robert Shaw and the Atlanta Symphony Orchestra and Chorus. Uninhibited by artificial

restrictions of dynamics, the interpretation of the Firebird Suite is memorable. Borodin's Prince Igor is no less spirited. Indeed, digital recording completely removes many of the longstanding barriers between musician and listener.

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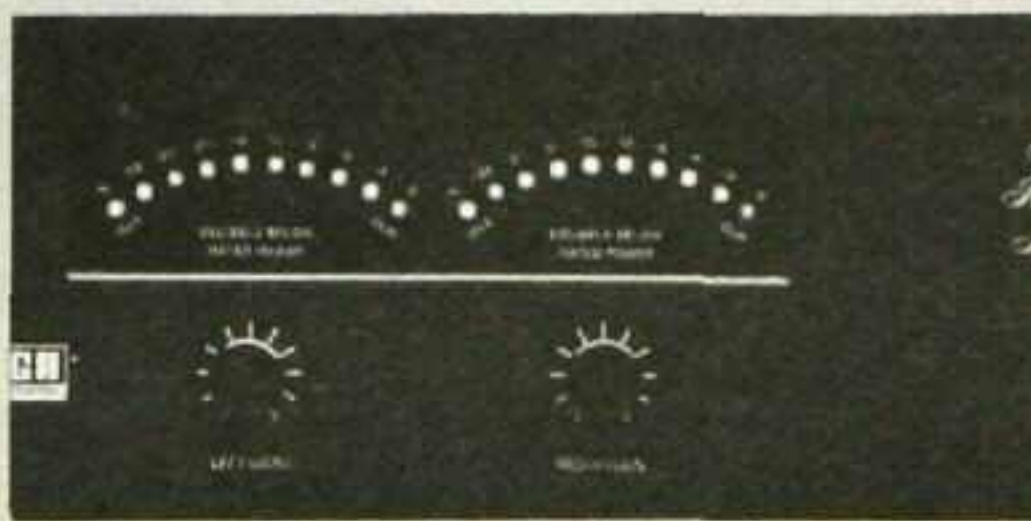
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More Than 20% Of Record 120 Firms

NEW YORK—The equipment exhibits at what is expected to be the biggest European Audio Engineering Society convention are more expansive than ever, occupying all available display space and several floors of sound rooms at the headquarters Brussels Sheraton.

A record 120 firms are on hand with the latest in professional audio gear, with 20% from the U.S. and the remainder from Japan, Great Britain and the Continent.

Many U.S. firms will be introducing both new technology and products new to the European market.

• **Multi-track Recorders:** MCI will introduce the three inch, 32-track recorder (JH-32) to the European market. The three-inch recorder features a microprocessor control of transport functions, a track width and spacing optimum for the wider tape format and a unique 20 i.p.s. tape speed claimed to improve performance over that of more conventional two-inch recorders.

Ampex will introduce several updates of the ATR-1000 series which

By IRWIN DIEHL

are more or less directed at the particular requirements of the European broadcaster. These include an editing/marking block capability, optionally built into the transport, and a cue amplifier option with built-in loudspeaker providing a sum of the tape tracks as an input.

A new Ampex hold-down mechanism has been developed permitting the standard CCIR tape pancake to be utilized on the ATR-100 deck.

Ampex will demonstrate its Time Code Synchronizer in conjunction with their multi-track recorder which features the European head/track format with tracks slightly wider than those standard in the U.S. Ampex' thrust at this convention is at the broadcast industry in Europe. More details on its new digital recording system, due for intensive field tests at studios in Europe, the U.S. and Japan, are anticipated (see separate story, this issue).

• **Signal Processing:** Dbx Inc. will

display its eight-channel noise reduction systems, Models 208 and RM-155 as well as the noise reduction decoder for broadcast playback, the Model 148. The Model 163 Over Easy compressor/limiter will also be on display. This unit features a one control adjustment of both compression ratio and gain while the amount of compression is indicated by a row of LED indicators.

A relative newcomer to the industry, Ursa Major, will demonstrate a digital delay/reverberation device, the Space Station, SST 282. The Space Station features an adjustable decay or RT60 of from 0 to 3.5 seconds, continuous. High and low frequency trims are provided to aid in simulation of various room absorption characteristics. Numerous front panel pushbuttons and controls permit a great deal of flexibility in adjusting the device for an assessment of reverberation effects.

A total of eight delay taps may be programmed by the pushbuttons and mixed to create anything from the "hard" tape echo effect to a very rich reverberation field equivalent to that of the concert hall. The Space Station uses a proprietary A/D conversion technique of the PCM family. The design claims a distortion and quantizing noise figure of less than 1%, and an 80 dB dynamic range.

Ivie Electronics is introducing its IE-17A microprocessor-controlled acoustics analyzer for use with its IE-30A spectrum analyzer. Sescam Inc. is bringing an entire new line that includes the SB-1 stereo balance box, LS-1 line level splitter, IB-1 input balancer, OB-1 output balancer and the MLD-1 microphone-line driver.

Audiomatic Corp. will be representing the latest models of Electro-Sound high-speed tape duplicating systems, Apex on-cassette printers, Shape Symmetry & Sun automatic cassette assembly/packaging equipment, Grandy ferrite record/playback heads and Audio Matrix record production equipment. In the Gotham Export Corp. display are the Inovonics 500 spectrum analyzer, the UREI model 567 p.a. processing unit and the Lexicon Prime Time digital delay processor.

• **Speakers/Accessories/Tape Duplicating:** Among other U.S. firms with new introductions for the European market are JBL Sound with two new studio monitors, the 4313 three-way control unit and the 4301E with a 10-watt amplifier built into the 4301 broadcast monitor. Shure Bros. will bow its new model SM81 cardioid condenser mike for use in a wide environmental range, and Stanton Magnetics will have its new 680-SL disco cartridge with its Stereohedron stylus tip.

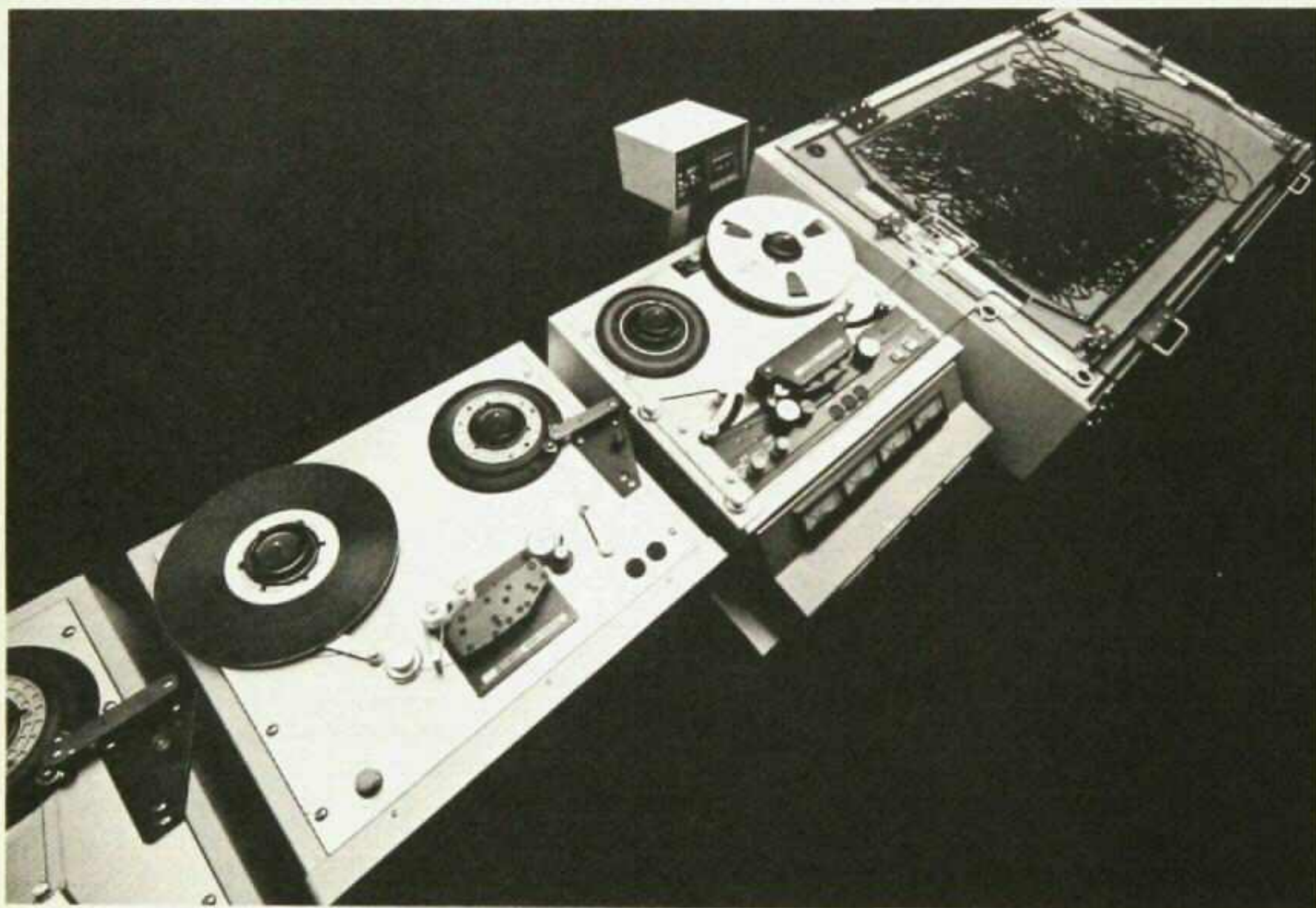
Infonics will repeat its innovative in-cassette tape duplication demo from the New York AES last November, using premium ferric-chrome and the new 3M Metafine metal-particle formulations. W.H. Brady Co. will have its full line of professional splicing and sensing tapes, including new items for use in computer applications.

• **Consoles:** Numerous British and European console manufacturers will be exhibiting in addition to Quad Eight, MCI and Harrison of the U.S.

Harrison introduces at Brussels for the first time anywhere its new programmable live performance console, ALIVE. The first production model of the ALIVE system will be delivered to a U.S. buyer and features, in general, an adaptation of the recording studio console to a live

(Continued on page 74)

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American Pro Audio Companies Find Export Mart Grows

Continued from page 68

onal audio firms will be on hand in russels this week beginning Tuesday (13) as the 62nd Audio Engineering Society convention begins. The four-day equipment expo ends Friday (16).

According to Lutz Meyer of Fort Lauderdale, Fla.-based MCI, makers of professional recording consoles and tape recorders, "Our sales in international markets have been increasing steadily for the past five years."

Meyer contends that as much as 5% of the firm's business is now international with a substantial portion of that concentrated in Europe.

"That's due," says Meyer, "not only from recording studio expansion in many overseas markets but from what I believe has become a general acceptance by the worldwide recording studio community of our equipment. People are finding that it's good equipment and that it works."

"There's a time lag in certain worldwide markets," Lutz continues. "For example, Taiwan is not on par with what's happening in the U.S. or English recording studio markets but eventually it will get there."

MCI has exclusive representatives in various world markets representing its line.

Bill Fowler, president of Anaheim, Calif.-based Altec, makers of professional sound reinforcement and related equipment, indicates that export sales for the firm are near the 30% range and growing.

"We've become more conscious of the international market," says Fowler, "and are concentrating on it. Obviously those various markets are becoming more sophisticated and we want to be able to respond to their needs."

Jim Camacho, international sales and marketing director for Newton, Mass.-headquartered dbx, Inc., makers of professional noise reduction equipment claims international business has been "excellent."

Camacho indicates that business has been up nearly 50% in the international arena for the firm.

"I think the key in the international market," comments the dbx executive, "is the ability to look individually at each market and determine its needs. France, for example, does not have the same type of distribution as Spain and Spain does not have the same type of distribution as the Middle East. You have to be both key in on individual markets and have been attentive to distributor's needs in those markets as well."

dbx has been making a big impact in Europe, according to Camacho, who indicates that practically every major studio in the U.K. is dbx equipped.

"England, France, Australia and Canada have been strong," he adds, "and there's been a nice influx in the Middle East."

The firm has 21 pro distributors and a requirement for each distributor, he indicates, is that they be a warranty/service station as well.

"That's also a key," he concludes. "And obviously many of these markets are undergoing their own growth and expansion and that's a factor in our increased business."

"Ampex magnetic tape products," according to Jerry Gunnarson, marketing support manager for the firm with responsibility for magnetic tape products internationally, "have been doing very well overseas. Grand Master mastering tape has been strong in Europe, Africa and the Middle East."

Gunnarson indicates mastering

tape sales in the European, African and Middle Eastern sectors will be in excess of \$2½ million this year with annual growth in the 20%-25% neighborhood.

"I think we have been able to in-

crease our market share in those areas although manufacturers like 3M, BASF and Agfa are strong there as well."

Ampex maintains main headquarters in England with central

storage area and has regional offices and storage centers in such territories as France, Sweden, Italy, Switzerland, Belgium and elsewhere.

"Just about half of our total sales," maintains John Eargle, vice

president of product development at JBL, Inc., "is in the export area. That includes hi fi as well as pro equipment."

"The professional growth," he (Continued on page 77)

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

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



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MARCH 17, 1979 BILLBOARD

New Technology For Euro AES

• Continued from page 72

performance application. The 32 (VCA fader) inputs and eight subgroups are each programmable. Adaptation of the Harrison Autoset automation package to ALIVE permits pre-programming of presets during rehearsal which may be executed on cue or command during the actual performance. Other features of ALIVE are three-band variable equalizers, subgroup matrixing and the Harrison transformerless microphone preamps.

Of equal importance is the development by Harrison of a high technology film dubbing board exhibited at this convention. The board design was researched extensively in the Los Angeles film industry with this first production model to be delivered in spring to the Walt Disney Studios in Burbank. Specifically, the board was designed to facilitate the high-budget Disney production "Black Hole," a film of the Star Wars gender.

The board was not designed for

scoring but only for use in the dubbing portion of the production. The 48-input, 21-foot configuration was designed for a four-man operating crew. The high-technology aspect of the design is the 8085 microprocessor employed on each input to control mixer functions. Seven segment displays indicate status on each input, and each input is provided with a full diagnostic routine to determine an input's propriety, if necessary.

Other exhibiting U.S. firms include Aphex Systems, Audio Marketing, Auditoriums, Dolby Laboratories, Ferrofluidics Corp., Klipsch & Assoc., Recortec International and L.J. Scully.

RepRap

Tom Arntz, most recently with the Midland International Caravan division, has joined Lectro Sales Co., Brighton, Mich., as manager of consumer product sales, according to Richard Greif

Altec Intros Mantaray Monitors

By JIM McCULLAUGH

LOS ANGELES—Altec is introducing a series of new studio products at the AES convention in Los Angeles in May including studio monitors which incorporate its recently designed Mantaray horn system.

The move is reflective of the firm's now greater emphasis on sound technology and products for both professional and consumer audio products, according to William Fowler, president, and Robert Trabue Davis, vice president, professional market development.

The Anaheim, Calif.-based firm with additional manufacturing in Oklahoma City develops, manufactures and markets sound products consisting of industrial/professional sound equipment, commercial sound equipment, home hi fi speakers, intercommunications systems and related products.

With four basic channels of distribution in the U.S., industrial/professional sound consists of a line of sound reinforcement and pro sound components sold under the Altec and Altec Lansing labels with applications to auditoriums, recording studios, motion picture theatres and related markets.

- Sound reinforcement and professional sound components include a line of microphones, mixers, amplifiers, limiters, compressors, equalizers, filters and related control and accessory equipment.

- Commercial sound and public address equipment consists of loudspeakers, drivers and horns and microphones sold under the University Sound label with additional applications to auditoriums, stadiums and related markets.

- A line of consumer hi fi audio is sold under the Altec and Altec Lansing labels with products including preamplifiers and biampifiers, speaker systems and equipment cabinets and components.

- Musical sound equipment consists of musical sound systems and musical instrument speakers sold under the Altec and Altec Lansing labels and are portable systems comprised of microphones, mixing consoles, amplifiers and powered and unpowered speakers systems with applications to professional musicians.

With a high degree of vertical integration, Altec's Anaheim complex consisting of 165,000 square feet, while the Oklahoma City facility, which includes extensive wood working capability, is 145,000 square feet. Altec employs almost 1,000 persons.

According to Fowler, the firm's net income for fiscal 1978 was \$515,000 which compared to a loss of \$411,000 in 1977. Net sales for fiscal 1978 were \$36,877,000 compared with net sales for \$34,224,000 for fiscal 1977. Fowler is predicting growth in the coming year to be in the 10% to 20% neighborhood, due in part to the expanding pro and semi-pro audio markets as well as a continued push in the overseas market. Exports are nearly 30% of the company's sales.

In 1978, Altec completed a reorganization, mandated by the board of directors, which saw the sale of its traffic control and telephone product lines to concentrate more fully on sound products.

Fowler points to the Mantaray horn, a constant directivity horn, the Tangerine phase radial phase plug, which the firm claims eliminates the problem of high frequency loss found in conventional phase plugs, and incremental power amplifiers as



Billboard photo by Ampex
New Entry: Ampex DTR-100 1-inch digital tape recording system is one of five units to be evaluated in studios around the world starting this spring.

significant technological developments for Altec in 1978.

"One interesting phenomenon," Davis points out, "is that these types of technical breakthroughs can cross from the professional to the consumer end or vice versa which is what is happening with the Mantaray."

With original applications to pro-

fessional sound reinforcement systems, the firm introduced a speaker with Mantaray at the recent Winter CES in Las Vegas, model 14, as an expansion of its home high fidelity line. That speaker also featured another new device called an automatic power control which continuously monitors the power delivered to the system and automatically corrects and overloads.

The Mantaray horn, according to the firm, eliminates beaming of a narrowing of dispersion at higher frequencies, a common problem with speaker systems.

In addition to crossing over to a consumer product, a speaker for the musical sound equipment market incorporating the Mantaray was introduced at the recent NAMM show, model 934.

In a related move, designed to demonstrate the relationship between the firm's home high fidelity speakers and its professional studio monitors, Altec has produced an audio/visual presentation linking the two product lines together.

The presentation was recorded at A&M Studios and followed the recording process with singer Lani Hall, producer Herb Alpert and engineer Don Hahn. A&M utilizes Altec 604s as studio monitors in their studios.

The audio/visual presentation will be shown at future trade shows and may be shown to consumers at a later date.

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AES Convention

Digital Audio & China Sharing European AES Spotlight

continued from page 68
 lio/audio technology operations, president-elect of AES. As the record company operation to acquire the commercial Sony PCM-0 digital machine, Burkowitz notes that Polygram has scheduled a variety of sessions to be paralleled during 1979, including various size jazz and classical acts.

The results will supplement lab work we feel is still necessary to achieve physical achievements suitable for regular operations. We want the new medium exceed certain thresholds of quality, reliability and functionality before we could think of getting it out of lab," he emphasizes.

Exchangeability, meaning harmonization or standardization of essential data of professional systems, become another major argument once the medium is to leave the lab," Burkowitz says.

His views came before British Decca's unveiling of its own in-house digital recording and editing system used to capture the Vienna Philharmonic for a two-LP package. It is the first major label digital release, on Decca in the U.K. and London in the U.S. (Billboard, March 19).

Also reported in rapid-fire sequence have been the Stephen Stills session for CBS on the first 3M system installed at the Record Plant in Los Angeles, though Stills is reported unsatisfied with the results and will not approve what would have been the first "digital single." That honor apparently will go to Capitol Records in Los Angeles which is releasing a 7-inch 45 taken from a forthcoming Kingston Trio CD mastered with the Soundstream system.

While both deny any "race" as such, RCA and CBS are making their initial commercial embrace of digital audio. RCA is firming dates next month to record the Philadelphia Orchestra and Eugene Ormandy with a Soundstream machine, and used the Sony equipment with a new editing component for Dallas Symphony sessions recently. CBS is working to secure 3M equipment to record the New York Philharmonic with Zubin Mehta conducting, also in April.

Videograms de France Venture Is Liquidated

PARIS—Videograms de France, set up in 1971 to produce programs for television and the new home video market, originally owned by ORTF, the radio and television conglomerate and the Rachette library, has been put into liquidation.

Other capital was fed in during 1974 and it was agreed that videograms would be produced by the official French ORTF company, which existed to produce and supply movies for television. But when the government decided later that the monopolistic ORTF should withdraw and be replaced by three separate companies, troubles started.

Shareholders were unhappy and wanted ORTF to prospect the whole market. Though turnover was fairly impressive it became clear that the company could not continue under existing conditions.

disc"—its 4½-inch-diameter mini disk system.

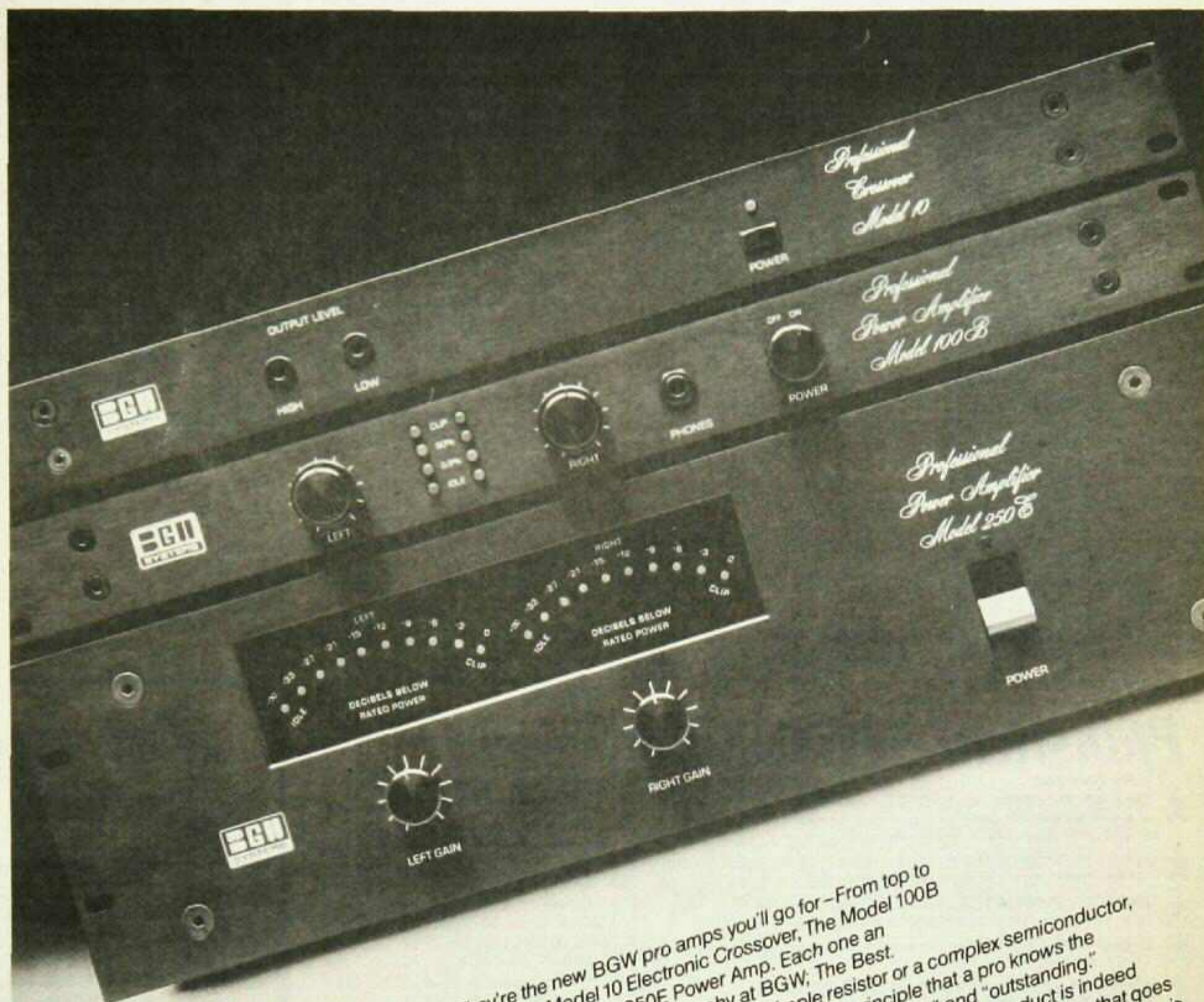
A total of 42 papers will be presented in six sessions, and a record 118 exhibiting companies

from 16 countries are attending, according to convention chairman Herman Wilms (see separate story, this issue). RTB Broadcasting planned to record a military band

radio concert Wednesday (14) and have a disk ready for the awards banquet the following night.

Technical visits for attendees included trips to BRT—Broadcasting

House, Studio Kathy and Studio Morgan; the new acoustical labs of the Univ. of Liege, and workshops of a clavichord maker and organ builder.



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MARCH 17, 1979 BILLBOARD

Sam Goody Confab: Audio Update

• Continued from page 68

consumer line based on the studio monitor technology moves away from the "artificial" low end of the original lines. And Jensen's Sandy

Schroder and Peter Fredrickson went through the full LS home speaker line and the new car speaker entries.

• **Electronics—Aiwa's** Roger Grano and Rudy Kroupa previewed the first metal-particle cassette deck expected to reach the U.S. market this month—the AD-6700 at \$750 list. Mike Grandy and Steve Golub of **Technics** put on what virtually all agreed was the most effective slide presentation of a full product line available in the industry, with one focus on the new Micro Series of components. **Toshiba** rep Dick Goldberg also brought along that firm's Micro components, first to be previewed in the U.S. at the October 1978 New York Hi Fi Show, and highlighted the firm's "high-tech" line of digital synthesized receivers. **Pioneer** reps Rick Wells, Alan Alper and Lance Binz combined efforts to introduce the firm's Audio Sales Manual as an aid to more effective selling, and confirmed that the company's mini components—a step up from the micros—and videodisk player would be available here by 1980.

SAE's Andy McKinney and rep Ron Meyerowitz followed up a slide show on factory operations to focus on the new SAE Two line of "value-priced" components and the budget-priced 180 parametric equalizer that rounds out the line. New units in the display include the 3200 FM digital tuner and 4200 speaker switching system. **ADC's** professional products group, with the firm's John Gennaro and Bob Schindheim, and reps Mor-

ley Kahn and Jason Pollack, had two new equalizers on hand, the Sound Shaper 110 and Sound Shaper Two. The **Dual (United Audio)** trio of Ed Grossman, Murray Rosenberg and Jay Schwab focused on the firm's commitment to turntable technology in getting the most out of the new audiophile disks, and changer innovations as well, in addition to bringing along the new 809 and 819 auto-reverse cassette decks complementing the model 939.

B.I.C. reps Marty Fine and Jeff Carduner demonstrated how to sell the firm's audio products, now fully engineered in Westbury, N.Y., headquarters. With the firm's first metal-capable cassette deck—a two-speed model—perhaps here by June, the focus here was on the new \$199.95 list 916MP turntable, a micro-processor-controlled digital-drive unit. For **Harman-Kardon**, former Goody audio buyer Dick Aquilina, plus reps Steve Well and Leon Kubly, had the firm's new in-store product line display: "Why Does H-K Sound Better?" and covered the basic H-K approach of positioning its product line at the quality end of the spectrum.

• **Accessories—Discwasher's** Dr. Bruce Maier proved again he can compress a two-hour pitch for effective accessory selling into less than a half-hour without missing a beat as he emphasized that record care is a prime way for a salesperson to impress a customer with his knowledge. Focusing on the importance of good program material for demonstrations, the firm made extremely effective use of booth demos of its own and distributed audiophile disks, heard over its headphones.

Pickering's Joe Greco used an extremely effective slide presentation to show the more stringent demands put on cartridges by "groove cuts" of direct-cut and other audiophile disks, noting the good points of competitive products as well. **Micro Acoustic's** Arnie Schwartz and Jack Smith demonstrated effective use of the JB-2 cartridge analyzer with stereoscope for in-store clinics, with more promotion planned in 1979, and **ADC** highlighted its full cartridge line, focusing on new developments, and promotional programs for dealers. **Russ Wells** of **Koss** covered headphone technology and in-store displays.

• **Blank Tape—TDK's** Mark Israel and rep Bob Miller capsuled the firm's progress in such key areas as videocassettes, microcassettes and tape care accessories, offering the hit of the show to all salespeople—the firm's \$33.95 list "Cassette Survival Kit" as a companion sales to every deck purchase. **Maxell's** Warren Mann, aided by reps Mike Berish and Jeff Holt, was equally effective with his in-store Tape Clinic setup, demonstrating comparative qualities of premium tapes, after a seminar presentation on the firm's "quality" image.

BASF reps Stan Bower and Terry O'Kelly focused on the full range of dealer promos, noting a special Goody package was in the works, and provided a "Gift Pack" with Professional IC-60 and a Tape Log for each attendee. For **Ampex**, Jack Becker and reps John Knapp and George Armes focused on technology, including studio mastering and digital products, in noting the effective crossover image for the consumer line, which just added the high-bias Grand Master II product.



Billboard photo by Stephen Trammell
AUDIOPHILE DEMO—Discwasher chief Dr. Bruce Maier is flanked by the firm's Jim Hall, right, and New York metro area rep Jeff Carduner. Trio is testing headphones and imported Denon turntable distributed by the firm for demos off top audiophile disks produced by Discwasher and distributed by Maier, during the recent Sam Goody audio convention at the Playboy Resort in McAfee, N.J.

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Sound Waves Synclavier Extols Schillinger System

By IRWIN DIEHL

NEW YORK—At the 60th AES Convention in Los Angeles last May, one of the most fascinating paper/demonstrations was that of New England Digital's Cameron Jones. An excerpt from the abstract of Jones' paper states: "The current compositional limitation, therefore,

is the bandwidth, or data rate, of the channel from the composer's thought processes into the digital computer."

What this seems to mean in context with Jones' paper is that hardware is not lacking to produce a

(Continued on page 78)

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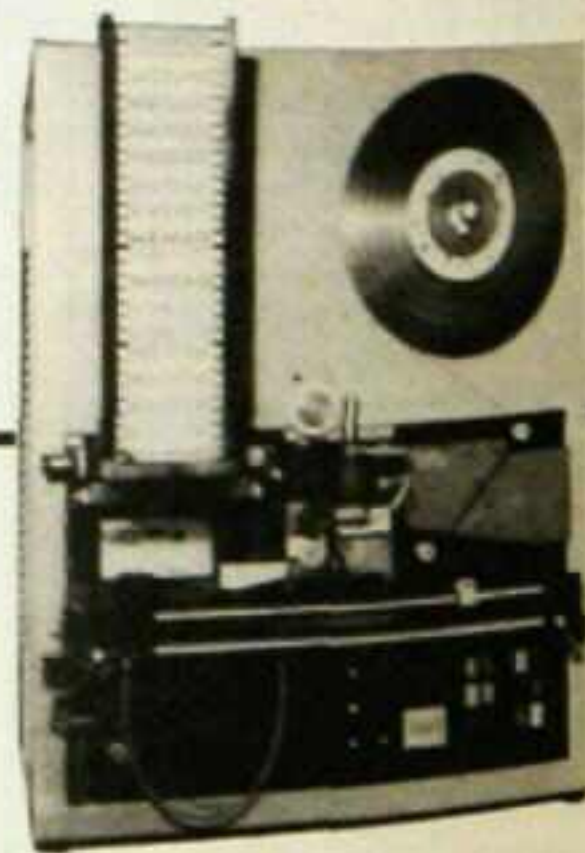
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AT U.K. CONFAB

Pose One Europe Video Royalty Rate

Continued from page 18

video cassettes. Peter Morley dwelt on his EMI-backed recording of a King's College service, which he described as the first production specifically for the videogram market. The claim might well be disputed by such as VCL, another U.K. firm, which has already recorded, for example, Paco de Lucia in concert.

There was an implicit call for standardization, most urgently in the videodisk field, since it is a prerecorded medium. Nobody is keen to manufacture in multiple formats: laser-read Philips disks, audio-style Sony, JVC, RCA and so on.

There is a feeling that cost may restrain the laser-read disk primarily in institutional markets, and some observers suggest the competitive consumer price of the Philips videodisk machine is only possible through subsidy, though it should be stressed his speculation is unsubstantiated.

Reviewing progress on the copyright front, Robert Montgomery told the conference the Mechanical Copyright Protection Society had been talking to videogram producers since late last year, and had helped them set up a negotiating committee.

There are already around 420 prerecorded programs on the U.S. market, and the society's policy was to take a positive approach: not repressing the market by preventing the sale of software, but allowing producers to go ahead, with the caveat that they would be liable to retroactive royalty payments when these were fixed.

The day following the conference, the society hosted a meeting with its major European counterparts, aiming to thrash out some of the considerable difficulties surrounding videogram copyright.

Some kind of sliding royalty scale seems probable, to take account of the varying musical content of different programs. Possible range might be between 2% to 10% of retail price, though at this stage the figures are purely speculative.

The possibility of a common European royalty rate only arises because of the different light in which video rights are regarded on the Continent and in the U.K. There they are treated as mechanicals, i.e. record rights, which are negotiable, unlike Britain, where they are fixed at 6%. Fortunately, videogram rights in the U.K. are treated not as record rights, however, but as film synchronization rights, which are themselves negotiable.

The major stumbling block at the moment comes from the tough nego-

tiating stance of the unions involved, principally in Britain the Musicians' Union, the Writers' Guild, actors' union Equity, and ACTT, the Assn. of Cinematograph, Television and Allied Technicians.

Broadcasting authorities such as the BBC and independent tv company Thames Television are known to be more than anxious to begin marketing the great wealth of program material at their disposal, but have so far been unable to clinch agreements with the unions, which, according to rumor, have suggested royalty rates as high as 33%.

Similarly, national press reports have recently dwelt on Philips' attempts to secure union cooperation in introducing the videodisk to Britain, which have likewise foundered on the disparity between what the two sides regard as a reasonable royalty rate.

Monarch Video Has Artist Tapes

Continued from page 43

of the strongest selling points for Capitol's video program.

"Live is best," he says. "There's a special excitement that can only be generated by a paying audience and an artist working to reach that audience. It's a chemistry between artist and observer."

Dell-Amico also maintains that most rock performers don't like performing on a soundstage or working with producers and technical personnel who are not "into the music" as the staff at the Capitol is.

"The most hard rock-oriented they are the more they don't like the union clock, the million watts of white light pointed at them, and they're uncomfortable with the concept and technique of lip-synching," he adds.

"We moved gradually from black and white projections to black and white tapings to color tapings and now to broadcast quality color," he says, "and we grew into it as a concert production company. We learned first how to shoot rock music without interfering with a perform-

ance. Instead of forcing the music to conform to the needs of video, we worked it the other way around."

Although Monarch has its own video equipment, ranging from two Kaalart projectors and 20-foot screen hung from the ceiling over the stage to Sony tape recorders and cameras, Dell-Amico prefers renting the more costly, sophisticated color cameras used on the high-end shoots.

"Low light levels are critical to our needs so we prefer to shop around and get the most sensitive and up-to-date cameras," he notes. "We rent because that enables us to keep up with changes in technology."

Dell-Amico employs Ikegami, Furness, Thompson and CEI cameras at various times and uses one-inch type C video tape which he maintains is as good as quad tape, the broadcast standard. He employs five cameras and edits on the spot, with one camera reserved for wide angle shots that's hooked up to a separate tape recorder "just in case something goes wrong."

"We call it 'hot cutting' and it in-

volves talking to five cameras, just like any 'live' shoot," he explains. "You have to remember that our crew has been doing this sort of thing in black and white for four years and they know all the moves. They know when someone is gonna solo or take a walk. They're rock'n'roll experts so it's not that big a deal. We just do it."

The Capitol crew has gone so far as to build cubbyholes or special enclosures to keep cameras from getting in the way of performances. Dell-Amico also believes that having the group perform two shows in one night improves the chances of getting a high quality tape.

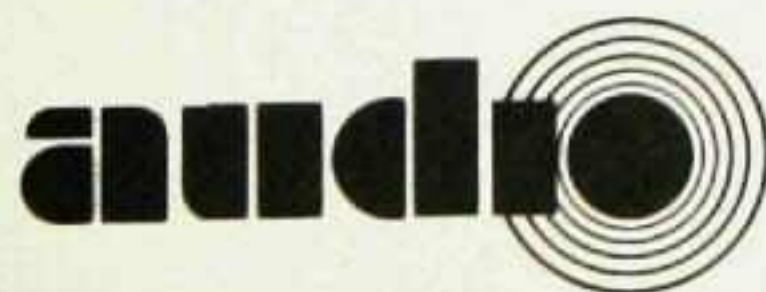
Costs for a broadcast quality video tape range from \$12,000 to \$15,000 for an entire evening's shoot. A band can have a simple black and white, low-band version of its performance for as little as \$400, and the Capitol crew can also supply low-band color suitable for tv spots or in-store and other promotional uses for approximately \$4,000.

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Audiophile Bid

Continued from page 70

noff on four cassettes. Performances are by the French pianist Jean-Philippe Collard with the Orchestra of Toulouse. Organ music of Liszt performed by Lionel Rogg. Chopin piano music played by Ivan Moravec and Roussel's "Psalm 80" and "Bacchus And Ariadne" Suite also appear in the premier line-up.

Export Sales Grow

Continued from page 73

adds, "is many European markets are behind us in the sense that they are catching up with us in the areas of sound reinforcement, for example. Consequently we are seeing growth in many of those markets."

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Disco

Montreal May Be Continent's 2nd Best City

By DAVID FARRELL

MONTREAL—For many of the six million persons who reside in this predominantly French city, disco is more than just a holdover from Saturday night fever. It is an every night experience that keeps the city's 50 or

so clubs on the go seven nights a week.

Montreal is a discogeer's delight; the clubs are perhaps less sophisticated than New York, but nonetheless highly competitive and success-

ful. De rigueur is tres chic in most cases, and casual wear is permissible.

Considered by many to be the second most important disco market on the continent, outside of New York, dance clubs have existed here for as long as people can remember. Remarks Michel Daigle, a prominent and successful resident producer: "Initially the clubs could not afford to bring in big name talent and disco was a practical and economical method of playing good music without ruining oneself."

A&M Records promotion rep Nick Carbone cites the liberal 3 a.m. shut off for liquor sales, combined with Montreal women's lust for fashionable elegance, and the city's general appetite for good music as further reasons for the ongoing success of establishments operating here.

The Anglo/French unrest which daily scars the front pages of the dailies dissolves after dark. By night both cultures assume a duality on the dance floors and while most of the chatter in the bars is in French, the majority of disks spun are in English.

Unquestionably the liveliest and most stunning establishment currently in operation is Club 1234, an 80-year-old combination church and funeral home, converted to a 425-capacity discotheque last September. Named by its address on Lamontange Street, the stained glass windows, pipe organ and 60-foot ceiling are striking under the influence of the now prevailing kaleidoscope of color shed by miles of neon lighting, pinbeams, ramlights and other special effects.

Also impressive are the natural wood banister, railings, a stone chapel bar, and several coffin rests that people actually dance on. With consortium backing the pleasure palace is now valued at slightly under \$1 million dollars, which includes state-of-the-art audio equipment.

On Friday nights, club 1234's music is broadcast by FM96 (CJFM-FM), from 8 p.m. until midnight. The station is frequently used by the club for promotions. One of the more noteworthy in-house promotions is the \$200 owners claim they drop weekly in one-dollar bills like confetti onto the dance floor.

Another important establishment is the Limelight, located close to Club 1234. The Limelight is the most New York-type of any of the clubs here. A massive oblong cavern with myriad lighting fixtures, mirrors and a reverberating floor, this 500-capacity club has been going full blast now for seven years.

In addition to being one of the oldest discotheques in the city, The Limelight ranks as one of the most important clubs to record people because of its progressive attitude and ability to break new disks.

This is the domain of Robert Ouimet, a veteran spinner who operates three turntables simultaneously to get the desired effect on the floor. Ballads are right out the door here and, like Club 1234, the tempo is boosted on many of the 12-inch 45s spun. Basic equipment in the club includes a Yamaha PM 1,000 board, Technic turntables and Electro Voice speakers.

Ouimet obtains his records from a variety of sources which include the Empire State Record Pool in Syracuse, N.Y., and the Ontario Disco Pool in Toronto.

La Folie, the Playboy Club until last October, is the AOR disco-

theque that tends to draw a younger crowd than either of those already mentioned. Spacious, well lit and warmly decorated with '70s style interior decor, the club attracts the intermediate class of discogeoers.

Club policy is to warm things up at 9 p.m. with well-known cuts that have obtained radio acceptance, spicing things up as the night moves on with hotter tracks just breaking through to radio.

Three disk jockeys operate the Technic turntables and eight speakers stationed around the room which are powered by four BGW amplifiers. The mixes are embellished with video projections and, come May, a state-of-the-art laser system. Capacity for the room is about 450 and like Club 1234 and the Limelight the club enforces a moderate door charge of \$2.

Two other discotheques worth noting in the city are Studio 1, a gay establishment and out of action due to a fire at the time visited, and Regine's. The latter is typically part of

the Regine mold, trendy, expensive and what it lacks in intimacy it makes up for in lavishness.

Of all the clubs visited, Regine's undoubtedly has the most sophisticated audio system. It includes digital turntables and total separation between woofers and tweeters and mid-range speakers. A basic beer here costs \$4.50 and records are obtained through the Canadian Assn. of Professional DJs based in Montreal. Labels do not consider it to be a groundbreaker musically, but it is a place worthy of a visit.

With the liquor ceasing to flow after 3 a.m., many clubs continue on until 5 a.m. serving coffee and other non-alcoholic refreshments. For many out for a night on the town, however, the hot drink nightcap is best saved for Le Nuit Magic, a popular bar for area musicians and groups on the road.

Situated in the heart of Old Montreal, the club is fashioned after an early '60s bohemian coffee house

(Continued on page 92)

BMI's Dillard And Boyce Saluted For Disco Efforts

NASHVILLE—At a luncheon sponsored by BMI/Nashville, Moses Dillard and Jesse Boyce have been saluted with BMI commendations of excellence for "outstanding contributions to the world of disco."

Some 35 music industry leaders involved with the duo were invited to the Feb. 22 function directed by Frances Preston, vice president.

Dillard and Boyce are spearheading a new disco surge in Nashville. "Disco is coming out of Nashville and BMI is proud to be a part of it," commented Preston. "It's happening with Moses Dillard and Jesse Boyce who were nominated in seven categories for awards at Billboard's Disco Forum V."

Striving to achieve Dillard's ambition "to accomplish in disco the same thing for Nashville that Barry Gordy did with Motown and Phil Walden has done in Macon," Dillard and Boyce have brought disco out of Nashville's music closet.

The executives and producers have gained the success through

their Nashville-based management and production organization, Dillard Enterprises and their BMI affiliated publishing firm, Dillard, Boyce Cain.

The Disco Forum V nominations received by the trailblazing Nashville disco team were: best disco artist, Saturday Night Band; best disco orchestra, Constellation Orchestra; and disco record producer, Dillard and Boyce, "Perfect Love Affair" (LP by Constellation Orchestra) and "Learning To Dance All Over Again" (LP by Lorraine Johnson).

Also, best disco-record composer: Jesse Boyce, "Feed The Flame" (a single by Lorraine Johnson); Boyce and Dillard, "Perfect Love Affair" and "Funk Encounters"—LP cuts by the Constellation Orchestra; Dillard, "Cosmic Melody" and "Dancing Angel"—LP cuts by Constellation Orchestra; and Dillard, Boyce and Thomas Cain, "I'm Learning To Dance All Over Again," a single by Lorraine Johnson.

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Chicago Discos On Wheels Rising, Prospering

By ALAN PENCHANSKY

CHICAGO—The disco on wheels concept has rapidly picked up momentum in greater Chicago and several mobile operations are shifting

into high gear with larger work crews, more elaborate lighting and sound systems and bigger, more lavish parties.

Some of the most sophisticated disco technology is being brought forth on the mobile scene, including programming on complex electronic

microprocessors to coordinate lights and music, something rarely seen in clubs.

City's mobile force is catering to

the sudden reawakening of the public's dance mania in all manifestations, at private banquets and weddings, special one-night functions staged in hotels and ballrooms, at colleges, churches, conventions, department store fashion shows and auto shows.

Billings for single disco functions extend up to \$2,500, according to operators, some of whom have begun to negotiate long-term contracts with promoters. The mobile disco experience can be had here for about \$275 average per engagement with all the trimmings, though one operator, a heavy promoter, claims to charge \$800 base.

All mobile operators surveyed say bookings in 1978 at least doubled the previous year's total, and a leveling of demand for the sight and sound crews isn't foreseen in 1979.

Jay Calandra, who heads the suburban-based Pro-Sound, says his firm's income quadrupled in 1978 following several years in which people asked "what's a disco show?"

Calandra, who is branching into club installations and working as music consultant to the new Mt. Prospect room, Freddie's uses an open computer to program the lighting array housed in a 16-foot square erectable aluminum frame.

Disco Van, operated by Terrell Hedeman, is being promoted through appearances at big auto shows and the owner calculates hundreds of thousands of dollars in media advertising has been gained.

"I'm receiving 10 to 15 calls per day," says Hedeman, who runs enough sound and light equipment to handle four simultaneous bookings and expects 250 engagements this year. Hedeman employs several free lance deejays, as does Calandra at Pro-Sound.

The mobile music operators are mostly young music-oriented entrepreneurs, contrasted with the veterans of the bar trade who oversee the majority of stationary discos. A background in music, audio and electronics is often brought to the mobile operation by the owners.

Chuck Miller, operator of Lights Fantastic mobile discotheque, has begun entering bids for installations in clubs interested in using his unique computer lighting system. The common light controller application has been taken a step farther by Miller and others.

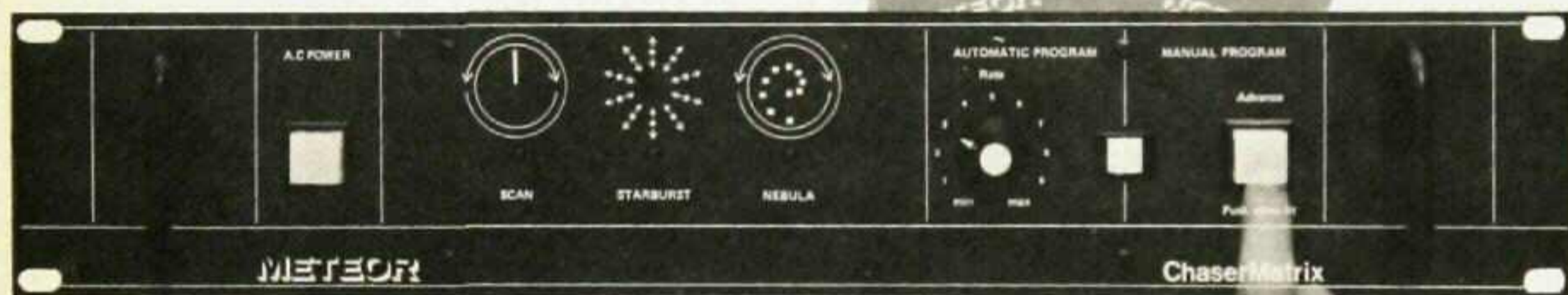
About 700 songs are recorded on open-reel tapes by Miller, who uses a keyboard computer terminal in his work. The computer codes for precise, pre-designed lighting schemes are entered on a blank channel of the audio tape.

"I'm so busy I can't stand it," says Miller who spins his own gigs, charging \$275. "More and more people are finding out about us." Colleges and weddings are big business for Miller, who also seeks regular bookings in clubs & lounges.

Other major mobile operators here include Discorama and Sound Around Music Machine, with many jocks also providing party services on a smaller, more casual basis.

At least two of the city's club discos augment their activities with mobile services. Latest to add a mobile facility is the Galaxy which offers a basic sound system package and spinner but also will arrange lighting, dance instruction and provide catering.

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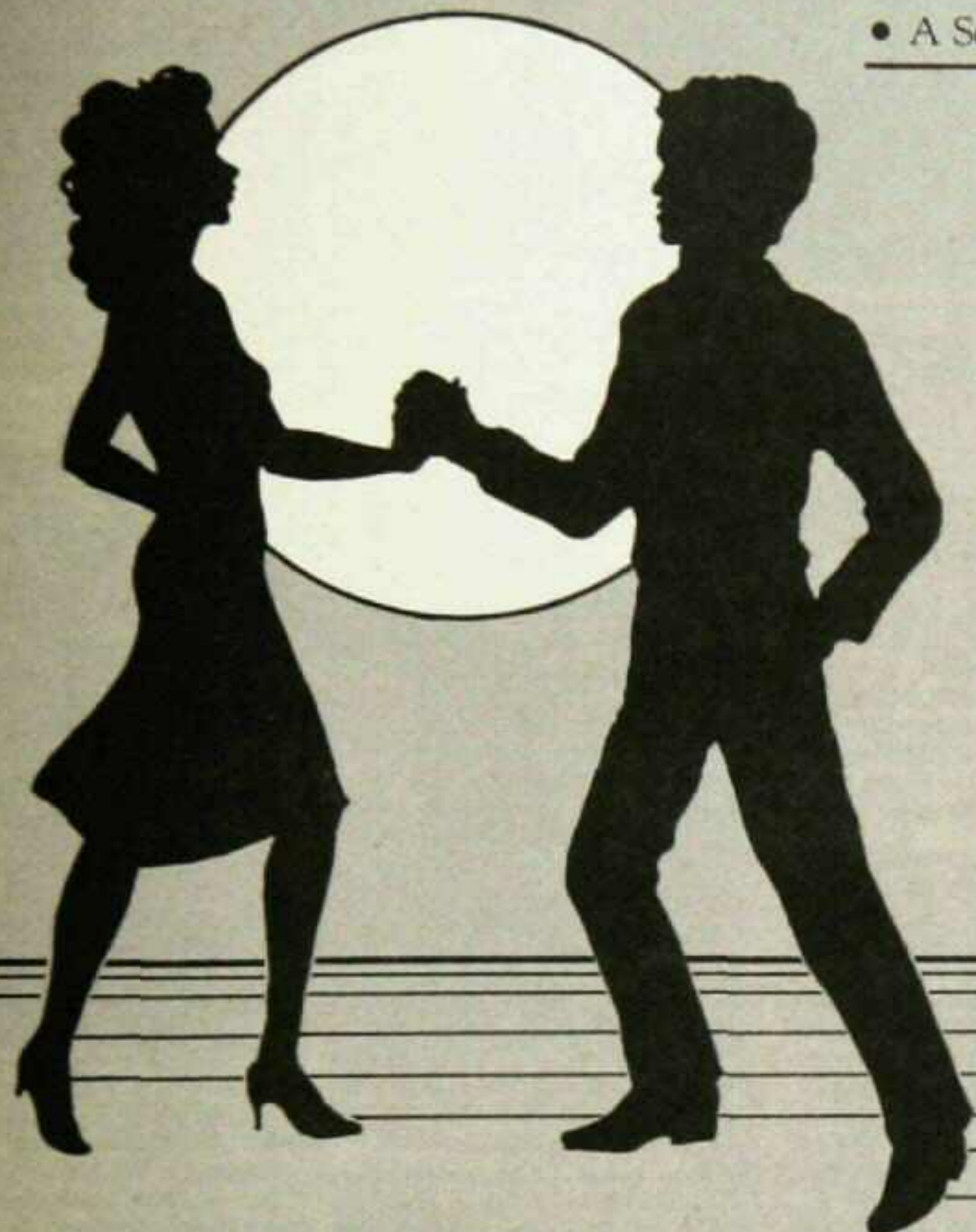


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Skating Rink Operators To Discuss Disco Phenomenon

NEW YORK—The multibillion-dollar disco phenomenon will emerge as one of the major topics of discussion at the upcoming annual convention of the Roller Skating Rink Operators Assn. (RSROA) scheduled for April 30 through May 3 at Caesars Palace, Las Vegas.

The association represents about 2,000 rinks across the U.S. Many of these areans, in the past few years, have converted either wholly or partially to disco. Consequently, roller rink discos have become one of the hottest offshoots of this spiraling business.

According to George Pickard, executive director of the organization, the association will ask the question, "how much disco is enough?"

The meeting will also explore operator problems arising from conversion to disco. And the more than 1,000 members expected to attend

will be polled on the over-all effect the disco phenomenon has had on their business.

"One important subject of discussion will be injuries arising from the new disco roller skating phenomenon. Dr. Kenneth Clarke, dean of the College of Applied Life Studies, of the Univ. of Illinois and founder of the National Athletic Injury Reporting System, will demonstrate to rink operators how roller skating fits into the broad perspective of sports liability. He also will make recommendations on how operators can take legal safeguards against such liabilities.

Other seminars and workshops will address themselves to rink modernization and design, advertising and promotion, and public focus through disco on rinks.



ROLLER RECORDING—In a novel twist to conventional recording methods, musicians and backup singers for artist Piers Lawrence are fitted with roller skates and joined by members of the Village Wizards and Good Skates, N.Y., for the recording of Lawrence's first album designed for roller disco dancing. The album was taped at New York's Quadrasonic Studios and is scheduled to be released within a month.

New Global Song Binder

NEW YORK—Intersong Music—USA has entered into a worldwide publishing agreement with the publishing companies of SMI Records.

The agreement signed by Don Oriolo, vice president and general manager of Intersong, and Will Crittendon of SMI Records reportedly makes Intersong the first major music publisher to make a major commitment to disco music.

The agreement covers Satellite Music International Ltd. (ASCAP) and Willanco Music Co. (BMI). First product to be released under the agreement is "(Dance It) Free Style Rhythm," by Mantus.

Forthcoming product from SMI will include a re-release of Fay Hauser's single, "Reaching Out For Happiness," and SMI "Greatest Hits" LP; "Midnight Energy" by Mantus; "In The Mood" by Puff; and "Hot Stuff," a single by Novella Edmonds, with an LP to follow by the same artist.

Other copyrights included in the agreement are the disco hit "No, No, No, My Friend" by Dovoshun, and the songs of writer Fay Hauser, whose material has been recorded by such acts as Sister Sledge.

SMI Records, headed by writer/producer/arranger Crittendon, is a four-year-old label distributed through Audiofidelity in the U.S., Quality Records in Canada and Warner Records in the United Kingdom, as well as other major labels throughout the world.

Intersong Music is administered in the U.S. by Chappell Music.

Disco Mix

By BARRY LEDERER

NEW YORK—Many of the record companies participating in the recent Billboard Disco V Forum premiered new or soon to be released products. West End Records' successful party at Paradise Garage had total support for Taana Gardner's first record titled "Work That Body." Also played was a soon to be released disk by Billy Nichols, "Give Your Body Up To The Music."

Motown's celebration at Les Mouches had the dancers jumping to Taba Vega's "I Just Keep Thinking About You Baby" from the "Try My Love" LP on the Tamla label. High Energy's 12-inch disk "I Should Have Gone Dancing" is a slick production and a dance pleaser. "Astro Disco" a new 12-inch disk 33 1/2 r.p.m. from the Motown family, received good reception at the party as recorded by a group called Apollo.

Jim Brady has a two-sided favorite on his 12-inch 33 1/2 disk from the Chanterelle label distributed by Mushroom Records. Not only is "Touch Dancing" receiving response in the discos, its pop overtones indicate its possibility for a crossover into that market. However, the flip side, "I Got What I Came For" might just overtake the A side, as this pulsating flip side is picking up momentum according to several deejays at Disco Forum V. Interesting enough, radio deejays who received only the "A" side are now asking for "I Got What I Came For" from the label and its distributors. This young entertainer has a commercially viable product with an upcoming album that should prove his worth as a promising new disco artist.

Jon Randazzo, at the City Disco in San Francisco, is getting positive reaction from Richard T. Bear's "Sunshine Hotel" on RCA Records. Larry Rossiello out of Probe in Los Angeles feels that Herbie Hancock's "Tell Everybody" on Columbia and "Be Yourself" by Ar Power on AVI Records are pulling weight in his club. Vince Michaels

spinning at Girard's in Baltimore and Les Mouches in New York is getting response from Asha's "Midnight Rendezvous" and "I'm Gonna Dance" on Dash (distributed by TK Records) as well as "Cuba" by the Gibson Brothers on Mango Records (reviewed below.)

One of the classic rock'n'roll songs was "La Bamba" by Richie Valens. Antonio Rodriguez has captured the infectious melody of the original in this 1979 disco version on Buddah Records. Sassy orchestration, driving congas, bells and timbales give added dimension to the vitality of this 12-inch 33 1/2 r.p.m. Piano and a Spanish guitar provide a compelling break. The disco mix is by Wally MacDonald and produced by H. Hornung. This 9:49-minute cut runs back and forth between vocal and instrumentation and the lyrics are in Spanish. The momentum on this energetic disk is non-stop and is an impressive first outing by this new disco artist.

Mango Records is responsible for bringing "Cuba" by the Gibson Brothers to an eager dancing audience. The beat is urgent and the harmonies are harsh and gutsy which match well to the punchy brass section and back ground tracks that have a sizzling beat with fine

orchestration accentuated by piano highlights. This 12-inch 33 1/2 r.p.m. at 7:54 minutes has both a vocal and instrumental side. Either can be played with success.

The Salsoul Orchestra has returned to the deejays after a weak last outing, with a topper of an LP. The musicians' energy was put to effective use in a rousing and distinctive album on the Salsoul label. "The Burning Spear," originally recorded years ago by the Soulful Strings, has a piercing sax solo by Michael Pedicone Jr. "Somebody to Love," the classic Jefferson Airplane cut, is given new dimension with a slick production.

Due out as a single, this Grace Slick favorite should certainly receive extensive play. The title cut "Street Sense" which is also the LP title, as well as "212 North 12th" and "Sun After The Rain" (already out as a 12-inch), complete this first-rate production, produced and mixed by Tom Moulton. Thor Baldursson, responsible for the arrangements and orchestration, has registered well with Moulton.

Sylvester seems to have come up with another disco pleaser in "I (Who Have Nothing)" (Continued on page 89)

MARCH 17, 1979 BILLBOARD

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All-Femme Show Touring In South

ATLANTA—The first all-girl traveling disco show has been formed here by Steve Hill of the American Dream Disco Co.

The portable disco revue, also called the American Dream Disco, features Kimberly Tracey, K.C. Cass and Anne Heckler.

The group, which has its own portable sound and light show, plays mainly college, high school and convention dates in the South.

According to Hill, the girls are their own drivers, technicians, deejays and dance instructors. He also states that initial response to their act has been "encouraging."

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Disco

\$1 Million Spaceship Club Will Open In Puerto Rico This Month

Continued from page 16

Aviles of Puerto Rico, who has worked closely with Garcia in the development of the concept.

According to Garcia, a finished room can accommodate as few as 300 patrons, or as many as the owner's budget will allow. The San Juan club will hold about 500.

Garcia, whose idea was to create a fantasy to boggle the minds of the most jaded disco dancer, has set aside a sizeable percentage of his million dollar budget for a slew of special effects ranging from a 1½-watt krypton laser, to be installed by Laser Presentations of Columbus, Ohio, to video systems by Panasonic, JVC and IMI, to some 3,000 lights running the gamut of police lights, pin wheels, strobes and chase lights.

The outer base of the club will feature a ring of red flashing lights and a constant stream of smoke created by a number of fog machines. The effect, according to Garcia, will be that of a just landed space ship. From the outside the

windows of the club will glow with a surrealistic white light.

The lighting system and array of special effects will be handled by a deejay and two technicians who will hang suspended from the ceiling in a mockup of a spaceship's control room.

The deejay, Roberto Figueroa, will also be something of a movie producer and will be expected to take a video mini-camera to San Juan's beaches and other places of interest to shoot "on location" scenes for use in the club's video presentations.

The entire lighting system was supplied by Meteor Lights of New York.

The sound system by Times Square of San Juan includes Technics 1200 turntables, Uni-Sync power amps and GLI custom-built speakers.

Sterstream of New York, will supply part of the programming for the video system.

The Spaceship Disco is built on

three levels, with audiences commanding an unobstructed view of the immense dance floor from wherever they sit.

The club, designed as a private membership room, will cater to middle and upper middle class Puerto Ricans and visitors to the island. Membership is priced at \$300 a year. Admission at the door will be \$14 per person, but will also get the dancer two drinks.

According to Garcia, the uniqueness of the concept has already attracted a procession of potential investors, resulting in a plan to franchise the idea to anyone who can come up with \$1 million.

Obviously the high cost of the room is no deterrent to these potential investors, as Garcia claims he already has commitments to develop the concept in Venezuela, Mexico, Florida and New Jersey.

The Spaceship is scheduled for opening at the end of the month with a gala party featuring celebrities flown in from around the world.



LONDON CHIC—An inside look at Regine's new London club, reveals a merging of conservative chic with avant garde decor and lighting. The stylish penthouse room in the heart of London's shopping district features a lighted dance floor, and neons, scanners, pinspots and spinners. The light show was created by Illusion Lighting which also provided the Video 4000 controller which automates the lights.



SWANK SETTING—The marble dance floor at Oz, one of San Francisco's most fashionable discotheques, is aglow with lights, as the room awaits its influx of beautiful people.

Shoes That Light Up—Tiny Bulbs Reportedly Good For 10,000 Hours

NEW YORK—The first women's footwear designed exclusively for use in discotheques is being marketed in this country by Arthur Murray Disco Dance Studios.

The shoes, designated "DiscoShoes," are the brainchild of Al Dana III, a 24-year-old Tampa, Fla., inventor. They feature flashing lights in the heels and soles.

According to George Theiss, chairman of the board of Arthur Murray, DiscoShoes contain tiny bulbs encased in the one-piece, molded, clear plastic heel and sole of the shoe.

What Theiss describes as a "space age" micro mercury circuit permits the lights to blink on and off to the individual rhythm of the dancer.

Dana adds, "With DiscoShoes, each foot movement and every dance step accelerate the flashing lights."

The unique circuitry in DiscoShoes comes with a two-outlet charging unit which allows the pair to be recharged simultaneously. States Dana, "Six hours of charging produces six to eight hours of steady, dazzling dancing."

Each pair of shoes can be charged a minimum of 500 times. The electrical system is guaranteed for three months and the tiny bulbs are said to last for at least 10,000 hours.

Dana further reveals that a switch, located on the arches of the shoes, allows them to be turned off anytime for everyday use. He states, "With

their lights off, DiscoShoes become fashionable sandals with sleek, translucent heels, appropriate for both day and evening wear. They are available in gold, silver leather, black peau de soir, red, champagne and plum satin.

Shoe Representatives, Inc., a Minneapolis-based firm, will sell DiscoShoes to department stores and high fashion boutiques. The shoes retail for about \$100 a pair.

The shoes are being manufactured for Dana and Arthur Murray by Vogue of California. An extensive advertising and promotional campaign is being launched by KLG Advertising of New York.

Meanwhile, Theiss states that because of the overwhelming acceptance of disco, Arthur Murray Dance Studios has decided to change its name to Arthur Murray Disco Dance Studios.

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Disco Mix

Continued from page 88

on the Fantasy label. This 12-inch 33½ has a long and short version running 10:40 minutes and 6:31 minutes respectively. As usual, the song is full of hooks, smooth vocal harmonies and well-crafted production. The artist's performance is filled with high voltage energy and should prove a good followup to his "Disco Heat" success.

Tony Orlando has come out with a 12-inch 33½ on the Casablanca label with the title tune

from the Broadway play "They're Playing Our Song." Disco remix consultants Dan Morin and Howard Merit worked with producers Hank Medress and Dave Appell on this cut. The Raes have finally come out with an album titled "Dancing Up A Storm" on A&M. Also worth the deejays' attention is "Superman" by the Kinks on Arista. Alma Faye's "Doing It" LP on Casablanca as well as Dennis Parker's "Like An Eagle" on the same label have received deejay support and will be reviewed in a following column.

Regine Zylberberg, the grand dame of disco owners and a chanteuse in her own right, has released a French version of the Gloria Gaynor hit, "I Will Survive."

The 45 r.p.m. disk is on the French Carrere label, and is Regine's first disco recording. The tune is backed by "Never Stop Dancing," another disco song written by L. Saint Louis and Alan Wisniak. Wisniak also produced both records.

The record is available as an import through Regine's in New York.

Regine Covers Gaynor Record

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The record is available as an import through Regine's in New York.

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BREEZIN' ALONG—Producer Tommy LiPuma looks on as George Benson tries for his fourth consecutive platinum LP. Benson penned three tunes on his upcoming LP "Living Inside Your Love," released this week.

Vogel More Active At Mushroom Label

LOS ANGELES—Since the death of Shelly Siegel, Mushroom president and general manager Wink Vogel has played a more active role in the running of the company.

The Vancouver-based paint company executive, who has remained behind the scenes until now, has made some business adjustments to allow him more flexibility and will be making regular trips to Los Angeles overseeing each department.

Vogel has already restructured the company so that each function is more formalized and clearly defined. Each department reports directly to Vogel.

While Mushroom has been the subject of various rumors concerning its independent status, Vogel is quick to dismiss them. "Shelly and I always agreed that as an emerging label with new acts, independent distribution is the best way to go. The indies treat us well and there's no reason to change," says Vogel.

He continues: "There is also some anxiety in the minds of radio people regarding Mushroom product. People think that without Shelly, there is no Mushroom. When our new product is released in a few months they'll see differently."

Vogel sees this year as Mushroom's most active. The three-year-old Mushroom U.S. label has new albums from Doucette, Chilliwack and Paul Horn slated for upcoming release as well as Ian Matthews' "Gimme An Inch," his followup to

"Shake It" and Jim Grady's "Touch Dancing" on Mushroom's new Chanterelle disco label already in release.

Vogel admits he's still learning about the record business although he and Siegel did confer on all signings, tours, budgets and other financial and marketing decisions.

As part of his new role, Vogel attended MIDEM and will be active at NARM with Mushroom's 22 independent distributors.

"I'm looking to strengthen my personal relationships with our distributors," says Vogel. The strength of those relationships is the strength of our business."

He is also eager to build up rapport with artists and managers as well as marketing people.

The Los Angeles office now boasts 16 persons with an additional 10 in Canada. Mushroom supplements its staff with a strong network of independent promotion firms, which have since been reactivated to work Matthews' "Gimme An Inch."

Other key staff positions include Susie Gershon, newly named director of national promotion as well as director of creative services and artist development; Rick Block, business and foreign affairs; Mark Gilutin, a&r; Joe Owens, national album promotion; Cathy Weidman, national singles promotion and Mark Cope, national sales and marketing manager.

MCA And Butterfly Link

LOS ANGELES—In line with MCA Records' new penetration into the disco market, the label has signed a two-year manufacturing and distribution deal with disco-oriented Butterfly Records.

MCA president Bob Siner says that Butterfly has disco credibility and available product that should see its way into the marketplace within a month.

First product from Butterfly to be distributed by MCA is "Belle De Jour" by St. Tropez.

Butterfly personnel will serve disco deejays and record pools and MCA will followup with in-store merchandising.

States Siner: "Butterfly will take it to one level and MCA the next."

Last month, MCA began its disco thrust by signing a promotion pact

with Marc Kreiner's MK Dance Promotions. Don Warshow, who has worked in the MK office for the past year, is coordinating MCA's disco-related projects.

Record Plant In Suit Vs. Chrysalis

LOS ANGELES—The Sausalito Music Factory doing business as the Record Plant has filed suit in local Superior Court against Chrysalis Records.

The pleading alleges the label owes the Bay area studio \$13,748.05. Statement submitted to the court shows that the defendant owed the plaintiff that amount after \$5,926.93 was paid Jan. 31, 1979, against a \$19,674.48 delinquency.

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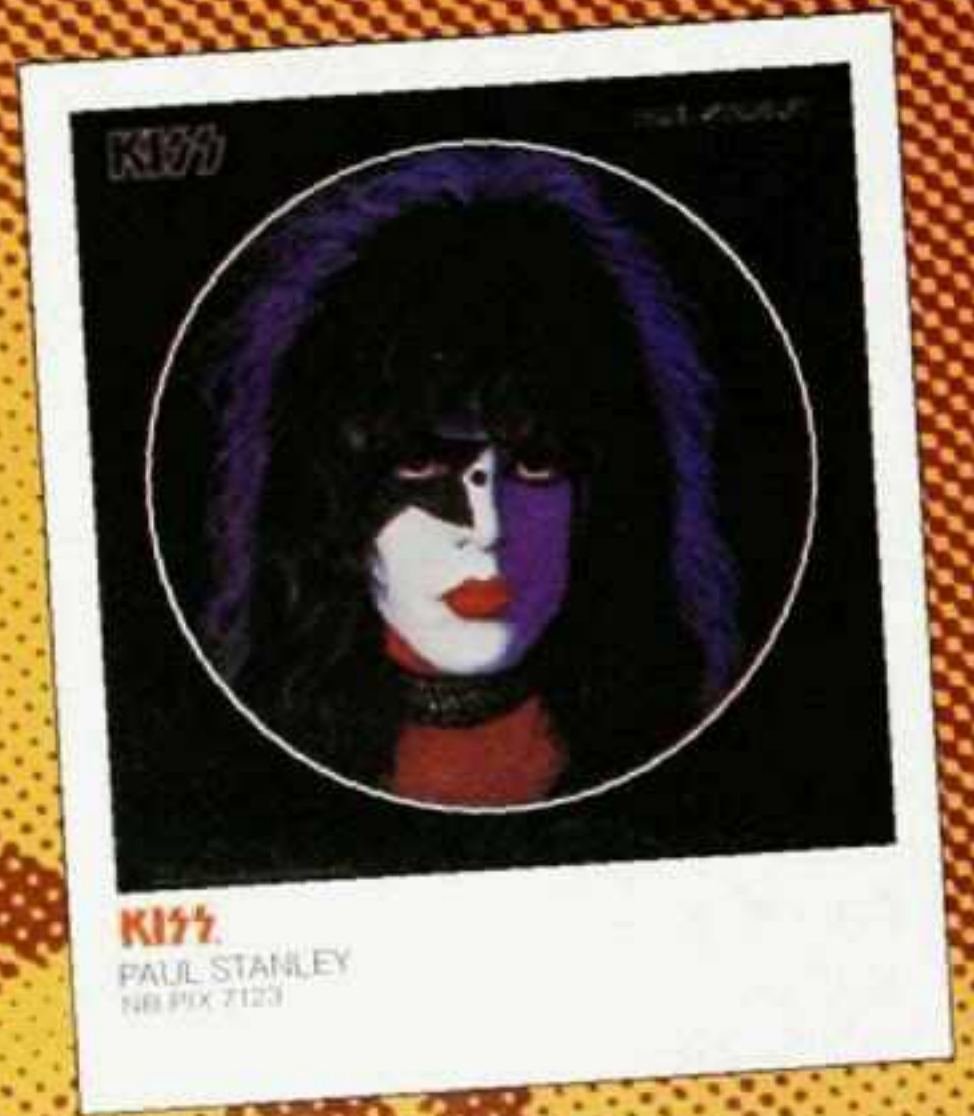


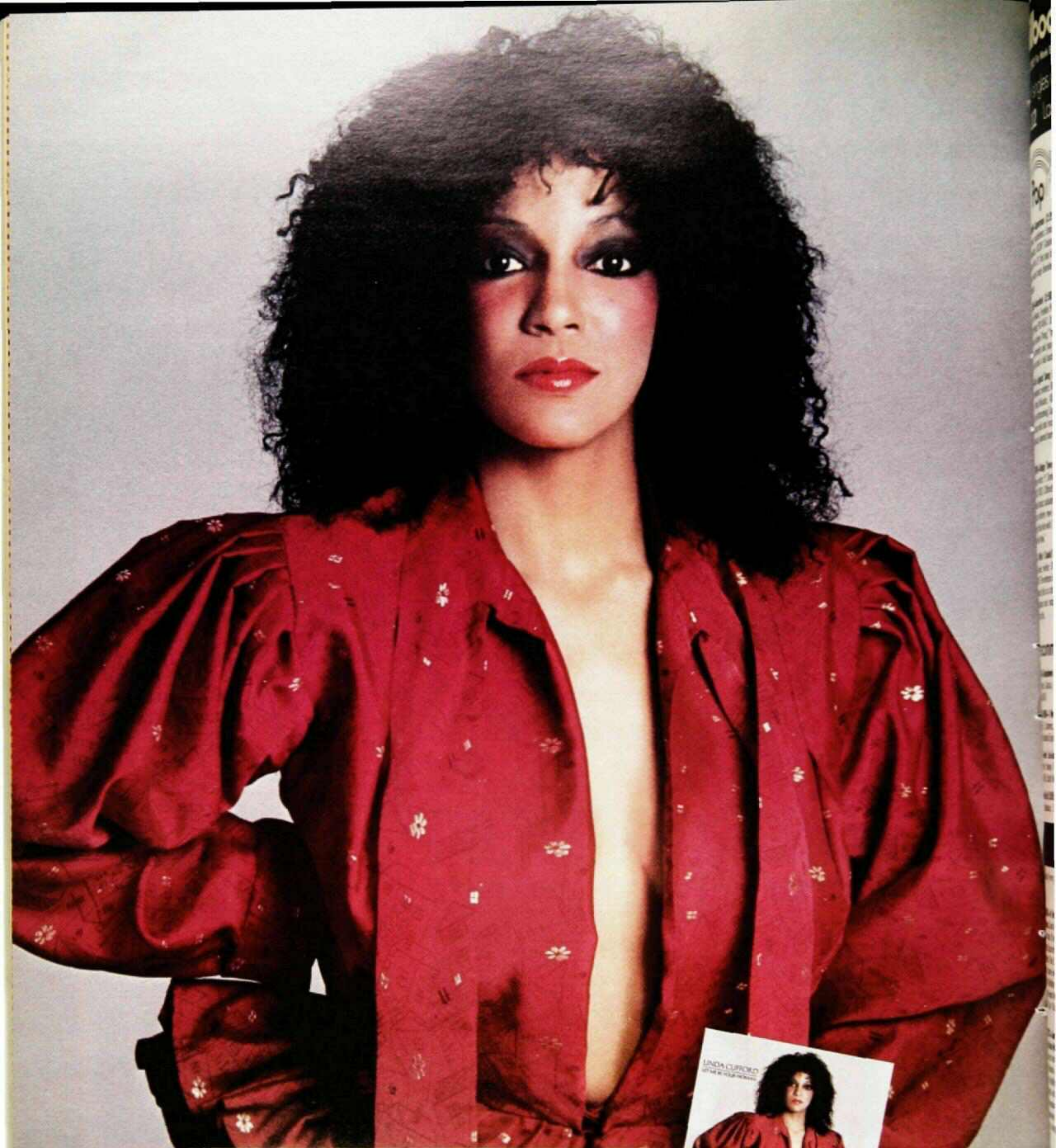
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