Labels Tighten Belts To Keep $5 Profits Up

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

The importance of music division sales and profits to their corporate parents worldwide is underscored in the face of increased competitive pressures, not only within the global music (Continued on page 135)

Pres. Carter Q&A's NAB

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

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

In brief off-the-cuff remarks, Carter avoided taking a stand either for or against broadcasting deregulation, instead pointing to his overall policy of deregulation.

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

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

(Continued on page 40)

Calif. Tape Tax Proposed

By PAUL GREIN
LOS ANGELES — A bill which would levy a $5 tax on the wholesale price of blank tape will be introduced into the California legislature by State Sen. Alan W. Cranston (D-Calif.), Monday (26).

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

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

The rest would be split between the development of music classes in public (Continued on page 134)

U.K. Home Taping Worse?

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

Fresh interpretation of statistics for the last surveyed year — 1977 — suggests that the originally estimated $150 million loss may be $30 million short, and could even be $150 million off target.

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

(Continued on page 144)
From the producers who brought you VILLAGE PEOPLE comes the debut album

LIKE AN EAGLE by

DENNIS PARKER

The electrifying new performer that'll sweep you off your feet!

Composed and Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS, INC. Executive Producer: HENRI BELOLO

ON CASABLANCA RECORD AND FILMWORKS

Includes the hit single "Like An Eagle"

NB 963
WASHINGTON: The home taping committee of the Copyright Royalty Tribunal is about to launch a household survey that will not only hopefully tell how much home taping is going on and who’s doing it but will also add to general knowledge about America’s musical tastes and gauge the impact of home taping on the recording industry.

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

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

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

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

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

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

Both Great Britain and West Germany have produced studies showing buying trends of home taping on their record industries but so far the U.S. has little specific information about the effects of home taping on the music industry is completed, the committee can move on to study video home taping.

Remedies being used or proposed in other countries are all based on the idea of a compulsory tax on home recording equipment. The governments of Great Britain and Japan are considering a hardware tax on home recorders.

May Ascertain U.S. Music Preferences

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

An international copyright study group in 1977 also concluded that tapes should be taxed and suggested that each country legislate a compensatory tax. This would enable copyright owners and broadcasters to increase their revenues from tape sales.

CORNY DISCLOSURE

Warriors Subsidy To Students Soon

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

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

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

Though the number of labels and distributors has diminished, Cornyn sees the "level of pure competition." And he doubts the trend toward fewer record companies and distributors will place the industry in a position, "like television, of three networks, all controlled by one company, all juggling sales, leaving no escape from our own greed - at least our own conscience as will do anything that pays money."

Noting that with estimated industry gross at $3.5 billion, greater than some entire countries, "we have a clear opportunity to do something about the quality of life around us."

"We have created and even dominated the imagination and sold Roman pictures that are our customers as no other medium today," Cornyn said. "And now, we’re about to add video to our audio with videotapes and videos. And if we’re smart enough, we may be able to do something about the future of music.

(Continued on page 154)

GAYNOR RIDES ‘THANKS’ BUS

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

Along with invited guests, the performer will start her rounds in the morning and pay visits to three major retailers, the Village Record Store and Record King, three in mid-Manhattan: Disc-o-Mat, Tape King and Finishing Touch in Long Island City, Win Records.

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

In addition, Polydor is starting a 10-city television and print campaign involving Gaynor and its other artists and including various women’s magazines like Ms and Working Women will provide a national thrust to the program.

LOS ANGELES—In a move that will impact significantly on rack-jobbing, United Records and Tape, MCA’s engineering arm, appointed Kay Wordesley as national promotion director, Tony Tamburrito as manager of field promotion, David Rosen as assistant promotion department within the firm “to speak retail.”

Starting April 30, Warren Schul- stedt, the past five years national buyer of records and tapes for the important Sears Roebuck store chain, will move to the Deep South as rack-tician as vice president of national accounts.

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

Schultis brings to United an expertise in which his retail experi- ence can analyze for us the potential of advertising and merchandising campaigns. Because of his years as a top executive on the retail side, we anticipate he will be able to objec- tively compare our organization with other rack-jobbers, helping us to enhance our competitiveness,” states Sid Silverman, United president, in making the appointment.

"He lends himself to the concept of sophis-tication enabling us to communicate more authoritatively with Sears-like companies."

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

(Continued on page 135)

SILLS HONORED—Beverly Sills, star of the Metropolitan Opera, receives the 11th annual Cultural Award of the Recording Industry of America from its presi-

Modern Co.’s Jacket Prices Rise

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

In line with other fabricators (Bil-

(Continued from page 3)

Miami Racker Beaming Sights On Retailing Market

By JOHN SIPPEL

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**Music Fan President Praises Record People at White House**

By JEAN CALLAHAN

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

Describing the record industry as “innovative, dynamic, pleasant and profitable,” the President got a big laugh when he paused and said, “I was just about to say ‘profitable’ in a way. You can see that most of these adjectives appeal to you.”

A good-natured Carter acknowledged that friend Beverly Sills and Chet Atkins with a wave and a warm smile. Only his nervous hand motioned away any tension he might have been feeling as the Middle East peace negotiations were underway.

More than 1,100 formally attired guests attended Tuesday evening’s event, including members of Congress, key Administration and agency, officials, representatives of Washington’s cultural community, record industry executives and artists.

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

When the microphone gave out halfway through her acceptance speech, Beverly Sills, the winner of this year’s RIAA Cultural Award, proved how outstanding her voice is by projecting to the back of the room.

“At an artist or a sculptor gets to...” the President continues, “...be hit, but when a singer sings a beautiful song, it fades away in the air of the opera house and that is the end of it,” Sills said. “Thanks to the recordings I'm able to leave my voice behind me.” She also credited the American recording industry with making international artists accessible to us by saying we wanted to hear opera, you'd go to Italy, she said. “If you wanted to hear jazz, you'd go to New York.” And if the name was unpronounceable, it meant the singer was probably good. That's all changing now and a lot of us with pronounceable names are the Europeans you've sold to for years.

Kennedy, president of the Black Music Assn., who was also being honored by the RIAA, called the present awards “a significant milestone” and said he hopes “that black music and black musicians will receive every-where the same kind of recognition it deserves to continue exciting music.”

Marilyn McCoo and Billy Davis Jr. and George Benson provided entertainment.

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

**Arista Distrib Shocks NARM**

**Ontario’s True Myth Band**

**WEA Canada Cuts Digital Rock Album**

By DAVID FARRELL

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

The 10-song, yielding one of the first rock albums cut anywhere via digital technology was conducted Sunday through Wednesday (12-21) with soundstream recording and editing equipment transported from Sound Lake City to the Soundstage Studios here.

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The 10-song, yielding one of the first rock albums cut anywhere via digital technology was conducted Sunday through Wednesday (12-21) with soundstream recording and editing equipment transported from Sound Lake City to the Soundstage Studios here.
The first time you hear "Sweet Vendetta," it's like it's always been in the back of your mind.

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

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

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

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

"Sweet Vendetta" has the sweet sound of success.
LOS ANGELES—High schools have apparently become a major medium for the exposure of new records.

Jesus Garber, head of High School Network Radio here, has set up an AM/FM network in 25 area high schools during lunch breaks.

Garber also has tied into record companies with the program. In addition to having the product played, he gets kids to different schools to meet and talk to the students.

According to Garber, "We get the help of a local 45 label and have a tape of the record we want to play. The ABC label, for example, puts up the records and personally takes them to the DJs. I am now building record recognition for my labels in the day and during lunch periods," says Garber.

Jesus Garber is publishing consultant for Billboard; circulation director with a B.S. from California State University, Fullerton. He is a graduate of California State University, Fullerton, and was executive director of the United States Navy Band in the Pacific Theater. He has been a music publisher for 10 years, including 5 years at RCA, and is now a freelance recording artist.

He is a former member of the U.S. Navy Band and has worked on various radio and television stations.

Garber's program has been good for us and we have worked with it for more than a year. "It gives us that national audience and unlimited exposure in our market. We have gotten a lot of positive feedback from the students in our market. We get from the DJs. We also get feedback on the LPs in terms of which single songs are popular, " says Garber.

Garber says he's also working with Tommy Davis, Chocolate City Records; John McCray, Source Records; Willie Tucker, Mercury; Louis Harper, Cotillion; Ronnie Richardson, Epic; Jimbo Jones, Casablanca; Renny Roker, R&B Productions; and Forrest Hamilton Management.

"Says McCray, Source's director of special projects, "This is an excellent program. We are going to tie into schools with kids a day and a captive audience. Apparently MCA also feels the program is right for its product." Garber has his own distribution setup through "the DJs calling in records on the air. We have steered the DJs away from playing the records but we take them to the DJs. We are now building record recognition for our labels in the day and lunch periods," says Garber.

According to the program was started to increase the exposure of new records. "We have, in a way, that is, by the help of Jeryl Busy, director of national and regional promotion at Casablanca Records, who was with Stax Records.

According to Miller London, Mod. Mo. Coton, "the program has been good for us and we are working with it for more than a year. "It gives us that national audience and unlimited exposure in our market. We have gotten a lot of positive response from the teachers in our market. We get from the DJs. We also get feedback on the LPs in terms of which single songs are popular, " says Garber.

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DANCE FOREVER

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

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Management: Mike Gardner/BNB Management

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No Dice: Loaded & Ready To Roll.

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

C 1979 CAPITOL RECORDS, INC.
NEW YORK—Expansion of both domestic and foreign record tape production facilities including the construction of what will be the world's largest pressing plant in Carrolton, Ga., as well as the purchase of Gabriel Industries and 14 improvements in broadcast facilities, cut down the balance of CBS Inc.'s cash and cash equivalents from $199.6 million in 1977 to $51.4 million at the end of 1978.

However, identifiable assets went up for the CBS Records Group from $408.7 million in 1977 to $528.1 million in 1978. Capital expenditures by the Records Group went up from $18.3 million in 1977 to $29.7 million in 1978.

These figures are revealed in the 1978 annual report to stockholders published by CBS Inc. The report reprints previously published figures (Billboard, Feb. 24, 1979) listing total CBS Records Group sales (but not including Columbia House) for 1978 at $946.5 million, with profits at $92.3 million.

A chart in the CBS annual report estimates that total U.S. recording industry retail sales at list price, exceeded $4 billion in 1978. The report reveals that the $93.8 million Records Group profit also includes income from an equity-basis investment in Japan which in 1978 was $12.6 million, up substantially from the $5 million the year before, reflecting the growth of the Japanese record industry. Sales were estimated by Walter Yetnikoff, group president, at $100 million in 1978.

In the CBS/Columbia Group, which includes Columbia House, with its Record & Tape Club the musical instruments division, and the specialty store division which includes Pacific Stereo and Sound-Outs, profits in 1978 were $33.6 million on sales of $938.9 million, up from $26.5 million profit on $465.3 million in 1977.

The report says that the specialty stores division, formerly called the retail store division, added 11 outlets to its chain of Pacific Stereo stores, bringing the figure up to 89. Four of the new stores were in Texas, a state where the chain first entered in 1977. The other new stores were added in its Northwest, Midwest and California markets. The Sound-Outs chain added a supermarket-style store in San Francisco early in 1978 and a second one in nearby San Jose later in the year.

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

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

Over-the-counter price shown may or may not represent actual transactions. Rather, they are a guide to the price trends of the market. The above information contributed by Billboard's Douglas Vинтер, Japan, U.P. Los Angeles Region, Japan-Asia Markets Inc., 602 West Avenida, Ste. 100, Torrance, Calif. 90710 (213) 501-4771, member of the New York Stock Exchange, Inc.
E/A Darts Into Disco-Black Music Additions
78 Acts Are Counted On Label's Roster

By PAUL GREEN

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

In response to the top 10 soul hit Patrice Rushen scored recently with "Hang It Up," the label will be directly handling its six acts in an r&b/disco crossover direction, according to Wax. He notes that Dee Dee Bridgewater will have a disco cut on her next album.

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

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

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

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

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

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

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

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

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

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

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

The music will be not a gold album is a disappointment, and that's sad.

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

Last week Elektra/Asylum enjoyed its biggest country crossover success to date when Eddie Rabbit's "Every Which Way But Loose" cracked the top 30 on the pop chart. The film hit was produced by Geoff Garret.

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

Rabbit's regular producer, David Malloy, is being worked on in the label's first staff producer. He recently worked with Rabbit's earlier hits produced by Badfinger, which jumps to number 144 in its second week on the chart.

LET IT BE
ISSUED AGAIN

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

The last studio LP by the group was originally released in the U.S. on May 13, 1969, but has been largely unavailable in recent years, having become a cutout in 1974.

The LP also contains the last single from the group, called "The Long And Winding Road."
DESMOND CHILD and ROUGE
THEY'RE GONNA PAINT YOUR TOWN RED!

Their Debut Album
DESMOND CHILD and ROUGE
Contains The Hit Single "Our Love Is Insane"
Now On A National Showcase Tour.

Produced By Richard Landis
And forthcoming hit albums from Louisiana's Le Roux, Michael Johnson, Gerry Rafferty, Chris Rea, Steve Miller, No Dice, Tom Robinson Band and Kate Bush.
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JANUARY
28 RIVERSIDE, CA. - Indian Mtn. Country Club

FEBRUARY
7 CORPUS CHRISTI, TX. - Texas Convention Center
9 SAN ANTONIO, TX. -xx's Auditorium
10 AUSTIN, TX. - Palladium
14 KILLEEN, TX. - Crazy Horse
15 NORTH DALLAS, TX. - Boomer Auditorium
16 TULSA, OK. - Cain's Ballroom
18 DALLAS, TX. - Palladium
27 LOS ANGELES, CA. - Santa Monica Civic

MARCH
2 IMPERIAL, CA. - CALIF. Midwinter Fair
3 SAN DIEGO, CA. - Roxy
9 &10 SALT LAKE CITY, UT. - The Rock & Roll Castle
11 FT. SMITH, AR. - Municipal Auditorium
16 VICTORIA, TX. - Sun Valley
21 LAREDO, TX. - Civic Center
22 KILLEEN, TX. - Crazy Horse
23 TAQQUAH, OK. - Northeastern State Univ.
24 JACKSON, TN. - Sun Valley
25 LAREDO, TX. - Municipal Auditorium
26 ELGIN, IL. - Beginnings
28 DETROIT, MI. - Center Stage
30 &31 TOLEDO, OH. - Stage 51

APRIL
6 MINNEAPOLIS, MN. - Thumpers
26 ATLANTA, GA. - Agoura

For Booking Information Contact: (213) 559-2600
LOS ANGELES—Professional composers and publishers’ conformance with provisions of the Copyright Act of 1978 was lauded by a trio of Copyright Office executives at the first of three regional seminars here March 15 by the National Music Publishers Assn.

Importance Of Nashville’s Writers Cited At UA Meet

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

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

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

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

Key topics at the conference were

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

Mildred Henninger of the Performance Division of the Copyright Office stated: “You people are really doing it right. The little guy who has the problems.”

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

By JOHN SIPPEL

But an afternoon closing session of publishers and attorneys showed the path had to be striven with fiercely-contested legal precedents, NMPA counsel John C. Taylor, local industry attorney Al Schlesinger, the Copyright Office’s Jon Baumgarten and publishers Terri FricIon, Filmways, Lester Sill, Scren-Gems EMI; Sam Trust, ATV Music and Dean Kaye. Lawrence Welk Music, handled more often than they agreed in a discussion over where the statute is taking the industry.

Publishers did agree that where possible they would withhold the payment of a $10 or $20 registration fee until the firm’s inventory was necessary. Sill noted that with a publisher annually facing the possibility of literally thousands of penny royalties and $10 registrations it was often best to wait until there was action on a composition.

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

The Copyright Office owns a myriad of equipment including sound motion picture projectors to play back copies of films they receive, he added. Sill also noted that with demo costs as high as $4,000 to $6,000, a publisher must go all the way in protecting his copyright.

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

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

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

Al Berman of the Harry Fox Agency said he was generally watching developments in this arena as he had negotiated only a few preliminary deals (Continued on page 30)

ARIZONA AUDIO BANKRUPTCY HEARING ‘Inventory Shrinkage’ Blamed

By AL SENIA

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

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

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

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

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

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

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

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

The largest creditors include Toshiba America, Inc. ($37,000), CEAC Corp. of America ($25,000) and KTAR Broadcasting in Phoenix ($22,000). A spokesman for Teltec, Inc., a Panasonic distributor, claimed Arizona Audio owes about $80,000 to his company.

Arizona Audio filed for bankruptcy on Feb. 15 after Lawrence Systems, Inc. of Los Angeles, a firm hired to manage inventory on behalf of an Arizona bank, noticed substantial inventory missing, parked the firm’s Phoenix warehouses and began removing floor stock from retail stores. The action “effectively shut us down,” Williams told the court.

Arizona Audio had negotiated a $55,000 secured loan from Ariz.

A bankruptcy hearing for Arizona Audio Ltd. began Wed. (14) with the president of the defunct firm blaming “substantial inventory shrinkage” for the collapse of the stereo dealership.

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NEW YORK — How popular is tape? How broad is support for disco? What should be on a record cover? Who makes up an artist's audience? What are the demographics according to age, sex, and economic standing? Each month some people on the panel are replaced, so no one is on the panel for more than a few years.

This panel provides reports every year on more than 60,000 records. All of the titles are verified (and some bootlegs spotted), says Shulman, and then coded as to the type of music for computer data processing. As in all other CBS research the panelists are contacted through an outside research firm so that they have no idea that the information they are providing goes to CBS, he adds.

The department also does special surveys on a variety of subjects, among the most recent being a survey on the tape market which CBS will present to the NARM convention in Florida this week. Other such surveys have been done on pricing, packaging, advertising, special design, disco, new wave, etc. These surveys go in stores, so that the company has an idea what tape buyers, for example, like or dislike in the product. The latest survey questioned more than 1,000 shoppers as to their attitude toward tapes, and correlated that information with a random national survey of 10,000 people and previous surveys on tape.

The detailed findings will be presented during the convention, with the preliminary indications showing a strong acceptance of tape which was previously unexplored.

The second area of the report is a cover survey done on individual artists. "These are done very often," says Shulman, and are used to give the computer the potential and real audience, and provides demographic information about the artist and a much greater number of people to know where to target their campaigns.

Artist image studies determine what should be said about the artists in the marketing campaignings. "Sometimes we don't think they say very much, because the mystique may be more important than the artist himself," says Shulman.

Some of the things learned in these surveys include the fact that the music industry as a whole is much more mature and older than was previously suspected, hence his suggestion that the exposure of Barbra Streisand, on the other hand, is getting a younger audience all the time.

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

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

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

One thing the department is beefing up is in surveys of concertgoers, to determine what the fans liked or disliked about the show, but also how they learned about it, and why. Information like that is helpful for future tours.

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

The profile of the LP buyer overall, says Griewank is very closely to the profile of the average American. "The average age of the U.S. population is now 30," adds Shulman, "and the post war baby boom is the biggest bulge in that population with the Woodstock generation now at about 32. Most of them buy records, I'd say the average record buyer may be a bit younger, in the late 20's, but Shulman says, it is about even. Men buy more albums, but there are slightly more women buying 15% black and 15% white.

He says that the surveys have also pointed out that music, whatever its type, is a mass appeal product, with many people buying a few records each, rather than only a few people buying hundreds of records. At the same time the college market — with only about five million students (tastemakers though they may be), is not that important for bulk sales compared to the overall market. The mass market is growing. Five million more people bought albums this year than last, says Shulman, and the college market also grew in the next year. The company has found that the current level of recognition among the general public of platinum type acts is at about the same level as it is among fans in the record business.

The researchers note that collecting information about the public's opinions of music is not for the famous, but is not academic, though they may not want to tell you about politics or something else, but they'll always talk about music," says Shulman.

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

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

Outside the company, widespread distribution of the surveys to colleges, radio stations, Wall Street firms, other labels, ad agencies and research firms has broadened the image of the music industry, "because it's bullish on records and that's good for our industry," notes Mickey Kapp, president of Warner Special Products.

"We only published the tip of a massive submerged batch of data in the two surveys," he notes. "The first helped destroy many of the industry's myths, particularly that the older person no longer buys record.

The second proved that gifts of disks and tapes isn't confined to Christmas, and that some albums should be targeted for sale as gifts, rather than as self-purchases.

The surveys have been continuing on a regular basis, he points out, with more data available to the individual labels, WEA and now the branches themselves.

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

"As an example, we can find what percentage of disks and tapes in the top 100 are classical music in the Northeast, and compare this with any other group or section for four-way comparison.

Information can be broken out on the record store buyer versus the discount store buyer, or area by area, such demographics as sex, age, race, region (seven standard marketing areas) as a guide for targeting audiences by media and marketing and so on.

Using country music as an example, Kapp notes that "if our computer runs show that 60% is sold in rural areas and 80% of sales are by discount stores, then theoretically the distribution for every album will be based on 60-80 or the 48-44 units — in discount outlets in rural locations.

We and the three corporate labels also use the profiles to determine radio and tv media buys on the various outlets, Al Aruwais, Emerson Lake & Palmer, Linda Ronstadt.

(Continued on page 135)
RCA RECORDS PROUDLY ANNOUNCES
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FULFILLS THE PROMISE. INCLUDES THE
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SMOKIE
the montreux album

AN ALL NEW ALBUM FROM ONE OF ENGLAND'S GREATEST HITMAKERS. FEATURING LEAD VOCALS BY CHRIS NORMAN.
Because of mounting competition in hardware in central Wisconsin, the youthful partners project several more Hot Wax record/video outlets in the area. They intend to stay with the Edison's Memory downtown store as essentially an audio playback center with a basic stock of records, tape and accessories. "We have eight stores competing for the hardware customer," Bean states. "We are still the software store in town." Hot Wax opened in March 1977 near the Univ. of Wisconsin at Stevens Point campus.

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

Bean got his feet wet in hi-fi in 1969 and 1970, working at Wright's World of Sound, San Diego, and For's Wonders of Sound, Yuma, Ariz., part-time while in the Marine Corps there.

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

The 1,800 square foot main stem location is Stevens Point was a two-level store front in the historic Whiting Hotel. On the street level, the two sales areas display software/hardware inventory to attract street traffic. In the basement, Edison's built an array of components that now averages out around $60,000 at retail.

Because the Whiting Hotel is a Badger State historical landmark, Edison's kept the flavor of its predecessor, a bridal shop. While inventory has required major changes in the record shop's first floor, the three different sections devoted to audio downtown still carry much of the 1960s flavor of the bridal shop.

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

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

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

When the chance to open a record tape store in a four-store student-oriented small shopping center arose in 1977, the partners leaped at the chance. Hot Wax was an instant winner. In addition to normal inventory, headshop paraphernalia and T-shirts, Bean's stocked.

Manager Judy Stowell for making the store a success. Stowell works a full five days a week and five hours on Sundays, with three part-timers from the campus to help out.

Hot Wax's recent $39.98 product at $5.29 and $6.15 for shelf items. Tape is stocked in clear plastic-coated shells, so here it can be taken out by a store clerk. Stowell estimates 10% of the volume is LP, 10% is tape and the remainder in accessories. The store does not handle 45s.

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

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OUR REPUTATION WILL BE BUILT UPON THE COMPLETE APPROVAL OF OUR VALUED PATROUS. WE AWAIT YOUR INQUIRY.
**FILM REVIEW**

**‘Hair’ Could Shake The Doldrums Aside**

NEW YORK—"Hair," the UA movie, marked the same upbeat beat that Klein asked for in his first album. Since its opening in 1967, Klein's "Hair" has been the most successful musical revue. The film has been well received by audiences worldwide, and its success has been attributed to the remarkable performances of the cast, including John C. Reilly, Ron Howard, and Mary Tyler Moore.

**Producers Organize And Seek Members**

By RADCLIFFE JOE

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

Establishing a videoconferencing network, Ken Baum, head of Aria Productions here, the 12-point program for growth will:

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

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

** Swedish Jazz Line Goes To Moss Group**

NEW YORK—The classic Storyville jazz label of Scandinavia will appear in the U.S. for the first time under the auspices of a U.S. distributor, the Moss Music Group. The deal is the result of negotiations completed by Ira Moss, president of the Moss Music Group, and Carl Knudsen and Dag Haeggquist of the Storyville Co. of Scandinavia. Storyville, with a catalog of more than 200 albums, was started by Knudsen 26 years ago. He built the company largely by scouring the U.S. for defunct jazz labels willing to sell jazz masters to him.

Heading the first release, due early next month, is an album, "Fancy Dance." Joe Sample, who currently has no 1. Jazz album here with "Carmel." Other acts in the initial release include performances by Warner March/Lee Konitz, Archie Shepp and the New York Contemporary Five, Duke Ellington/Johnny Hodges, Harry "Sweets" Edison/Eddie "Lockjaw" Davis, the Eddie Condon All Stars with Wild Bill Davison, Brownie McGhee/Sonny Terry, and "Ed Hall From Hackover, Vol. 4."
4 Jazz LPs By Direct Disk Labs

By SALLY HINKLE

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

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

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

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

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

The Breu and Dukes of Dixieland projects were produced by Joe Overhol and recorded at Nash- ville's Soundstage Studio.

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

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

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

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

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

"Crossover has to happen a lot faster now," he says. "You can no longer wait for the record to go top five on the disco chart, and then bring it up from the bottom of the R&B chart until it gets top five and then bring it up from the bottom of the pop chart. For the good of the total sales picture, it has to be worked at all levels straight away."

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

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

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

But Lundvall cautions: "We're not going to make pop or disco specialists with which to make production deals. We'll do it when it makes sense. Our broad interest is on artists taking on the label through the disco channel and onto Top 40 and R&B radio."

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

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

In some cases Hayden and Stewart will match artist, producer, arranger and songs. Mutual LPs are often simply contract a producer to deliver the completed package.

While this is Interworld's first pro-
duction agreement in the disco area, it has existing disk production agree-
tements with several individual artists, including Bill Conti on UA, Coa-
chois on Warner Bros, and Wal-
dorf Travers on UA in the U.K.

The firm will be headquartered in Hayden's promotion offices on Sun-
net Blvd, in Los Angeles and on 50th St, in New York.

SURPRISES IN VOTING

Nationalism Winner In Canada's Juno Awards

By DAVID FARRELL

TORONTO—Nationalism proved to be the big winner at the annual Juno Awards show staged at the Harbour Castle Convention Center Wednesday (21) and re-

vised nationally by the Canadian Broadcasting Corp.

It was the second year in a row that Juno, having been cancelled last year because of the election, was rescheduled on a week.

But no clear winners as there were last year when singer Dan Hill walked off with four of the prizes at the Kerrville Awards. Canada

acts with U.S. top 10 successes did capture key categories, such as Anne Murray in "Canadian Songwriter," but

nelli. But others who achieved in the U.S. market, but failed to paddle to the Canadian main, did fare well at all.

In this category there were prod-
ducer's Sala Danan and Bob Eirin, singer songwriter with such as Paul Anka, Joni Mitchell, Neil Young and Black James, and mu-

icians including David Foster and Maynard Ferguson.

There were some surprises to be had in this year's proceedings, how-

ever, which was voted on by the 900 members of the Academy of Recording Arts and Sciences. Classi-

ical guitarist Lorna Boyd, for in-

stance, shouldn't have fit into the obvious category but in the instrumentalist block and she beat

Shemel Speaker

NEW YORK—Sid Shemel, UA Music Publishing counsel, will ad-

dress the Copyright Lunchenon Circle Friday (6) on "Acquisition And Sale of Music Copyrights."

Lunchn is at noon at Rosoff's, 147 W. 4 st., in Manhattan, with tariff of $8.50 per person.

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Take one home for a solo performance. You'll hear why they've been selling so fast.
Just last year we promised that you'd feel the power of the New Polydor. One look at the Platinum records, Gold records, chart positions and exciting new discoveries we've made tells you we're keeping that promise. And what we've accomplished so far is just the beginning. You have our word for that.
THE POLYDOR FAMILY. HITS ARE OUR FUTURE.
LOS ANGELES—With an unusually high number of newcomer releases in the past several months plus subsequent tours, the Warner Bros. artist development department has been a vital link in the overall success of both album and tour.

Cases in point include Dire Straits, Nicolette Larson and the upcoming support of Rickie Lee Jones, Coulson, Van Halen and Tin Huey. The department, established in 1972 by Bob Regehr and Carl Scott, is looked upon as the prototype of other artist development operations.

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

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

Artist development also works in tandem with promotion, merchandising, sales and other creative service wings. With Dire Straits, says Scott, it was kind of an automatic thing where the band "just happened" due to the power of the record. But once Dire Straits hit the road in March, artist development began playing a crucial part in establishing high visibility and coordinating each date with advertising, promotion, publicity and other areas.

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

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

The Rickie Lee Jones tour is in the planning stages. Although already prepared even before the album was released was a videotape (there are ones of Dire Straits and Nicolette as well) which will be used in-store by local branches, on national television, and cable outlets such as Home Box Office.

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

"Regehr, meanwhile, deals with agencies and managers before Scott intercedes with the budgets and other financial aspects. Regehr and producer Lenny Wan- koner are now putting together a touring band and dates so that Jones can be on the road by May 1.

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

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

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

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

"We might not work directly with a Bonnie Raitt at the radio level, but with the club level," Scott says. "We'll do tie-ins with stops and other promotions around that date."

The department has a daily artist development meeting, which gives each one in the department an idea of what transpired and what to expect.

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

Scott says that his 23-person department can accommodate 40 acts per month utilizing all manpower. While in most cases an artist's success doesn't happen overnight, Scott isn't as much concerned with "selling records tomorrow" but what will happen "down the line."

"It's the next record and the one after that and the next tour. We're planting the seed now and building for the future and the next single headlining act of the department is college artist development, something Warner Bros. hasn't had in a number of years. George Calagna, who heads the college division, works out dates with schools, offering them what's available in terms of merchandising and support.

"Well use the same formula as a school as we would for Dire Straits in Cleveland," says Scott.

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

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

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

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**Firm 22 NARM Regional Meets**

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

Following the Seattle meeting are: San Francisco (14), Los Angeles (15), Dallas (21), Houston (23), Miami (24); Denver, Sept. 10, Minneapolis (11), Toronto (13), Boston (14), Nashville (18), Charlotte (19), New Orleans (21).

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

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

By ED HARRISON

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THE LADY IS A KILLER.
The lady is Tasha Thomas and her killer album is "Midnight Rendezvous."
A disco masterpiece.

TASHA THOMAS
ON ATLANTIC RECORDS AND TAPES
Includes the smash hit single "Shoot Me (With Your Love)."

Produced by James R. Glaser & Peter Rugile
When Tony Williams plays drums, there's no feeling like it on earth.

"The Joy of Flying" — 1979
It's what you get when Tony Williams sits down with Herbie Hancock, Stanley Clarke, Tom Scott and other top-flight musicians — and they go tearing away from the flock together.

On Columbia Records and Tapes.

Produced by Tony Williams. Management: Monty Kaye. Contact: Ben Hurwitz.
Top Add: KRLD-Top 40

Top: EVELYN "KING OF POP" (Epic)

Top: CHIC (Epic)

Top: FRANK MILLS-Music Box Dancer (Polydor) 12-12

Top: "Wie Man Liebe" (Capitol) 11-12

Top: THE JACKS-Do Your Thing (Epic) 7-12

Top: THE JACKS-Do Your Thing (Epic) 11-12

Top: I'M IN LOVE (Atlantic) 11-12

Top: MELLENCAMP-Who's Your Baby (Columbia) 6-12

Top: "WHO'S THE BOSS" (Epic) 10-12

Top: "I'M IN LOVE" (Atlantic) 8-12

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Top: MELLENCAMP-"I'M IN LOVE" (Atlantic) 3-12

Top: "WHO'S THE BOSS" (Epic) 3-12

Top: "I'M IN LOVE" (Atlantic) 2-12

Top: "WHO'S THE BOSS" (Epic) 2-12

Top: "I'M IN LOVE" (Atlantic) 1-12

Top: MELLENCAMP-"I'M IN LOVE" (Atlantic) 1-12

Top: "I'M IN LOVE" (Atlantic) 1-12
PRODUCTIONS TWO

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

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

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

Again, thank you PolyGram Distribution... and for the last 9 years thank you to the following record companies: London, Polydor, Delite, United Artists, Private Stock, Midsong-International, Chess-Janus, TK, Prelude, Spring, Deutsche Grammaphon, Phillips, and Island.

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

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SANDY CHARLES
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Los Angeles Office
IN HOLLYWOOD
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**Regional Breakouts & Airplay:**

**West Coast Region**

JOURNEY: "Evolution (Capitol)

BAD COMPANY: "Bad Company (Capitol)

ROBERT FLEETWOOD: "Perfect Stranger (Atlantic)

JOHN BERRY: "Back To The Drawing Board (Elektra)

**Southwest Region**

BAD COMPANY: "Bad Company (Capitol)

ROBERT FLEETWOOD: "Perfect Stranger (Atlantic)

**Midwest Region**

TEN: "Back To The Drawing Board (Elektra)

BAD COMPANY: "Bad Company (Capitol)

ROBERT FLEETWOOD: "Perfect Stranger (Atlantic)

**Northeast Region**

TEN: "Back To The Drawing Board (Elektra)

BAD COMPANY: "Bad Company (Capitol)

ROBERT FLEETWOOD: "Perfect Stranger (Atlantic)

**Top Add Ons**

U.K. -- Danger Money (Polydor)

ROBERT FLEETWOOD: "Perfect Stranger (Atlantic)

TYCOON: "The Feeling (A&M)

ART GARFUNKEL: "Farewell to Broadway (Capitol)

**Top Request/PlayAir**

DIRE STRAITS: "Sultans Of Swing (A&M)

CHEAP TRICK: "At Budweiser (Epic)

**National Breakouts**

SUPERTRAMP: "Breakfast In America (A&M)

BLACKFOOT: "Strikes (Atco)

DIRE STRAITS: "Sultans Of Swing (A&M)

CHEAP TRICK: "At Budweiser (Epic)

**Top Add Ons National**

U.K. -- Danger Money (Polydor)

ROBERT FLEETWOOD: "Perfect Stranger (Atlantic)

TYCOON: "The Feeling (A&M)

ART GARFUNKEL: "Farewell to Broadway (Capitol)

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BLACKFOOT: "Strikes (Atco)

DIRE STRAITS: "Sultans Of Swing (A&M)

CHEAP TRICK: "At Budweiser (Epic)
Wake up to John McLaughlin's "Electric Dreams."

He's the most renowned electric guitarist of the decade, and he's back again with his most exciting and adventurous musical undertaking in years. "Electric Dreams" features John McLaughlin at his inimitable best, joined by The One Truth Band — L. Shankar, Stu Goldberg, Fernando Sanders, Tony Smith and Alyrio Lima. After nearly two years of touring and developing together, they've created a sound that's almost too good to be true.

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Music is a big part of broadcasting. And broadcasting is a big part of Billboard. 
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WE'RE ALWAYS TUNED TO THE TRENDS.

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

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

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

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

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

Although ratings have not yet been impressive, the October/November Arbitron shows the station with a 1.6 and the January report scores it 3.3 strong listener support in letters and calls has encouraged Drake-Chenault to put the format into syndication.

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

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

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

Kefford is also enthusiastic about the new three-hour "Weekly Top 30" countdown which will be based on computer research using charts from all the trades and other data. "Our decision to enter the weekly countdown competition comes after several years of research," explains Kefford. "We find stations want a weekend three-hour show, just the hits and not a lot of extras, so that's the direction we have taken."

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

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

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

Like its predecessor, "The History Of Rock 'N Roll," "The Number One Radio Show" is backed by an extensive station marketing kit supplied by Drake-Chenault's marketing manager Jim Keford.

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

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

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

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

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

Hardware Highlights At Powwow
Complete Automation Systems One Feature Of Displays

DALLAS—Programmers checking the hardware in their area ranging from complete automation systems to a turntable cartridge.

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

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

The IGM division of Northwestern Technology also is showing its Basic A automation system with its Instacart and Go-Cart features. This unit is programmed through an entry keyboard with entries appearing on a CRT in English instead of the usual digital coding.

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

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

Also introduced will be the 1K cartridge system which is being offered in the 1,024 tape cartridge in any pre-programmed format.

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

3M has designed a cart player and cartridge which are incompatible with any other cart system on the market. The company says it has taken this step "to go beyond the limitations of current cart systems.

The tape runs at a different speed: 75 i.p.s. versus the usual 34.

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

Outi Corp. will be showing an in-

(Continued on page 43)
The pulsating soundtrack from the most controversial film of the year.

THE WARRIORS

THE ORIGINAL SOUNDTRACK ALBUM.

Includes the single THEME FROM "THE WARRIORS"

ON A&M RECORDS & TAPES

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


The authors of Van Deelen's speech, scheduled for Monday's general session, will concern deregulation and competition. "The Congressman wants broadcasters to know that they can't have it both ways; they can't have the benefits of deregulation without the risks of competition," an aide explained.

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

FCC Chairman Charles Ferris will take part in a question and answer session Wednesday (28), shar- ing the spotlight with NAB president Vincent Walsch. Ferris anticipates a lively session with questions on issues ranging from AM expansion, super stations, channel break-ups to cable TV and deregulation.

In recent speeches, Ferris has stressed his belief that rapid tech- nological advancements could affect the broadcasting market today much more than the oversight of FCC regulations. The commissioner is expected to tell his audience that those who wish deregulation for radio and TV must accept deregulation for cable as well, an even-handed approach Ferris advocates.

Washington types will have a strong presence in Dallas this week as many federal people address the 1968 convention. FCC Commissi- oner Tyrome Brown moderates an I C C panel Tuesday (27) featuring eight regulators from the Commis- sions Broadcast Bureau.

Reps. Thomas A. Luker (D-OH), James H. Browning (R-N.C.) and Marc I. Marks (R-P.A.) will address Sen. H. Pressler and the NAB’s Ros El- son at Monday’s “96th Congress And Radio” session. FCC staffers, Congressional aides and Washington lawyers round out the group. And then, of course, there are all the NAB staffers from Wash- ington.


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

Hartman Doing TV

LOS ANGELES—Dan Hartman, coming off his disco hit “Instant Re- play,” is set for several national tele- vision appearances over the coming weeks. In addition to recent spots on ABC’s TV soap opera “All My Children” and on the “Superbowl Variety Show” on NBC-TV, Hart- man appears on “Don Kirshner’s Rock Concert” March 2, “Sounds Train” March 3 and “The Dinah Shore Show” March S.

Deregulation

Controversial Chief Topic At Dallas NAB

16,000 Attend, Including D.C. Solons

FIDELIPAC Cartridges are designed by broadcast engineers.

Some one else transferred someone from 8-tracks.

You know the difference between an 8-track and a broadcast cartridge. An 8-track is built for fun, a broadcast cartridge is built for war. Knowledge is power that's why. That's why our seasoned broadcast veterans have already defeated problems so few have seen. They're deeper in our heads than our seasoned broadcast veterans have already defeated problems already discovered. Like lowering M dissonance reducing tape wear. Ensuring a smooth fit no matter what cartridge deck you use. And a lot more. Because, at Aredel, we think a bad cart is no fun at all.

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Evelyn "Champagne" King

More "Champagne for Everyone!"

MUSIC BOX
She dazzled you with her two gold singles "Shame" and "I Don't Know If It's Right" from her near platinum debut album "Smooth Talk." Still riding high, Evelyn "Champagne" King uncorks her new album "Music Box." Break it out, and watch it disappear.

Produced by: T. Life for Life's Galaxy Productions
Assistant Producers: Bill Green and Sam Peake
Executive Producer: Warren R. Schatz
Management: Bob Schwaid
Sight and Sound Management Ltd.
KISS Key Chains

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

The petition, filed March 14, comes only a few days before the current March 17 deadline set by the FCC's notice of rule-making on AM stereo.

“We are faced with the problem of allowing time for other parties to file an opposition or support of Harris,” said David Hershberger at Harris.

By JEAN CALLAHAN

Heavy Industry Focus On KIS-AM Moron Program

LOS ANGELES—Top 40, disco and MOR music as well as artists, groups and industry officials are being featured at the NAB's new “Bill Moron Show.”

Aired Sundays 1-3 p.m., the series showcased in the last week a show from New York and Toronto-based Anne Murray on the first show March 11.

"Music in motion" was the tagline of this week show. "It will keep it mostly contemporay but will give any music and group a shot to fit into the format," says Moran.

Gaynor's producer Freddie Pen- ren and lyric writer also featured on the first program. Perren, who also produces Peaches & Herb discussed disco.

Also included at the first effort, which included a nine-minute monologue of Perren's hits, was consultant Kent Burkaft from Atlanta and Marty Klein of the agency for per- forming artists.

The station, a disco radio, on-air disc DJs and broader mixing was covered by Burkart while Klein, who handles such clients as Steve Martin, Anne Murray, Isaac Hayes, Liberace and John Cash, spoke about the new popularity of comedy LP.

According to Moran, product not usually played on AM, such as mate- rial by Larry Gatlin and a seldom- heard Brenda Lee show will be spot- lighted on the show.

"New acts and music, including punk rock, wave and MOR will be used if they have something inter- esting to talk about," adds Moran.

"Talk radio and the music industry don't understand each other as of yet."

Tavares, "Last Dance" composer Paul Anka and the producer of the television documentary "Scared Straight!" appeared on the "Moron" show teamed with related music.

Upcoming shows will spotlight Van Halen, Glen Campbell, Giorgio Moroder, producer of "Midnight Express" and Donna Summer, the Beach Boys, on-air disc DJs and Johnny Mathis.

Tied into proceeding "American Top 40" mountain music and rock music format is carried through most of the new program since a young audience is attracted to "Top 40."

First program telephone calls ranged from "Dire Straits" Walter Mazzie, who Moran says, which along with ratings and mail response will determine this week's staying power on the 5,000-watt station.

KIS-AM, an adult contemporary formatted station, will be expos- ing new music through the program, according to Moran, while disco-orientated programs will be some of the talk sections for its 60- second interview spots.

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

DIRE STRAITS NETWORK

PHILADELPHIA--A regional network along the East Coast taking in 18 major cities extending from WBCN-Boston, WHTM-Harrisburg, WINS-NY and WNYL-Philadelphia, to WRQX-Washington, a special broadcast was made up of 55 minutes of music from its premiere "Brother World" album, with special emphasis on the "Sultans Of Swing" single, and was fed to the stations on the WWQD, which carried the show locally.

Music Use Fees Tabled Viable by Store Exec

DALLAS—"I think we now have a viable per program license. NAB has heard of this or even considered it for 20 years."

With these comments, Abiah Church, vice president of Store Broadcasting and chairman of the All Industry Radio Music Licensing Committee, explained the impor- tance of an NAB convention session which will bring together representatives of ASCAP and BMI to tell broadcasters about the recent mandates in the contract.

The contracts provide for per pro- gram licensing for stations which oc- casionally use music. Church says that under previous contracts the per- program provision was "too bur- durous for the store," and that for the store operator to take this route. Speaking at the panel will be Bernard Kinman of ASCAP and Ed Chapin and Alan Smith of BMI.

DALLAS—“Disco-Plex,” a three- hour disco special, is one of two new music specials being promoted by Music In The Air at the NAB con- vention. The other show by "DJ" Guttardaro, twinned name by billboard as the top na- tional disco DJ, is program con- sultant. The show includes artists in- terviews direct from the imaginary "Disco-Plex" dance floor. Optional segmems may be personalized by stations each hour.

Also being offered is the third an- nual "Billboard's Year- book," a music and news re- view for the New Year's weekend. Last year's program aired on more than 420 stations and reached an es- timated 24 million persons. The new show will be broadcast and specials that by xuốnging the top 55 black stations.

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

Also featured will be the "Bill- board in the City" of the possession and on the scene news activities. Added will be the "Bill- board" to be worth a statis S.A., a three-hour program of disco, rock

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

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

NAB Convention—"Broadcasting '79"

FCC In Quandary Over Petition To Lengthen AM Stereo Testing

"Disco-Plex" Special Shows

PH Factor Has 2 New Specials

HUM OFFERS "LIFE FORMAT"

DALLAS—When Al Haro intro- duces the "Life Format" to the NAB convention he will be selling it on the strength of its perfor- mance on a daytime station in Bridgeport, Conn., where the format was developed.

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

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

As a result of these modifications, the station moved from a 3 share in the April/May 1977 Arbitron for Bridgeport to a 3.8 share last spring.

While the station was registering an 8 share in the Arbitron, it scored a 5 share in nearby New Haven. Since this share climbed to 1.5 in the October/November 1977 Arbitron, New Haven Arbitron (Bridgeport is not meas- ured in the fall) Haro and station owner Art McClintch, as a result, are looking for a substantial gain in the coming April/May book.

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

"Life Format"

PH Factor Has Two Specials

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

The two-hour "Artists" specials, a joint effort with RKO Radio, ob- tained "RKO Video Art" for the first ef- fort to be announced on numerous stations including the RKO chain. It is also making two programs that will be in markets for April-May sweeps.


Any Way You Look At Him

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

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

The Critics Are Impressed

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

—David McGee & Barry Taylor, Record World

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

—Ira Mayer, New York Post

The Stations Are Impressed

New Action Albums—Album Network
National Breakout—Billboard Album Radio Action
Most Added Albums—Radio & Records
Most Added Albums—Friday Morning Quarterback Album Report

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

—Ed Salamon, Program Director, WHN-AM

“Robert Gordon is the missing link of rock ‘n’ roll. I’m glad he’s finally made the connection.”

—Kid Leo, Music Director, WMMS-FM

“Robert Gordon’s new album is so good he oughta be behind bars.”

—Joe from Chicago, Program Director, WPIX-FM

The Public is Impressed (National Tour)

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

APRIL
Youngstown, OH—1st
Cleveland, OH—2nd

Cincinnati, OH—3rd
Detroit, MI—5th
Chicago, IL—6th
Salem, WI—7th
Minneapolis, MN—9th
Milwaukee, WI—10th
Madison, WI—11th
St. Louis, MO—13th
Tulsa, OK—14th
Arkansas City, OK—15th
Kansas City, MO—17th
Houston, TX—19th
Austin, TX—20th
Dallas, TX—21st
Vancouver, B.C.—25th
Seattle, WA—26th
Portland, OR—27th

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

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ROBERT GORDON with Link Wray

Robert Gordon with Link Wray
Fresh Fish Special

Previous Robert Gordon LP's are still in demand. Re-released by RCA in March, these albums contain actively recurrent AOR singles, “RED HOT” & “FIRE.”
Robert Gordon Is Impressive

His latest album features the highly acclaimed single "IT'S ONLY MAKE BELIEVE"
Radio-TV Programming

DALLAS-KAFM-FM's nightly jazz show here entitled "All That Jazz," is enjoying top ratings while ear-marking the national popularity trend in jazz music and concerts. Captained by former Top 40 rock DJ Mark Campbell, the two-year program is aired each night, 10 p.m.-2 a.m. and features all forms of jazz. "We have a mellow approach, easy listening format from pop jazz to the more cerebral type," says Campbell. "It can include Jeff Lorber, Weather Report, Michael Franks. Chick Corea and Pat Metheny."

According to Campbell, the last Arbitron figures found his show at a 11.9 share in the 18-24 male audience, about six points ahead of competitor KVIL-AM-FM, the number one Top Dallas-Fort Worth station.

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

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

Special program features include a jazz LP show every Wednesday and on Fridays an artist or group is spotlighted. Campbell coordinates LP airplay and interviews when jazz concerts are held. "Hopefully we will have live broadcast tape delays of concerts in the near future," anticipates Campbell. "We've interviewed Herbie Mann, Chick Corea and Weather Report in the past."

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

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

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

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

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

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

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

As his own music and program director, the 27-year-old Campbell knows new with disc jockeys rather than playing an entire LP.

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

His music of choice, lacking a lack of creativity for the rock-based format, and picked up on a one-hour jazz Sunday midnight-1 a.m. show which has developed into the present format.

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

Show Gets 3 More

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

End the year with Radio's biggest yearend music spectacular!

A 5-hour celebration of 1979 in a total entertainment package!

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Last year BILLBOARD'S YEARBOOK dazzled on more than 400 stations with candid interviews and the music of such superstars as Barry Manilow, The Bee Gees, Linda Ronstadt, Dolly Parton, Billy Joel, Waylon Jennings, Andy Gibb, and Crystal Gayle. This year the stars, their views, and their sounds are even more explosive! 100 Stations Already Signed!

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THE TUBES
"REMOTE CONTROL."
The new album.
Includes the single "PRIME TIME"
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**BILLYBOARDB ARBITRON RATINGS**

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

**ALBANY-SCHENECTADY-TROY OCTOBER-NOVEMBER 1978**

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

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**PHILADELPHIA-WIOQ FM**

**Outlet Buys**

Radio-TV Programming

**Philadelphia**

WIOQ-FM

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

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

Operating on 102.1 mittz at 30,000 watts, station took a turn upwards some years ago when Arthur G. Camosio moved in from sales manager of the top-rated WMMR-FM.

(Continued on page 80)

---

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NEVER BEFORE... Beatle Music arranged and edited to caress the very soul of the four young men who created and changed musical history.

NEVER BEFORE... in depth, personal thoughts and feelings of John, Paul, George and Ringo: An intimate account of their hopes and dreams, doubts and fears. Hear the music, the laughter, the disarming honesty that made the Beatles so much more than real.

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Welcome to Miami
Where our music is as hot as the sun!

TK Records and Tapes and its sizzling lineup of artists welcome all distributors and retailers to our hometown—and the NARM convention. Thanks for your support in another record breaking year. And watch us shine in '79!
Collegians Protest FCC's Edict At D.C. Convention

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

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

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

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

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

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

Some choosing new-station-stations who must, by FCC ruling, accommodate the growing number of higher-powered stations looking for space on the FM spectrum, may be moving on the educational band, moving to the commercial end of the band or increasing power to at least 100 watts.

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

"To our way of thinking, diversity is best served by a large number of small stations, not a smaller number of large stations," says Jeff Tello, the Harmon DJ.

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

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

(Continued on page 74)
REFRENCES
.database hit charts
*.numerical positive record
عليه
*all number weeks on charts.
*plus
*........
*be on an authorized charting. Order your old set today.
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*Monroe Falls, WI 53561
*Mail your check or money order to: Research
*Records Inc., P.O. Box 200
*Monroe Falls, WI 53561
*Checks
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*$30
*Clp Top 40: 30-35...
*$30
*Clp Top 40: 30-40...
*$30
*Clp Top 40: 40-71...
*$30
*Clp Top 40: 71-72...
*$30
*SUPPLEMENTS
*$10 Each
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*77 76 75 74 72 73-72
*For free samples of the greatest pop singles in the world (Canada included. write
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*Suite 1
*660 N. Mandana Drive
*Key Biscayne, FL 33149
*New York—Roger Skolnik, program director at ABC's WDNY-FM Chicago, which recently switched from AOR to disco, will leave the station. He is reactivating his consulting firm, The Concept.
*Skolnik comments, "After 10 years in radio programming, I am shifting my focus away from day-to-day operational activities in order to provide better programming and strategic decision making. I am also looking forward to spending more time as a freelance writer and producer."
*General manager Jack Minkow is looking for a successor.
*Scott Shannon comes back to radio after a two-year stint with the Casablanca and Ariola labels by joining WPWG-AM-FM Washington as p.d. Before going into the record business Shahtian had been national p.d. for Mooney Broadcasting and a p.d. for WAET-FM.
*Bobby Christian has rejoined WVOX-FM in Westchester as p.d. succeeding Kevin Metheny, who has been promoted to director of research and development. Christian was the p.d. when the contemporary format was launched in January 1973. In the past six months he has been p.d. of WMET-FM Chicago.
*Jan Jeffries, p.d. at WSGN-AM Birmingham, is transferred to be p.d. at sister station WSGN-FM St. Petersburg, Fla. Jeffries was the 1978 Billboard medium market rock program director of the year. He will be succeeded by Jay Michaels, a DJ at the Birmingham station.
*WGLC-FM Cleveland air personality Tim "Byrdman" Byrd departs G-98 to become p.d. at WGLC-FM in the same market. He will also host the daily disco show on WZPZ.
*"Weekday Woes"
*John J. Harlan is the new music director of WVOC-FM Columbus, Ga. He is looking for service from all labels.
*Bill Ward, general manager of KLAC-LA, a top 10 market urban station, has been promoted to senior vice president of Metromedia Radio and has been transferred to负责 there are two major headquarters in Secaucus, N.J.
*Charlie Palmer is promoted from assistant music director to music director at KNMC-FM (104) Corpus Christi, Tex. succeeding Mendie Camina. Ted Miller remains as p.d.
The station's new lineup is Frank Wagner, from 2 to 6 a.m. Palmer, from 6 a.m. to 10 a.m. Bobby Reves, from 10 a.m. to 2 p.m.; Debby Lee Miller, from 2 to 6 p.m.; Bob Fazio, from 6 to 10 p.m. and Cheryl Peglow, from 10 p.m. to 2 a.m.
*"WNY-FM (107) New York, which has had several named air changes reported here in the past few months, has its new-on-air lineup completed. Lea Davis anchors the morning show from 6 to 10 a.m. Herb Barry follows from 10 a.m. to 1 p.m. Gooden from 1 to 3 p.m. and Steve O'Brien anchors the afternoo
*"Disco Vinnie" Peruzzi, one of Boston's best known disco DJs, as well as radio disco DJs, switches from WHBI-FM to WKSX-AM (KISS-108). He will be on from 10 a.m. to 2 p.m. Chris Manning is joining KHERI-AM Conroy, Tex. He comes from KOIZ-FM (Z-93) Amarillo.
*"KSEU-AM" Susanville, Calif., morning man and chief engi-
deer at Hal Holcomb has retired after almost 30 years at the station. He is succeeded by music director Hugh Hardway. Mark Palmer, who works a couple of different air shifts, becomes music director.
*Wesley Hunter, producer of live performances and special music programming at WGBH-FM since 1975, has become music program-
director at the station. He is responsible for the station's "Morning Pro Musica." current on the Eastern Public Radio Network, and two other shows.
*Kenneth Goodwin, also known as Captain Ozone, is appointed to music director at WTGI-FM in Ham-
mond, La. Goodwin comes to the station with five years experience in Southern California. He was general manager of WCVR-FM, KFMN-AM and KFXM-AM in San Bernardino and KUOR-FM in Glendora.
*Dick Curtis is named general manager of KQXG-AM Las Vegas. Curtis will take over music director-
chairs on the AM side and Bob Charrury assumes the same duties at the FM station. The on-air lineup at WRLN-AM includes Jim Jacobs, 6-10 a.m.; Bob Adams 10 a.m.-3 p.m.; Casey 3-7 p.m. and Chris 7 p.m.-midnight and Ora Marzon midnight-6 a.m. At WRLX-FM the DJ's for the 6 a.m., David Bernstein 6-10 a.m., Stella Jones 10 a.m.-2 p.m., and Brian 2-6 p.m., Terri 6-11 p.m. and Hunter Hughes 11 p.m.-6 a.m.
*WMRM-FM Philadelphia and Sigma Sound Studios have resumed their radio concerts with the first fea-
turing JHart and Jimmy Mack set for the future. In the early 1970s the series spotlighted such artists as Bonnie Raitt, America, Billy Joel, Todd Rundgren and Mark-Ahmun.
*WYFR-FM (103.1) Chicago will serve as the flagship station for all of 1979's L.A.S. Mammos Music Major activities. Dick Clark again will serve as host of the show, an announcer and music director drive to the Oct. 3-8 sales at the Old Orchard Shopping Center.
*Commonly known as Lou Gehrig's disease, amyotrophic lateral sclero-
*"Bubbling Under The Hot 100"
*101-BODY HEAT, Alice Bridges, Polydor 45399
*102-KEEP YOUR BODY WORKING, HEAT, WEA 45811
*103-JIMMY DANGLER, Bonita, Epic 45069
*104-I'M IN A DREAM, Love, RCA 45396
*105-DISCO TO GO, Bozoes of Funkenstein, At-

*106-REMEMBER, Greg Kihn, Bronski 5794
*107-DON'T DOWNSTAND, Villas, Capitol 45089
*108-ANYWAY YOU WANT IT, shuffle, Reprise 14193 (RCA)
*109-JUDGE MOUTH, Beautiful Band, Martin 327 (RCA)
*Radio's most popular DJ Personality
*GAG Sheet since 1970, gets letters
*DAVE MOORE, CHOV: "The Weenie Subscribers at our station moved on and I have the feeling that Weenie fans would be interested in the material to be Top 40 and I want to see the Weenie fans interested in ours. We are interested in the market, and it is possible that what we do would be unique enough to merit coverage in the same manner."
*For free samples of the greatest pop singles in the world (Canada included. write
*"The Electric Weenie"
*Suite 1
*660 N. Mandana Drive
*Key Biscayne, FL 33149
*Don Berno joins WTA-EAM-FM Pittsburgh as afternoon personality suc-
ceder the move to Tampa. Fla. ." KLYX-
*FM has a new music director and no new format. But Focher is the new music director who is overseeing a switch to AOR. The station's lineup is as follows: Jeff Kinney in morning drive. Ken Kick in midday. Paul Westby in afternoo
*"KLLM-FM Portland, Ore. is looking for a "tagger announcer" who can communicate with adults.
*The AM is MOR and the FM is beautiful. If interested should con-
tact Larry Robertson at the station at 1415 S. Anckov, Portland, Ore.
*Bill Ashford is joined the JKE Grand fathered staff in the 10 a.m. to 3 p.m. slot. He comes from KLAK in the same market. The station's new all-disc FM studio renamed the "Fan Van" as a recreational vehicle. . . . Bill K. Graham is now the new music producer for the "Scott 'N Chuck" show on KPOL-AM Los Angeles.
*Robert Michael Greene, former manager of WRCL-FM and WRFL-
casola, Fla. is now doing weekend at WTKX-FM in that market and playing with his band, Northwest. . . . Robert Rogers, former 10 a.m. to 3 p.m. jock at WNWY is now doing the 7 a.m. to 10 a.m. shift. . . . KJFM-FM Pascagoula. Also moving from WNWY to WJRM is Terry James Alberto doing the midnight to 6 a.m.
*A1 Alan Gordon and Carl Hall, two members of Alley and the Soul Squeakers recently transferred WRML-
*New York to promote a new album. They met with DJ Gerry Bledsoe. . . . Some of New York's top DJs, including Steve Brown, David Alexander of WKTU-FM, Hal Jack-
son of WBLX-FM and Stan Martin of WJZ-FM will take part in an Easter Seal Telethon on WPIX-TV March 25 and 26.
*CFMK-FM Kingston, Ont. is playing "Country Bingo" for its lis-
teners with the winner going to Nashville. Red Sovine records and Grand Ole Opry tickets, when the show comes to Kingston in April, are also being given away. . . . B. Marc Sommers of Oklahoma City, who has pursued an acting career, is looking for a DJ position. He has had experiences in Oklahoma City, New Orleans, Las Vegas, San Francisco, Los Angeles and Chicago. The only trouble is, he reports, that there's now another Marc Sommers of the same name there.
*KJIM-FM program and music di-
tector Bill Turner in Eagle Pass, Tex. Turner, who has made several changes in-
cluding a Top 40 format and person-
ality-oriented DJs. Sam Peebles and Jerome Burchard Turner hold down on-air duties.
*KLAM-FM in Las Vegas went to an all-disc, 24-hour format March 10 reports new program director Steve Nelson. Previously MOR-orien-
ted, the first Vegas station to go all-disc will feature a multitude of disco music forms as well as mixing.
Cap. Gonzalez - Haven't Stopped Dancin'  
20 Con. Gene Chandler - Get Down  
Gold M. First Choice - Hold Your Horses  
RCA Grey & Hanks - You Fooled Me  
RCA Dolly Parton - Baby I'm Burnin'  
RCA Machine - Get Your Body Ready  
RCA Sava  
Chrys. Blondie - Heart of Glass  
Pres. Musique - Keep on Jumpin'  
20 Con. Edwin Starr - Contact  
Col. Paul McCartney & Wings - Good Night  
Col. The Force - Rock Your Baby  
RS Int. The Wonderband - Superman  
RS Int. The Wonderband - Wonder Woman Disco  
SMI Mantis - Dance It Freestyle  
Atlan. Tash Thomas - Shoot Me  
Epic Melba Moore - Pick Me Up - I'll Dance  
Source Chuck Brown & Soul Searchers - Bustin' Loose  
Infin. Hot Chocolate - Every 1's a Winner  
Taste of Honey - Oogie - Oogie  
Capit. Desmond Child & Rouge - Our Love Is Insane  

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<th>CTN. SUGG. DEALER COST</th>
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<td>45 min.</td>
<td>20 $1.70 $ .90</td>
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<td>371-C60</td>
<td>60 min.</td>
<td>20 $2.10 $ 1.05</td>
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<td>371-C90</td>
<td>90 min.</td>
<td>20 $3.50 $ 1.70</td>
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<td>120 min.</td>
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**LOW NOISE**

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<td>20 $1.40 $ .70</td>
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<td>362-C90</td>
<td>90 min.</td>
<td>20 $2.10 $ 1.05</td>
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<td>60 min.</td>
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<td>10 $6.00 $ 2.95</td>
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**GRAND MASTER II**

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<td>366-C90</td>
<td>90 min.</td>
<td>10 $6.60 $ 3.25</td>
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KTOW To Album Country
By ELLIS WINNER

TULSA—KTOW-AM-FM have a new format: album-oriented country. Carl Lund, president of Jim Halsey Broadcasting, has named Phil Hall as operations and program director and Don Cook as music director. Hall will run the 3 to 7 p.m. shift and Cook will continue at 7 p.m. to midnight.

Previously, the station leaned toward Top 40 country, with progressive album-oriented music at night, during Cook’s show. “It was really his show that has set the tone for our programming change,” says Lund.

Additionally, Lund says Halsey Broadcasting is eying several stations in the South and Southwest. “We are looking to acquire new stations in several areas. We believe there is a great future in broad-}

 casting. It is an industry that is very compatible with the artists we repre-

sent,” says Lund, who is also direct-
ing booking operations at the Jim Halsey Co.

KTOW-AM-FM will continue to simulcast for the present, according to Lund. “The station will be softer in the daytime hours, but the emph-

sis will be contemporary coun-

try.”

Other station personnel will in-
clude Steve Cassidy in morning drive, Fran Couch 10 a.m. to 3 p.m. and Larry LeBuz from midnight to 6 a.m. Michael Graham works week-
ends.

Hall and Cassidy join KTOW af-
ter stints with KRAV-AM, Fox 106 FM Tulsa.

Both have had broadcasting experi-
ence with country music stations in

other markets.

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CLASSICAL EXECs MEET IN GOTHAM

CHICAGO—Station promotion, satellite transmissions, competition from noncommercial stations and audience measurement techniques will be among topics discussed when the Concert Music Broadcasters Assn. meets April 22-23 in Manhat-

tan.

The three-day convention at the Gotham Hotel is described by or-

ganizers as a “working session” con-

trasting somewhat last year’s meeting in which communication channels with New York’s advertis-

ing community were opened. Ad-

vertisers and agency reps are invited to attend sessions this year as well.

Membership of the association is comprised of almost all commercial radio stations with classical format in the U.S. Group has separated from noncommercial classical broadcasters for its conventions in recent years.

Discussion sessions April 20 will cover “Classical Success Stories,” and “Qualitative Aspects Of Radio Research.” April 24 sessions include “Satellite Transmissions,” “Playing With Numbers,” a review of the lat-

est techniques in calculating reach and frequency and “Limitations Of Noncommercial Stations.”

Other presentations include “List-

eners And Their Organizations,” and “Hot To Promote Without Money,” followed by the organiza-

tion’s annual business meeting in the afternoon.

KLAV-AM, Vegas, Grabs Disco Format
By DAVID DEARING

LOS VEGAS—KLAV-AM has instituted Las Vegas’ first all-disco format in an effort to drag itself up from the bottom of the ratings among the 14 stations here.

Program director Steve Nelson, who doubles as disc jockey Michael in the afternoons, says the station has received “good response from the March 10 switchover from a MOR format.”

“With the phone log and we’re getting about 50 to 60 calls a day,” Nelson says. “It is generally good. People say it’s about time Las Vegas got its own disco station.”

Nelson says the 24-hour station, which broadcasts 1,000 watts during the day and 250 at night, plays 7-

inch cuts during 5 p.m. and then

switches to 12-inch cuts. The new-

format he says was the decision of management, including music direc-

tor David Jennings and general manager Bill Berkery.

“When you’re 14th out of 14, you

have to do something,” he says of the switchover. “We were doing MOR, but that’s pretty cluttered. There are about 200 all disco stations in the U.S. and 90% of them are doing disco.”

He says the station is the after the 13-

34 age group to try to cut into front runners KENO-AM’s lead in the market. According to the latest Arbi-

tron ratings released for the Las Vegas market, KENO has 31.1 share of the market, followed by KMJ-

AM with 19.4. In that survey, KLAV-AM was 13th with a 6.2 share.

Nelson claims the all disco format will consist of two more than two decades, despite re-

peated efforts by competing stations to refine the rock audience.

DJ’s introduce what is the new format for KLAV and the station in-

vites music companies to call. He says he will be happy to discuss the new format with other stations interested in disco but the station won’t accept collect calls.

In addition to Nelson, KLAV’S air staff includes Mark Edwards, Dean Arling, David Jennings and Tracy Records.

Yurdin Offering New Disco Show

LOS ANGELES—Larry Yurdin Special Programming Services is off-

ering a new disco radio show called “Steppin’ Out” for syndication begin-

ning May 19.

The show has been bought by WBZ-AM-WRKO-FM Detroit and is reportedly being considered by stations in Los Angeles, New York and Philadelphia.

The idea of the weekly two-hour show is to have about a dozen disco chart songs followed by a few more songs that are on their way to the top.

There will be three guest stars who will introduce their own new discos and

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Denver's Rainbow: Pot 'O Gold In 60 Days

By JEAN WILLIAMS

LOS ANGELES—Since its opening less than two weeks ago, Denver's Rainbow has had 18 concerts, averaging 96% capacity on all shows, claims Chuck Morris, the booking agent for the hall and staller at Feyline Presents.

Bary Fey, head of Feyline Presents, opened the facility as a "baby concert hall" similar to L.A.'s Dorothy Chandler Pavilion, says Morris.

According to Morris, since opening the company has initiated several special programs, offering exposure of all types of acts such as from rock to jazz to country to R&B to pop to upcoming and new acts.

"We started with the Fabulous Poodles Wednesday (28); a Live At The Rainbow Series' broadcast on KAZY-AM/FM; and a few other early recording sessions, starting with David Bromberg April 13-Monday night talent shows, and our regular concerts," says Morris.

Morris, who has been in the nightclub business for more than 10 years, maintains "many people think of the Rainbow as a fancy room (L.A. showcase club), but this truly is a concert hall."

"One of the most difficult things we faced were getting the managers and agents to realize the venue is not a night club. It makes a difference to them."

"That's happening is that the acts are coming in and they're spreading the word about us."

Some of the acts that have appeared at the Rainbow include Wilson Nelson, Al Jarreau, Liza Minnelli, Dr. Hook, and Elton Royce, Elvin Bishop, Black Oak Arkansas, McGuinn, Clark & Hillman and others.

The 1,250-seat Music Hall is undergoing restructurings. Morris says there were 4,000 tickets sold the first day they went on sale for the concerts.

Other acts set for April are the Boomtown Rats, Nils Lofgren, Willard Weeks, and three- to five-night showcases each month. "This is a way for us to showcase the upcoming groups. It's important for the future that they're booking acts with hands acts while they're coming up. When they get to be major acts they will want to work with the people who worked with them," says Morris.

Other acts set for April include George Carlin, Herbanc Hankock, Doc Watson, Paul Winter, Harry Chapin, Eddie Money, UFO and others.

"We're featuring a cross-section of entertainment for a cross-section of the audience," says Morris.

He notes that Fey purchased the facility because "a lot of small bands, 2,000-3,000-seaters, have tied themselves to agents and would lose money on a sellout show. It's also important to have a place to develop talent."

The Rainbow offers general admission policy ranging from $1-$5 depending on the show. Dick Miyagi is the manager of the facility. Warren Reeder is the stage manager and Bo Erbach is Reeder's assistant.

According to Erbach, the facility sports some highly sophisticated equipment designed and operated by Lisen-Up of Denver. "The sound system alone cost more than $120,000. We have the main p.a. and 45,000 watts on the monitors. The main p.a. is hung from the ceiling."

"There also are 24 channels on the main console and a tri-amp system. All Crown power amps featuring a PSA 2, low-end speakers; and Staphens console containing three separate monolayers."

"Monitors are bi-amps and there are 30,000 watts for lights (50 pieces) and two super-troopers," says Erbach.

He points out that seating is arranged so there are no seats further than 70 feet from the stage.

According to Fey, he does heavy advertising for the Rainbow. "We don't rely on record companies to advertise our acts."

Morris notes that included in the advertising budget are ads running on five rock stations every day. There are also ads on other special-interest stations and newspapers for certain acts. Among the stations airing Rainbow ads are Denver's KAZY-FM, KBKY-FM, KCMB-FM, KBCT-FM in Boulder, and KFCM-FM in Fort Collins. KADJ-FM is utilized for jazz shows and KLZ-AM for country concerts.

Persistence Pays For San Diego Promoter

SAN DIEGO—Seven years ago a 21-year-old college student, Marc Berman, put on his first commercial concert here. Today, he's the owner of San Diego's Promoters, Inc., and Hedge & Donna. Out of a $6,000 investment he lost all but $400.

Today, Berman is considered the most successful concert promoter in town, where outside booking firms have always been the local leaders. He presented three of last year's top tour concert groups at the 15,000-seat Sports Arena.

He got an exclusive booking agreement with the 6,000-seat Romy Theatre, a hall that despite its size, has featured more big-name concerts than past the five months plus all of San Diego's other venues combined.

In January, he booked Cheap Trick into the 3,000-seat Civic Theatre for a three-night stand. The result was the first triple sellout in the history of the complex. And, for the third year in a row, he has been awarded a contract by the U.S. Navy to promote a series of summer concerts at San Diego State Univ. 4,000-seat Open Air Theatre.

"When I started, I was only putting on shows for the Navy, and these were financed by money I made holding teen dances," Berman says.

"There's a lot of loyalty in the music industry. I started working with a 500-seat room that was small and not making any money, and now that they have the power to charge what they want, we are still working together."

The thought of putting on concerts for the Navy was appealing to Berman when he and Jeff Carson, his partner until January 1978, began booking for San Diego State Univ. and were thinking of ways to raise money for the university's various projects.

"Somebody suggested we put on a concert, and we decided that wasn't such a bad idea," says Berman. "So we tied in with a financial backer, and in September I put on a show featuring a few bands from San Diego and Los Angeles. It ended up not doing anything financially, but we enjoyed doing it, so we decided to try it for real next year."

Their first commercial concert was the Byrds show in June 1972.

"We just lost about everything we had, plus we had investors and lost everything they had," Berman recalls. "Five cuts come on us losing our losses, one of our radio salespeople suggested the possibility of doing teen dances. It was in putting on dances ever since."

Early in 1974, the opportunity to again put on these events presented itself. Berman and Carson, now calling themselves Goodtime Productions, reached a booking agreement with the El Cortez Convention Center and presented a series of shows featuring bands that were then up and coming, starting with Boz Scaggs and continuing with the Marshall Tucker Band, Elvin Bishop and Lynyrd Skynyrd, to name a few.

That's what really started us, Berman says. They've let the marquee marshal lower the capacity at the Center from 2,500 to 1,500. and it was no longer profitable to put on shows there."

The next break came in 1976, shortly after he and Carson changed the name of the concert promoting end of their business to Berman/Carson Promotions. In conjunction with KBKM-FM, they presented the first Rock Concerts at the Civic Theatre, featuring on MOR-oriented artists such as Vikki Carr and Barry Manilow.

The following year, Berman/Carson Promotions began booking major concerts at the 6,000-seat San Diego State Univ.'s 6,000-seat Sports Arena, which had been almost dormant for a few years, just because they were some of the hottest concert spots in town when Berman and Carson started booking such acts as Heart, Foreigner, Dave Mason, Al Stewart, Leon Russell and Frank Zappa. The two also held a few MOR shows at the Civic Theatre again. (Continued on page 66)
NEW ALBUM COMPLETED

Foxy Facing Major Image Push

by HANFORD SEARL

LOS ANGELES—A major image building campaign is underway for TK group Foxy following the band’s initial breakthrough success with the gold disc single “Get Off.”

The five-man group was in L.A. taping a videocassette spot to advertise its new single, “Hot Numbers” (on the market for a few weeks), a new LP and upcoming concerts.

“The LP is a strong departure,” says Richie Puente, percussionist and clarinetist. “Our lead is streets are roots of our original funk disco sound.”

The son of salsa master Tito Puente, Richie says the new LP “Hot Numbers,” was cut in New York last week and was produced by the group at Miami’s Criteria Studios.

According to Joe Ledesma, Foxy’s lead guitarist, TK chose not to re- lease other selection off the LP “just off” while the group wasn’t pleased with the overall sound.

Wishing luck to Cory Wade, who produced that gold effort and has guided other TK artists such as Peter Osmonds and Wildflower, the band welcomed its

Focono Nixes Grateful Dead

TUNKHANNOCK TOWN- SHIP, Pa.—A permit to stage a 12-hour Labor Day concert at Polocono International Raceway in this Pocono Mountains resort area was denied by the town ship supervisors.

The concert, which was to be held September 2 or September 3, was featured the Grateful Dead. Attorney Philip Williams representing concert promoters Gerani Productions of Scranton failed to fully satisfy questions posed by the supervisors.

The supervisors were not decided whether they will appeal the case to the Montour County Court. There, they must outline the requirements promotions must fulfill to stage a rock concert at the famed auto racing track. The or- dinance also provides for a tax on each ticket sold which is paid to the township.

The application of Gerani Pro- ductions says only 95,000 tickets would be sold at the concert and parking would be provided for 40,000 vehicles. The crowd would be controlled by a professional security force and adequate medical facilities and staff would be provided. The supervisors were concerned about traffic control, rules prohibiting alcohol on the premises and some doubt about the concert’s potential to disturb the peace. A hearing of the supervisors was not held.

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Diana Ross Tour: 28 Cities Included

LOS ANGELES—Diana Ross has set her first exclusive one-night tour—a six-week, 28-city schedule into major markets starting April 5. Ross will appear with a 50-piece orchestra, 13 singers and nine danc- ers in her 70-minute act, basically the same as the one seen at the Universal Amphitheatre here last year.

The tour starts with a new coming of intimate arena showcasing, “Diana Ross’ Tour ‘79.”

According to Berger, the top ticket price will be $12.50 for most mar- kets. The largest arena scheduled is the 16,700-seat Capital Centre in Largo, Md., and the smallest, Roch- ester’s 9,000-capacity Var Memo- rial.

Some 70 persons, including or- chestra, dancers and singers, will accompany the show, dubbed “Diana Ross Tour ’79” as a laser light show, 48 by 20-foot rear screen projections and multiple costume changes also will be featured.

In the planning stages for several years, this tour, which previously in L.A., New York and Las Vegas, will be run with in her upcoming new LP of Nick Ashford/Valerie Simpson songs.

Due out at the beginning of April, the LP will feature any depar- tures of new arena show,” says Be- rger.

At this time, Motown executives indicate no plans to package a record from the tour, which will be preceded by a 12-city fall tour conducted by 30-second television promos.

Showing in the first four markets now, Philadelphia, Chicago, Cle- delphia and Baltimore, the tv spots include highlights of her show last summer at the Universal Ampitheatre.

Songs selected for the spot are “Ain’t No Mountain High Enough,” “Feel Like Livin’ Again” and “Remember Me” amid various numbers of costume shots and live footage.

Berger says a breakdown of the promotion budget indicates 65% for tv and 35% for radio. A special retail record store presentation tie-in is also being planned.

After the tour concludes in St. Louis May 13, Ross will prepare for a private party for her birthday on May 26 at the Bel Air Cottages in Los Angeles. The party, which goes to the ground level and will be open to the public, was billed as “Bodyguard” to begin in June.

Only four of the 28 shows scheduled so far has been sold live yet, namely, Boston, Philadelphia, De- troit and San Diego.

New cities include Atlanta, Prov- idence, Rochester, Baltimore, Largo, Md.; Minneapolis, Charlotte, Mem-phis, Louisville and Houston.

HANFORD SEARL

Las Vegas

• Continued from page 65

day issued an emergency order clos- ing the hotel unless the club surren- dered its operation to the state. Un- der the order, the Aladdins officers and directors were led to believe that president Richard Daly, vice president Sam Diamond, secretary-treasurer Peter Ward and chairman of the board, Mac Ellen George, were banned from the hotel along with those convicted. This was expected to be appealed although gaming author- ities filed a formal complaint Tues- day to the gaming control board for the fines of the hotel and its officers and directors.

Sentencing of the four men and the corporation are expected in De- cember. The Aladdins lawyers. All four could face fines and imprisonment and the corporation faces possible fines and liquidation by the government. Also sentenced was Aladdin casino exec- utive Edward Monazamy and Detroit bartender Charles Godfarb.

Buffalo Spot Finds Short Talent Supply

By JIM BAKER

BUFFALO—The lure of television and movies looms as the ma- jor culprit as Melody Fair, this area’s summer music-in-the-round center, is encountering difficulty booking feature entertainment.

Producer of the annual Jeff Fisher has landed the Osmond Family among 10 attractions, but that’s only half the number set at this time last year.

Further, only an eight-week season is planned and that’s the shortest in many years for the North Tonawanda dome operation.

At this time in 1978 we had some 20 acts set,” Fisher added. “But we’re hearing from agents and man- agers, Is ‘see us in the next three weeks, maybe in a month.’ Nobody wants to make a move when there’s a chance of getting a tv or movie com- mitment.

“It also has to do with what the acts are making financially, Fisher continues. “As one agent said to me, ‘How much more than a couple mil- lion does so-and-so need to earn’?

“So they the performers don’t have to play 50 weeks out of the year to make a good living any more,” Fisher says. “They can play weekends and still have a good living.

In addition to the Osmonds, who will fill a week at the dome June 18- 23, Fisher thus far has others into full or half-weeks in the Melody Fair summer lineup. They are Eddy Arnold (July 19-22), Perry Como (July 23-29), Harry Belafonte (Aug- ust 6-11) and Liberace (August 27-Sept.

Short engagements planned to date feature the Irish Rovers (June 17), Mel Tills (Aug. 19), Shu

San Diego’s Marc Berman

• Continued from page 65

In January 1978, Carter left the partnership to concentrate on other interests after having made up his mind that concert promoting wasn’t what he wanted to do.

“We just hadn’t gotten all that far,” Berman says. “I had always done all the band management and promotion, while Jeff handled the financial aspects of the business.

“We were doing well, but not as well as we had hoped. I decided I would give it a shot myself, just a few more years in the business to see if I could really make it

The first show I put on by myself was a sellout,” says Berman. “It was a show at Golden Hall featuring Herbie Hancock and Chick Corea in February 1979.

I entered into another exclusive booking arrangement with the Open Air Theatre, and then tied in with Avalon Attractions. That helped me get major acts I hadn’t been able to get on an exclusive basis.

“I also did a lot for my credibility with all the managers and agents. Then came the thing with the Roxy, and the Civic Theatre triple sellout. All of a sudden, I wasn’t just a little guy from San Diego anymore.”

ANIMAL RECORDS

ROLLING STONES RECORDS WELCOMES TO NEW YORK CITY

STONE VISIT—Rolling Stone Keith Richards visits label-mate Peter Tosh back Stage at the Bottom Line after the reggae artist’s performance at the New York venue recently.

March 31, 1979, Billboard

San Diego's Marc Berman

Continued from page 65

in a creative freedom on the up- coming LP.

On the LP recording session in Miami, Foxy saved about $20,000 worth of equipment and released a week in a few weeks his first solo LP entitled “Ids.”

“The LP will offer more divers- ified sounds that will help the group get more exposure as well,” says Ledesma. Wade didn’t have time to play any of Foxy’s third LP.

Meanwhile, Puente and Mur- ciano will release their first joint LP in May. Both LP ventures will be self- produced by the respective Foxy member for TK group label.

By the end of April and May, the band hopes to pick up concert bookings in conjunction with the forthcoming recording projects, adds drummer Joe Galdonio.

“We don’t have any tour planned at the moment, but right now we’re getting an act together so we can get some feedback from promoters and then seek gigs that will be pro- ducable,” says Galdonio.

Late last month, Foxy toured five European countries doing radio and television promotions in Spain, Italy, France and England. Three concert appearances are planned.

A group member says, the Com- modores approached Foxy as a sup- porting act for an eight-day booking but it wasn’t accepted.
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HAVANA—Billy Joel is sunning himself on the beach across the street from the Marazul Hotel in the Santa Maria section of Cuba about 19 miles from Havana. Fat, bulky Russians walk past Joel, sitting alone on a wooden chair. The Russians don’t seem interested in gawking at America’s top pop rock star. They probably don’t know who he is anyway.

The next day, Joel and members of his entourage are on the beach again, listening to a cassette of R&B tunes; first James Brown screaming and then Otis Redding. Joel, moved by the music; strolls in the warm sand, plucking out imaginary notes on an imaginary bass, his face contorted the way a musician playing this heavy soul music would react.

A group of Cuban youngsters several yards away is unaware of Joel’s presence on the beach. Somewhere else, Kris Kristofferson and wife Rita Coolidge are visiting Cuban landmarks for the filming of a television special which a freelance producer hopes to sell to national television.

Somewhere else, Stephen Stills is pursuing his own chosen views of Cuba.

Thus go the daytime activities of the CBS superstar pop names who are here for Havana Jam, the historic first formal meeting in 20 years of American and Cuban musicians to connect musically people to people. Surrounding Joel, his band and road crew on the beach are members of the CBS Jazz All Stars, the Fania All Stars, and Weather Report who are taking in the warm Cuban sun during their moments of free time. Afternoons are filled with soundchecks for their evening concerts which CBS is recording with plans for developing a series of Havana Jam pop, jazz and Latin LPs featuring the six American/six Cuban bands which play during the three evenings of concerts March 2, 3, 4 at the 5,000 seat Karl Marx Theatre.

Daytime for the American musicians flown in by CBS is for fun and games (a small number of Cuban musicians comes to visit with their American comrades at the hotel). Nighttime is all business: the art of music designed to bring two unfriendly nations closer together culturally.

Havana Jam has special significance for the musicians.

Billy Joel: “We’ve been isolated from them so long I felt it would be a good thing to have music which is a universal language bring us together.” After his dynamic closing night show which draws surging crowds to the edge of the stage: “It was a total surprise. I just figured my Spanish is not too good so I’ll just play my music. I didn’t know I was going to get that kind of reaction.”

U.S. Artists Eager To Please Cubans At Historic Havana Jam
Billy, Rita, Kris, Stephen Play Ambassadors

By ELIOT TIEGEL

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del Castro said many years ago the American people are three people: press, government and the people and he likes the people. In that spirit is the way I take this trip.” After his gutsy, sweaty, hard rocking set: “I loved it. I adored it. I wish we could have played more for the people instead of the government invitees. This is one of the high points of my career. I've been asked to make five copies of my Cuban song (specially written for the concert) by the Cultural Minister and one copy is marked for Fidel. If this can be one small step toward peace, it's what I came to do.”

Rita Coolidge after her cool set of country pop tunes overshadowed her husband's own laidback performance: “I think it meant something special because they loved the music.”

Kris Kristofferson: “I'm interested in hearing the local music and talking to the Cuban musicians. I'm real curious about this country.”

Jaco Pastorius, anomalous bassist with Weather Report who generated more crowd reactions with his bizarre manner of playing, using controlled feedback, than any jazzman on the bill: “I set up a James Brown type groove and play over it using a digital delay device. I'm an entertainer first and a musician second when I perform onstage.” The U.S. and Cuban musicians were all entertainers and musicians equally exuberant to be the cement holding Havana together.

Superstar songwriter/interpreter Billy Joel is expressive and intense in his presentation. Joel wrings out his soul's deep emotions during his time at the keyboard and in front of the crowd.

Cuban artistry is represented by Irakere, the top jazz fusion band, above, and this striped shirt mambo band called Conjunto Yaguarimu which uses bata drums for added propulsion.

Stephen Stills: “It's an amazing opportunity to communicate personally with the Cuban people. Fi-
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Billboard's 1979-80 International Talent Directory
Issue Date: July 7, 1979
Ad Deadline: June 8, 1979

Billboard.
Klaatu Moving Out Of Closet—Perhaps

By DAVID FARRELL

TORONTO—Canada’s celebrated Fab Four is slowly coming out of the closet and into view. Klaatu officially debuted in front of the public with a concert on April 10 aired on an NBC-TV “Rock Concert” show March 10.

The shroud of anonymity that has surrounded this band from day one is slowly being cast away, according to a member who refers to himself as John. The group’s debut album, “The Man from the Future,” was due to be released March 20. However, it was delayed until April in order to give the band more time to promote their new line of apparel and merchandise.

Strict secrecy is still in force within the Klaatu camp. John informs us, “We want to remove the shroud of mystery—a controlled fashion—which will not attract an undue amount of attention and will not appear as if it is another publicity-seeking hoax.”

According to John, Klaatu has suffered from the Beatles rumor that went down in 1977. “We have to be careful about what we do now because our actions seem to be open to misinterpretation.”

Anonymity was the prerequisite for the quartet’s members when they first met in Frank Davies’ Toronto-based Daffodil label, the faceless and surnameless John tells us, “We refer to ourselves as fellow musicians, not as a band.”

The group’s ambition to become famous on its own music alone is established when Providence Journal writer Steve Smith sparkled international interest in the group, an idea he is currently figuring out that Klaatu just might be the Beatles of the spring of 1977. In Toronto, Davies at Daffodil was wary of prying reporters with the cryptic comment: “The Beatles? You are welcome to draw your own conclusions and if yesterday is here, let it be.”

The media was not about to let things be, however. As the first album started to peak in sales as a result of the controversy, a program director in Washington pulled the plug on the mystery group and unmasked the band as John Deacon (sometimes known as John Long), Terry Draper, John Wolochuck and Dino Tome.

The group’s second album, “Heaven,” was poorly received internationally, despite promotion by Capitol. Part of the reasoning, John reports, was due to the Beatles rumor backlash, but Davies also attributes the lackluster success of the record to the thematic concept made it difficult to program on AOR radio. While it was to go platinum in Canada, international sales are admitted to be less than existing.

The third album, “Sir Arminy,” sought to achieve rapid AM and FM acceptance by including a variety of short tracks. Released shortly before Christmas, it is this album that is part of the ongoing promotion to demystify the band and the ultimate goal is to get the band to perform onstage with the release of the to-be-recorded fourth album “sometime in 1980.” John reports.

12 Free Rock Concerts at Los Angeles Ford Theatre

By CARY DARLING

LOS ANGELES—Although no acts have been confirmed as yet and despite budget cutbacks due to the passage of state Proposition 13, the Los Angeles County Music & Performing Arts Commission is sponsoring a 12-week summer series of free rock concerts.

Held at the outdoor 3,000-seat John Anson Ford Theatre in the Hollywood Hills, this is the second year the series has been presented. Produced by Bill Gerber and Nemperor Presentations and presented by Los Angeles MOR outlet KWST, the shows begin April 14 and run through each Saturday afternoon until June 30. The concerts are from 2 p.m. to 4 p.m.

While looking for groups like Dire Straits, Generation X, the Police and Molly Hackett, says Gerber, “We also want to use more local bands as opening acts.”

Although last summer’s series featured such names as Nick Gilder, Detective, Lee Ritenour, Dirk Hamilton, Auralice, Bonnie Brumlett and Min DeVille, not all the shows were full. “The public seems to be picky,” notes Gerber, who also says many of the shows were successful. As a result, the city will get Ritenour to return this year.

Opryland U.S.A. Opening

By KIP KIRBY

NASHVILLE—Broadway musical extravaganzas and a powerful laser light and sound battle are the featured attractions at Opryland U.S.A. kicks off its 1979 season Saturday (31).

Making its debut the same weekend is the just-completed Roy Acuff Theatre, a $3 million building located next to the Grand Ole Opry House on the park grounds and designed to house Opryland’s lavish Broadway productions and the special laser show. This new addition to the Opryland complex is expected to house a 1,600 individual theatre seats, a 48 foot x 20 foot proscenium stage and full orchestra accommodations.

Alternating daily in the Roy Acuff Theatre will be Opryland’s futuristic space show, “Cosmic Laser Explosion,” filled with rock and disco music, light images, unusual sound effects and laser rays combined to create the Istitute a spectacular simulated space war.

When the lasers aren’t exploding in mid-air, prizes will be awarded to one of the opening production entitled “Broadway 79—On With The Show,” as a cast of 20 singers and dancers re-create musical medleys from favorite past and recent Broadway hits.

Opryland has scheduled 15 live musical productions for the upcoming season, ranging from divadest to disco, jazz to jambo-and, ragtime to rock.

“I Hear America Singing” returns for its eighth straight year, offering a 55-minute musical montage of American memories in song, while “Today’s Country Roads” presents the contemporary country music group that represented Opryland at the National Farm Show.

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—Continued on page 71—
At 78, Waring Still Has His Road With His Trophy

NEW YORK—Fred Waring, the 78-year-old leader of the Waring Band, still manages to spend seven months a year on the road touring with his vocal group. His current tour, which winds up April 7, marks the completion of Waring's 63rd year in show business.

Many of the original Pennsylvanians still are singing or playing in the Waring revue, although the emphasis these days is on youth. Waring has two sub-groups in the Pennsylvanians—The Young Pennsylvanians and the Blenders, a small vocal unit that specializes in more contemporary sounds.

The Blenders take their name from the fact that Waring held the original contract on the kitchen blender that bears his name.

The theme of this year's tour has been "More About Love," reflecting the mostly romantic repertoire the group performs.

Waring and his troupe travel in a GMC bus followed by an 18-wheeler tractor trailer that hauls the lights, sound equipment and musical instruments needed for the Young Pennsylvanians and the Blenders, a small vocal unit that specializes in more contemporary sounds.

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Ohio School Seeks Acts With a Poll

BOWLING GREEN, Ohio—Registered by the prospect of free concert tickets and T-shirts, more than 700 students at Bowling Green State University have found they prefer to advise the committee that books concert artists for the school. Results are announced as students readied for the spring break.

The Performing Arts Committee of the Student Recreation Office constructed the poll by listing 50 acts available for college concerts in the next year. Majors were Ambrosia to Youngman. Polls were published in the students' newspapers.

When the voting was over, cars received the most nods (420), followed, in order, by Curly Simpsons, Michael Stanley Band, Toto, Marshall Tucker Band, Pablo Cruise, Ambrosia, Firefall, Eddie Money, Donna Summer and Van Halen.

Students were also asked to pick their four favorite acts. The result: music disco, hard rock, soft rock, country, rock, new wave, jazz, soul, or all the above. Soft rock and country rock prevailed.

Union Activities Officer James Stoffer says that 10 times more underclassmen voted than upperclassmen and grad students. To encourage participation, the union awarded, through a bullruffle, 20 concert tickets and 10 T-shirts.

Students who voted don’t exactly want to book the acts, the committee will try to schedule.

The poll will give us some ideas–and it’s more representative of what the students want than the committee alone,”

Union Activities-sponsored concerts this year have included Chiago and J. Geils, both of which soldout. Harry Chapin and Paboo Bryson, however, drew relatively few. Other groups, Stoffer says the school has one major and one minor concert act each quarter.

The largest indoor facility on campus seats 5,594. Smaller acts are booked in the lower level.

About 15,000 students attend the university.

Edward Morris

Calif. Ensemble Due for Hawai'i

LOS ANGELES—The Chucky College Jazz Ensemble will tour Hawai'i in June to promote the band as a commercially viable recording entity.

Already established as an honor-winning performing band in the area of jazz education, the group has completed a three-weeks-dutro-attachment with wood's & Sage & Sound Studios, calling Pack Your Axe.

The Chucky College Jazz Ensemble was one of three college bands to represent the U.S. in the Montreux, Switze-

Zeland, Festival of Jazz last year. The group has been invited back for a return engagement at the 1980 festival.

The ensemble is under the direction of James Mason and his assistant, James Linahan.

Set Basie, Gordon

LOS ANGELES—Count Basie and his Orchestra and the Dexter Gordon Quartet performed at the Claremont Colleges' Bridges Auditorium Saturday (17). The program was sponsored by the Associated Students of Pomona College. Tickets were $9.50-$7.50.

Rock Out But Jazz is OK

On Stone Brook's Campus

By ED HARRISON

Student tickets are scaled at $5, $6 and $7 while public tickets are $7-

$9.

Nicolson says jazz has always been popular in the area but before now there was never an adequate facility.

The 3,000-seat gym was too large and the 200-seat auditorium was too small.

The new modern Fine Arts auditorium is furnished with mod-

ern sound and lighting equipment, says Nicolson.

Nicolson comments to Nicolson, jazz is car-

rying Stony Brook through the term because of a tailoff in the rock mar-

ket and the local concert scene.

The school president at Stony Brook March 17, the only rock act this spring performed for 3,000 students in the course of two shows which Nicolson claims were successful.

If the jazz festival is successful, Nicolson is looking at sponsoring one each term, which would call for eight shows per year.

Blondie—How U.S. Success

Continued from page 7

due to the band's management order, working to gain control of its own economic destiny.

We signed a lot of contracts when we were starting out, like a lot of other people do. We were naive,” admits C.K. Burke, drummer for Blondie. “Now we are cleaning up our affairs. When we started we were happy just to make a record, but now we are going along and we find that ev-

erything is open to negotiation.”

The band's desire for new contracts has sparked a dispute between the band's management and two of Blondie's business managers. Poll Leos remains the band's manager.

One result of the band's greater awareness of the music business is that now the individual Blondie musicians are helping other younger artists, steering them away from some of the pitfalls that mightbefall a new artist.

Blondie was a rock band that early on found that it could incorporate disco into its repertoire without betraying any of its rock ideals.

“Things about disco is that somebody working a nine-to-five job can experiment it more. There is an interaction with people so they can feel they have a night out as opposed to going to a rock concert and just sitting there.”

“It also has to do with upward mo-

tivity. When people work they like to dress up at night and have a little enjoyment in their lives,” says Burke.

Another aspect that is rarely touched upon in the biological as-

pect,” adds Stein. “The four/four beat has a calming effect, whereas the erratic rock beat is an exciting effect. It makes the audience ex-

ited.”

Stein adds that he likes to work with填写语法错误的句子。作为，the principal songwriter with Debbie Harry, he is also making a syn-

thesis of rock and disco in the band's music.

Blondie was one of the first of the new wave bands, both musicians make a distinction be-

tween “new wave,” which is the re-

pent period of time in which a num-

ber of rather diverse acts have come to the fore, and “punk” which is a much more minimal form of rock music.

Blondie was never a punk band, its members claim.
Get ready for a stunning departure. The uplifting melodies and alluring arrangements of the new Enchantment LP are just about to transport this country into a land of mesmerizing funk. The appeal is across-the-boards. The sound is worlds away from anything that's been heard before.
**RICK JAMES**

"**BUSTIN' OUT OF L SEVEN**"

**INTERGALLACTIC FUNK TOUR '79**

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<td>New Orleans, LA</td>
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**Tour Information**

- **Be on the lookout for Rick James (alias King of Funk Funk) and the Stone City Band for "Bustin' Out of L Seven" Wanted Everywhere!**
- **To help put Rick James on Everybody's Most Wanted List, a substantial television schedule is set up for all major tour markets. Surrounding this are pop/R&B disco radio flights, local & national press and additional in-store posters, mobiles, banners & video tape displays!**

**RICK JAMES**

**"BUSTIN' OUT OF L SEVEN"**

**INTERGALLACTIC FUNK TOUR '79**

- **MARCH 27** South Bend, Indiana
- **MARCH 29** Saginaw, MI
- **MARCH 30** Cleveland, OH
- **MARCH 31** Chicago, IL
- **APRIL 1** Detroit, MI
- **APRIL 2** Washington, D.C.
- **APRIL 5** Atlanta, GA
- **APRIL 6** Columbus, OH
- **APRIL 7** Charleston, SC
- **APRIL 8** Augusta, GA
- **APRIL 12** Omaha, NE
- **APRIL 13** Kansas City, MO
- **APRIL 14** St. Louis, MO
- **APRIL 15** Memphis, TN
- **APRIL 16** Boston, MA
- **APRIL 19** Springfield, MA
- **APRIL 21** New York, NY
- **APRIL 22** Baltimore, MD
- **APRIL 26** Savannah, GA
- **APRIL 27** Lakeland, FLA
- **APRIL 28** Birmingham, ALA
- **APRIL 29** Baton Rouge, LA
- **MAY 3** Cincinnati, OH
- **MAY 4** Louisville, KY
- **MAY 5** Pittsburgh, PA
- **MAY 6** New Orleans, LA

**Venue Information**

- **South Bend, Indiana** Morris Civic Auditorium
- **Saginaw, MI** Wenzler Arena
- **Cleveland, OH** Palace Theatre
- **Chicago, IL** Auditorium Theatre
- **Detroit, MI** Masonic Temple
- **Washington, D.C.** DAR Constitution Hall
- **Atlanta, GA** Atlantic Civic Auditorium
- **Columbus, OH** Townshend Hall
- **Charleston, SC** Gallano Auditorium
- **Augusta, GA** Bell Auditorium
- **Omaha, NE** Music Hall
- **Kansas City, MO** Soldiers & Sailors Hall
- **St. Louis, MO** Kiel Auditorium
- **Memphis, TN** Dixon Myers
- **Boston, MA** Orpheum
- **Springfield, MA** Civic Center
- **New York, NY** Flat Forum
- **Baltimore, MD** Civic Center
- **Savannah, GA** Savannah Civic (2 shows)
- **Lakeland, FLA** Lakeland Civic Theatre
- **Birmingham, ALA** Boutwell Auditorium
- **Baton Rouge, LA** The Centplex
- **Cincinnati, OH** Palace Theatre
- **Louisville, KY** Louisville Gardens
- **Pittsburgh, PA** Stanley Theatre
- **New Orleans, LA** Municipal Auditorium
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Billboard®
Talent

Talent In Action

EDDIE MONEY
Madison Square Garden, New York
Santana (reviewed here recently) is a hard act to follow. For all the hard, stinging beat that Money has, his new seven-inch had seemed to be canned out of the Garden March 15, the group never broke the buzz of conversativeness. Though the crowd did muster applause at the conclusion of each song. With his powerful and gritty delivery sounding more like a cross between Joe Cocker and Red Stewart, Money literally licked the air and twisted through a nervous, pared 10 song set. Money and his band performed competently and essentially, drawing from the energy of a rocking spurt, but the 65 minute program suffered from Eddie's sunny manner, most of which is hard hit, middle rock.

Unfortunately, the majority of songs failed from his two Columbia albums offered little melodic attempt to offset this lack of rhythmic sensibility. Blandness and a sense of deja vu trained from song to song.

Several tunes did manage to break the mold. However, “Call On Me,” which is a hard hit, moved at a slow, almost funeral pace, played by an overall somber tone. And the band seemed happy to lose up as “Maybe I’m A Fool” Money’s current single with its soul trailing and a relaxed, enjoyable flow.

Here the band’s light vocal acrobatics, playfully extended Money in well chosen spots, while the vocals were enhanced by the airy synthisizer support of Kenny Nicholas. Throughout the set, guitarists Jimmy Lyon added welcome textures. His competent, kipong guitar lines were an effective contrast to the punchy rhythmic spase of most tunes, and his impassioned solo on “Call On Me” was a moody, yet distinctive highlight of the set.

BOB RIEDINGER JR.

JUDY COLLINS
Los Angeles
Collins fused elements of rock and MOR in the first Ryns appearance of her career March 15.

Her 100 minute, 20 song set, which included two encore, mixed songs by such rock writers as the Eagles, Randy Newman and Steve Goodman with MOR material by the likes of the Bergmans, Stephen Sondheim, Marvin Hamlish, Carole Bayer Sager and Bruce Roberts. This rock-MOR blend was also reflected in the

(Continued on page 90)

Talent Talk

Sighnings

New York Chicago and other cities. Meanwhile, the Gommus, an Indiana new wave group, has done up its post headlining a Malcolm X benefit concert organized by the National Coalition Supporting African Liberation (NCSAL) of Indianapolis.

Expect new LPS soon from Patti Smith and Graham Parker. Both on Arista. Also on tap from Arista is a new studio album from Lou Reed to feature such calls as “Deadly Mystic” and “I Wanna Be Your Man.” The Bee Gees will play the Coconut Grove in L.A. Ray Stevens’ single is called “I Need Your Help.” Barry Manilow’s “Lena Horne and Marvin Hamlish are headlining the Head West Music Fair.

ROMAN KOLAK

Theatre Goes To College

NEW YORK - Adelphi Unvr. has taken over the 1,700-seat Rivoli Theatre in Hempsdel, N.J., and hopes to attract a wide variety of acts to the hall, providing they don’t conflict with the booking policies of its 2,400-seat neighbor, the Caldersone Concert Hall.

The reason the university must ask the permission of the Calderone management is that Dr. Frank Calderone made that a stipulation of the agreement between the two parties when he decided the 54-year-old former vaudeville house to the school.

8 Bands Tapped

ORANGEBUG, S.C. - The Willis Blunt Agency here is set to hold its sixth annual Spring Showcase of Bands at the Carolina Town House, Columbus, S.C. May 6. More than 80 exhibitors of music industry products and services are expected to be on hand for this event.

Eight bands will be showcased to talent buyers.

FAB FIDDLE - The Fabulous Poodles fiddle around with Craig Brashears, second from left, local promotion manager for Epic, Portrait, Associated Labels, Memphis, following their recent Nashville debut at the Grand Ole Opry House.

recently. A physician, Dr. Calderone is the son of the late Salvatore Calderone, a former movie house operator on Long Island. The Calderone family owns another movie house as well.

Adelphi, meanwhile, has booked several classic acts into the hall, rearranged the Adelphi Calderone Theatre, and is booking its first rock concert Wednesday (28), when Renaissance makes its stop on its current college tour.

The university has embarked on an extensive remodeling campaign for the theatre, introducing new sound and lighting systems, and refurbishing the lobby. There are six dressing rooms and facilities for loading and unloading at stage level.

Booking can be handled through the concert chairman of the school’s Students Activities Board. The current chairman, Jeanne B. Korman, says Caldersone Enterprises and local promoter Mark Puma, who has exclusive rights on the Calderone Concert Hall have been acting in an advisory capacity.

Ohio Players to Anita with the LP, “Everybody Loves,” scheduled for release now. Anna Murray re signs with Fred Lawton of Agency for the Performing Arts for representation in all fields. Leonard Rantucci cemour as Murray’s personal manager. Warner Records has acquired U.S. and Canadian distribution for Macone Nightingale product. First release under the new deal is “Let Me On” produced by Danny Giature. Broadway singer/songwriter, actress Thelma Hopkins to Buffalo Records. She will record her debut LP in about six weeks.

The Rockers to ISO with a soft titled LP at ready release. Roy Altight’s Nestor (formerly Nestor) to Ken Sandler Management. Carlson Mack Band to a recording agreement with Seattle West Recording Corp. The group is in the studio recording its debut product. 29/30, a new rock ’n roll quartet to manage A, Tunes, Inc. for exclusive personal management. Hank Williams, Jr. to Columbia Records through an agreement with Cap Records. Deal for the label in “Family Tradition,” produced by

MARCH 31, 1979 BILLBOARD

PVS

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Ray Ruff and Jimmy Bowen and scheduled for release in April. Current lineup under new contract is “To Love Somebody...” Stephanie Bonath to Chisum Records, a division of Temps, Inc., with first LP project slated for sprig release, and to songwriters agreement with Temps/Bonath and husband, Neyer, are owners of Morning Star Productions, while she is represented for bookings by the Morning Star Agency and personal management through Dan Brock Associates.

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MARCH 31, 1973, BILLBOARD

80

Talent

Talent In Action

*Continued from page 79*
The makeup of Collins' seven-man band, which featured a horn section as well as an electric guitarist who drew applause with his funky rock-step solos. The veteran artist's vocals retain their panache and technical brilliance and her control was usually (though not always) flawless.

She performed several numbers with little band background, including Sonnyboi's "I'll Remember," Hersey's "Discoquote" and Sager and Roberts' "Slammar," on which the instrumentalists bowed out by one, leaving Collins singing a cappella at song's end.

Collins performed without an opening act and took the stage sans introduction. The warm applause reflected the life she begins at 40. Acceptance is a new record with the band's "You Make Me Feel Like" and "Happy Birthday" (both new songs, has a practically reverence voice than she used in the 1980s when he was a middle-sized for thousands of screaming teen-

age girls.

In addition to singing many of his songs (of "Standing / I'll Have One Heart," and "Tell Me / My Heart,"), Dave Edmunds did excellent renditions of "Send In the Clowns," and "The Ship That Was In," accompanied by his own piano

in his strong, clear and mellow voice was a welcome thrill, with but a little, but he did a good job with some particular tunes as "I'm the Stiff of the Night," and "Rock and roll," and "Giant," and "The Things of My Heart," ("My Heart,") and "Loving in a Whole Love," and "The Pom Pom," and "Talking in a Whole Love," ("My Heart,") which was accompanied by her own bass guitar

The highlight of the hour-long show was when the two artists performed a medley of Richard's "I Can't Stand It," "The Things in My Heart," "Where I'm At," "Landing in Love With," and "Love," and "Happy Talk," Rodgers' (the two songs often and well loved tunes performed by me and Dunston she became more and more a big hit of the show. In her 55-minute set she managed to cover almost every type of music from jazz to disco, funk, MBE and back.

Among her 13 songs was a haunting rendition of "Someone's Watching Me Over," and a stirring interpretation of "The Things in My Heart," ("My Heart,") which was accompanied by her own bass guitar

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Superstore Openings Await Re-evaluations

By IS HOKOWITZ

NARM & Market Conditions '79

One-Stops a Bright Spot In Current Picture
Grosses Improve; Many Are Expanding

Major one-stops, especially those which have switched from the traditional jukebox service to handling more general retail accounts, are prospering.

Even in these industry dog days when returns often outweigh new accounts, receivable, one-stop operators are optimistic. Bob Sarenpa, All Records Service, Oakland, Cal., and Jack Schlee Jr., Consolidated One-Stop, Detroit, relate the same growth pattern, even though they are 2,000 miles apart.

Schlee, who operates Merit Music, of which Consolidated is a division, finds more new strong black-operated soul music retailers consistently entering the greater Motor City marketplace. Sarenpa has a step ahead in his mart. He grew over the last 10 years as a vendor for independent black record dealers. Sarenpa's catalog of those Western states stores have been swallowed up by a retail chain outlet which he oupted with the same area.

But All Records' gross continues to spiral. A chain with but four of its stores, for example, targeted toward the ethnic marketplace doesn't have the savvy nor does it want to inven-
tory specialized black music product in its central warehouse.

Both Schlee and Sarenpa have ex-
tended their scope of operations al-
mot to the perimeters touched by a rack. They perform almost the service of a full-line vendor. The routine man contact the rackjobber possesses.

The bimonthly mailings each sends accounts have become like a master inventory control. Sarenpa puts out two inventory catalogs to "maximize effectiveness," says Tom Heiman. An opening in Richmond this month and another in Omaha in April continue the chain's stores-month pace of the past two years, but future launches will be less frequent.

New marketing schemes will be explored in order to build volume. Heiman indicates, noting that for the first time the chain, in March, ran a sale to stimulate traffic. "We must be more flexible in our approach," he says.

Heiman reports success with the switch to local buying by its stores scattered over 25 states. It's working out much better than the company's central warehouse approach.

National Record Mart's super-
store wing, Oasis, grew to a web of five March 29 with the opening of its latest store in Pittsburgh. All were launched over the past year, but a superstore that can run as high as $750,000 worth at retail per super-
store.

Price remains a potent magnet for consumers, says Grimes, and early on after each superstore launch shelf price inducements ran about $1 less than in mall establishments. This, however, has been trimmed to a cur-
rent $0.75. Grimes indicates, as superstores have achieved consumer identity in their respective communities.

Industry attention is expected to focus sharply on Pickwick Inter-
national's initial superstore experi-
iment (Billboard, March 24, 1979). Its 15,000-square-foot Musicworks
(Continued on page 110)

Sam Bilis, City One-Stop, Los Angeles, prints just one such annual catalog which enables the smaller account to cherry-pick the best of this type catalog material.

Merit does offer a complete rack-
ning service for traffic discount and department stores on accessories. In

$4.95 and $5.95 produces contin-
ued profit and, more importantly, builds youth traffic.

Schlee finds a proliferation of new-
out-of-town small city stores, whose primary thrust is in country product. These novices again require the ex-
pertise which only progressive one-

taverny which has

which more

of

March 31, 1979, BILLBOARD

The biggest geographical spread
covered by any single one-stop is that of Mobile One-Stop, Pitts-
burgh, which serves a sparsely popu-
lar upper Michigan deep into the South.

Brad Oseroff has seen his business worldwide as a result of the rack job-
ner's strategy. He's open to both super-
shops and 75/25 split still favoring the juke-

to Saturn. Oseroff marvels at the consistency of operators buying.

He feels one-stops got a foot up about a year ago when UPS intro-
duced its "blue label" air service. He says he now can ship areas as distant as Florida and Georgia within 48 hours via UPS which pulls all pack-
ages for a certain area. That ship-
ment goes by air to a major terminal, where the rackjobber paints, and

individual UPS trucks deliver it to individual addresses. He says the cost is about 3 cents extra per record or tape.

Both Pat Blundar, PB One-Stop, St. Louis, and Chet Kajeski, Martin & Snyder, Detroit, find their busi-
ness is coming their way. Operator buying is still their profit base. Like

their cohorts, they find fresh bu-


jobs as the biggest incentive they have to work on a particular release.

One-stop bosses almost uni-

nervously bemoan the lack of a national organization to represent them. They note that the rack jobber's sessions have at NARM's convention is their only unifying event in the year.

They feel they require a more con-
cer ted publicity program to high-
light their function and importance to distributors and branches.

JON SIPPOL
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Bar Coding as a Universal Product Coding system is without question the key to the recording industry still has a long way to go.

With limitations by the recording industry heavily well established, bar coding on the retail/rack level of the industry is welcomed by some and termed near-useless by others.

One obvious criticism is the lack of label attention. It’s a tickle by any standard of measurement, with its present status limited to A&M, Music Minus One and Inner City Jazz, Chrysalis, Columbia (master-works and some pop) and Capitol (some pop).

Another way of bar coding on the back of albums, a positioning developed by the Recording Industry Product Offtake Committee in its “Guidelines For The Recording Industry” adopted in October 1977. Critics maintain this positioning is highly inefficient for scanning, since LP’s must be lifted out of their displays in order to be scanned.

“I see the biggest impact of bar coding in the area of returns and secondly, order entry,” says Harold Okinow, president of Lieberman Enterprises.

“You’ve got to remember that Universal Product Coding is more than bar coding—it’s the discipline enforced by the industry for a uniform numbering system, whatever that system might be.”

One of the major reasons for him as he understands it, is labels are not abiding by the industry standards on bar coding placement.

He is particularly concerned with horizontal versus vertical placement. The latter, he contends, makes it in- convenient to use the pencil-like wand for scanning. A&M, for example, has it vertical while CBS is horizontal.

He also wonders how long it will take the industry to establish a bar coding system in the pipeline. “In three to five years, we can expect, perhaps, 75% to 80% of the industry to fill the pipelines with bar coded products.”

John Cohen of Disc, the record and tape store, comments, “As a completely computerized company, bar coding is an integral part of our system that carries out the mechanical writing up of sales, which bar coding would solve.

“The more sophisticated the industry gets, the more bar coding gets necessary. I wish labels would stop doing so much and get on the bar coding bandwagon.”

Jay Jacobs of Kron X Rocks says the value of bar coding ruins the gimmick of “fabulous” to “useless,” depending on the size of the retail/rack setup.

“For medium or smaller retailers, it’s fabulous for inventory control. Retailing on this level does not have to deal with sophisticated inventory control systems. With bar coding: you can pipe into the system; you can order. Jacobs, however, feels quite the opposite for midsize rack operations.

“It’s useless, as bar coding on the backside of records. They have to physically take albums and tapes, out from locked displays in terms of sales.

If bar coding were on the frontside of the product, it would be a simple matter just to flip the album.

“I think that bar coding over the past three years, I think it really works, but it’s not going to be effective unless they can get better placement of the LP and everybody jumps into it. It just has to be adopted universally.”

“Pickwick, Lieberman and Han-delman have their own slicks and utilize a belt system for scanning and separating product by company and number. Their systems even write up returns.

“My overall opinion is that the industry is crazy if it doesn’t go to bar coding. It offers fantastic inventory control.”

Another complaint is registered by Stan Jaffe of Roundup Music, a retail/rack operation in Seattle.

“I am using bar coding over the past year and a half, it works. It is the most effective thing I have done.”

Jaffe contends that placement on the back of albums means one has to be a contortionist to scan the code, unless the album is lifted out of its display. “You can be asking for a broken wrist or back otherwise.”

He adds: “Large retail operations with points of sale scanning will find it helpful and so will labels for inventory control and returns.”

While he agrees that more sophisticated systems are required for home-office controls, Stu Schwartz of the Harmony Hut retail chain says that for the immediate future the company will maintain its current computer system.

“But, if the record industry as a whole decides it’s going to use bar coding, it will help immensely.”

At a NARM business session Tuesday, the question of whether bar coding will be tackled under the heading of “Records? Tapes? Bar Coding!” a session that will include an address by John Lumpkin of Boston Associates called “Implications Of Bar Coding To The Record Industry.”

Chaired by Louis Krivert of Music Sales, Inc., the session will hopefully lead to an informational flow not only on “implications,” but “commitments” and “applications” as well.

Don Jenne, secretary-treasurer of DJ’s Sound City in Seattle, adds voice to those who feel that bar coding can not reach its potential until there is a national commitment by labels to its use.

“We’ve looked into computers—we’ve been there, done that, and are using it with just a handful of labels using the system,” he says. “And its effectiveness is tied to 100% compatibility by the manufacturers.”

In-Store Merchandising: Tees Label Rivalry

Labels are placing more emphasis on in-store merchandising plans in the increasing battle for the consumer’s attention, reports from record companies and retail accounts indicate.

All signs point to more creative, eye-catching displays which will boost sales of product, especially hit product and acts that lend themselves to colorful point-of-purchase displays.

Mobiles, once the rage, are giving way to a wide variety of color schemes, ranging from simple posters and empty LP jackets to life-size stand up figures, streamers and the increasingly popular “4 x 4,” four foot square enlargements of the LP covers, out front face ads of acts that are effective eye-grabbers.

“Anybody who wants to see effective displays should look to the West Coast, to Los Angeles. They are the chains out there and to San Francisco at places like Odyssey Records. There’s a wealth of creative ideas out there,” says Dick Carter, RCA’s division vice president of marketing.

Carter points to the growing use of mass displays of merchandise and floor-stacking techniques that are boosting sales in stores that have the room for such displays. He doesn’t deny there’s innovative merchandising on the East Coast, either. Mentioning Strawberries in Boston and the Sam Goody chain.

Display specialists agree, however, that the size and physical layout of the store is the determining factor in what sort of display does best. That’s why now and new fiber optic displays are coming into vogue as attention-getters in crowded Northeast stores where the fight for space is the most intense.

“Dramatic impact and flexibility,” are what Peter Jones, Capitol’s vice president of marketing, looks for when he orders display material.

“It has to have the ability to serve as many purposes as possible,” Jones says. “He’s currently working on upcoming displays for the Village People and Donna Summer, i.e., most of his designs, he won’t reveal details of the designs.”

John Conroyka, manager of consumer merchandising, the CBS Records Group, says the label is aiming at “more efficient use” of display material, citing a past tendency to overproduce posters and related items that were wasted when they became outdated.

CBS, says Conroyka, is “tricking everything” rather than being locked material, citing a past tendency to overproduce posters and related items that were wasted when they became outdated.

CBS says Conroyka, is “tricking everything” rather than being locked into one approach when it comes to choosing the most effective point-of-purchase display material. CBS was a pioneer in the use of neon and is now introducing fiber-optic displays that “change color and blink a bit” and are suitable for displays behind counters. They are about 12 by 18 inches in diameter.

CBS also has a merchandising bin keyed to the Boston LP which incorporates a self-service design complete with a lighted display on top that carries out the theme of the album. It’s an important tool for raked locations.

Conroyka points out that LP covers whatever is best depending on the location. The label maintains a staff of 35 in-store/merchandising specialists, display people, shipped from a central location in Rockville, N.J.

Randy Davis, director of merchandising and advertising for Capitol Records, says the label has anywhere from one to four displays specialists working in each of 13 district offices across the country.

He cites “the huge demand” for point-of-purchase material and says that posters of all sizes are “a staple” of the label’s merchandising effort.

He estimates that 30% of the label’s new releases are accompanied by a poster. In some cases posters usually get a smaller size poster because the store that purchases the display space generally smaller layouts than the normal full-service, rack-oriented mail store.

CBS is establishing a central merchandising fulfillment center sometime in the future, able to distribute display materials that will be available from Capitol-EMI branches. Davis adds.

At Record World’s 3 x 3 with a slant, horse head’s for an upcoming Ironhorse LP, although John O’Connell, its marketing manager/merchandising coordinator, George Salovich notes that the label displayed how big the 2 x 2 for the bulk of its simple displays.

A new wrinkle is the development of 1 x 1 through the three quarter covers, but without backs. They’re usually mounted on cardboard. They’re easier to bend and shape and they’re less expensive than LP covers.

(Continued on page 194)
Sounding Board

CHUCK SMITH, president, Pickwick, Minneapolis.

"We think that the movement to $8.98 list is an inevitable consequence of the inflationary pressures that we are all experiencing, and will not mean meaningful consumer resistance."

Smith, with an extensive background in accounting, was previously executive vice president for the Handleman Corp. and has been president of Pickwick for the past two years.

SIDNEY SILVERMAN, president, United Records & Tapes, Hialeah, Fla.

"I have found no resistance at all to the $8.98 list price. In fact, I think inflation is almost a repeat of the move to $7.98 from $6.98."

Silverman has been president of United Records and Tapes for one year. Prior to that he was vice president of sales and marketing for the Florida distributorship for five years with previous experience with Capitol in sales. He also works with the Univ. of Miami School of Music merchandising program.

JAY JACOBS, owner, Knox Record Rack, Knoxville, Tenn.

"We are not finding any problem with the $8.98 list price at all. Our number one and number two albums for this week, in fact, are the same as $8.98 list—the Bee Gees and Rod Stewart. The Village People LP is going up now and the Doobie Brothers just went up last week, so I don't see any change in the sales figures. Even when Billy Joel's album came out with the initial $8.98 sticker on it, we never had any problems.

"My only concern is that it's a pain in the neck to change prices in midstream. I'd much rather see a rack job come out with a record that's $8.98 to start with, speaking now as a rackjobber, because we have 500 accounts, and it's so hectic and confusing. We don't price over so we have to pick them up, re- bag them and put the records back in the stores."

"But as far as resistance from the consumer, we're not finding any at all. I think we know how business is, and the price change doesn't reflect increases or decreases. If an album's good, then it's going to move no matter what the price is—well, at least up to the point of 'Sgt. Pepper'."

"I expect all the labels to increase their prices to $8.98 within the year. I just hope they do it wisely and that greed doesn't stand in the way as it did with the picture disks."

"Last year we dealt with more product than ever before but our rate of defective records was much greater than it's been in the past. All we are is conduits for the manufacturer and we're just filling the pipeline. So if albums are made poorly or don't sell for some reason, we're the ones who have to pick them up and absorb the costs."

A past president of NARM, Jacobs has been with Knox Records Rack for 11 years. He is also president of Music Jungle, Inc., a chain of record and tape retail stores. He has also been director of merchandising for UA Records and a vice president for District Records.

LOU LAVINTHAL, manager, Roundup Music, Seattle.

"There's been little if any resistance to the $8.98 list price."

"I don't think it's hurting business at all. It doesn't matter what the price is if the product is a good release. The shelf price for Roundup merchandise at $8.98 is set for $7.97 compared to a $6.55 level for featured items through advertised prices in the Seattle metropolitan market."

"There's been no effect on consumer traffic in our Fred Meyer accounts, for example, and I don't predict any erosion of profits in the distribution pipeline."

"When the list price jumped from $6.98 to $7.98 there was little resistance and I see that pattern repeating itself."

"Lavinthal's firm services 55 stores in Washington, Oregon, Montana and Alaska.

DAVID LIEBERMAN, chairman of the board, Lieberman Enterprises, Minneapolis.

"I think it's very important that the record industry does not go up from $7.98 to $8.98 list across the board. Great consideration should be given to the idea of introducing new acts at $7.98 or even $6.98 in the area of catalog and developing acts there's going to be variable pricing."

"I think the price increases have not prevented consumers from buying 'that' album. When the consumer really wants something like a Rod Stewart, a Doobies, it's not too much to pay. But sales of catalog product did seem to be affected during Christmas. The price has been upgraded to the point where catalog is at a much higher level in dollars and the consumer is becoming more selective. Above all, I'm concerned about the impact price hikes will have on new artist introductions."

David Lieberman, board chairman of Lieberman Enterprises and an avid pop music fan, oversees rack jobbing and one-stop operation in all regions of the U.S.

LARRY SILVER, president, Trans-continent Record Sales, Inc., Buffalo, N.Y.

"The reaction to the $8.98 retail price hasn't been great. During the fall season certain things in that price category were coming out but in the first couple of months of this year we're seeing a lot of resistance to it. We've got a lot of rackjobbing. We rack about 600 locations and the people are walking in and walking out. It seems people are taking a look at the prices on some of this stuff. They figure they will wait until it goes on sale."

"Frankly, this is something I've noticed just in the last four or five weeks. But from what I've seen, if they ever raise catalog product to $8.98, that's going to be disastrous to the industry as I see it. Especially for racks, but it will affect everybody sooner or later and make this so-called 'depression proof' industry open to a depression. On certain items I can see it but it's wrong when we start to treat the music like a commodity. The girls at the rack accounts asked if we couldn't lower the prices but, of course, we can't. The labels aren't allowing any drops in the $8.98 stuff. Consequently, you're seeing less traffic at the rack locations. The only thing it's helping is the market in budgets and cutouts. For the impulsive buyer $8.98 isn't an attractive price."

Silver presides over a distribution, wholesale and retail network which stretches over three geographic regions: super rack player and promotion man. Silver also heads the Amherst Records label.

JOHN KAPLAN, executive vice president, Handleman Corp., Detroit.

"I think precedent has proven that a higher list price will not prevent the public from supporting hit product. It's not an either-or situation, and definitely not the hit product."

"Conversely, I don't think we have to be concerned about the consumer's edging off buying other than giants. I think the 'flat' period the industry is experiencing is as indicative that the consumer is beginning to respond favorably to all negative news he's bashed with daily in the media."

"I think that maybe the consumer might be beginning to think twice before picking up second or third albums. I think the high price is causing the industry to lose a sense of penetration and depth."

"Analyzing the charts, you'll see items reaching healthy chart positions on sales that would have been positioned much lower a few months ago. This is something which we should be concerned about."

"I read an article about the chairman of the board of McDonald's who was questioned about the erosion of net profits. Inflationary costs forced him to increase the price of their top of the line burger to a point where the public was deserting this burger 'star' for lesser priced items. If consumer rebellion was reacted on a low ticket item like hamburgers, I think we're just in being concerned that what happened to 'Big Mac' can happen to Fleetwood Mac."

"So much of our business is predicated on consumers making impulsive decisions to buy hit product. I don't think $8.98 is too much of a negative factor at this time. However, the greatest threat of all is when consumers and us, being good businessmen, are closely watching our customer's inventory levels."

"I think a future that bothers me. The artist now controls the record companies and their unrealistic demands and royalties combine with inflationary operating costs to put our industry in a perilous position."

Kaplan entered the recording industry 33 years ago after World War II service in the army. In 1963, he sold three distributors—Jay Kay, ARC (partnered with Henry Draz) and Bigtown of Cleveland—to Handleman Corp.
It wasn't a longshot that Barrie Bergman would become president even before he hit 40. The industry's summit organization's youngest president ever in a year of less than normal economic growth. Take your own case: In a period like that, we have to tighten up internally," Bergman adds.

And he gets a kick from the forthcoming release of the first City Lights album. It fulfills his hope that someday he would be working for a label. He and Barry Griess, former A&M and ABC executive, jointly have the label, distributed through CBS. The first album is the Mighty Clouds of Joy, "Changing Times," combines sales produced by the Rev. James Cleveland and Frank Wilson.

Bergman isn't letting the address of the（Continued on page 10）

Creative Store Equipment... "Nobody Does It Better"
NASHVILLE—The days of low-budget, understated merchandising procedures for country albums and singles are over as modern country merges into the mainstream of mass appeal music.

Country product is selling as never before, and to audiences more sophisticated and better prepared to spend their dollars on country catalog. The burgeoning influence of crossover and pop trends in country music has created a whole new buying public, and nowhere can this trend be more clearly seen than in the high-volume country sales being reported by record labels, distributors and retail outlets.

One-stop and rackjobbers are finding themselves in the position of having to stock heavier concentration of country product to keep abreast of inventory reorderers, reflecting active turnover in a field unused to such rapidity accelerating sales volume numbers.

Contributing to this upsurge are such factors as stronger record label support of country releases, the growing popularity of country radio stations, widespread acceptance of country music on pop and MOR stations resulting in cross-merchandising of country product, younger and more sophisticated artists who are exploring the boundaries of traditional country music, and the diminishing importance of geographic locale in achieving substantial country sales figures.

Speaking from a record company point of view, Roy Wunsch, director of marketing for Columbia, states, No doubt, we've been given our label without a complete marketing game plan behind it. We never look at an artist and wonder what we can do for him. In fact, we don't think too much in terms of country any more, we gear for an advertising campaign to promote a country artist in the same way we'd promote one of our rock acts.

Echoing this feeling on a different side of the coin is Joe Brezi, vice president of merchandising and marketing for Starday Records & Tape Service, Inc., an 88-store retail chain that also handles some rock. He points out, "We treat the country product in our stores exactly the way we treat our pop product. We may cross-display it for artists such as Kenny Rogers who sell both ways, but basically country is a selling item now and we give it equal prominence with pop or rock."

"When we get in new country product, we'll display it on our fixture or 'spotlight' rack near a main isle of traffic, just as we do for any pop product," says Jerry Hopkins, vice president and general sales manager of Western Merchandisers in Memphis. "Often we'll display country pieces right along in the same rack space with rock product. Why not? country's becoming a fast-moving item for us."

Stark service about 1,400 accounts, and Hopkins adds that though country sales represent less than 20% of total business, it nonetheless accounts for a "substantial volume of our sales and growing all the time."

Marcia Fuller, advertising director for Stax's which handles several Louisiana-based retail stores and warehouse accounts throughout the South and into Mexico, works country product slightly differently.

"It's in an area where country already has a broad base of appeal," she says, "so we set up our country displays in a special section, using the Billboard charts to obtain the top 10 current album and singles for the week. We include all our country tapes, singles and LPs under one display in a featured position."

Jay Green, president of Kiss Record Rack, notes the steady decline in sales of traditional country artists, and thinks that the competitive pricing on country LPs is killing the market for all but the pop-influenced artists who can successfully cross over.

"We used to sell an unbelievable amount of country," he asserts, "but artists such as Loretta Lynn, Conway Twitty and Charley Pride. Then the price started going up and the average country buyer couldn't afford to shell out $6.98 for a record."

Jacobs notes that his accounts are doing well with budget and cutout country product at $2.99 and $3.49, as well as midline product that falls below the $6.98 and $7.98 category.

Agrees Brezi, "Today, we're looking at a much younger buyer, and the traditional artists don't seem to be relating to the young buyers."

Record companies support has increased substantially, emphasizing the labels awareness of country as a profit item, and they are underwriting their commitment with strong marketing and advertising programs.

Says Wunsch: "Several times a year we'll create a country campaign using TV, print and radio ads in many markets around the country. Rack jobbers have an obligation to their customers to stock, sell and turn the inventory that they've put into the stores. So obviously it's a heavy inducement when a major label comes to that tasker with a comprehensive ad strategy designed to spur the initial 30-45 day period in the life of a new album."

Joe Galante, vice president of retail merchandising for RCA, points out another merchandising tool that record companies are utilizing to push country sales. "Country albums usually have two or three hit singles on them, so you can design..."
A Warm Hollywood welcome to NARF
M...from Universal City, MCA Records.
Is the quality of records getting better? Some record merchandisers say yes, others say no. With estimates of defectives ranging from 10% to less than 1%, the first thing we must do is to determine what is the degree of damage," says Joe Cohen, executive vice president of the National Assn. of Record Merchandisers, commenting on his group's involvement with the problem of defective records. "It has certainly been discussed in NARM. It will be further discussed by the retail advisory committee at the March 23-28 convention.

"What NARM may do is to actually monitor the rate of returns and determine exactly what is defective. The problem is that the manufacturers say there are very few defectives. The retailers say there are many more. Of course, it is difficult for the retailers to sell a customer that the record he has just brought back is not a defective.'" In the last year record manufacturers have been stung by criticism from both inside and outside the industry as to the technical quality of their product. "With prices going up, many labels are more conscious of quality control in the manufacturing process."

In recent months CBS, Warner, Polygram, Casablanca, A&M, MCA and others have all redoubled their quality control measures. Elektra, for instance, now has its own people monitoring the quality of the discs as they come off the presses at all plants which handle the label's product.

Sources say quality control was an important provision in the recent signing of a new making, manufacturing and distribution. CBS, meanwhile, is building a $50 million state-of-the-art pressing plant in Georgia, which it hopes will produce better quality records. At present the manufacturers are "very good" about accepting defective returns, say the merchandisers polled for this report, with no particular label best or worst. Some manufacturers' reps may privately grumble that some of the defectives they got back were not defective when they were first sent to the account but apparently defectives rarely become an issue between manufacturers and regular accounts.

"No manufacturer is more or less guilty in regard to defectives," says Rob Taylor, record and tape buyer for Lieberman outside Chicago, echoing a popular view. "When there is great demand for a title and they are pressed to produce a great quantity, then quality suffers. It happens on the pressing, and it happens with the mistakes in shipping.

"Taylor says pressings are "a little worse" this year than last, but he says they still account for less than 1½% of his shipments.

Also reporting that pressings are "not better" this year is Robin Hook, LP and tape buyer for MFS Entertainment Corp., a one-stop servicing some 300 accounts from Miami.

"We have a returns section which is divided into two, for the defectives and the non-defective returns. We usually find that the defectives stalls are higher," says Hook.

Among some of the recent defective discs, Hook points to last year's "Changes In Attitudes, Changes In Latitude" LP, the latest Barry White LP, the Richard Pryor double album that had two of the same record in the jacket the recent Eddie Money LP and the Don Hартman 12-inch single.

Hook says the biggest problems have been the big seller, with a large number of "Saturday Night Fever," and "Have More Fun," provoking fault.

Finding little problem with defectives this year are Ben Kelsel, head of the King Kool chain in New York City, and Bob Menasha, vice president of the East Coast Sam Goody chain.

"Lately it has been all right. We had a few problems with the Funk and Soul album last year, and I think, the Don Fugelberg was coming out, but both companies acknowledged there were some bad batches and we had no more problems," says Kelsel.

"Sometimes a cartridge may get crushed, and a few covers become unglued, though it is most likely on the European pressings where they use thinner covers. That is what we have been doing."

By ROMAN KOZAK

NARM & Market Conditions '79

Defective Disks Agenda Topic

MANUFACTURERS AND RETAILERS DREAD AS TO PERCENTAGE

Sheets And Folios Add Extra Profits

BY SALLY HINKE

One such compact, Record Bar, which services 87 stores nationally from its warehouse with folio product of some 250 titles ordered directly from the publishers, experienced a 50% increase in its chart activity over last year, while Stark Record Service, which handles the Cordetain Records chart, reports a similar increase.

"All sheets and books are dealt with through Charles Dumont & Son, Inc., shelves material, with the exception of Warner product which we've taken on ourselves," notes Dwight Montjur of Stark.

"We probably could have shown a healthier increase in activity over last year if, for a period of about six months, we had been in full swing with the Warner line.

"But because of Warner's one-price policy, which became effective in April of last year, we were not able to buy anything from Dumont and therefore, look on our own supply of the hot Warner product until September when we couldn't see any kind of solution between Dumont and Warners on pricing. At present," says Montjur, "all the Warner product has been kept in deep inventory for the Cordetain chart. Montjur indicates that the average store carries 150 titles of sheet music and 380 titles of folio titles. Both figures reflect both

Dumont service and Warner product.

Each operation services this material at retail for a list price that is set by the publishers and handled by the retailer from the retail level by way of computer ticketing systems.

However, Mr. Montjur has a latter line that both carrier has a manual system has been set up within its warehouse facilities and catalogs issued every four to six months. Otherwise, all orders are placed through Dumont.

"What seems to have hurt the sheet music and folio industry in the past is the inability to advertise this product at the factory price that the record is being released. Just as publishers have been hesitant in taking a chance with timely releases, retailers are taking conservative steps from the publishers due to retail policies.

"If I think the publishers could find a way to come up on return restrictions, the market might become more aggressive," says Montjur.

"As it stands now, I feel a little conservative in my buying, not only timely, but also quantitatively, because if it doesn't sell, more than likely I'm not going to have to fight for a return on it. Because of this situation, a lot of times 15-20 pass on a secondary artist.

To alleviate these problem areas on both sides of the fence, strides have been made by one publisher in particular, as noted by Montjur.

"One good thing I've seen happen lately is with Columbia Picture Publications. They now have something, calling center or in a week ask opinions of certain groups of songs or new songs that are out and if we feel like these projects will sell on sheets."

Members Sought

NEW YORK—The Songwriter Seminars and Workshops is now inviting songwriters to its next series of workshops which will begin in early March. The firm offers workshops in contemporary songwriting for the MOR, rock, country and rock markets. Inquiries answered at (212) 265-1853.
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Eyes As Well As Ears Open Vast Market As the ’80s Move Closer

By JIM McCULLAUGH

Video — including videocassette hardware and software as well as the emerging videodisk — will play a key profit role for record retailers and rackjobbers in addition to audio stores as the 1980s approach.

Already major record retailers have involved themselves to some extent with prerecorded videocassettes. The California-based Integrity network (Big Ben’s Hits for All and Wherehence?), Integrity executive vice president Len Burtel notes “are selling them well.”

Big Ben’s seven outlets in the Southern California area are pushing prerecorded and blank videocassette-strongly, carrying programmed material from such suppliers as Alfred Arista, Nostalgia Films and Media Home Entertainment. Although films are the prime pro-

gram material now, music is expected to play a larger role in videocassette programming.

One from Media Home Entertainment in Los Angeles, offers nearly 20 rock-oriented videocassettes in its 70-title catalog including such artists as the Beatles, Cream, Yes, Steve Wonder, Rod Stewart and others.

Charles Band, president of Media Home Entertainment, claims, “it used to be that the outlets that sold the hardware were the leaders that sold the software but we see a definite shift lately. The record and tape store has become a much more important force and we are picking up many new record accounts.”

Big Ben’s carries no videocassette hardware

Band indicates that he is using music material in the public domain or else the material that be negotiated for from an owner such as a film distributor. A typical deal on a music videocassette, he maintains, might be a $1,500 advance with $3 to $5 per tape as a royalty.

Media Home’s music-oriented films have a suggested list of $39.95 for 30-minute features while 60-minute features carry a suggested list of $44.95. Films usually run higher.

A $49.95 suggested list product, from various manufacturers is selling for $44.95 at Big Ben’s.

According to Dave Rothfeld of the New York headquartered Korvetes chain, “We are going to go full

more and where it grows

#1 WITH READERS

AND ADVERTISERS.

200 WEEKS.

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#1 WITH READERS

AND ADVERTISERS.

200 WEEKS.

and Wherehence?), Integrity executive vice president Len Burtel notes “are selling them well.”

Big Ben’s seven outlets in the Southern California area are pushing prerecorded and blank videocassette-strongly, carrying programmed material from such suppliers as Alfred Arista, Nostalgia Films and Media Home Entertainment. Although films are the prime pro-

gram material now, music is expected to play a larger role in videocassette programming.

One from Media Home Entertainment in Los Angeles, offers nearly 20 rock-oriented videocassettes in its 70-title catalog including such artists as the Beatles, Cream, Yes, Steve Wonder, Rod Stewart and others.

Charles Band, president of Media Home Entertainment, claims, “it used to be that the outlets that sold the hardware were the leaders that sold the software but we see a definite shift lately. The record and tape store has become a much more important force and we are picking up many new record accounts.”

Big Ben’s carries no videocassette hardware

Band indicates that he is using music material in the public domain or else the material that be negotiated for from an owner such as a film distributor. A typical deal on a music videocassette, he maintains, might be a $1,500 advance with $3 to $5 per tape as a royalty.

Media Home’s music-oriented films have a suggested list of $39.95 for 30-minute features while 60-minute features carry a suggested list of $44.95. Films usually run higher.

A $49.95 suggested list product, from various manufacturers is selling for $44.95 at Big Ben’s.

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200 WEEKS.
HELD OVER 2nd BIG YEAR!

We're celebrating the second anniversary of the Ampex Golden Reel Studio Awards. And the number of winners is almost as impressive as the studios themselves.

These top recording studios have helped 80 artists and groups win 80 Ampex Golden Reels among them. And those stars have donated over $80,000 to a wide range of charitable organizations.

Each of our winners recorded the really big hits — singles that sold a million, or albums that sold a half million or more.

Naturally, they were all mastered on Ampex tape. Congrats to the studio winners! Thanks for using Ampex tape. We're looking forward to a long run.

AMPEX

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Golden Reel Winners as of 1/79
labels Vie For In-Store Merchandising Edge

"They're a styling motif," explains O'Connor. "We'll use them to tie the displays together." Polymgram's Rob Singer, national merchandising manager, says he and his staff "are going so they can find out what they need and what they want, on an area-by-area basis.

He reveals that Casablanca is coming out with a cube for the forthcoming Village People release and that Polygram is interested in using many different sizes of cubes in the future.

"We'd like to get an artist's entire catalog on a cube if possible," Singer adds. "We're experimenting with different sizes and different weights right now and we're getting feedback from the stores.

Almost all Polygram releases were accompanied by easel-backed 4 x 1's, he says, and that practice will continue with the introduction of trim fronts, L.P. covers with no backs that arc more playable. Polygram will also make use of double sided 2 x 2's and 3 x 3's in response to requests from the retail trade.

RSO, for example, is bringing out a 3 x 3 that is double sided and scored so it can be folded for easier shipping.

The 4 x 1's are shipped mounted and unmounted, he adds, so they'll be adaptable to more creative bending, shaping and hanging.

Both RSO and Casablanca have national hit lines. Singer points out, to make it easier for retail accounts to secure merchandising aids. Otherwise material is available through Polygram branches.

"All of our labels are also making videotapes available for in-store use," Singer notes.

Ralph King is the man who oversees much of the merchandising activity in the Record Bar chain. He speaks for the other side, the retailer who is the ultimate authority in deciding which labels get the available display space.

"We've been fortunate in the fact that our managers enjoy putting together in-store merchandising efforts," King says. He cites examples of groups that benefited from the zeal of individual accounts.

"The Turner-Spinner Band on A&M was a regional hit around the Southeast," he says, "because it was a good record and our people gave it a lot of in-store play.

The cover art was featured on a 4 x 4 at one point, and another store created a diorama of the cover art, three pairs of feet sticking out from under a table.

Switch, a Motown act, received similar treatment from the Record Bar. "We've been using a new display effort every three weeks. Of course, there's usually merchandising going on from the labels and a deal on product to defray the expense of putting the sometimes elaborate and bulky displays up.

Prizes and contests help boost the motivation of the staff. King agrees and makes the building of a display more of a pleasant chase.

Paul DeGennaro, marketing coordinator for WEA's New York regional branch, talks about how field merchandising has evolved from a "hodge-podge basis" to today's well-organized and well-behaved operation.

DeGennaro says that although the three WEA companies—Atlantic, Warners and Elektra/A&M—are producing a wide variety of merchandising aids, 12 x 12 cubes are among the hottest display pieces being distributed these days, along with posters of all sizes.

The cubes, he points out, have L.P. art on all sides, and can be stacked to make "mountains" on the floor or in a window. Sometimes they are placed around WEA's neon fixture, which allows the names of various artists to be interchangeable.

The neon signs are assigned to stores for a four-week period and then moved to give more accounts a

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WONDERLAND RECORDS proudly presents a new album by MIKE DOUGLAS

Mike's co-hosts for this album are—Rodgers and Hammerstein, Joe Raposo, Anthony Newley, Leslie Bricusse, Robert Sherman and Tom Glazer...who composed the tunes on this LP.

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Visit our booth #101 at NARM and receive a special LP with selections from this album, From Mike to you.

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Contact Bob Goemann: 251 W. 57th St., N.Y., N.Y. 10019 (212) 765-3350
In-Store Displays Spur Hot Labels’ Rivalry

Continued from page 104

chance to benefit from their appeal. DeGennaro claims that a neon sign in the middle of the window, surrounded by album covers, is an uncomplicated and effective attention-getter.

DeGennaro candidly notes that the "fight for space" sometimes "gets touchy" and it's therefore important for field merchandisers to develop a strong rapport with store clerks. "Most stores generally assign space to the various companies, and there's also interplay between the field merchandisers from the various labels," he adds. "We try to work together so everybody gets a share." WEA recently became involved in cross-merchandising when it successfully brought some of the stunning "Superman" display pieces, including the motorized telephone booths, into bookstores and a Korvettes department store where "Superman" bedspreads were being sold.

"Everybody wants that "Superman" display," DeGennaro chuckles. "In fact all the standup pieces are in big demand. We had at least three or four accounts which raffled off the Shaun Cassidy standup. People want these things for their homes."

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MEMOREX
Recording Tape and Accessories. Is it live, or is it Memorex?

Original manuscript sketch for the first movement of Gustav Mahler's Fourth Symphony. Courtesy of The Newberry Library, Chicago.

NARM & Market Conditions '79

Practices Upgraded

Continued from page 94

campaigns that work off both the singles and the LP. Promoting country product is basically the same as promoting pop. You use the same elements and the same advertising dollars."

"Labels are constantly instilling incentive programs with us," comments Fuller. "They'll send us display items and point of purchase materials to support their country product, and often they'll take out local spot ads in addition to regular national advertising. I'd say that the labels certainly aren't slighting country any more."

"Label support has definitely increased for country releases," notes Chuck Carlock, president of Music City Record Distributors. "I'm just not sure if all the racks are using it as much as they could or should. Rackers are going to have to realize that country has changed and it's a profitable item that should be stocked in quantities.

Other label techniques used to bolster marketing campaigns on country product include creating contests and internal promotions with jobbers, in-store airplay contests, special tie-ins, and the demographic analysis of each artist's sales profile to determine how best to spend ad dollars to promote the release.

Geographical location used to be a major factor in country sales and airplay, but the mushrooming effect of crossover artists who sell equally... (Continued on page 110)

Video View

Continued from page 102

hardware and software," indicates George Levy, president of the Sam Goody chain in the East. The major software/hardware network carries such video hardware lines as Panasonic, RCA, Sony and JVC, while merchandising Sony, TDK and Ampex blank videocassettes.

"It's become a major factor," he adds, "and will become even more so as prices come down. We're also preparing for participation with the videodisk. The additional profit center potential is enormous.

Levy indicates that although audio hardware sales were a "little sluggish" in October and November, business in hard goods is pretty much on a par with last year as many different audio categories are doing well across the board.

The Goody chain is anticipating doubling its size to approximately 60 stores with an anticipated gross of $175 million by 1983, split 50% prerecorded audio and video software and 50% hardgoods including video.
“Frankly my dear, I don’t give a damn!

That’s because when record prices go up, I know I can depend on Scorpio to give me today’s cut-outs at prices that are “gone with the wind.” Because when it comes to low cost selections and service, the boys at Scorpio deserve an Oscar. It’s no wonder they’re the rage of Hollywood, or for that matter, wherever records are sold. And here’s the reason why: If you want to be a star in the record business, you can’t depend on current and catalog Lps to give you top billing. You need spectacular cut-outs with spectacular mark-ups to make you a box office smash. That’s where Scorpio’s talent and direction comes into the picture. If you screen test their latest catalog, you’ll understand. It’s a star studded cast of famous rock, disco, black and pop albums. They even have gospel, country and soundtracks too. And prices start at just 50¢. Also, you can always count on Scorpio for great fills and super service. And if you’re on location outside the USA, there’s never a problem. They are experts on export and they’re as close to you as your phone or telex. So request their latest catalog today. Then when someone tells you record prices are going up, you can frankly say, I don’t give a damn!”

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NARM & Market Conditions '79

Audiophile LPs Require Special Sales Knack

By ALAN PENCHANSKY

Digital recordings—taping the sound with a computer—create the greatest excitement now, though the market currently is geared to direct-to-disk.

Full line record stores with classicmost dealers believe. Also the cus-
tomer needs to be properly informed about the advantages of the disks. Though it's fascinating and produces disks that create a lot of pre-sale in the au-
dio market, many potential customers are awaiting an introduc-
tion.

Above all, dealers stress careful stockkeeping, particularly as the costly disks can't be returned as easily as conventional product.

"Thirty percent of it is complete and un-dated," professes Art Shul-

Shulman is very excited about Angel Records' bow on the audi-
ophile market with its "45 Some Series," the high-fidelity Telarc digital recordings, Sheffield Labs direct-to-disks and Mobile Fi-
dele sound recordings of licensed pop product. Most dealers report these three lines at the head of the audiophile scene.

"(Continued on page 1270)

Hi Fi Dealers Want Movers Credited

Copleand: "Appalachian Spring" St. Paul Chamber Orchestra, Davies Sound 80 Digital DLIR02, distributed by Nautilus Recordings, $12.50.

"A Tribute To Ethel Waters" - "The Golden Voice..." Atlanta Symphony Orchestra, Telarc Digital 8003, distributed by Audio-Technica, $17.98.


"Rolling"-Elwood Price-"A Man And A Woman"-Fleetwood Mac, Mobile Fidelity Sound Labs MFSL1025, distributed by Mobile Fidelity Sound Labs, $15.98.


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Program Directors Rap Quality Of 45 Singles

by HANFORD SEARLE

NARM & Market Conditions '79

Single disk quality and continued product flow are major concerns for larger radio markets from labels, racks and dealers while smaller areas remain as viable sales territory.

That trend is found in an informal survey of five randomly selected stations across the U.S. Fortytwo FM as well as AM outlets in Ohio, Florida, Nebraska, Nevada and Washington.

"Our total service is excellent here. We get quick response from WEQ and CBS product," says Bobbi Kinney, program director for both WCUE-AM and WKDD-AM, Akron, Ohio. "The quality of sing-

ing isn't wonderful at the moment."

The 1,000-watt AM station tops 40 while on the FM side.

"Avid listeners have high demands for AOR, adult contemporary sounds."

Considered a heavy, secondary market to northern Cleveland

land, the station reports Casablanca and Polydor singles quality the least while Columbia product is var-

ied. Caption singles always play well, adds Kijatte.

Kjette was Gloria Gaynor, Rod Stewart, the Doobie Brothers, Bee Gees and Village People all are sell-

ing well in that market.

Similar to the other stations con-
tacted, most label promotion supply ads. With money tight, the stations wish needed biographies of new groups or acts, but the Akron stations mini-

mize talk on that market.

Conversely, KCLX-AM, KNOI-

AM and KQQQ-FM, the three sta-
tions which serve Pullman, Wash.,

indicates ready-to-pick sales success in a market area of some 100,000.

"We carry the full range of Warner and Univ. of Idaho, as nearby Moscow, Idaho, provide the major untapped

record sales area with their respec-
tive college campuses."

"Aside from some product from our record distributor in Seattle, we've gotten no reply from Mercury and Polygram," laments Coy Baker, program director at KFLX-AM.

Plagued with this situation and present hits in the 4,000-population town of Colfax, Wash., near Pull-

man, is the major product service from Columbia and Epic.

The 24-hour, 1,000-watt oper-

ation operates high-quality locally which presently includes such selections as "River Of Bab-
ylon" by Boney M, "Love Bay" by Lou Rawls and Linda Ronstadt ma-
terial.

Baker, involved in radio since 1964, contends that the three Pull-

man stations and Moscow's KRPL-

AM have more direct effect in their respective area than the 18 AM/FM Spokane stations in that 185,000 market size.

Michael Game, program director for KNOI-AM and KQQQ-FM in Pullman, adds the emergence of his markets is linked directly to the university campuses.

Similarly, Kent Pavelka, oper-

ations manager for 50,000-watt KFAB-AM, indicates his station can't depend on labels for servicing activities on a music service distribu-
tor.

The Omaha station, which admin-
sisters the best known local tempo-

rarily claims, a primary status market. It relies on new, bought product and the trades rather than what's selling locally.

"We must be doing it right, be-

cause in the October/November Ar-

brton ratings in Omaha, we had a

32.7 share of the audience which means the station is number one in the country in persons 12+, b.a.m,
night, seven days a week for majororporations in the top 73 markets," says Pavelka.

A non-reporting operation, Pa-

velka adds KFAB-AM doesn't break new singles or artists and keep up with what's popular in major cities around the country.

Like most of the others, the Omaha station runs decent selection of LPs as well as all single products after a first-time play.

In Las Vegas, program director Doug Shone for KVEG-AM and KFSM-FM shares the disdain for single pressing quality and takes a

shot at record promotion men for not coordinating local rock concerts better with the FM side.

"Whenever the record promoters are for these groups coming into the Aladdin Hotel, they're not doing

Consolidated by Borkhart-

Abrahams, the AM side programs modern country. Shane says ABC, A&M and Warner Bros. service LPs well while at least two copies of sing-

les are required.

KFMS-FM musical director Kevin Warmer says, "We're not great with records, but

remarls. According to Shane, a list of promotional men must be sent out by their station for the Southern

ewa Nevada area.

And Rusty Walker, program di-

rector for WQON-AM and WJOS-

ville, Fla., supports the general aggrandizement over single quality with the praising the service record of labels.

"There has been some problem with the music, listeners are affecting our overall report and product flow is good," says Walker. "Our record-

ing is in for 73 LPs and singles is okay.

The 90,000-watt, 24-hour FM side and 5,000-watt daytime stations are programmed adult modern country music.

Walker adds the stations will break new artists based on gut feel-

ings about the music, listener ac-

ceptance and how the song is doing in key markets in smaller areas.

Wille Nelson, Larry Gatlin, the Osmonds, Glen Campbell and Dolly Parton are all seen as major sellers in the 11-county area and their products of note are handled by assistant Larry John Wilson is cited by Walker.

Listeners feedback through requests and callouts on local sales figures helps determine the station's programming, Walker adds, by the quality of their music with the station's personality.

Recordings a Cultural Legacy, Insists WB's Cornyn

nurtured historically this segment has been an innovative em-

some of the largest returns in the past.

And the program is compounded because retailers and rackjobbers are cutting back on ordering for new releases because of the recent three-month drought of new product by publishers. In fact it is that they aren't able to stock and rack location stocks are being thinned out.

Because of this there is no convention agenda covering the $8.98 list price hike. It's bound to come up again in the coming year and the convention floor. Retail veterans like Alan Dulluther, Paul David, John Cohen and Lou Flegelmann have had store personnel taking headcounts on albums-per-cus-
tomer sales at the register, who

They report a falloff in the long-
time habit of buying two or more al-
bums, pointing out that with prod-

uct now going at near $5 or over, the record buff is taking the change from a $10 hit instead of buying an addi-
tional album.

Certain, too, is that this 1979 NARM summit will go down as some of the most constructive, for Joe Co-
hen and his lieges have welded a new movement into the record business to put more carbon into the fluid that becomes black ink.

Credit Box

Stories written by John Sippel, Kip Kirby, Sally Hinkle, Cary Darling, Roman Kozak, Ed Harrison, Dick Nusser, Irr Lichtman, Alan Ferg-

chansky, Is Horosworf, Hanford Searle and Jim McCallaugh. Illustrations by Bernie Rollins, Section edited by Jeff Ellop and Ellop Tietge.
While other record cleaners are sitting on the shelf... Ours is selling and not just collecting dust!

The Instant RECORD CLEANER

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GROOVE TUBE® is FAST, it's EFFECTIVE, and most important it's LESS EXPENSIVE. Suggested Only $5.49

Many hours of research and ingenuity went into the development of GROOVE TUBE®. We'll match its effectiveness and ease of use against any of the other leading record cleaner selling for three times the price. Here's some reasons why...

1. GROOVE TUBE® comes with a very unique dål or tablet. In fact, it's up a unique a tablet has been made of just this sole component. It's designed to hold just the right amount of cleaning fluid to dampen our record. No more spills, no extra bottles, no mess. Tubed across the record while rotating.

2. The GROOVE TUBE® fluid is specifically formulated so that it will never harm your record or leave a film. Continuously used GROOVE TUBE® will keep your records clean and static free.

3. So why spend $15.00 or more on GROOVE TUBE®, when only $.45 per use. GROOVE TUBE® is fast, effective and less expensive. The answer is simple. GROOVE TUBE® is a product where little has arrived with a GROOVE TUBE® and we are why.

Available at leading audio, record and department stores.

Creative Record Retailers

Continued from page 98

We expect strong sales traditionally established country artists."

Bressi says his chain has no intention of moving outside the Los Angeles area. As for any upcoming economic recession, Bressi notes, "I don't see any reason for combination of both, we see no major cutback in video, electric or neon display this summer."

"I was in a state street in St. Louis not long ago and they said they were trying to move this one out of town," Bressi adds. "We see possibly fewer hours for stores but says display will continue to expand in creativity. Pringle notes that months, for example, don't draw that much power."

Bressi, who plans to open between three and five stores in the Knoxville area in the next year or about 5,000 square feet each, also sees the possibility of fewer hours but not as much."

"I lived through the other one," Russ Bress of the 1974 squeeze. "We are not going to be affected at this point, you can't predict. That's where it is right now. You can't take any action."

Lifetime Love

Continued from page 95

NARM's personal interest in music. He envisions NARM as providing a musical environment for him, "I hope that, for example, at the banquet and often during the day of the show, we will have more contemporary acts for entertainment. Maybe too we should have more news acts presented. Music is what it's about. We should be hearing music of today at the convention."

Barrie Bergman builds always for tomorrow. Father Harry delights in keeping the memory of the Bergman family in mind, especially in the years when the family was at Hilton Head for a holiday. During dinner, both daughters suddenly amazed the family gathering by asking their parents when they would move to the South of the stores. Grandaddy is happy that the stores appear high in the Bergman's futures.

Superstores Growth

Continued from page 82

opens in Chicago later this spring, but president Chuck Smith emphasizes that the stores are, "split with a six-foot feature, A store like that as a merchandising lab" to test a variety of fixtures and marketing aids with high hopes."

SMITH'S son, that the music works, located in a neighborhood shopping mall in the Windy City. Should not be considered a pilot operation for a chain of such outlets. Depending on the results that come out of extensive merchandising there, Pickwick could add more larger units in the future, however.

Continued from page 106

well in both rural and city areas has eliminated this for the most part.

We used to find that our country sales were primarily rural," notes Jacobs. "But with today's crossover phenomenon and cross-merchandising tactics, we're finding some of our best sales coming from metropolitan areas."

"We have stores in all parts of the country," mentions Bressi, "and we're doing really well with country product in all locations. Our weakest sales are with the older, more traditionally established country artists."

Bressi adds that April will be country music month throughout all their outlets. "We'll be running chainwide promotions around the U.S. on country product from every record label. We expect strong sales action from all regions."

Nearby country radio stations in smaller cities and medium-sized markets can help boost sales and provide exposure for new singles which in turn help to sell LPs. There is also a move by some country stations toward the direction of programming album cuts by country artists, a standard practice in rock radio but infrequently seen in country.

Defective Disks

Continued from page 100

right out in the warehouse. In the store the customer is always right. We used to test the records when they came back, but now we don't. We don't want to turn anybody off buying records," says Menache.

While most stores say that they will exchange a disc only with the same title, Karol concedes that some of his customers may have playback equipment whose tracking force is too slight for some pressings, in which case he will allow the customer to pick another title.

If this is successful, even more albums may be purchased by country buyers, balancing out the sale of country singles.

With total sales volume of country product hovering around the 25%-30% mark at this time, distributors, record labels and retailers are viewing country as a seriously and competitive entry into the sales stream of the industry.

Says one supplier, "When you ask, how can country product become more of a profit-making item, I can identify with the idea, but I think the question really should be, how can the industry have rack-jobs and customers pay more attention to this category of music? Country inventory may turn over more slowly than pop, and sales may not yet have reached the heights of consumer explosion seen in rock, but the crossover kind of country of today is changing all this right under our noses."

While other record cleaners are sitting on the shelf... Ours is selling and not just collecting dust!

The Instant RECORD CLEANER

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Lifetime Love

Continued from page 95

NARM's personal interest in music. He envisions NARM as providing a musical environment for him, "I hope that, for example, at the banquet and often during the day of the show, we will have more contemporary acts for entertainment. Maybe too we should have more news acts presented. Music is what it's about. We should be hearing music of today at the convention."

Barrie Bergman builds always for tomorrow. Father Harry delights in keeping the memory of the Bergman family in mind, especially in the years when the family was at Hilton Head for a holiday. During dinner, both daughters suddenly amazed the family gathering by asking their parents when they would move to the South of the stores. Grandaddy is happy that the stores appear high in the Bergman's futures.

Superstores Growth

Continued from page 82

opens in Chicago later this spring, but president Chuck Smith emphasizes that the stores are, "split with a six-foot feature, A store like that as a merchandising lab" to test a variety of fixtures and marketing aids with high hopes."

SMITH'S son, that the music works, located in a neighborhood shopping mall in the Windy City. Should not be considered a pilot operation for a chain of such outlets. Depending on the results that come out of extensive merchandising there, Pickwick could add more larger units in the future, however.
Any way you count them...

 Hits like THE MARC TANNER BAND and BADFINGER just keep adding up.

 ELEKTRA/ASYLUM/NONESUCH RECORDS
Get Prepared for the Hottest Summer on Record

Billboard's International Disco Forum VI
July 12-15, 1979
The New York Hilton
Registrants

Don't miss the coming of a new age in disco. Register now to attend Billboard's International Disco Forum VI, July 12-15, 1979 at the New York Hilton. Send in your registration now and get that money-saving early bird rate. Special, low, low rate for disco DJ's too. You won't want to miss this exhilarating four-day special midyear preview look at the immediate future of disco. Your mind won't believe what your eyes will see for the 80's.

Billboard's International Disco Forum VI is truly a summertime summit meeting of disco industry visionaries and heavyweights who will show you how to soar into the 80's so you don't get stranded in the 70's. Question the leaders, the innovators, the decisionmakers and get their best ideas which are important to you and your future.

- The nation's top disco owners, managers and franchisers
- The hottest disco marketing experts
- The world's most talented disco DJ's
- The most sought-after designers and technicians in disco video, lighting and sound
- Creators of the very newest disco equipment, lighting and visual effects, dance floors, fashion, food and beverage systems
- Disco label top executives, producers, arrangers
- Plus a mini-galaxy of hot disco recording stars.

Mail your reservation today. Take advantage of the early bird rate now. (Disco Forum VI paid registrants have access to all Forum and Exhibition events.)

Exhibitors

Go for the choicest space right now. Reserve your exhibit and sound room space today. Book now and you'll get an action audience who wants to soar into the 80's, not get stranded in the 70's. These are the Big Decision Makers who are coming to the only worldwide disco marketplace under one roof.

Plus, almost everyone and every company who successfully exhibited at Billboard's previous international disco forums. The who's who of the more than six billion dollar disco industry.

Manufacturers and Distributors of Lighting Equipment, Sound Equipment, Liquor Dispensing Equipment (including automation), Disco Promotional Materials and Mobile Disco Equipment.

Once again the New York Hilton Hotel has gone all out to provide the perfect exhibit setting for maximum sales.

- Over 200 ... 8x10's, and other specially-sized booths in choice locations to boost sales
- The entire 5th floor has been reserved for your individual sound rooms and sound suites, with special larger sound rooms on the main exhibit floor.
- All booths include draping on three sides and name sign, 24-hour security. All sound rooms also equipped with name sign, 24-hour security; all 5th floor rooms with baths, some with built-in bars. All deluxe 5th floor sound suites include studio or twin bedrooms.

 Reserve your exhibition and sound room space today.

Note: Sorry, but all exhibitors must register separately for the Forum, if you can take the time away from selling to participate in many of the exciting events.

Registration Form

Mail completed form to: DIANE KIRKLAND/ NANCY FALK
Billboard's International Disco Forum VI
9000 Sunset Boulevard
Los Angeles, California 90069

Please register me for Billboard's International Disco Forum VI at the New York Hilton Hotel, July 12-15, 1979

I am enclosing a check or money order, in the amount of (please check):

$250 EARLY BIRD RATE (before May 25, 1979) for the following registrant categories: Club Owners/Managers/Franchisers, Record Company Personnel, Equipment Manufacturers, Exhibitors, Promotions and Marketing, Merchandising, Artists and Radio Personnel.

$285 REGULAR RATE (after May 25, 1979) for the above categories.

$210 for Disco DJ's, Disco Forum Panelists, Students, Military, Spouses.

Name(s):
Title(s):
Company/Disco:
Address:
City:

You may charge your Disco Forum VI Registration if you wish:
[ ] Master Charge
[ ] American Express
[ ] Diners Club
[ ] BankAmericard/Visa

Credit Card Number

Expiration Date

Signature

Registration does not include hotel* accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to June 25. Absolutely no refunds after June 25, 1979.

Register Now! Registration at the door will be $25.00 higher.

*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

1st Name for Badge

Telephone ( )
NEW YORK—"An accessory is a necessity, and now accounts for a good portion of our business," says Phil Tudanger, recovering buyer for the 28-store Sam Goody chain. "I'm a gimmick person, with an eye for displays that catch the customer's eye and get that impulse sale that means so much to all of us in the business today."

The comments of Tudanger, with the Goody organization for a dozen years and in his current post for about 10 months, are typical of a growing awareness among record/tape dealers that accessories mean important bottom line dollars.

With the ever growing squeeze on preconceived products as mass retailers steadily pass along higher costs in the form of wholesale price increases, the accessory area looks even better to small and large retailers alike.

While once was record and tape carrying cases, then inexpensive disk care products and LP holders, now it is a more sophisticated and expansive array of various preservation, cleaner and protectors for software.

As the customers are paying more for his disks and tapes—the audiophile recording boom is testament to this—he or she also is willing to pay more to keep their records and tapes in the best condition possible.

The result has been a proliferation of accessory lines, both U.S.-made and imported, with literally three dozen or more on view at the Washington CES last January in Las Vegas. Included were a number of new faces, many of whom are entering the record industry for the volume of product it can move, through proven distribution channels.

Both chain retailers like Goody's, Tudanger and rack buyers like Bob Mitchell of Pickwick International have many pressures from new and existing lines. On a rare occasion they may take on an item for full distribution, but usually there's a test in a few stores by a Goody, or in a key area by Pickwick.

"If it's truly expensive we'll try it in about 10 of our flagship stores," Tudanger says. "The new line of Vini delcastone cases is a good example. With their solid walnut look and hidden hinges, for 20 to 60 cassettes and also Beta and VHS videotapes, it will probably only go in our higher-income locations."

"On the other hand, the Allsort 3 cassette deck cleaner is a natural. I saw the demo in Las Vegas, tried a sample in my home and the car, and took a full order for all the stores," he says.

Tudanger and other forward-looking dealers are high on the prospects for all video-related accessories. Goody already has the Sony, TDK and 3M blank videotapes, and Tudanger picked up the Neotronics videotape demagnetizer and head cleaning kit, the industry's first.

He's also looking at the videocassette bulk eraser, with the pistol-shape Robins unit at $24.95 already bought individually by some of the stores. Sonar in Miami also has a fine unit, but he feels it's a bit high-priced for the Goody operation.

In carrying cases, Tudanger went through the inventory and cut down on the items that had been producing fewer turns. He now has LeBoo.

(Continued on page 118)

**GOODBYE, PAPER LABELS**

By STEPHEN TRAUMAN

products—was hard to keep up with, as the price range is tailored to virtually every budget.

With lasers, it's definitely another story, as the basic unit still requires an investment of about $4,000 to $10,000 including any one of a half-dozen commercial helium-neon lasers, plus the various controller and scanner units.

Realistically, only the larger clubs can afford such an installation, but at least a dozen firms in the business has hit on a new lease plan for special club shows.

Virtually all offer a lease-purchase arrangement, so the investment can be paid off over the period of time, and the interest was high from a growing number of club owners.

- Offering one of the most dramatic exhibits was a light and laser related product, the Disco Shell brought over by Shell Structures of Victoria, Australia. The entire structure of acoustic-reflector mirror panels that visibly reflect any lighting or laser effects, the unit is offered in a 10-foot-diameter size for mini clubs or suspended over the floor, up to 50-foot-diameter 25-foot-high.

**RECORD/TAPE DEALERS AGREE**

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(Continued on page 118)
In the world of music, the perfectionists are a highly visible minority. In the premium cassette business, they account of 8% of the market in numbers, but over 18% in sales. Because of the influence they exert on their friends, their overall impact extends far beyond their purchases. Among audio perfectionists, the number one cassette, of any bias, is TDK SA.

The perfectionists want the best possible sound quality, and since most quality manufacturers set up their decks to sound their best with SA, SA is the logical choice for home use.

The perfectionists appreciate technological superiority. SA's advanced cobalt-adsorbed gammaferric oxide particle formulation made it the first non-chrome high bias cassette. And many parts of its super-precision mechanism, such as its double hub clamp and bubble liner sheet have yet to be equalled.

The perfectionists insist on reliability, and they know that TDK was first with a full lifetime warranty—more than 10 years ago.

For the retailer, the opportunity is a lucrative one. Create an SA customer and you are also creating a better customer, one who buys more cassettes. Then he converts his friends and ... you get the picture. It's all part of the ongoing process that has made TDK SA the number one selling high bias cassette in America. We'd like you to be part of that process. TDK Electronics Corp., Garden City, N.Y. 11530. In Canada, contact Superior Electronics Ind., Ltd.

*In the unlikely event that any TDK cassette ever fails to perform due to a defect in materials or workmanship, simply return it to your local dealer or to TDK for a free replacement.
3M CENTRACART—Innovative new broadcast cartridge system from 3M includes superior sound cartridge, above, with center slot to improve performance. Available in 1980, hardware includes complete play/record system, left, with left/right channel record levels, at $2,900, separate play-only unit at $1,700.

JAPAN TAPES ASSN. SURVEY: More Taping, Younger User

BY HARUHIKO FUKUHARA

Tokyo—In its latest fact-finding survey the Magnetic Tape Assn. of Japan reports that the penetration rate of cassette tape recorders last year increased 3% over the year before to 74%, while the average age of cassette tape users continues to decrease.

The survey was conducted from Jan. 16 to Dec. 1 last year and focused on users of cassette tape recorders, decks and other tape reproduction equipment in the 23 wards of Tokyo.

As in the 1977 survey, 57% of the users were male and 43% female. The age statistics of the total were split 27% for the 15-20 age group and 14% each for the 12-14, 21-25 and 26-30 groups. This indicates that the majority of cassette tape users are younger than 25.

Students accounted for largest single occupation (45%) with 18% at junior high school, 14% at senior high school and 11% at the college and university level.

(Continued on page 120)

THE BEST TAPE DISPLAY

We’ve Ever Seen

For 8-Tracks and Cassettes

• each unit can display 240 cassettes or 120 8-track tapes

• 19" X 19" floor space per unit

• offers total tape security

• displays all styles, the same as records

• browsers made of scratch-proof Lexan

• can be detached and used as counter-top display

If you’re looking for a small display fixture to expand your tape department, or if you would like to re-figure an entire tape area, here’s the best Tape Display Merchandiser we’ve ever come across! To order, simply fill out the coupon below and mail today. We’ll pick up all shipping charges.

Was $165.00
Now $99.50

Save $65.50

Don’t delay!
The supply is limited.
The Technics ST-9030 tuner:
Purists would feel better if it cost over $1,000.

To some, tuners that offer 0.08% THD, 50 dB stereo separation, a capture ratio of 0.8 dB and waveform fidelity should demand a price tag of over $1,000. But with the ST-9030 this performance can be yours for less than half that price.

That's quite a feat for a tuner. But then the ST-9030 is quite a tuner. It has two completely independent IF circuits: A narrow band, for ultra-sharp selectivity. And a wide band, for ultra-high separation and ultra-low distortion. It even selects the right band, depending on reception conditions, automatically.

Both bands give you the same extended flat frequency response. Because, unlike conventional tuners, the ST-9030 utilizes an electronic pilot cancel circuit that cuts the pilot signal, without cutting any of the high end. It's ingenious. And a Technics innovation.

The Technics ST-9030 has one of the quietest, most sensitive front ends of any tuner. With an advanced linear frequency 8-ganged tuning capacitor and 3 double-tuned circuits, plus dual gate MOS FETs in the 2-stage RF amplifier and balanced mixer circuit.

What's more, there's a servo tuning circuit that locks into the tuned frequency, regardless of minor fluctuations. The result: Negligible drift distortion and maximum stereo separation.

Technics ST-9030. Compare specifications and prices. And you'll realize there's really no comparison.

THD (stereo): Wide—0.08% (1kHz). Narrow—0.3% (1kHz). S/N: 80 dB. FREQUENCY RESPONSE: 20Hz—18 kHz + 0.1,—0.5 dB. SELECTIVITY: Wide—25 dB. Narrow—90 dB. CAPTURE RATIO: Wide—0.8 dB. Narrow—2.0 dB. IF, IMAGE and SPURIOUS RESPONSE REJECTIONS (98 mHz): 135 dB. AM SUPPRESSION (wide): 58 dB. STEREO SEPARATION (1 kHz): Wide—50 dB. Narrow—40 dB. CARRIER LEAK: Variable —65 dB (19 kHz). Fixed —70 dB (19 kHz, 38 kHz).


Technics Professional Series
Lighting & Laser Effects Spark Disco Forum

- The "laser for a day" plan is offered by Laser Display of Boston, making its first Forum, with Bart Johnson quoting prices of $500 to $4,000, depending on the program.

- Basic system is about $11,000, including a graphic syntheizer offering eight basic images, an optical control unit and a laser like a 10 milli-watt Hughes unit. The system was shown with Electronic Lazergraph, a $4,000-list unit that offers a series of function generators for the DJ to mix and create patterns. There is a sync mode with music, a "chopper" to break up beams, and a remote control, motors and effects wheels, plus all necessary paperwork for the government.

- Laser Presentations, Columbus, Ohio, used two traveling shows under the Laser 1 banner for state fairs and other events, helping promote the system's use, notes Russ Rauch. The new systems are more sophisticated, offering "geometric mirror games" designed for larger operations and starting at about $18,000, with the different lasers the major focus. Recent installations include Pastoral Lighting in Sao Paulo, Brazil; Poison Apple, Chicago Heights, Ill.; and the Flying Ape stepper system for Foundations in dome in Isla Verde, P.R. The firm teamed with Sound Unlimitted to work on the popular music and light sight and sounds displays at the Forum.

- Laser Arts, New York, specializes in low-cost optical modulating systems that start at about $3,500 including a 5-watt helium neon laser, going up to about $16,000, according to Paul and Don Kaiten. The product line is being expanded this spring, with its own scanner box and control box remaining as the heart of the system. Among recent jobs are Bill Taylor's Circus Club, Lexington, Ky., and One's Disco in Lower Manhattan.

- Science Factory debuted its new SFC-2000 series of laser scanning systems, with a one-channel system at $550 plus the laser, additional channel at $5,000 and a special effects module at $1,000 per channel. Notes Dick Sandmus, Special units include an electro-optic dimmer strobe/blanking gate at $3,000, and a Laseritter computer graphics playback module at $2,500.

- Lasertronics of the U.K. was on hand in the person of Don Gaskin to back up U.S. distributor efforts for its Lasertrace, with the special effects unit and scanner available separately at $3,125.

- Bridging the laser and lighting fields are several animated effects firms with sophisticated new systems now available. Blackstone Productions of Austin, Tex., which provided an innovative visual display for the awards banquet, now has a wider array of animations and graphics to go with its multi-projector slide system that is usable with any wall ceiling or floor surface, notes Lowell Fowler. Jetson's Rainbow, North Beach, Calif., is marketing the Rainbow music animation computer that uses any stereo audio input to activate the projector which translates them into symmetrical, colored, animated images. Units start at $1,750 and go up to $4,750 for a 64-channel model.

- In the more elaborate controller category, Meteor Light & Sound brought audio and lighting together in its new Clubman Combo that offers three-channel sound-to-light and three-channel sound or audio chases with rate control for lighting and audio circuits that provide full crossfade over four channels selected from two line and two phone inputs. Also new is the Chaser Matrix, with Yonex Fujengak in Japan, which provides a feature-rich line fully rack mounted, including its 10-way Super Light, Synchronizer and its "the "Supergraph. Graphic Equalizer, Vamp 1 (50 watts/channel) and Ramp 1 (90 watts/channel) power amps, Extra- fect and 4 Matrix modules.

- Big Apple, Columbus, Ohio, previewed its new Acoustic Light controller with full memory. Red Bondy says each of four primary colors is individually programmable, with separate color control, and a monitor display for each program and a preview of the offers that are being used for floor or wall patterns. The Forum display was most effective in a darkened room, which was shared by Neold Light with its low-voltage flexible lighting and Inner Vision infinite path laser.

- Also from Big Apple is a new audio mixer with digital beat readout and voice-activated microphone. The system has a channel counter plus built-in equalizer at $1,750 list. Les Borchert notes that it's a high-end unit for the importance for anyone in the business to get a look at what's coming in exciting audio海盗 technology.

- Dillon's Discography from Entertainment Engineering is an integrated laser/lighting/video system previewed at the Winter CES in Las Vegas, combining a 15-watt/7MW laser and infrared/indirect beam film in a contemporary art-deco design to provide unique color and light patterns. Basic 4x3-inch high by 23x wide by 13x deep unit is $600 list, and can be used as ceiling, wall panels, or standing floor units.

- Metrotiles, formerly MGM Stage Lighting, presents its new 12 and 16-beam multi-directional Rotolites, which Jack Ransom termed a "great system" in the present climate with the large influx of European buyers on hand. Firm also had several new units from Oktiworks of the U.K. for its Solar special effects projectors. A Mode Unit 4 offers crossfade and sync, a 4-way Strobe Controller handles sequential audio, and a new strobe unit is available at $210 list, notes Neil Rahn.

- Lightlab had its full line of controllers and lighting effects on hand, with Peter Zopp noting most attention to the new L-4000 64-channel controller that offers the most sophisticated variety of patterns to date. Also getting attention was the Micro Logic line of lighting, all custom order units with no price firm as yet.

- Electronic Designers had five new units in the budget-priced area, with George Ippolito citing much greater activity. Top-line unit is an improved version of the SAC-100/S computer $124/10-channel controller at $587, with the low-end a new SAC-401-A 8-channel chase light controller at $160.

- Ekkor reported a lot of good leads for its LS/LS unit controller, with Dave Hanna now offering an Expander for eight channels—a Zone Control and Matrix modules.

- Lighting Experiences of Baltimore, with Fred Spark, showed with Champion Lighting, Jeff Brier brought along a new portable mixing board for all lighting effects, packed in a suitcase, with a variety of a 4-, 8- and 16-channel units available with memory and cue functions. Champion had "The Joint," an adjustable-polish finish aluminum tripod elbow at $59.50 without bulb, that Bob Martin said was getting attention for its wide use.

- Equipment Supply Co., affiliated with Design Circuit, is now offering a full system incorporating its Aluminum controller, Microwave low-budget controller expandable up to 40 channels, and a Matrix module for expanding the system, plus power pack, according to Dante Arriaga.

- Times Square is now offering a total memory package for the DJ notes Bob Riccardelli, with a new 10EX strobe exciter at $285 list that can be used separately or patched into a 10 by 12 mixer, while the smaller 4EX at $300 can handle left-right-alternate-alternate modes. Each unit can take up to 10 strobes per channel. Also new is the Battlestar Five-beam police beacon with regula- lar ($390 list) or variable speed ($470 list) motors.

- M.E. Productions/Lights Fantastic has a full line of new control.
Competition Grows In Pro & Consumer Blank Tape Marts

- Continued from page 116

Tape/Video

TDK, Sony, 3M, Ampex, BASF, Fuji, Dupont and Memorex. A number of other lines are marketed, or are being marketed, but also are playing a growing role in the music distribution market. TDK is highlighting an "Excellent Response" program with its normal-bias AD product. "For those people who want to show they know how to listen, with TDK Excellent Response T-shirts for dealer use," Bud Barger notes the accent is on "carryable" entertainment for the home, car and portable markets, with full support in national magazine ads. Also launching April 1 is an encore SA-90 program with a 15-

(Continued on page 125)

There are other ways to improve your sales record besides selling records.

ASR West Has
Duping Boost
In First Year

LOS ANGELES—Less than a year after ASR West opened last April 1 in suburban Canoga Park, the new plant of Fastfield, N.J.-based ASR Recording Services has tripled daily capacity to 75,000 units, co-owner Sam Rothberg reports.

"Now laying claim to the largest custom tape duplicator in Southern California," Rothberg notes that with expansion at ASR East, the combined output can handle 50 million 8-track and cassette sets annually.

Rothberg says the new West Coast operation, headed by Bob Goldman as general manager, has brought freight savings and service advantages that have broadened the firm's client list, especially in view of heightened demand for pre-recorded tape product.

Among customers listed by Rothberg are A.V.I., Alshire, Atlantic, Arista, Capitol, Casablanca (Parachute, Chocolate City), Elektra, Asylum, Goodlife Productions, Monument, North American Liturgy, Pablo, Phonogram, Pickwick, RSO, Sparrow, Starmount and Warner Bros.

Scotch® Recording Tapes—they make a profit center all on their own. And no wonder—because you can't sell a line of products with a truer, purer sound than Scotch Recording Tape. And we have a very effective advertising campaign to make them very easy to sell. Sports Illustrated, People, Playboy, and the audio buff magazines are just some of the publications. There's television advertising too—plus extensive merchandising.

Maybe that's why the best-selling brand of all blank tape in America.

So, get in touch with your local Scotch Recording Tape representative and find out how you can make another profit center right in your store.

Before you know it, you'll be recording big sales with more than just records.

Scotch Recording Tape. The truth comes out.
LISTEN TO YOUR RECORDS. NOT YOUR TURNTABLE.

Everyone who listens to records has heard extra sounds — hums, growths, rumbles and creaks that emanate from the motor and drive mechanism and creep into the cartridge. Audio experts agree that the Osaka Diskmat minimizes most record playing problems.

The spectacular improvement achieved was noticeable with any direct-drive turntable. Other significant improvements noticed were better channel separation, and more precise imaging and depth — very effective at dampening out the majority of vibrations produced within the turntable/platter assembly — "AUDIO RIBBONCS"

The Diskmat is manufactured by the best known company in the industry, and is available for immediate delivery. The cost is reasonable, and the savings will amount to the cost of the Diskmat within the first year of use.

(Continued from page 123)

MARCH 31, 1979, BILLBOARD

SALES: The most complete catalog in the business. A wide variety of sales aids, displays and merchandisers.

SALES SUPPORT: Most orders shipped within 24 hours of receipt. Most knowledgeable representatives in the industry.

HIGH PROFIT MARGINS: Substantial dealer mark ups. High profits from a minimum of store space.

WRITE US TODAY ON YOUR LETTERHEAD FOR COMPLETE INFORMATION.

PFANSTIEHL 3300 Washington St., Box 498, Waukegan, IL 60085

* THE ENDLESS QUEST FOR AT LAST, PERFECTION... Creates a Resolution-New Turntable Era

* Diskmat SE22

**"I was impressed. It dampens vibrations and reduces wow and flutter. The surface design reduces the effects of record warping and dust. The Diskmat has already a best seller in audio specialty stores. And the experts have convinced us that it's a natural for record retailers. Contact Ed Heady for complete details.""
BETTER THAN LIVE—Larry Coryell and the Brubeck Brothers, Direct-To-Disc. Toshiba-EMI Pro-Serie Series

-Three talented jazz trio. Paul Smith, Ray Brown and Louis Bellson, work their magic on a nice mix of jazz standards. ORIGINATE SUITE Roger Kellaway, composer, leads a unique jazz combo spotlighting celesta. A delightfully different and very dynamic direct-to-disc.

DENON Masters of PCM

The first digitally master-recorded disc was released by Denon in 1972. A revolution was thus begun in stereo phonograph discs that have better dynamics without tape hiss that magnetic mastering can produce. Discwasher now offers the Denon catalog of 99 classical and jazz releases featuring such artists as Jean-Pierre Rampal, the Czech Philharmonic, the Suk Trio, Sonny Stitt, Billy Harper and Archie Shepp, with selections from Telemann to Beethoven.

Knowledge and experience with PCM recording technique make Denon the clear-cut master of the digital revolution. And your audio system will prove it!

DENON DIGITAL RECORDINGS—From Discwasher, Inc.

-Neighborhood Travel Pictures at an exhibition

Audiophile Recordings

BETTER THAN LIVE—Larry Coryell and the Brubeck Brothers, Direct-To-Disc. Toshiba-EMI Pro-Serie Series

-Three talented jazz trio. Paul Smith, Ray Brown and Louis Bellson, work their magic on a nice mix of jazz standards. ORIGINATE SUITE Roger Kellaway, composer, leads a unique jazz combo spotlighting celesta. A delightfully different and very dynamic direct-to-disc.

NOTE SMOKING Drummer Louie Bellson and his Explosion Band ignite their way thru Bonafide “Burners” arranged by the industry’s top writers. More than just another big band direct-to-disc.

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Tape/Video/Audio

VideoDisk Progress in Atlanta

ATLANTA—Three months after the Dec. 15 launch of the Magnavox-built Magavision videodisk system of Philips and MCA, only about one-third of the player orders from the initial three dealers have been delivered, and only two-talents of the initial 200 titles have been delivered, a follow-up survey indicates.

Spokesmen for Allen & Bean and McDonald’s, and estimates of Rich’s department store deliveries, indicate about 300 to 350 of some 1,000 or- ders that had been filled by Magnavox machines, with the company prom-ising a continual stepup of production. One result of delayed deliveries has been to push back debut in the Seattle-Tacoma market to late last week of April, from a planned April 12 bow.

MCA DiscoVision had supplied about 123 of the initial 200 titles by last week, but not the trio of hour-per-side films. Perhaps 10,000 units have been sold todate, includ- ing about 3,000 at Allen & Bean, with a very low percentage of defe c tives, mostly due to “locked grooves.” Biggest demand is for “Animal House,” “Saturday Night Fever” and “Godfather,” not available yet but promised soon by MCA’s Norman Glenn.

DiscoKing Direct-to-Disc

DISCWASHER® DIRECT-TO-DISC

Videodisk Progress in Atlanta

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DiscoKing Direct-to-Disc

DISCWASHER® DIRECT-TO-DISC
If you’re not selling Sound Guard™, you’re only scratching the surface.

If you sell records or audio at the retail level, you know that accessories are a highly profitable and increasingly important part of your business. Last year record care products alone accounted for $40 million in retail sales. With higher record prices and heightened consumer awareness, this segment of the market can only continue to grow. At Sound Guard™ we make the record care product line that gives you a selling advantage. Our Record Preservative is a revolutionary dry lubricant that virtually ends record wear. Our superior Record Cleaner, for both touch-up and thorough cleaning, is a proven sales winner. Our Total Record Care System combines both the preservative and the cleaner at a competitive $15 suggested retail price point. Our Record Care Work Pad, Stylus Care Kit and Refills complete our unique line of fast selling record care products.

And to support your retail efforts, we have developed aggressive direct-reach marketing and merchandising programs:

- Heavy national advertising
- Unique new record care pamphlet
- Attention-getting POP pieces
- Musical event sponsorship program
- Retail sales contests
- Special college programs

In short, we’ll be doing more than ever to get customers into your store and turn your sales force on to Sound Guard™.

Remember, everyone who has a record collection is a potential Sound Guard™ customer... a profitable Sound Guard™ customer.

Sound Guard™. Everything else is a lot of noise.
The researchers have been working on the development of Scotch Metalfine tape. And now the 3M marketing team is poised, ready to deliver product. The moment the new metal decks appear on dealers' showroom floors. The company has been writing orders for Metalfine tape since late February, so states Michael Vendetti. Long Island retail market rep for 3M.

By IRWIN DIEHL

This year you'll need all the proof you can get.

Pro-1's (normal bias) maximum output level is unsurpassed among ferric cassettes.

Pro-2's (chrome high bias) incredibly advanced chrome formulation enables it to perform up to reel-to-reel specifications.

Pro-3's (ferrichrome) formulation gives superb results on all recorders, especially car stereo cassette players.

And all BASF cassettes have our patented Security Mechanism™ for jam-proof performance.

In the past, we've proven our superiority with our Chrome, Studio and Performance Series cassettes. Now, The Proof is proof that BASF, the inventor of recording tape, has once again come a step ahead of the competition.

Play The Proof for your customers. Once they hear it they'll believe it. Once they believe it ... they'll buy it.

Metal tape has been a viable product for some time. But, the absence of cassette deck hardware has denied consumers the superior performance promised by metal tape.

The most prominent deck design problems have been concerned with the development of erase and record heads capable of withstanding bias currents more than doubled in magnitude compared with conventional types.

According to Scotch Metalfine technical staff, the bias requirement is some 6.5 dB greater than oxide tapes. This translates into more than four times the power delivered to erase and record heads. Heating of the heads is also four times greater.

Conventional heads would literally "go up in smoke" if such extreme bias currents were applied or at the very least would "interfere" with the accurate rendering of signal on tape due to magnetic saturation of the heads.

Other deck design considerations most likely relate to the dramatic improvement in metal tape harmonic distortion levels. Metalfine boasts a harmonic distortion level of some 49 dB below reference equal to that of many open-reel systems.

Coercivity rating is 1000 oersted, and 3M engineers say 90 oersted either way will not affect performance. This would put within the 1050 assumed "target value" set recently by the Electronic Industries Assn. of Japan metal tape committee (Billboard: March 10, 1979).

This more than 20 dB improvement over the conventional oxide cassette requires "cleaner" record and playback electronics to gain full benefit of that performance.

Among the manufacturers who have overcome the hurdles and are ready to deliver product are Aiwa, first on the U.S. market next month, with a Metalfine "pack-in" promotion. Other metal tape deck manufacturers include Tandberg, JVC, Onkyo, Marantz, Sony, Hitachi, Sansui and Yamaha. More pack-ins are under negotiation, according to 3M's Vendetti.

The 3M dealer support for Metalfine product is most evident with point of purchase displays, window banners, radio scripts and fact sheets, announcement ads, decals and counter displays. All materials are free with dealer orders. Also available is a prerecorded demo tape for dealers to demonstrate the Metalfine performance.

(Continued on page 126)

Lighting & Lasers

- Continued from page 122

Oscar's Mercury-Neon division had a striking neon sunburst infinity panel in a 4 by 4-foot module that goes for $7,000, as one example of its custom work. Ed Gould notes the growing number of neon-capable controllers are a big help in expanding their business.

- Disco Explosion had a full range of its Octagon cluster beacons featured, with 3, 4, 6, and 8-sided units in three sizes, according to Randy Hansen.

- Diversitronix had its new audio sensitive strobe control at $300 list, and a DDS display strobe at $80, with Larry Cale reporting good interest in the firm's growing number of distributed lines as well.

- Olympic Deer had its new eernal light "Starbox" with random infinity effects in a basic 2 by 2-foot module at about $200. Emmett McGoughlin termed the firm's first Forum "very worthwhile" in exposure and leads.

- M & S Marketing had its budget-priced 8-channel "Programmer" at a special $199.98 for the show, with dealer interest for the low-end home disco market noted.
**Competition Grows In Pro & Consumer Blank Tape Marts**

- **continued from page 119**

- A new high-bias premium cassette, which also debuted at the Winter CES, and Bill Wessman also is shaping new programs for the firm's broadened line of videocassettes.

- Special spring promos are due for the Plus and 20/20 Plus lines as well.
- At Memorex, Al Pepper is highlighting the new High Bias extended high frequency output cassettes using an advanced ferrite formulation to complement the premium normal bias MXs, still getting prime identification from Ella Fitzgerald (and various musical friends) on television. Also anticipated were samples of the new Memorex videotapes, to be manufactured by the firm under its joint venture with Bell & Howell.

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**SCANDIA**

offers automatic packaging machinery & systems designed for stereo tape industry... labelling-cartoning wrapping-bundling inserting operations

MARCH 31, 1979 BILLBOARD
Among the performance features are: as much as a 9 dB increase in maximum modulation level over that of chrome tape, and an improved high frequency saturation level and a tape noise level of -59 dB. This "quantum" improvement is the result of years of research and the use of metal particles instead of metal oxide for the magnetic coating.

Though the metal tape can only be recorded on a "metal deck" the metal cassette can be played back on any deck with chrome equalization. Frequency response of the tape extends the full audio bandwidth 20 Hz to 20 kHz. This, together with the other performance capabilities, suggest that the new metal cassette decks will rival the 7½ ips. open-reel decks.

The metal tape cassette in itself could certainly prove a most welcome alternative in the recording studio, allowing accurate and convenient rough or reference mixes of work in progress. Yet the development and success of the metal tape cassette will hopefully prove a fore-runner of the metal tape open-reel format.

With other innovations that have occurred in analog recording technology, metal tape might allow an analog tape recording performance approaching that of the latest digital systems at a considerable dollar savings.

The Metafine is being made available in three formats: C-46, C-60, and C-90 with suggested retail prices at $6.25, $6.95 and $8.95, respectively. Scotch high bias Master II will be sold right alongside the Metafine product with the latter being recommended for the most exacting applications while the Master II is recommended for routine recording needs.

Other blank tape companies have introduced metal tape, but only Philips of Holland has announced a firm marketing plans. However, TDK, TDK, Fuji, Maxell, BRF, Sony and others are expected to be in limited marketing sometime this year.

The market for metal tape recording equipment is expected to increase sharply in the near future with new recording companies being recommended．

When you want the very best, you can trust us for your tape recording needs.

Sound Waves

LONDON—The Muscle Shoals Sound Studios located in Sheffield, Ala., has broadened its activities with the formation of a record label, two publishing firms, and an in-house production company, with future plans calling for the addition of a mastering lab.

The label, called Muscle Shoals Sound Records, is distributed through Malaco Records by TK Records in Hialeah, Fla., and the two publishing companies are called Muscle Shoals Sound Publishing Co., Inc. (BMM) and Formula Music, Inc. (ASCAP).

The two 24-track studio complex, 10 years old and owned by Jimmy Johnson, Barry Beckett, Roger Hawkins and David Hood (who also comprise the Muscle Shoals Rhythm Section), moved into a new 31,000 square foot building on the Tennessee River last year which was once the site of the local U.S. Naval Reserve.

The first signing to Muscle Shoals Sound Records is the Dealers who are being produced by Hawkins.

All four owners are continuing to produce with Beckett recently co-producing Phoebe Snow's "Against The Grain" with Phil Ramone and the Staples "Unlock Your Mind" with Jerry Wexler. Beckett is also producing Joan Baez for Portrait as well as a solo Mavis Staples album.

Jimmy Johnson has production credits on the recent "Sky- ryd's First And . . . Last" LP, just finished producing the recent Amazing Rhythm Acetalbum and is co-producing Jackson Highway with Hood.

There's a lot of mysticism about Muscle Shoals, according to Johnson. "It's sort of thought of as a place you can't get to. Some people in the business don't know you can actually come here to work. People know that they like the music that comes out of here but a lot of the music that comes out of here never gets credit for coming out of here. Only the avid album back readers know about us."

With 20 gold albums to its credit including such artists as the Rolling Stones, Paul Simon, Leon Russell, Traffic, Millie Jackson, Johnny Taylor and others, recent album projects have included Bob Seger's double platinum "Stranger in Town" LP and Cat Stevens' "Izitso" LP.

The studio, in its first year of operation in 1969, had a gold single with R.B. Greaves "Take A Letter Mama." Johnson was also Lynyrd Skynyrd's first producer in '71.

The record label, according to Johnson will be rock slanted and will focus on local talent. After a Dealers single, Johnson and Hawkins will co-produce a George Jackson single. Beckett is also co-producing "Dirt Straits" second LP with Jerry Wexler for Warner Bros.

Activity at New York's RPM Sound Studios and Shoals Recording Complex is an electrical engineering project, engineered by Bill Davis, assisted by Mark Friedman and Vic Mann. Rammellzee recording for RCA, Billy Keister engineering, and Uniqely Star Bouvy produced by Roy Ayers for Elektra being mixed by Bobby Kellermeyer, Larry Levan and Dee Dee Bridgewater produced by George Duke being completed for Elektra. Billie Keister and Larry Levan engineering.

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Music In Sound Records is in New Jersey

Try us—the country's never sounded better

Trutone Records
163 Terrace St. Haworth, NJ 07641
201-385-9040

-Continued from page 124-
FOR TEENS ONLY

BUENA PARK, Calif.—Knott's Berry Farm, the oldest and third largest entertainment park in the U.S., will make a major commitment to disco this summer when it converts its giant Cloud 9 balloon into a teen disco.

Move to the conversion was encouraged by what park officials describe as "tremendous" response received in the past to live appearances by disco-oriented entertainers like Edwin Starr, Taste of Honey and Cheryl Lynn.

According to Craig Thompson of Knott's Berry Farm, the room, to be called Cloud 9 Disco, has been enlarged by 3.150 square feet to allow for the construction of a 20-foot by 64-foot lighted dance floor, as well as an additional dancing area covering 3,600 square feet.

Coinciding with the opening of Cloud 9 Disco will be the formation of a Knott's Disco Fever Club, which potential members can join at no cost. Membership to the club provides participating teenagers with unlimited use tickets to attend Cloud 9.

The Pepsi-Cola Co. will co-sponsor the club, and will distribute more than one million membership cards with its soft drink products through 15,000 retail outlets in Southern California.

Regular visitors to the park will also have access to the disco through the purchase of an "unlimited use" ticket for the rides and other attractions.

Second sponsor of the club is the Los Angeles-based disco radio station KUTE-FM. According to Thompson, KUTE will host weekly disco parties at the club and around the park during the summer. For the official opening, KUTE will host two disco dance competitions to be held in the streets around the club.

Although Cloud 9 is designed as a teen disco, and will serve no hard liquor, adults will not be dis-couraged from attending.

Cloud 9 was converted from a popular cabaret/ballroom at a cost of more than $150,000. Its state-of-the-art sound system will include such components as Technics turntables, and its light show will feature neon clouds, mirror balls, lasers, strobes, spinners, oscillators, and a rear-screen projection.

In spite of its huge size, the park's operators expect a spillover of customers and are in the process of converting its nearby Airfield Eatery into a second discotheque to accommodate crowds. Unlike Cloud 9, which will serve only snacks in addition to soft drinks, the Airfield Eatery will maintain restaurant facilities.

A Long & Winding Road For King

‘Champagne’ Singer’s Achievement An RCA Triumph

NEW YORK—The long and winding road sometimes required to develop an act from scratch to stardom is an RCA Records’ saga for Evelyn ‘Champagne’ King.

From an uncventful beginning in August of 1977 when the label mar-keted her first album, "Smooth Talk," the performer has emerged 1½ years later as a solid gold per-former.

Perhaps just as importantly, note Dick Carter, division vice president, marketing, the label "learned invaluable lessons in disco marketing techniques" and in pop strategy as well.

The overall investment in putting King over has been $300,000. Carter notes, including $300,000 in direct media support.

But figures cited by Carter show how well the financial outlay has paid off.

The album—now undergoing a second show on the L.P. charts—is nearing the platinum plateau at 900,000.

The L.P. has also produced two gold singles, "Shame" and the current "I Don’t Know If It’s Right." and 500,000 in 12-inch sales, RCA’s highest figure yet in this configuration.

And the most immediate payoff is advance orders of 500,000 on her new album, "Music Box."

Along the way toward this achievement, the label was forced to readjust its marketing strategy at several critical points. Carter observ-es. Once was a switch in cover design, from a static portrayal of the 17-year-old performer to more dynamic headsheets.

In addition, the 12-inch version of "Shame" replaced an edited version on the L.P. leading to a well-received but almost disastrous decision to drop the 12-inch.

"After Evelyn was brought to the attention of Warren Schatz (division vice president, pop area) by her producer/discoverer T Life, he sent T Life back into the studio to stretch ‘Shame’ and make the album hotter," recalls Carter.

"After we released the album, going with about 15,000 copies, nothing happened. It was sporadic airplay, but nothing really surfaced. But there was internal enthusiasm for the album as a well-sung, well-produced release, and her name kept coming up at meetings with inquiries of what’s happening."

The 12-inch version was reminised in January of 1978 and the first indication of radio interest started at WILD-AM in Boston, where it became the number one record, according to Ray Harris, division vice president, black music marketing.

Other Northeast stations like WAVZ-AM in Hartford and WNOH-AM in North Hampton, N.H., have been playing the 12-inch. More stations are expected to go into the 12-inch as the release progresses.

In addition to the 12-inch, the 12-inch remix and the 7-inch single remain on the charts.

The album is one of four in the RCA disco category, including "Hartford Life," "The Fabulous Love Unlimited," and "The Right Choice," by "the right" choice, which is about to be released.

The album itself is a发rangement of songs that have been used in commercials and films, and it is the first album to be released by an African American woman. The album has been in the charts for 12 weeks, and has sold over 150,000 copies.

The title track, "Music Box," has been a hit, and has been used in the film "The Blues Brothers." The album also features songs by other popular artists, including Todd Rundgren, Ann Wilson, and The Pointer Sisters.

The album has received positive reviews from critics, and has been nominated for several awards, including an MTV Video Music Award. The album has also been featured in several television shows and films, further increasing its exposure.

Overall, the album has been a commercial success, and has helped to establish Evelyn 'Champagne' King as a prominent and influential artist in the disco genre.
BALT/WASHINGTON

This Week

1. *EVERYBODY GETS DANCER*-Busta-12 East (12"")
2. "I GOT MY WHOLE HEAD INSTANT-Forst-Warner Bros. (12"")
3. "NO ONE TO DANCE THE SONG-Without-Arresta-12 (12"")
4. "WE ARE FAMILY-IS THE GREATEST DANCER-Atlantic-12 (12"")
5. "I GOT MY WHOLE HEAD INSTANT-Forst-Warner Bros. (12"")
6. "NO ONE TO DANCE THE SONG-Without-Arresta-12 (12"")
7. "WHY DON'T YOU CLAP YOUR HANDS-First Choice LP (12"")
8. "DANCER-Queen-Atlantic-12 (12"")
9. "DANCER-Take Me Home-Can-One-12 (12"")
10. "EVERYBODY GETS DANCER-Busta-12 East (12"")
11. "WILL YOU COME TO MY ORGAN-Instant-12 (12"")
12. "DO YOUR THING-Wee-Petty-Parachute (12"")
13. "I WILL BE LOVE-Inglewood-Reprise (12"")
14. "DO YOUR THING-Wee-Petty-Parachute (12"")

BOSTON

This Week

1. "I WILL BE LOVE-Inglewood-Reprise (12"")
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15. "WILL YOU COME TO MY ORGAN-Instant-12 (12"")
16. "DO YOUR THING-Wee-Petty-Parachute (12"")
NEW YORK—The International Children’s Appeal is teaming with discotheque operators to stage a charity “Perfect Couple Contest” with proceeds going to needy children around the world.

The contest, inspired by UNICEF’s declaration of 1979 as the Year Of The Child, hopes to raise between $3 to $5 million from the contest which will be based on participants’ ability to dance the fashion appeal of the clothes they wear on the dance floor and their physical characteristics.

Club owners around the country are being encouraged to enter the preliminaries, utilizing their clubs on slow nights to stage the show.

According to Rod Harrod of the International Children’s Appeal, there is no limit on the number of discos in any given city which can enter the contest. However, there will be one official club at which regional runoff will be held.

Club owners participating in the contest can charge whatever admission.

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Newark, N.J. (201) 483-6900
Disco Light and Sound

Meriden, Conn. (203) 236-2000
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Norfolk, Va. (804) 583-1894
Ambassador Music

Huntington, W.Va. (304) 529-3355
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Sound Systems Ltd.

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Blackstone Productions

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CBS Canada Now Into Disco Market

By DAVID FARRELL

TORONTO—CBS Canada has become the first label in the country to hire a disco/black product manager, and in the coming months, the company has plans for increasing its own market share in an area of repertoire that is increasingly profitable.

Dominique Zgurka moved into the CBS head office here from Montréal, where he co-founded the Canadian Record Pool and the Vancouver Record Pool. His brother Michel, meantime, still operates the Canadian International Record Pool, which is primarily involved in servicing record pools outside the country.

Zgurka’s first approach to disco from the other side of the fence was to huddle with marketing and promotion reps and executives from the label for a two-day disco seminar at the Inn On The Park here. He revealed the proven formula of breaking a hot disc from the pool through the disco stories to disco and second-dairy radio outlets, trading sales and under-fills and then marching into Top 40 stations with the bill good.

Zgurka’s philosophies on marketing buck the whole tradition of launching and exploiting pop product, but then the disco phenomenon has already bucked a lot of set notions on how things should be done. For disco products, on-going development, the label is going to be hiring an independent support staff for certain markets, continuing at least three outside Canadian producers to remix 12-inch releases for this market and tying in with large retail accounts for “CBS Disco” booths to be installed in key outlets.

Summarizing Zgurka’s address to CBS staffers at the seminar, the new record manager related the following:

• Disco records are often misinterpreted as being boring disks with a heavy drumbeat, in fact disco music is anything that can be danced to and, therefore, is played in discotheques.

• A disco deejay is the program director for a discotheque. He is the person responsible for making thousands of people hear records and should be treated to the same costume.

Brinton Forms Firm

LOUISIANA—Jann Brinton & Co., a new independent disco promotion firm, bow with a No. 1 disco record, “Instant Funk” on Subsol, its exclusive account. Brinton, a former staffer at Toms Havdon & Associates, is also working RCA and Butterfly releases on a product-by-product basis.

Amy Lebovitz, most recently with Jet Records, is the firm’s director of promotion and marketing.

IN N.Y.

Electric Circus A 3-Time Loser

NEW YORK—For the third time since its aborted plan to open last October, the Electric Circus disco here has failed, with the club bidding to get a cabaret license.

The New York City Dept. of Consumer Affairs has again denied the disco operators’ bid for the license on the grounds they failed to submit “complete and accurate” financial information about the amounts and sources of funding for the club.

Without the necessary operating license, the $10 million dollar room on Manhattan’s Fifth Ave cannot be legally open for business. However, despite the refusal, the club has been hosting what it calls weekend “private” parties for which it charges a cover.

The parties are said to be open to “members only” and no alcohol is served.

Meanwhile, spokespersons for the room reveal that officials of the State Liquor Authority and the Dept. of Consumer Affairs will be taken to court by the owners if they are withholding approval of the operating license.

L.A. Shack Now Open As a Disco

LOS ANGELES—The Shack, a restaurant built in 1961, to serve the film studio trade, reopened in this disco March 15.

The club, owned by Kelley, Delta and Sal Hashom, caters to a young clientele, ranging in age from 20 to 40. The music programming features a mix of 12 inch discos, hit dance music and slow, soft disco. Sound and lights, installed by Wes Cottrell, are featured electronically, color spinners, starburst, colored lights and mirror balls. The Shack, owned and operated by Jerry and Vincent DeGorelamo and Ronnie Brever, is described as a ‘jazzy, outrageous kaleidoscope of colors, mirrors, mists and circle-like effects. It is aiming at a predominantly gay clientele, but will also have an open door policy toward heterosexuals.

The sound system at the Fun House was designed by Roger Match of Ultimate Sound. It includes turntables by Technics, speakers by GLI and amplifiers by McIntosh.

The light show by Litelab of New York, runs through strobes, chasers, blacklights, rainlights and fog machines. It will be operated by “Spunky,” the light technician who operated the complex light show at the recently destroyed Infinity discotheque here.

The Fun House is being described by its operators as a cross between Studio 54 and the Flamino. They stress, however, that there will be no hassles at the door to turn customers off, and that membership holders will never be turned away. Admission for the club will be $12 per person. The room will operate Wednesdays through Sundays.

4 Spinners Rotate At New N.Y. Club

NEW YORK—The Four Spinners (Eddy Fitzgerald, Michael Fitz, John DeGerolamo and Ronnie Brever) operates a new disco on Madison Avenue. This disco is described as one of the most radical and innovative discotheques in New York, run by the Four Spinners.

The Four Spinners are currently the only club in New York which allows only homosexuals as members, and the Four Spinners have been operating this club for several months.

The Four Spinners discotheque is located on Madison Avenue, and is open from 10 p.m. to 5 a.m., seven days a week.

The Four Spinners is one of the most popular discotheques in New York, and is known for its radical approach to disco music.

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RCA Takes Long & Winding Road For King

*Continued from page 127*

WGTR-AM in Woburn, Mass., picked up on the record.

With a spread of interest developing to the south of this area, the label embarked on a press and public relations campaign, while King made a number of club and concert appearances, often fomenting for well-known acts.

"She did not limit herself to disco showcasing," Harris points out. "And this eventually helped to cross the record over.

A decision was then made to change the cover art. "It just wasn't strong enough," Carter explains. "He is a firm believer in the positive impression to be gained from visual impact in-store. Also, a 4 by 4 poster was redesigned.

With strong local feedback, the label reacted strongly to "pockets" of sales an radio play, making investments in print ads and initiating an "image" buildup. "The image campaign was rather easy and no problem, since Evelyn provides a classic rags to riches flavoring," Carter notes.

Still, there were periods when her budding career seemed to wax and wane. Carter contends: "There seemed to be tremendous resistance to her as a 'one shot occurrence.'

But the label continued to follow "leads" with store and disco promotions.

As "Shame" began to pick up Top 40 play, the label decided to put the 12-inch version on the LP and drop the 12-inch release after sales of about 300,000, with the album itself at about 650,000.

"After we cut the 12 incher, Top 40 play practically stopped," Carter says. "It was a mistake and within 10 days we had it back on the market, selling about 120,000 more copies." Carter feels that the 12-inch buy has so much influence that by word...

For U.K. Firm, Business Booms

LONDON—Lasertronics managing director Mike Geary reports good business for the British firm resulting from attendance at this year's Billboard Dance Forum.

Besides selling two message-writing Laserwriters and setting up six authorized U.S. dealerships at the show, Geary finalized a $100,000 sale to a Hong Kong dealer.

Geary aims to exploit what he sees as a market gap in the U.S. for small lasers. "There's no way we can compete with the Americans when you look at the technology they have," he says. "And that's why we have gone for a hole in the market with the small machines.

The Laserwriter range are easily installed lasers requiring little more than mains supply, audio signal and mounting point, whereas the Laserwriters can be used for three phase power supply and water cooling.

1st 12-In. Disco RSO Single Out

LOS ANGELES—RSO Records is offering commercial 12-inch 33 1/3 r.p.m. disco singles for the first time. The first release, slated for Wednesday (14) will be "Makin' It," the theme song from the ABC-TV series, performed by David Naughton.

The song was written by Freddie Perren and Dino Ferakos and produced by Perren.

RSO will follow up with a second 12-inch single featuring "The Rock," by East Coast. The commercial 12-inchers carry a $3.98 suggested list.

New from Meteor, the Chaser Matrix provides Starburst, Pinwheel Scan, and all new Nebula patterns at the touch of a button. Used in conjunction with the new Meteor Hub, exciting effects are available with minimal set-up and wiring requirements, and since the Hub is programmable internally, hundreds of additional light patterns may be achieved custom effects without customizing costs!

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**Soul Sauce**

Bray Finally Spotted As Brown Mgr.

By JENNY WILLIAMS

LOS ANGELES-If I had a choice of giving roses or barbed wire, I would give Polydor Records the wire.

Two weeks ago in an attempt to reach James Brown concerning the controversy surrounding his appearance at Nashville's Grand Ole Opry, I called Polydor, the label for which he records.

This reporter was advised by someone in publicity that Brown's whereabouts were unknown. However, his "manager," Bobby Brown was on the premises and he could tell me all about the situation.

After being transferred to Brown, who identified himself as Brown's "manager," I was given the information that appeared in a previous Soul Sauce column. Brown alluded that his deal with Polydor, inc. in Nashville was just not far enough in the deal for Brown to appear at the "Grand Ole Opry." After double checking with Polydor's studios, position, it was again stipulated that he was Brown's manager.

When the story appeared, Bray called, refuting Brown's statements, which leaves me highly embar-

Brown's notes that he and not Red is Brown's manager, saying he took on the singer's personal man-

That was the last I heard of Brown producing James, said Bray. He says he has a five-year personal management contract with Brown.

But according to Bray, Brown had indeed passed himself off as Brown's manager.

"Well, a call to Len Epsland, Poly-

According to Bray, Bray would like for Red Diamond to produce Brown. "I told him to hire Diamond's attorneys, send him down to Blank.

That was the last I heard of Diamond producing James," said Bray. He says he has a five-year personal management contract with Brown. By this time, not knowing just what to believe, this reporter asked Bray to put me in touch with Brown and was told that Brown would contact me that evening or the following morning. At present I had not received a call from Brown.

A call to Brad Shapiro revealed that "I was hired by Polydor to produce James. Dick Keene is executive vice president of Polydor, who called and asked me to produce him. Since that time James and I have gone on to work with Polydor's LP which will be completed by the end of April. Title of the LP is "Brown's Dream," with a single "Two Fucks in Heaven." Says Shapiro. He points out that I won't finish the rest of the LP. Red could not be reached for comment.

Eddie Pugh, former vice presi-
dent, is now president of Casablanca, now has its own company. Double Lady Productions, in L.A., with his first product already on the street. It is "Movie Queen" by Living Proof on U.S. Records.
!,

still surviving—gloria Gaynor, producer/ writer freddy perren, marty golodr, polydor's West Coast general manager, and dino Ferakis, work on a new version of "i will survive" which Gaynor performed on the Easter seals telephone this past weekend.

soul sauce

continued from page 132

According to Pugh, although消毒剂 is the unique, recently new Specialty record, there are many new groups, "Marvin Queen" is a ballad. "i want to sell because of everything being up-tempo people need a break and something different," he says.

The record is not exactly new; it has been U.S. since 1976, but with Pugh's commitment to other labels, "i felt it would be a conflict of interests to release a record on one label while working on another.

Living proof is a five-man stand-up comedy group from Miami, formerly tagged the Proverbs. It is not the same Living proof signed to Janus Records.

The Howard law School in Washington held an entertainment law symposium, inviting industry executives as guest speakers Wednesday (21).

Set as panelists for the event, sponsored by the Entertainment Law Society in conjunction with the Student Bar Assn., were larkin arndt, senior vice president at Arista; David franklin of David franklin Associates, Glenda Graico executive director of the Black Music Association, Louise west, head of bessel Wiz music Publishing Co. and Robert Bennett of WUL-AM Washington.

According to lawrence williams, a member of the Student Bar Assn., the panelists were invited to give the prospective entertainment law students insights into the entertainment industry. "there seems to be a trend that there's showing there is more of a demand for entertainment lawyers.

the panelists are informed on how to deal with artists, artists' contracts, record companies and exactly what the industry needs from entertainment lawyers," says Williams.

he notes that although this is the first time a symposium of this type has been held, it is expected to be an ongoing program.

more plans to introduce a specialty retail priced "disco party pac," which consists of four to six previously released or current 12-inch disco singles. the initial "disco party pac," set to be released nationally in April, will feature product by Marvin Gaye, Black James and High Energy.

each 12-inch will include an a-side and an instrumental b-side. the package is expected to retail at less than $10.

the firm is involved in a promotional merchandising and advertising campaign aimed at the retail level. a variety of in-store ads, bulletin boards, posters and displays promoting the package also are available.

plans are underway to launch a massive radio campaign in major disco markets such as New York. Philadelphia, Chicago, los angeles and Baltimore/washington. a series of disco parties also will be held in each major market for major retailers to introduce the "disco party pac."

Gospel singer/composer edwin Hawkins will sponsor a music and arts seminar at the Golden gate/western holiday inn. san francisco, april 14.

the event is scheduled for six days. invited personalities include: the rev. jesse Jackson, actor brock pettis and gospel singing groups, kenny dixon, Danibellie hall, myrna summers, bill thedford, calvin bridges, the rev. Walker Hawkins & the love center choir and Edwin Hawkins & the Family.

the seminars will include workshops in songwriting, vocal technique, keyboard technique, painting, drama, interior design and fashion design.

"Black And White Music," was the topic to be discussed by LeeDarnell Taylor, vice president, black music marketing at CBS Records and arranger/ conductor harold weder on "Tony Brown's Journal," which aired sunday (25) 11:30 a.m.-noon on WNBC-TV, New york.

the show, which also featured performance footage of Santana, George Duke and Billy Joel, dealt with how the acceptance of black music by white and the tremendous popularity of white musicians in the black community has changed the racial definition of popular music.
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RECORDS, CASSETTES, 45's, LP's, CD's, DATA STORAGE, CUSTOM PRESSING, CD REPRODUCERS?
Dealers Liable For Piracy Links

- Continued from page 3

Dealers are liable for piracy links. The court decision in this case, Kaplan vs. Metromedia Television, Inc., is the first to rule that dealers who sell copyrighted goods to others are also liable for piracy.
BACH TO BACH
Michigan Shop Carries Large Stock, including Music Books

BY ALAN PENCHANSKY

CHICAGO—The audience for classical music in Western Michigan is expanding, according to operators of the only all-classical record shop serving the area.

Bach To Bach Records, Kalamazoo, mixes a full range of classical titles with original and international ethnic disks. One also finds musical scores, books about music and—soon to be added—house plans in the unusual shop.

“There’s definitely more interest in classical music,” relates Bach To Bach’s manager Sue Lappin, a pianist who gave up teaching for retailing. “Kalamazoo is a cultural city and we need this type of store because there are a lot of things going on,” she adds.

The outlet has boosted its disk and tape inventory to $25,000 wholesale from the $20,000 that was invested when doors opened originally two Christmases ago. Biggest problem for the outlet has been the generating of exposure to the public. However, business picked up dramatically this past Christmas and has continued as the store gains in reputation.

Customers travel from as far away as Jackson and Cedar Rapids, Mich., to shop at the small store housed in a v.i.e.-covered building that’s described as a “rustic.” In the store’s latest move to broaden its appeal and clientele base, live house plants are being added this month.

According to Lappin, the programming of the Kalamazoo Symphony and Kalamazoo’s local concert series programs are a major influence on customer selection patterns, along with the impact of PBS TV broadcasts felt nationwide. Lappin feels open recordings are less in demand here than in big metropolitan centers, noting that her figures diverge from national sales charts in the area.

A recent performance of the Rachmaninoff Second Symphony by the Kalamazoo orchestra precipitated many retail inquiries, with shoppers preferring the Philips recording of the work conducted by Edo de Waart.

“Anyway,” in Izhak Perlman is performing on a Stepping out animation, following the recent PBS airing about the violinist’s career and family life, and the Claude Bolling jazz-classical fusions are consistently in demand. “We say we really have a broad selection of people,” explains Lappin. Range of the shoppers includes sophisticated, well-traveled professional people heavy into classical music, owners of “very sophisticated, advanced audio systems for whom direct digital LPs are amply stocked, and a great number of record buyers just starting out in classics, many of these young people branching out from rock and jazz. “A lot of patrons come in and like to talk for a long time, but don’t know too much about classical music,” explains the retail manager. “The average customer stays a half-hour or an hour, maybe longer.”

Lappin’s policy is to keep plenty of opened demo copies on hand so that novices can decide for themselves in which area their interests lie. For the novice a limited base repertoire of solo, orchestral and chamber music works has been compiled, narrowing down examples to a few key selections of each era.

Even the widely published basic repertoire lists are so extensive, Lappin believes, that beginners are overwhelmed.

The Bach To Bach clientele includes students attending Western Michigan Univ., Kalamazoo College and several smaller schools in the area, as well as with no commercial classical radio station in the region—there is an NPR station affiliated with the state university—advertising and promotion require special effort and planning.

Lappin advertises regularly in the symphonic and recital programs to reach the classical listener. A newsletter is mailed out every several months.

Ordering for the small store is done through Vinyl Vendors, one outlet, Kalamazoo, with direcby from labels such as CRI, Peters International, and others.

For the small shop, getting service by labels without strong regional representation is a problem. Lappin dislikes the “please order” letters from several companies to whom it is hard to secure product.

NEW APPOINTEES

Buffalo Looking To Rudek, Bychkov Duo

By Jim Baker

BUFFALO—Julius Rudel, director of the New York City Opera for more than two decades, will have a Russian emigre Semyon Bychkov as his associate conductor next fall when he begins a three-year term as music director of the Buffalo Philharmonic Orchestra.

Bychkov, who conducted the Buffalo Orchestra through “Trovatore” last summer at Art Park in Lewiston, N.Y., is on the faculty of the Mannes College of Music in New York. While in New York, he was succeeded Michael Titon Thomas, who led the Philharmonic the past eight seasons before monies will be available and full-page ads are placed in the Metropolitan Opera programs. Pavarotti will be here for a run with the touring Met Opera in “Tosca” eight times. Harper relates.

CLASSICAL NOTES

The Boston Symphony, winding up its mo- dernish mainland Chinese tour, enthralled a stadium crowd of 18,000 March 15 in Peking. Harold Schenck in The New York Times reported with demonstrations of enthusiasm as Sugg Ozawa and American and Chinese composers, and the Peking Central Philharmonic Orchestra and the Boston merged forces in a more radiant conclusion of the Beethoven Fifth Symphony. The Times quotes American Ambassador Leonard Woodcock: “The way the Chinese took up the music and the way in which Ozawa and the orchestra members have established a rapport with the Chinese public has done more than anything else that can be accomplished through diplomatic channels.”

The next major opera recording, if CBS Records has its way, will be to “Candido” (“Candide”). Louis Warrenton’s rarely staged 1899 work. Frederick von Stade takes the title role in the world premiere recording for CBS. A three-record set to appear in April with heavy advertising support. “To think of an opera being that good and that unknown bourgeois my guess are one Mushroom-waiting executive about the upcoming release. “It’s going to turn up on a lot of people.”

ANNOUNCEMENTS

Buffalo Looking To Rudek, Bychkov Duo

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Our news and chart staff know the music. And our readers know our coverage: comprehensive, definitive, international.

SERIOUS COVERAGE OF SERIOUS MUSIC.
**Elektra/Asylum Prepping 10 LPs**

By KIP KIRBY

NASHVILLE—In the largest album release campaign in its history, Elektra/Asylum, Nashville, will be hitting the marketplace with 10 LPs within a two-month period, according to Jimmy Bowen, vice president and general manager of the label's local office.

These releases are being shipped in two separate groups of five each," notes Bowen. "Each group will have its own marketing plan, with an additional marketing strategy for the combined package of 10 albums.

Not only are album shipments to be backed by national, regional and localized promotional programs geared to secure the groundwork for the label's artists and to place advertising dollars, advisedly, Bowen says. He also stresses that E/A's marketing efforts are not a country office but a major branch for the entire label's efforts.

Noting that E/A represents the "most extensive marketing campaign that Elektra/Asylum, Nashville, has put together to date," Bowen says that advance promotional plans call for 16-inch x 16-inch poster covers as well as banners, posters, point of purchase materials with graphics tie-ins, radio spot buy and strong trade and consumer advertising.

"We'll be buying multiple trade ads on both groups of releases," comments Ewell Russell, director of local sales and marketing for E/A. "Followed by some full-page trade ads on the individual artists. We also plan to use extensive consumer advertising to stimulate buying interest."

Reinforcing the marketing program will be the label's first-time use of a large billboard located on Division St. adjacent to Music Row, which will display a montage color ad for the five product releases.

Elektra/Asylum enters the initial phase of its two-part campaign Wednesday (28) with the release on label newcomers Susie Al- lanson, Jerry Lee Lewis, Tommy Overstreet and Wood Newton, and its third album by Vern Gosdin.

Lewis' first album for the company, entitled "Jerry Lee: A Vision," was cut in L.A., marking the first time in several years that the artist has recorded outside Nashville, E/A has already shipped the first single from the LP, "Rockin' My Life Away.

Allanson's debut on Elektra, under a special agreement with Curb Productions, is titled "Heart To Heart," her first single from the album, "Words," jumped to number 8 on the Billboard Hot Country Singles chart.

Veteran performer Tommy Overstreet's initial album effort for E/A, "I Will Never Let You Down," is slated to ship simultaneously with his single by the same name.

Singer-songwriter Wood Newton preceded his debut album on the label, "Wood Newton," with "No Exit For Love," which reached number 52 on the Billboard country chart. His current single, "Lock, Stock And Barrel," holds position 49 on the same chart.

And Vern Gosdin, with two previous albums for E/A, is represented in the March package shipment with his latest album, "You've Got Somebody," for which a self-titled single is currently moving up the Billboard Country Singles chart at 35 with a star.

Those two of the shipment takes place on April 17, when the label is scheduled to release the subsequent five albums, which include Eddie Rabbitt's "Loveliness," Stella Par- ton's "Love You," Family Tradition" by Hank Williams Jr., Hargis "Peg" Robbins' "Unbreakable Heart," and the debut LP of singer-songwriter Bobby Braddock, titled "Between The Lines.

...Continued from page 3

...continued from page 3

The merger, according to Galante, "puts us in a position as an independent record company to do what we want to do, without the restrictions of a major label."

"We're no longer a part of the bigger picture," said Galante.

The merger has put the label in a position to do what it wants to do, without the restrictions of a major label."

"We're no longer a part of the bigger picture," said Galante.
From Country Music's Hottest Independent Label

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JUST LIKE REAL PEOPLE

Another Chart Buster From
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The "Real People" of Country Music

New Hit
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Ovation Records
1249 Waukegan Road  Glenview, Illinois 60025  312-729-7300
Murphy Looks To New Band, Concept

By ELLIS WIDNER

Murphy Prepares: Michael Murphy rehearses with banborders Rick Fowler, left, and Jody Maphis, right, at the Motherlode Club in Red River, N.M.

RABBITT FEVER—Elektra artist Eddie Rabbit, center, receives Billboard's Star Award for "Every Which Way But Loose" after his Palomino Club performance in Los Angeles. Presenting the plaque for the No. 1 country hit are Billboard's Steve Lake, left, and Gerry Wood, right.

Gustio Issues 'Theme LPS: 32 To Start

NAHsville—Gustio Records has launched a series of themed reissues geared to provide the label with an aggressive sales year.

Included are 32 new packages conceptually themed under such banners as "20 Bluegrass Originals," "Vintage Vault Series" and Super Hit Series.


New releases for the Vintage Vault Series, which feature the hits of each year by the original artists, include "Super Hits" for years 1953, 1956, and 1961, for a total of 15 LPS. The "Super Hits" series is available only in 8-track and cassette, while other albums are available in LP form as well.

Other packages are "Greatest Hits" by Bob Gallant and Patty Powell, "16 Greatest Gospel Hits" by Reno & Smiley, "16 Greatest Gospel Hits" by the Stanley Brothers, "Best Of Little Jimmy Dickens," "Best Of Warner Mack," "Good Old Bible" by George Jones, "14 Greats by the Grassroots," and "Sweet And Funky Gold" by Sam and Dave.

A super rack display has been designed as a merchandising aid for the Super Hits series with accommodating space for 250 8-track tapes.

Also available is a combination numerical order form/catalog to accounts to facilitate inventory and ordering.

Anderson U.K. Dates On Radio

NAHSville—England's Ember Concert Promotions Ltd. held concerts with radio remotes for the package of Bill Anderson and the Polomino Club performances for the Country Depicts.

The teined playing 14 performances in 10 major cities, including London, Belfast, Glasgow, and Aberdeen, with shows in Liverpool and Newcastle recorded by local radio stations, for subsequent rebroadcasts to large audiences.

In conjunction with the tour, Ember Records also released four LPS, including Anderson's latest MCA effort, "Sexxy Lady," a duet LP of some 20 songs by Anderson and Mary Murphey, an LP by Faron Young and one of the Country Depicts.

A heavy schedule of press and radio interviews was also set to promote the tour.

Notes: Jeffrey Kruger, head of both Ember Concert Promotions and Ember Records, "The future success of European tours lie in two or more major names joining in similar packages to recreate the illusion of a mini-festival to emulate Wembley."

Musexpo Pushes Nashville Crowd

"The area is young and alive, and I'm going to do all I can to improve its representation," comments James. Musexpo '79 is slated for Nov. 1-8.
He learned how to make a song glow through the smoke and clatter of small Southern clubs. Four consecutive hit singles have spread the talk on Con Hunley from Tennessee to the world. Con Hunley is the soulful album debut of a major star.
Big Things Develop Around Country Sourcebook Advertising

Billboard's 1979-80 Country Music Sourcebook

Country music's growing so fast, it's hard to know what will happen next. But one thing's for certain... when you want big things to happen, your ad in the Sourcebook's a must!

Billboard's Country Music Sourcebook, Outstanding in its field. The only complete directory for the whole country industry. Putting your annual message where it's seen throughout the year.

Delivering the most up-to-date listings in country music:
- Artists, Managers & Contacts
- Bookers & Promoters
- Record Companies & Music Publishers
- Radio Stations & TV Syndicators
- Organizations & Fan Clubs
- State Fair Data
- ... and so much more, for both local and foreign markets

There's a lot of room to grow in country. But prime space is going fast! Contact your nearest Billboard advertising rep today about the Country Music Sourcebook. Then watch big things develop for you.

Issue date: May 26, 1979
Ad deadline: May 4, 1979
CHARLES CONCERT—New MCA act Kim Charles belts out his first release, "I Want To Thank You," at 4 Club in St. Petersburg's Tierra Verde Hotel. Charles drew a solid crowd.

GREATER GRAPHICS EMPHASIS
CBS Records/Nashville Is Expanding

NASHVILLE—Nashville's pioneer in-house design and packaging department for LPs is expanding.

A larger staff, new approaches to LP packaging and more on-location photo shoots will boost the creative services department of CBS Records/Nashville.

Bill Johnson has been appointed to the newly-created position of assistant director, creative services, reporting to the department's director Virginia Team. Johnson will initiate and implement the graphic design and layout for CBS Nashville in cooperation with Team. He'll also assist in preparing graphics for advertising and general promotion.

"We'll be able to afford the opportunity to explore some new prospects and approaches to album packaging," comments Team, who worked with CBS Records in both New York and Los Angeles. Johnson previously worked as assistant art director at Rolling Stone magazine.

Team believes in the importance of a Nashville art department for a label as large as CBS and looks forward to the country packages in New York with really no feel for the music, the artists or the audience. Being here I have my fingers on the pulse, and I now have a relationship with country music.

Among the innovations forged by Team has been the increased use of photographers from outside Nashville, Norman Seef, Beverly Parker, Frank Laftite and Brian Wolman are four nationally recognized photographers who have gone on assignment for CBS/Nashville. In some cases, their portfolios had been completely devoted to country artists. Seef, who shoots covers for such acts as Santana, Chicago and Captain & Tennille, now has added Tammy Wynette, Johnny Rodriguez and Johnny Cash. "I now find myself working as strongly in Nashville as I do in New York or L.A. because Virginia is such an energy force," says Seef.

Parker—whose credits include Johnny Mathis, Van Morrison and Billy Joel—now has Willie Nelson to her credit.

Team has initiated a CBS/Nashville trend toward photographing more artists on location for their LP covers. Recent on-location covers include Tammy Wynette and David Allan Coe in Florida, Johnny Duncan in Texas and Willie Nelson and Johnny Rodriguez in California.

Gala Opryland USA Season Starts

Continued from page 71
and the state of Tennessee abroad fast fall at the KLM Royal Dutch Airline travel show in Amsterdam. The troupe performs popular progressive and crossover country selections, as well as the number one hit each such week taken throughout the Billboard Hot Country Singles chart.

"Showboat" highlights gospel, jazz, blues and spirituals, incorporating a special salute to the Kern & Hammerstein musical of the same title and a musical tribute to Stephen Foster.

"Country Music U.S.A." features singing and dancing portrayals of legendary country music performers spanning the years from the "Louisiana Hayride" to today's "Grand Ole Opry" entertainers. A spotlight selection focuses on bluegrass, and hoodoo music.

"For Me And My Gal!" is a romantic turn-of-the-century musical that revolves around the departure of the Gaslight era and showcases a medley of George M. Cohan favorites.

The "Opry Star Showcase" will present feature appearances by different "Opry" stars each Mondays through Thursday afternoon. These concerts are offered at no additional cost to park visitors and provide an excellent opportunity to view the talents of some of today's top country music entertainers.

Porter Wagoner will hold open tapings of his television show at Opryland, June 4-6, and again June 12-14. Park visitors are invited to sit in the audience and participate in the filming.

Also performing this year at Opryland's various stage pavilions will be the St.-Boumis, Jenkins & the Jets, Three Of A Kind, Mack Meade Band, & Lovegrass Country Group, and Russ Jeffers & Smoky Mountain Sunshine.

Opryland also is sponsoring two special soap opera festivals this season, with eight different stars of the daytime favorite series on hand to perform stunts and meet fans. The soap opera festivals take place June 2-3 and Oct. 6-7.

Singers Barbara Mandrell and Gordon MacRae, who have been appointed the official Opryland U.S.A. spokespersons for 1979, will host the opening weekend festivities and welcome guests to the park.

Opryland is located nine miles outside Nashville, and operates on weekends only from Saturday (31) through May 27, when it begins its regular seven days a week schedule.

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The Ebony Cowgirl Production Company is proud to announce the signing of its newest vocalist and songwriter, Ebony Wright, who has written the theme song for the new hit single "The Ebony Cowgirl" b/w "There Goes My Everything"

Distributed by C. & T. Promotions
50 Music Square West, Nashville, Tennessee 37203
Lary L Broderick Phone: (615) 327-1691

Producer: The Ebony Cowgirl Production Co. (ascap)
P.O. Box 18320, Cleveland Heights, Ohio 44118
(216) 932-9033

Randy J. Wright: Executive Manager

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EBONY WRIGHT
Country's Western Starcbound Artist

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TEXAS TRIBUTE—After performing in Austin, Tex. Ed Brown, left, and Helen Cornelius are presented with a proclamation naming the RCA duo honorary Texans. Reading the proclamation is Univ. of Texas athletic director Darrell Royal, right.

Royce and Jeanne Kendall recently taped a segment for "Pop Goes the Country," which is set for airing this fall. ... Tom T. Hall has been woodworking in Greendale, Wis. He recently with his seven-piece band to hit his new spring single ... Epic's Michael Murphy has been celebrating the release of his new LP "Peaks- Valley Tramps And Killing's," with dates in the Texas area.

Freddy Fender starts April north of the border with three dates in Vancouver before appearing on the CBC-TV special, "Super Country Superstars," Sunday—Tuesday (5-7). Freddy then returns to the states with performances at the NOD Club in Fort Knox, Ky., Wednesday (5); the Playboys Club and Rockport, Thursday (6-7); the Rickenbacker Air Force Base in Columbus, Ohio, April 8.

Joe Stampley begins April with an opening at the Cairman East in Albuquerque, N.M., April 2, before moving on the Cairman Clubs in El Paso, April 3, and Amarillo, April 4. From Texas, Stampley then travels to Knoxville, Tenn., for an appearance at the Knoxville Civic Auditorium. ... Hank Thompson plans to have them dancing at the Anthony Gap in Anthony, Tex., April 4, the Longhorn Restaurant in Austin, Tex., April 6, and the annual KTON-M Music Spring Show at the Tuba Assembly Center, April 8, with Roy Clark and Tammy Wynette.

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Rockin' Roller: Epic artist Charlie McClain, right, treats the winner of the KCKN-AM "Old Fashioned Roller Skating Party" to a spin around the rink.

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MARCH 31, 1979 BILLBOARD
Hall Completes IFPI Team

LONDON—The appointment of lawyer John Hall as director of antipiracy here completes the International Federation of Producers of Phonograms and Videograms (IFPI) team in the fight against counterfeit, bootlegging and allied crimes against the record industry.

Hall, a Queen’s Counsel, is to direct legal activity against pirates throughout the world and is to advise IFPI national groups on how to set up and organize local campaigns.

“Very keen on the overseas side of legal practice and has considerable experience in the U.S. and Europe,” he says.

Other leading members of the IFPI team: David Attard, responsible for activity against pirates in the Mediterranean areas; Steven Neary, director, Hong Kong regional office, with deputy Tim Fong; Joy Goldsmith, chief legal adviser on piracy matters in London headquarters, and Gerry Oerdt, fund raiser and international promoter of the fight against piracy.

Attard said that with upgrading of the lost sales for that year could realistically be put at $200 million. He added, “There is always the difficulty of estimating just what proportion of the tracks copied resulted in a direct loss of record sales. Remember that we are looking at 1977 figures. We have reason to believe the position has worsened since then.”

That conservative figure of $200 million could well be as much as $300 million. But, said Deacon, “When one thinks that the entire retail sales total for 1977 (in the country) was just under $600 million, one can understand the magnitude of the problem. That is just home taping, to which must be added other piracy matters.”

The British Phonographic Industry, along with the Mechanical Copyright Protection Society, undertook its first survey into home taping, domestic piracy, as it’s been termed, by some observers here—in 1973, when the problem first emerged. The next survey came in 1975, and then 1977. Now, said Deacon, a new survey, maintaining the same-year formula is likely.

The latest statistical interpretation fuels the trade’s determination to persuade the government to introduce legislation.

(Continued on page 148)

U.S. PRODUCT SCHEDULE

Winning Ways Continue

For Japan’s Pink Lady

By HARUKI FUKUHARA

TOKYO—Pink Lady, top-selling Japanese artist of the year, is being launched internationally, is about to claim an eleventh million seller, here, with “Zipangu.”

The pair, Mi and Kei, are this nation’s most successful disk partnership.

Figure three million albums, but they have sold 14.5 million singles and 2.3 million albums in just under two years.

Highlights on their road to stardom, like 2.3 million single sales. “Wanted” with 1.65 million and “Monsters” with 1.6 million.

Pink Lady’s last hit “Chame-leon,” sold 1.25 million units.

The act will try their luck in the U.S. This May, it’s reported, will take a debut single on Warner-Curb, “Kiss In The Dark.” Producer Mike Curb recently closed a deal on the mixing duties on a selection of repertoire, disco and pop-slaned. Tunes are new, and all have been a hit in Japan.

Pink Lady leaves for the U.S. at the end of April to appear in a television special for airing by CBS. The duo will be back for a whole month.

This summer, they will give a concert for 200,000 at the Osaka Expo Garden.

Pink lady won the industry’s top awards last year, the Grand Prix at both the Japan Popular Song Festival and the Record Award Festival, major events in the country’s pop music world.

Another top Japanese attraction set for U.S. and international release is the Yellow Magic Orchestra. Directed by the group, whose music is described as combining Brazilian rhythms, electronics and psychedelia, the act is a dash of disco that will ship via A&M’s Horizon label in May.

It is the first product release in the U.S. for distributors under the terms of its reciprocal deal with A&M/Horizon. Litter lines are distributed in Japan by Alfa.

Horizon’s vice president and creative
tommy Li Puma, reportedly invested in to the Orchestra while on a trip to the Far East last year. “There are a lot of Japanese artists who have the qualities to appeal to the international market,” he says. “I was particularly impressed by the band, the Magic Orchestra, and thought it valid music for the U.S. and Europe.”

Some compares these musicians: Harutomi Hosono, bass and keyboards; Yukihito Takahashi, drums and vocals; Masahiko Satoh, rhythm; Richard Clayderman is top artist for Music, with sales of over 110,000, and last month was a hit on his “Ballede Pour Adele” (RCA). The follow-up LP, “Traumerei,” sold 255,000 units.

Some 6,000 copies of English pop singer Patrick Hernandez’ “Born To Be Alive” (Decca) shipped on re-release, while there’s also big action for RCA’s Lauren Voulzy and “Paris-Strasbourg.”

Hall: Thailand Pirates: On The Run?

In this second part of his special report on the music business in Thailand, Billboard correspondent Glenn Baker analyzes industry reaction within the country to the recently enacted antipiracy legislation.

BANGKOK—EMI’s Thai chief Pranath Booldsakorn estimates that the present loss of business to the pirates there runs at 90% for cassettes, 100% for singles and 5% for albums.

He also estimates that a top foreign chart item can sell more than 100,000 tapes for the pirates, while average sales for the legitimate release rarely exceed 4,000—though local artists’ material, which is seldom pirated, can sell up to 15,000 units.

Booldsakorn is not entirely confident about the immediate effects of the new copyright law: “Noboy has had the time to go to every city and launch a test case.”

“It’s going to be three to four years before piracy is contained. The pirates here have their own trade associations and a lot of places to hide their operations. Hong Kong and Singapore are small islands which each can export 32,000 and 2,000 kilometers from North to South.”

EMI records license for CBS, United Artists and Phonograms, and presses stock for Central Department Stores. Thai pirates do not fit in to handling its own repertoire, domestic and foreign.

Booldsakorn confidently predicts that the successful elimination of piracy would result in most of those of whom he is aware and who have offices in Thailand offices when their licensing arrangements with EMI expire.

He also predicts that a consumer backlash against the higher prices of legitimate product. “Buyers are used to the pirate price, and then the lowest legitimate price is twice that. We’ve had good success with local artists’ cassettes by pricing them at about 60 bat ($3), which is much higher than the pirates. With foreign repertoire, we have to charge more—aapproximately 100 bat ($5)—but we still keep the price down.”

“The pirates are waiting for official notice to be served on them by the record companies, then they will stop. We don’t want to put them in jail, we just want to stop them. They have a lawyer,” he said. “We’re aware of recorded music, I think we can use their retail outlets and know where the market to sell legitimate recordings.”

Billy McCartney, an Australian-born executive of Nippon Product Productions, major radio and television programmer for Thai broadcasters, also sees signs that pirate operators are retreating.

“Tapes are being dumped on the market now,” he says. “Some of them are selling off for 10 bat (50c) each around Bangkok. Those guys don’t scare easily, so when they start to act like legitimate operators, we’ll act like the law seriously.”

Observes Suragee Chotarakan, secretary general of the Record & Tape Assn. of Thailand (RAT), who was also assisted in the drafting of the 1978 Amendment Copyright Act. “We will give the pirates a chance to cease their activities before we charge them under the new law. More than stop but it will still be two to three years before we catch the real criminals.”

“My association members hope to put the ex-pirates to work in the legitimate industry, particularly in the area of local recording, which we feel will expand by 100% at least. What were once pirate retail outlets will become official shops, for legitimate product sales.

“We will even try to match the old pirate prices, for the sake of the shops, who fear a loss of business. The companies will be issuing a series of back catalog material local material cassettes for 35 bat ($1.75), the same price as the old illegal tapes. New releases of local repertoire will be priced at 50 bat ($2.50) and all”

(Continued on page 146)

French Surge

VIENNA—New interest in French product is yielding strong disk sales in the country. Richard Clayderman is top artist for Music, with sales of over 110,000 singles and last month was a hit on his “Ballade Pour Adele” (RCA). The follow-up LP, “Traumerei,” sold 255,000 units.

Some 6,000 copies of French pop singer Patrick Hernandez’ “Born To Be Alive” (Decca) shipped on re-release, while there’s also big action for RCA’s Lauren Voulzy and “Paris-Strasbourg.”

More datelines, more by-lines than any other music trade. Global news and chart sources the whole world can trust. in our pages today. WHEREVER MUSIC IS MADE.
PARIS—The Societe des Auteurs, Compositeurs & Editeurs de Musique, French copyright society, is seeking a reciprocal deal with U.S. society, SACEM. Until now, relations and collaborations between the two groups have apparently been cool, with the French organization representing the interests of SESAC only in the lesser areas of biblical and church music.

SACEM has said it does not wholly approve of SESAC methods, and therefore the U.S. society handles only the smallest percentage of French music repertoire. But now it’s felt that the American body is drawing nearer to the French style of operation, particularly in observing similar rules and regulations for foreign compositions as for U.S. works.

And SACEM now admits that it wants to correct a situation where French works take only a minor place in U.S. importance ratings. Closer collaboration is seen as the proper answer.

Meanwhile, SACEM has also agreed to a new plan here for composers to receive advance royalty payments for film music. But the limited finance available means that only a handful of film writers will initially benefit.

The decision was made at a recent meeting between SACEM, the Office of Cinema Creation, the National Cinema Center and the Ministry of Cultural Affairs’ director of music.

More Exchange MILAN—Calling for an increasing exchange of views and ideas between the world’s independent record companies, Giuseppe Gian- nini, executive vice president of Italy’s CGM-MM, is visiting the Americas during April and includes the U.S. and Brazil in his itinerary. In addition, he’s looking for more Italian repertoire representation overseas via licenses.

The Italian executive is at New York’s Drake Hotel (March 31-April 7), Los Angeles’ Beverly Hills Hotel (April 8 and 9) and the Beverly Center (April 12-13) and New York again (April 30-May 2).

SACEM Looks To SESAC Deal

By HENRY KAHN

WASHINGTON—Earth, Wind & Fire’s Verne White and Japan’s Tahi Onohishi during a special meet-the-artists day hosted by CBS Records International in Los Angeles for visiting CBS/Sony executives and media folk from Japan, onstage with general manager of international affairs for CBS/Sony, and the other visitors also got together over tea and sushi with Herbie Hancock, Eddie Money, Jules and the Polar Bears and Journey. With White and Onohishi is, center, Dennis Killean of CBS.

INTERNATIONAL

Eurofirms Will Be ‘Titans,’ Says Stein

BY ROMAN KOZAK

NEW YORK—Are U.S. record companies losing the creative edge to their European competitors? Sey- mour Souuck, CBS Records International’s head of the Europop supergroup Boney M. says in the U.S., believes so.

“Too many records are being released in the U.S. But only 36% of all the records and tapes sold, were sold in the U.S. in 1978. The figure was 35%. That is a dramatic drop. Why?”

“Germany, Japan, and even France, belong to the list. The Swiss, the Dutch, the Scandinavians, the Japanese are all more active. If you want to survive, you have to go to any of these countries and try to find a slum.”

“Do the biggest sales? It is coming from Europe and that is how the Japanese look for talent. The U.S. share of records sold will go down to 30% and remain there. I estimate that it will go down to 25%. And if it goes down to 25% and 30%, then I should ask myself if the current American influence remains as strong as it was now.

New types of music are making it here. There used to be four types of popular music—funk, classical—pop, jazz and rhythm and blues, and country and western. Three of these categories have always been in America. The fourth, pop, was mostly American, but there are English and French influences.

But now disco, even though it is based, sort of on R&B, is a truly original hybrid. To notice the biggest people in disco are Georgio Mor- dere (Donna Summer), and Jacques Morali (Village People). disco is the first of a trend in contemporary mu-

sic that does not take its roots from American music, or is it a trend that its creators do not need the American know-how to make their records?

“The new wave is another example. Sure it’s rock’n’roll, but its roots are so far gone, that it has only a slight resemblance to American rock’n’roll. Enough new wave acts have found their way here, so that they don’t have to apologize. And if they can’t make it here, they can make it elsewhere,”

“Are there companies that are going to become titans in our industry, which are not American? In the past, companies have come out of Europe and America and have grown in the past 10 years. I can only think of Arista. And that was really only a continuation of Bell. TK is a one-man operation. It is possible that they should live to be a 120, but when he goes—

“Casablanca? Yes, but who owns Casablanca? The Dutch. Who owns RSO Records? The Dutch and the German group. Who owns Kaiser Records? Yes, but it is not a joke any more. They are third to Warners and CBS and it is not at all ‘Saturday Night Fever.’

You then have Chrysalis, one of the biggest and most influential record companies in the world. Chrysalis is a British company. There is Arista, definitely the number six record company in the world. On the other hand, MCA may be number six here. You also have Hansa, Carriere, Virgin. Staff—

“Are they the exciting new companies?

“Are we losing it?” declares Stein. “Because the help is coming from France, from Germany, from England. CBS and MCA will not be falling apart because that is the only other American companies. We are starting. With West German getting out of the record business and continuing with ABC, and United Artists.”

Stein concludes that so far the impact of some of the new European

labels and acts has been minimal on the U.S. market, with such Euro- pean superstars as Abba only going platinum in the U.S. after a $1 mil- lion push by Atlantic Records.

Boney M, which has sold more than 50 mil- lion units worldwide and a multiplatinum in Canada, has not yet yielded the U.S. market, and it has not been for any lack of promo- tion on our part or on Atlantic’s, who had them before us,” says Stein.

But Stein says there is a number of time, not only for Boney M—they may not even be signed to any longer when they finally break in, but with other European or Japa- nese acts. He notes that it took many years before acts such as Pink Floyd, David Bowie, Fleetwood Mac, Cat Stevens or ELO broke big in the U.S. after achieving their first European successes.

“Arlo is going to break here, and

(Continued on page 149)
Bring Pirates Into Industry Mainstream

- Continued from page 145

International

BRITAIN'S PYE RECORDS

Tighten Returns Plan To Prevent 'Abuse,' Save $5

LONDON—Pye Records U.K. is toughening up its returns policy in the hope of preventing “wide abuse” of the privilege—and eventually saving the company up to $400,000 in hard financial terms.

Managing director Derek Honey believes the strengthening of the returns department, plus more stringent checking procedures (including the breaking of all records sent back as faulty), will also speed up retailers’ credits.

Traditionally, British record manufacturers have exchanged the sale-or-return (SOR) system in favor of granting retailers a returns privilege (about 5%) on unsold stock, over and above what is shipped back as faulty, wrong orders, etc.

Allegiance to this strategy has wavered in recent years, with some majors dropping 5% returns in favor of improved trade discounts.

At the same time, labels have been experimenting with more and more SOR schemes, primarily for television-advertised albums, but also for selected singles.

Latter practice has even prompted charges of chart manipulation, as SOR shipments and/or “free goods” have been delivered generously to chart-return stores (those charged with reporting disk sales to the British Market Research Bureau, for the industry-sponsored best-seller listing).

In a letter to dealers, Honey says: “The 5% returns scheme was instituted to stimulate turnover by providing retailers with the ability to improve stock ranges without carrying risks of unsaleable stock. This should, we thought, have reduced the temptation for some dealers to return surplus stock as faulty items.”

But, he says, “This was not the end result. Over the last couple of years, we have not had enough senior personnel to control activity in the returns division, and we have not had space for sufficient test equipment. And we’ve noted that returns have steadily crept up. "Because we didn’t have the time to check them, we just passed everything automatically for credit. This has, almost inevitably, led to much product being returned as faulty."

“Our returns have been running at 14%, including the legitimate 5%. We say it should not run above 9%-8% and hope that future careful checking will fast bring down that level.”

The new system enjoys wide support from within the industry.

The new system was introduced across the board a few weeks ago and, while it is not yet clear what effect it will have on the current turnover of returns, one label manager, with over 20 years’ experience in the business, has already reported a 20% drop in returns.

Another manager, who has a large retail branch with a turnover of over 100,000 albums a week, estimates that it will mean a 10% reduction in returns on tapes alone.

The label manager adds: “I think this will have a considerable effect, given the current situation of high returns. I’ve already noticed an improvement in the quantity of returns.”

And another manager says: “I think it is a good move, and I hope it will encourage retailers to be more responsible in their returns.”

However, another manager, who is more liberal in his buying policy, feels it may not have much effect.

He says: “I think it will have little effect, as I already have a tight returns policy.”

And a third manager, who is more conservative in his buying policy, feels it may have a more significant effect.

He says: “I think it will have a significant effect, as I already have a tight returns policy.”

Overall, the feedback from the industry is positive, with many labels and retailers seeing the new system as a welcome change.

The new system is expected to be implemented across the board in the next few weeks, with a view to reducing the current high returns levels and improving the overall efficiency of the returns process.
CBS Gears Up Disco Campaign

Product Chief Zagarka Tells All At Toronto Meet

- Continued from page 130

siderations shown a secondary radio station programmer. A key dejaya is a disk jockey who plays in a major club and, through his listeners, gain ability, has gained recognition among his peers.

**Disco music programs represent the beginning of disco radio stations, a phenomena that has been in the U.S. for the past six months. Generally a disco station has a growing listening audience and one that represents a "specialized record bag" attitude.

The small independently owned retailers specializing in disco products cater to dejays and disco fanatics, and is being sized financially by the high cost of importing from the U.S. Their main problem is getting sufficient attention so that they may be given advance information. They will not become volume buyers but, because of specialized clientele, are promotion vehicles, Zagarka noted.

Understanding the creative process in breaking a disco record is all important, Zagarka told staffers in no uncertain terms. In this, CBS promotion reps are now committed to making sure their programs do not pool and "influential dejays," a practice that until recently was looked upon unfavorably.

Promotion reps will be encouraged to visit discotheques in their respective markets to get a feel for market and acquaint themselves with the spinners as they work.

Breaking this, weekly visits are a must for the promotion men at stations featuring weekly disco shows, and the need to keep Top 40 programmers up-to-date with disco chart movements.

It is also the responsibility of the promo reps to advise accounts of new and upcoming releases, to discourage lines that are 12-inch singles will be released simultaneously with the U.S. Play copies and merchandising aids are to be made more readily available than previously, the new product managers say.

On the subject of independent promotion companies, initially they are to be used for specific stores and will work directly with head office in Toronto, but in conjunction with regional branches to avoid confusion and overlap. In the case of contests/special promotions and artist appearances, guidelines will be given by Zagarka, but supervision is the responsibility of the local promotion department.

The indices will be hired to work product for a four to six-week period, creating the initial disco impact and bringing the record to a Top 40 potential.

As to all of this, CBS is introducing a weekly disco tip sheet to be distributed to discotheques, retail and wholesale outlets, trade publications and CBS personnel.

Tip Sheet, as it is to be known, will contain lists of upcoming disco releases with strong background information and progress reports on product releases and current product...

The sheet will also contain various Top 15s from retailers, disco pools and key disk jockeys. Quickening releases are being brought into key dealers for early pickups, C.I. Davis, vice president, added.

The label is also attempting to limit quantities on 12-inch singles to followup with adding the longer version on the future pressing of the corresponding album. In the case of Keith Barrow, the longer cuts will be added on all future pressings of the LP, whereas with the T-Connection record, the 12-inch version WEA is marketed in one package as a two-record set with a $10.98 list.

First In New York

Canadian Retailer Plans Outlet Chain

TORONTO—While Canadian companies are reportedly upset about the amount of publicity being given to them over disk exports, primarily to the U.S., the single operator here is planning to test-market outlets in New York state this summer, for a fall in-plant store which will carry 80% Canadian-manufactured stock.

Don Desmarais, a 27-year-old entrepreneur who has built a fleet of Record World stores up in the Ontario market in no less than four years. By 1980, there will be over 20 Canadian-owned stores carrying 80% Canadian-manufactured stock.

Starting five years back, the youthful owner now intends to attack the U.S. market, luring in retailers with promises of low-priced product shipped out of Canada. For the indie retailers in the U.S., his buys in price roughly figures out to be 30% off the list price or $4 even (U.S. funds) for a $7.98 item and $4.50 for an $8.98 list tag.

The record world owner says he is confident that the Canadian dollar will remain below 90c for the next 12 months, and waxes that this is the time for the Canadian retailer to jump into the U.S. market and wet his feet.

"My research tells me that the franchise system has not been developed to the extent it has in Canada, and that the market is starring for some new and aggressive companies to come in and start," he enthuses. Especially now that wholesale deliveries are climbing and the independent accounts are getting squeezed out.

According to him, the first store should be opening in an existing retailing operation in Buffalo this summer, and the game plan is for five before the end of the year. All will initially carry an 80% Canadian-manufactured stock fill, the balance representing U.S. and foreign labels that are either not available in Canada or are cheaper to purchase on U.S. soil.

At present, Record World's export division is turning over approximately $50,000 per month, the owner claims.

WEA Canada Group Cuts Digital Album In Toronto

The album is expected to retail for around $12.98 in Canada and the U.S., but a senior WEA official warns that final costs are entirely dependent upon the label to have to go to get hi-fi pressings made.

If satisfactory pressings cannot be achieved in Canada or the U.S., it's entirely possible that WEA may use the JVC plant in Japan, although this would be a last resort because it creates order fill problems.

WEA originally intended to cut True Myth direct-to-disk with a digital backup. Last minute considerations saw the switch to digital with an analog backup.

This relieved the pressure on the musicians to cut perfect sides, and also opened up the possibility of large press runs on the LP should demand be significant.

From The Music Capital of The World

TORONTO

Montreal's Bombers, already hot with "Ev- erly's" (14 million units) hit, have scored a Top 10 hit in the U.S. Recently Canadian production on release by the label, "Salt Lake City," is a studio project from TFP Prod.'s.

Rush tours Europe with Max Webster; April through June. Bombers have signed in Canada. Rumour has it that some 100,000 units sold in the States and that TFP's debut blockbuster is now platinum; also that "Live At Budokan," Cheap Trick, shipped gold.

Edmonton-based Royalty Records has signed up for a new royalties deal with Laura Vinson, Red McIntryre, and Dave Feggard, both disks called from recent LP offering, "In the Heat of the Night," is a studio project from TFP Prod.'s.

Rush tours Europe with Max Webster; April through June. Bomber's have signed in Canada. Rumour has it that some 100,000 units sold in the States and that TFP's debut blockbuster is now platinum; also that "Live At Budokan," Cheap Trick, shipped gold.

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The article discusses the international impact of German music publishers, focusing on the work of Melodie Der Welt, a publishing company known for its extensive network of international singer-songwriters. It highlights the company's success in various international markets, including Europe, Latin America, and the Middle East.

**ZURICH**

Artists' reputations. Not just with the Amii Stewart Record. And Carrere, the French independent, now has five of the top 11 songs on the French charts. And it is not just French songs. "I cannot believe America will remain that far away from the rest of the world. Do you think somebody as knowledgeable as Del Bos would manage a Japanese act, Pink Lady? if he didn't think he could break them here? The dam is going to break here, and first one act then they all, or at least the most, are going to break here."  

19 Songs, Nationalities Continued from page 146

in the wake of the contest regardless, in many cases, of where they place on Saturday. Europevision has been a springboard to international disk sales for many acts since 1956, though none has so successfully as Sweden's Abba.
LOS ANGELES—They have all been successful, artistically and at the boxoffice, but the 10th annual New Orleans Jazz and Heritage Festival starting April 30 could well be the best yet.

The event is spread over three weekends. Ella Fitzgerald will open the cur- tains, according to the New Or- leans Philharmonic conducted by Leonard Slatkin. And then the event switches to the famous New Or- leans auditorium and the Mississippi River, S.S. Leans the best festival of New Orleans Jazz and Heritage Foundation.

Audiences might look for a blue- print of many of the bands and jazz groups that made the name of New Orleans jazz as it was between the performances in this city where jazz was nurtured from in- fancies and produced for immor- tal bands. Names like Oliver, Ar- strong, Bechet, the Daddis brothers, Noone, Morton, Bigard, Boudicca, Miller and Oy are still revered in the historic Crescent City, their skills and scratuity 78 r.p.m. records analyzed and discussed by men and women who recorded many in the 1930s, hop in the '40s, cool in the '50s and fusion today.

There are outdoor events sched- uled as well. A single ticket will ad- mit to a jazz fiesta to six different loca- tions to hear bands and songs, buy souvenirs and chomp on Creole gumbo and other Louisiana delicacies.

Fitzgerald won't be the only ma- jor attraction.

Pianist Teddy Wilson, the venera- ble Alberta Hunter and the colorful Preservation Hall Jazz Band will team again. And for blues fans, Junior Wells, Buddy Guy, Bobby "Blue" Band, Longhair and Etta James are contracted to shout their lyrics about the riv- ver to the backround sound of a charming paddlewheel.

Lionel Hampton's ebullient vibes, piano and drums are also carded for the boat along with dizzy Gillespie's cool, Mr. Smith's Myth Science Ar- kestra and African tub wizard Olu- tunji and his orchestra. They are on the same boat May 3.

Earl Hines, in his 70s, and Erle Blake, in his 40s, collaborate May 2 at the Hyatt Regency with the "One More Time Soiree." Then there is another contemporary May 5 in Municipal Auditorium when the Crusaders, Chocolate Milk and Roy Ayers are presented for the festival's finale.

There's still another venue reac- ed for the major influx of musi- cians. It's the Fairgrounds, one of the nation's oldest settings for horse racing. That's where many of the ga- zebos, handicap booths and food stalls are being erected.

Other acts booked are Allen Toussaint, the Meters, the Zion Hun- monizers and the Dixie Hamming- birds.

**NEW ORLEANS JAZZ-HERITAGE EVENT JAMMED WITH TALENT**

By DAVE DEXTER JR.

Atlantic City To Host 3-Day Gig

ATLANTIC CITY, N.J.—In the spirit of the summer rock festivals, it will be the site of the fourth con- vention planned here by Street and Street Productions, concert promo- tors based in Baltimore. Among the nu- merous acts that will be confirmed for the event this week are the B-52s, Peter Gabriel, Tom Tom Club and the Sirens. Other acts to be announced later include the Clash, Talking Heads and the Levellers.

Atlantic City, New Jersey, is the site of a new convention that will be held in May.

The convention will be called Atlantic City Jazz Convention and will take place at the Convention Center.

The convention will feature performances by many well-known artists, including:

- Count Basie
- The Modern Jazz Quartet
- The Dave Brubeck Quartet
- The Miles Davis Quintet

The convention will also include workshops on music production, songwriting, and jazz history.

The convention is organized by the Atlantic City Jazz Convention Committee, which is made up of local musicians and supporters.

The committee is working with local businesses to provide accommodations for convention attendees.

The convention is expected to bring a significant economic boost to the area, with attendees expected to spend money on lodging, dining, and entertainment.

The convention is scheduled for May 15-17, 2023, at the Convention Center, Atlantic City.
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ATLANTIC-ATCO & CUSTOM LABELS

★ I WANT YOUR LOVE, Chic, Atlantic 3557
★ HE'S THE GREATEST DANCER, Sister Sledge, Cotillion 44245 (Atlantic)
★ SUPERMAN, Herbie Mann, Atlantic 3547
★ RUBBER BISCUIT, Blues Brothers, Atlantic 3564
★ LOVE IS THE ANSWER, England Dan & John Ford Coley, Big Tree 16131 (Atlantic)
★ ROCK 'N' ROLL FANTASY, Bad Company, Swan Song 70119 (Atlantic)
★ SWEET LUI LOUISE, Iron Horse, Scotti Brothers 406 (Atlantic)
★ HEART TO HEART, Errol Sober, Number One 215 (Atlantic)
★ I DON'T WANT NOBODY ELSE, Narda Michael Walden, Atlantic 3541

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industry but

Continued

With record music sales and prof-
its noted by CBS, Warner Commu-
nications and RCA for the full year: top sales and an improved bottom line for MCA, and solid first half-
gains for Capitol-EMI and Colum-
bria Pictures/Arista, the contribu-
tions of the music operations take on even more importance.

The recent disclosure by CBS that its first quarter profit levels would be as much as 30% below last year, due largely to poor records group per-
formance related to both sales and manufacturing activities, serves mainly to dramatize the current
squeee in the industry.

Tightened budgets, more string-
ent credit practices, widespread staff trimming augmented by the hundreds of jobs lost in the recent
wave of corporate amalgamations, are just the most apparent measures being taken by large and small oper-
ations alike.

The major publicly held rack and retail operations also posted excel-
ent financial totals, with Pickwick International up an estimated $25-
$50 million plus in sales for 1978, and Händelmen Co reporting
record nine-months income of 

America figures won't be out for an-
other couple of months.

A quick recap of the major pub-
licly held companies indicates their impact on popular perceptions.

© CBS Records Group profits were up 12% to $93.8 million on a 
20% revenues increase to $946.5 mil-

$3.57

$500 million plus

DMG

nearly

But despite the record levels of

sales and profits, the bottoms-line margins—simply income as a per-
centage of sales—for the most part
are either relatively flat or declining,

a situation which has all parent op-

Corporations indicate their

impact on popular perceptions.

The general feeling that after sev-
eral record-breaking years of soar-
ings sales at the retail level, the

recording industry may be in for a period of relatively level increases that may just pass through the inflation factor has all segments closely
watching costs and expenses.

After the 1977 gain of nearly $28 to $35.7 billion, estimates from CBS and others for a 16% increase in 1978 to a $41.4 billion U.S. retail sales level
are indicative of the slowdown, since

overall higher industry list prices

through last year probably mean a

lower unit percentage increase. Offi-
cial Recording Industry Assn. of

the music operations take on even
ever more importance.

20% revenues increase to $946.5 mil-

lion, but the margin slipped to 9.9% versus 10.7% in 1977. The group ac-
counted for 23.4% of CBS Inc prof-
ts in 1978, up from 22.9% in '77 and

28.8% of corporate revenues, com-
pared to 27.8% the prior year.

Warner Communications Inc.

recorded music and music publish-
ing had a 10% income gain to $92.56

million last year on a 16% sales in-
crease to $617 million, with the mar-
gin dipping to about 15% from 15.8% in '77. The music group pro-
vided 4% of WCI revenues, up from 46.5% the year before, but only

49.7% of income, down from 55.6% in

'77.

© RCA Records is not broken out
from the electronics-consumer prod-

ucts/services group, but a corporate estimate of $550 million for label op-
erations in 1978 would be a 23% in-
crease in sales, with the $100 million

gain representing about 44% of the overall revenues growth for the

$1.725 billion group. No profits fig-

ures are given, but RCA Corp presi-
dent Edgar Griffiths notes record

levels for the label.

© Capitol Industries-EMI fig-

ures, though not yet broken out from

parent EMI totals for the first six months through Dec. 31, are esti-
amated at $165 million-plus in sales,

50% higher than the prior year, with

about $8 million profits, double the

1977 first half. Resulting margin is

up significantly from 3.4% in 1977 to

4.8% last year. Globally, the music

operations' profits were up 21% to

$32.9 million on a 16.5% sales in-
crease to $252 million. They account

for 5% of overall group profits, up

from 5.2% for the first half of '77, and

55% of group sales, up from 52%.

© MCA records and music pub-
lishing operations, snapping their

year-long turnaround, saw oper-
ings income up 18% to $143 mil-

lion on a 22% sales increase to $131.5

million, but the margin slipped to 10.9% from 12% in '77. Music pro-
duced 11.7% of corporate sales last

year, up from 11.3% in '77, but only

6.9% of profits, down from 8%.

© At Columbia Pictures Fig-

ures, first-half operating income for

Arista Records and music publish-
gen/print operations through Dec. 31

rose 27% to $28.6 million on a 23% revenues gain to $43.5 million,

with the margin up slightly to 6.6% from 6.4% in the first six months of

the prior fiscal year.

Music contributed 15.5% of reve-

nues this fiscal half, up from 14.3%

the prior year and 7.8% of operating income, compared to only 5.5% in

July-December 1977.

© The Polygram Group figures are not yet available worldwide, with the corporate estimates for U.S. operations at some $470 million in

revenues, more than double the 1977 total.
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22-year generation, Cortyn stressed. "They may indeed be part of a new, starting class, worse off in some ways than the ghetto blacks or Hispanic storied laborers. I'm talking about our own children. Teenagers moving on an endless treadmill from MacDonald's to the Gap to disco to to licorice Pizza and back to MacDonald's again. Look, don't let's be naive."

Cortyn demanded the industry be concerned about the teens. "Does the 14-year-old see anything worthwhile growing up for in the world around him? Does he understand he comes from a past and is headed for a future and that there's a role he's supposed to play in the process?"

Along with television and each other, today's youth is most influenced by recorded product. Cortyn advised youngsters should be made aware of their musical heritage, mentioning specifically Muddy Waters, Jimmy Reed, Eddie Cochran, Chuck Berry, Fats Waller and Charlie Parker.

"I believe a reason these kids have so much trouble believing in a future is precisely that they have trouble seeing a past. When a civilization goes, it forgets the past, ignores the future and strip-mines the present for all it's worth."

"We should look forward to a record business that commands respect to the future as it did for its civilization as well," Cortyn argued. "I suggest simply that as a group we must take responsibility to enhance the lives of our children, our customers, with our industry and the despisers' pressure, the record companies must continue a few of them must start to think what should be recorded and what should sell."

He singled out "industry giants" like "those entrepreneurial little labels from Beserkyn to Salsoul, which have struggled to keep minority music available. And to a few major labels, notably CBS and the late ABC, there is no distinction in merchandising, recording and release, not even in radio promotion where a song from their label hit number 1 this year and number 22 last year."

Cortyn continued, "But more responsibility that the pickel people, for we have a grip on a generation's cars and hearts and minds."

The industry should concern itself with the future because its participants are parents of a present 12-
The Expanded Billboard 1979
TAPE/AUDIO/VIDEO Market Sourcebook

Billboard's information-packed and expanded 11th edition of the music industry's most definitive reference book on the entire Tape/Audio & Video marketplace ... with special concentration this year on video cassettes, video discs and audio-visual equipment.

The 1979 Sourcebook will feature an extensive equipment listing of video recorders and manufacturers, and all related video software services; duplicating, raw tape, packaging, distribution, libraries, etc.

Billboard's 1979 TAV Sourcebook contains the only comprehensive listing (the Who's Who) in these industries. Your advertising message will connect the reader's interest in your product to your sales success this coming year.

The editorial content for Billboard's 1979 TAV Market Sourcebook includes:

1. The industry's most complete listing of Tape/Audio/Video equipment manufacturers and importers; sections on VTR manufacturers, suppliers, pre-recorded blank tape merchandisers and distributors.

2. Videotape Libraries/Pre-recorded Tape: A separate section listing software duplicators/distributors of pre-recorded videotape.

3. Audio and Videotape services (Design & Artwork, Packaging, Duplicating...)

4. Audio and Videotape Supplies (Empty Reels, Raw Tape, Labeling...)

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Complete bonus distribution: at the Chicago Summer CES, and at the 1979 Los Angeles AES.

Billboard's TAV Market Sourcebook gets you everywhere you want to be seen ... and more importantly, by the people you want to be seen by.

Don't miss your best media buy of 1979, with your ad in Billboard's TAV Market Sourcebook.

Contact your nearest Billboard representative today.

TAV issue date: May 5, 1979
Ad deadline: April 14, 1979
New Companies

Professional Marketing Services, formed by Dee Mullins with services including radio station mailings, packaging and shipping of point of purchase promotional material, mail advertising, art, layout, typesetting and printing and record marketing consulting. Address: P.O. Box 25146, Nashville 37202. (505) 255-6423.


Western State Funding, founded to provide financial funds to recording studios and recording companies by means of leasing equipment. "Creative financial programs" can be arranged for qualifying companies.


Music Marketing Associates, headed by Jay Howard, a 16-year veteran of such firms as Capitol, Polydor, Stax and Cbs-Atlantic. The firm is a record marketing and promotional company with services available to record companies, artists, writers, production companies and other entertainment related endeavors. Address: 230 Houston St., Suite 600, Atlanta, Ga. (404) 522-9883 or (404) 542-7113.

Alternatives in Music, a record company, to feature original, improvisational composers in solo and small group performance. First release is by jazz pianist George M'Lea. Address: P.O. Box 6127, Albany, Calif. 94706.

General News

Nationalism Wins In Juno Awards

The Canadian Air Force won top banana in comedy, beating out predicted winner Nancy White. In the children's program, Anne Mullins scored top vote with her Capitol album, "There's A Hippo In My Tub.

The soundtrack album "Saturday Night Fever" won best selling international album and John Travolta and oliver Stone's John scored the same in the international singles award with "You're The One That I Want." The album's producer was Robert Towns

Veteran country singer Hank Snow was honored with the Hall of Fame Award. Snow was among the first to be nominated to the Hall on stage by the prime minister.

Three awards not televised included: "An evening's performance" for the following: album graphics run by Alan Gee and Greg Lawson for "Madonna's Restaurant"; and "songwriting" for "Chinese Democracy," a group with the same name: classical recording won by Glenn Gould and his album "Johanna Das Marienlied"; and jazz recording won by Tommy Banks and "Big" Miller for their album "Jazz Canada/Montreux 1978."
As of 5:42 PST, on February 26, 1979, 3,054,379 people had purchased a copy of "Running on Empty." But who’s counting?

JACKSON BROWNE "Running on Empty" (1977)

Triple platinum on Asylum Records and Tapes
Produced by Jackson Browne
...Welcome to
our family

MCA RECORDS
Writers’ Suit May Be Settled

NEW YORK—Details of the proposed settlement of the long-standing class action by film composers and lyricists against Hollywood producers of films and television shows have been revealed as a result of a hearing here set for Friday (30) before U.S. District Judge Charles L. Breyant Jr.

The hearing will determine whether the proposed settlement, reached late last year, should be approved by the Court as "fair, reasonable and adequate.

In the original action in 1973, a group of film writers (Elmer Bernstein, et al. vs. Universal Pictures, Inc., et al.) claimed that the defendants had combined, attempted to monopolize, and monopolized the film and TV music publishing business. In a counterclaim, the defendants charged the composers and lyricists with conspiracy to fix prices, terms and conditions for writing material for films and TV.

If the Court approves the proposed settlement, all claims will be dropped.

Main feature of the proposed settlement involves exploitation of music—of music, a major source from the composers and lyricists’ point of view.

The proposed settlement gives the producer 12 months after the release of a film in the U.S. to obtain a commercial recording and publish a trimmed edition of the film’s main theme in either the U.S., U.K., Germany, France or Japan.

If the producer does not achieve this, then the creators of the copyright can exploit the material for a period of 30 months, although the copyright remains with the producer.

If the creator is successful in generating income on the material, the publisher’s share of such income will be divided 75% to the composer and 25% to the producer. Failure by the creator to achieve this means that the exploitation rights revert to the producer.

In addition to future contracts, these provisions for the exploitation of film music will be applicable to contracts entered into during the 15-month period immediately prior to court approval of the settlement.

In the area of music not used in productions, upon request of the composer, the producer will grant the composer all rights which he has in the unused music, including the copyright.

However, the producer will retain a non-exclusive right to use all or part of the unused score and will be entitled to 25% of the publisher’s share of income generated by the exploitation of an unused song.

The provision of the settlement is effective for a period of 20 years after its approval by the court.

Fisher Movie Tie—25 Free Stereos

LOS ANGELES—Fisher Corp., Chatsworth, Calif., headquartered manufacturer of consumer audio products, will be giving away 25 stereo systems in conjunction with American International’s “Caliornia Dreaming” motion picture. The film’s soundtrack is available on Casablanca.

According to Chuck Baker, Fisher director of public relations, a special advertisement will appear with the movie ad in those major markets involving consumers to listen to a selected radio station. In the market to discover how to win a free Fisher component system.

“We’ll probably have listeners send in postcards,” says Baker, “to the radio station and they will pick a winner.”

In addition, window banner will be provided to Fisher dealers with the film logo and copy which will read “California Dreaming, the motion picture and the sound track. Listen to it on Fisher stereo.”

Tickets for screenings will also be made available to selected Fisher reps and dealers in those markets where Fisher is running the promotion. The film opens in certain markets March 16, with openings in major cities continuing throughout April and May.

Guilty Plea In Westchester Case

NEW YORK—A major figure in the Westchester Premier Theatre case pleaded guilty Monday (12) to fraud charges, further reducing the number of defendants awaiting a second trial.

Gregory J. DePulina, who was also charged with having links to organized crime, admits he concealed his part in the theatre’s management and that he skimmed proceeds of ticket sales. Another defendant, Richard Foss, pleaded guilty to fraud the previous week.

As a result, both defendants have had racketeering charges dropped.

Awaiting trial is Elliot H. Weinman, a former stockbroker who was the theatre’s president, and several others who are charged with stock fraud and skimming money from the theatre.

The last trial, in January 1978, ended with a jury deadlocked 11 to 1 for conviction.

The theatre, which went bankrupt during Weinman’s reign, has recently been acquired by impresario Dick Clark, who says he’ll continue to book Las Vegas-type acts into the 3,500-seat hall and will also expand the booking policy and revitalize the operation’s dining facilities.

Distributor Grows

LOS ANGELES—Distribution By Dave, a distribution firm, has moved to new quarters in the same complex that it has always occupied. The new facility is twice the size of the former. The address is 7220 Owensmouth Ave., Suite 103, Canoga Park, Calif. 91303. Telephone is (213) 887-7930.

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"Tappan Zee was created from a musician's standpoint. Our most important concern is to understand what the artist is about. Then we take what he does best and develop it.

"...And we develop it with the other artists on the label. Since most of our people have been sidemen, they know about working together. So we've been able to establish something of a repertory group.

"...And I think we've proven that a musician running a record company can work:"

"Mongo has performed with just about every famous jazz musician. They know that he's a great catalyst for making hot things happen with those around him. And now he's making them happen with a great young new band. On this new album they go in a disco direction while still combining the jazz and Latin worlds."


"Richard had hesitated to do a solo album because he was afraid he'd be forced to do what some record executive wanted. But I let him know from the start that this would be his album. And it is. It's a cross section of a lot of different aspects of his talent and reveals his totally unique combination of gospel, rhythm & blues and boogie piano styles."

Produced by Bob James.

"Wilbert Longmire was recommended to us by George Benson. And we're very glad we took George's advice and signed him. Because when we went into the studio for the first time we discovered that not only is he a great guitarist, he also has a fantastic voice."

Produced by Bob James and Jay Chattaway.

"I fell in love with Mark's sax solos when he was a sideman with Maynard Ferguson's band. He's a good example of Tappan Zee's approach to music because he draws from a lot of elements. Straight ahead jazz roots are combined with a strong sense of funk."

Produced by Jay Chattaway.

"This album involves a departure for me. All the pieces are my own compositions. I felt that it was time for me to assert myself on my own, make my own statement. I shifted the music into an acoustic vein and worked with people like Ron Carter, Hubert Laws and Ralph MacDonald. And interspersed with that sound are elements of large orchestral writing."

Produced and arranged by Bob James. Associate Producers: Jay Chattaway and Joe Jorgensen.

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"We plan to make only as many records as we can do right."

— Bob James, President Tappan Zee Records
Follow America's six most dynamic men with their new album

Includes the new gold single: "IN THE NAVY"

Produced by JACQUES MORALI for CAN'T STOP PRODUCTIONS

Executive Producer: HENRI BELOLO

on Casablanca Record and FilmWorks
Radio’s got a Tiger by the Tail

Michael Franks
Tiger in the Rain

Radio knows what it likes, and it’s Michael Franks. His new album, Tiger In The Rain, has come roaring out of the blocks to become one of the most played records in the country. Michael Franks is stalking the land. Long a legend with the lyric, he has bolstered his sound with a host of New York session greats, giving his music a new sweep and power. A tiger’s on the loose.

MICHAEL FRANKS TOUR

3/14 The Roy, Philadelphia, PA
3/17 Royal Oak Theatre, Detroit, MI
3/18 P.A.C., Chicago, IL
3/19 University Heights, St. Louis, MO
3/21 Mr. Fuji, New York, NY
3/23 Middlebury College, Middlebury, VT
3/27 Bottom Line, New York, NY
3/28 The Cellar Door, Washington, D.C.
3/30 Alex Cobb’s Cigar Room, Atlanta, GA
3/31 Bayshore Theatre, St. Petersburg, FL
4/1 Concert On The Beach, Miami, FL
4/2 Great American Music Hall, San Francisco, CA
4/3 House of Blues, New Orleans, LA
4/5 Opry House, Nashville, TN
4/6 Arista Records, Nashville, TN
4/7 Palladium, Dallas, TX
4/8 Royal Theatre, San Diego, CA
4/9 Community Theatre, Asbury Park, CA
4/10 Paramount Theatre, Oakland, CA
4/11 Royce Hall, UCLA, Los Angeles, CA
4/12 Paramount Theatre, Portland, OR
4/13 Paramount Theatre, Seattle, WA
4/14 Paramount Theatre, Fort Collins, CO
4/15 Rainbow Theatre, Denver, CO
4/16 Japan
4/17 Honolulu

PRODUCED BY JOHN SIMON. BSRK 3241
Management: Fred Wise Enterprises, Ltd. Agent: Rand Stall
ON WARNER BROS. RECORDS AND TAPES
NATALIE COLE—Love So So So, Capitol S501382. Produced by Bruce Swedien, featuring the sultry voice of the daughter of one of jazz's greatest. Cole is supported by a range of backing musicians. 

SHAUNCEY—Wide Range Of Tempos, from the Sparks, Arista AB4223. Produced by Bernard Purdie. Like Cole, this is a collection of songs. The backing is well done, and the album is a solid effort. 

MAXINE WOODS—Oh Daddy So, UAU946H. Produced by Maurice White of Earth, Wind & Fire. Woods has a very soulful voice, and the album is a good one. 

GABRIELLE—Who's That Girl?, Virgin 257155. Produced by the legendary Jerry Reed. This is a solid effort, with some great songs. 

THE KEY—Bitter Pill Blues, Elektra 663380. Produced by Patti Smith. This is a very good album, with some great songs. 

DOUGLAS & DAVE—Their Place, Polydor 822043. Produced by John Lennon. This is a good album, with some great songs. 

ROBERT JONES—Crazy Legs, Jive 6514. Produced by Billy Joel. This is a good album, with some great songs. 

HOWARD SHORE—The Best Of The Overtures, Columbia CK35695. Produced by the legendary Howard Shore. This is a good album, with some great songs.
supertransp - breakfast in america, a&m sp3708. produced by supertransp, peter henderson.

when supertransp re-appeared in 1974 and recorded "crime of the century," it unwittingly created a double-album format to accommodate the texture and sound of the ken scott production vaulted supertransp to the zenith of high fidelity art-rock but the rapid and unexpected success left members creatively spent and at a loss as to how to surpass its own milestones.

the topical but disastrous "crisis: what's on tap?" followed, leading to the inopportune "even in the quietest moments." lp released 18 months back. this album affirmed the band's position on the rockpile but it doggedly followed a format and as polished and production perfect as it was, it failed to break new ground.

"breakfast in america" is another polished hi-fi extravaganza, but this time the hold pattern is broken and new avenues are explored. the title loosely addresses itself to the subject of supertransp's move from the u.k. to sunny southern california and the locale change appears to be one of rejuvenated creativity and a ruthless realization of what was, and what is, an enduringly patent american american original.

the most obvious stylistic changes in the group's sound are indicated by the lack of sustained instrumental attacks and melodramatic arrangements that assaulted the listener in previous works. supertransp is still capable of delivering a hard right hook to the symposium, but on "breakfast," it aims for a more compact, mainstream approach. luckily, avoids the cliches and gush sensibilities that generally flaw conscious attempts at platinum grabbing.

the album opens with "gone hollywood," a jazz-tinged rocker that might easily be mistaken for queen were it not for richard davies' plaintive vocal, which casts anonymous on america's dream capital.

new york - columbia special products is exploring the feasibility of a new "product label" to direct high potential distributors at narm. the 51 west label would launch in september, says al schuman, vice president in charge of the operation, if the feedback is positive on what he calls a "new relationship between manufacturer and distributors as far as terms are concerned." schuman does not state what these terms might be.

at the same time, at its first narm appearance, the special products group is offering a 10-site series of "inflation fighters." the multi-artist product, ranging from mor to christmas formats, will be offered on an outright sale basis with no allowances, discounts or returns.

schuman emphasizes, along with no suggestions, that the concept of 51 west would incorporate new recordings from former top record acts who are mostly appearing on the live club circuit in las vegas and elsewhere.

the concept of the cbs records group, schuman emphasizes that the special products operation is totally separate and not associated with cbs or its subsidiary distribution. this means that artists and recording processes of the special products group are separate and distinct from the existing cbs mainline product and not affected by the same factors that may affect cbs'svido product line.

"we're not competing against other labels," schuman states. "we're not trying to determine if there is a niche for a company on this basis in the industry. we're not looking into art-rock. the concept of the new label is to develop a new format - maybe 12 or 14 cuts on an album for example - and while a top industry label price of 49.98 is important, it doesn't influence us to that extent.

schuman reiterates that the new operation, if it materializes, will not be a cbs-distributed label.

the logical song" follows and is undeniably one of the finest cuts on the album. floated by a gentle, lingering melody, it comes to boil with a scorching saxophone solo contributed by resident member john anthony hellwell. the man has in the world theme is simple and lyrical, thus making it a natural choice as the lps first single.

"goodbye, stranger" and "breakfast in america" lack the journalistic sensibilities of the previous songs but participate in a feeling musically. both are pastiches of american pop from dixieland, swing, new orleans jazz through the years of 50s vocal pop to today. hellwell especially shines on the title track with a flowing alto sax solo.

the LP concludes with a sax. the title track with a flowing alto sax solo. the band's main theme is simple and lyrical and it is the focal point of the songwriting. it is a gentle,抒情的 song that sets the mood for the album. it's a beautiful song that sets the mood for the album.

the songwriting for the album is...
Announcing

BIGGER CHARTS
FOR BIGGER DISPLAY
FOR BIGGER TRAFFIC.

Starting in Billboard's
April 7th issue and every week thereafter

BILLBOARD'S TRAFFIC CENTER.
A new, WEEKLY pull-out / put-up in-store display section.
To increase and stimulate impulse and
multiple sales in your outlet(s).

Billboard charts, the industry's acknowledged leader:
HOT 100 • TOP LPs & TAPE • DISCO TOP 40
HOT COUNTRY SINGLES & LPs • HOT SOUL SINGLES & LPs

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your in-store traffic.

SOMETHING BIG FOR RETAIL EVERY WEEK.
BILLBOARD GUARANTEES IT!
KENNY ROGERS & DOTTIE WEST / Classics
BNLA-945 • BNEA-945 • BNCA-945

HORACE SILVER / Sterling Silver
UALA-946 • UAEE-946 • UAAC-946

GAMBLER / Teenage Magic
SW-17009 • BW-17009 • 4XW-17009

ROBERT JOHN / Robert John
SW-17007 • BW-17007 • 4XW-17007

LINDA EVANS / You Control Me
SW-50045 • BW-50045 • 4XW-50045

HERMAN BROOD & HIS WILD ROMANCE / Herman Brood Is in a Bad Mood
SW-50079 • BW-50079 • 4XW-50079
THE MARSHALL TUCKER BAND
IS NOW ON WARNER BROS. RECORDS

Watch For The Forthcoming Album
RUNNING LIKE THE WIND
Produced by Stewart Levine, 1975
**Billboard**

**Billboard SPECIAL SURVEY FOR Week ending 3/31/79**

*Number of singles reviewed this week: 89, Week Last Week: 85*

**Billboard's Recommended LPs**

*Continued from page 165 jazz*

**Karl Ratzer**—A Street Talk, Vanguard VSD74324. Produced by Danny Weiss. Fans who like the intricate jazz/blues/guitar instrumentalism of Tony Williams and Miles Davis will enjoy this album. Though Ratzer can pick when he wants to, he seems more at home with folk, allowing his guitar some space to breathe. There's a little guitar player, maybe a little better one when he paces the jazz on when being mellow, though that may be a minority view. Critics called it a "must" track. "Tide On The Bottom", "Side Two".

**Tony Williams**—The Joy Of Flying, Columbia JC57905. Produced by Tony Williams. Flac's Burner was the style of Miles Davis. Though that might not be exactly what you'd call "eclectic" the sense of a great deal of his horn with a mellow electric guitar, soft backdrops and sweeping string accompaniments.

**Cory Eldrige**—What Is Her World Did I Do (2:42); produced by Bob Montgomery; offers: Don Wings/Bobi Fischer, producers; first Lady, Brothers, Lacs/M Бои Fischer, ASCAP. RCA, KC100; offers: all metal and a lot of country music finds Andy Fanning sound better than the others. The feeling is lively and bright, with a foundation of drums and bass overlaid with strings, acoustic and electric guitars and pristine萨克斯horns.

**Tanya Tucker**—I'm The Singer, You're The Song (2:52); produced by Billy Sherrill, writer: Tanya Tucker. Garrison's new LP was sharpened with his final LP was released on the proper label, "twice as good in every way as his previous release. The driving force on the album is the powerful voice of singer-songwriter Tucker, accompanied by a trio of countrified pop songs, acoustic and electric guitars, and pristine saxophone and saosophone, and bass.

**Suzanne Seely**—I'll Never Go Over You (2:38); produced by Stone Stover; writer: M. Johnson, M. Kosar; publishers: Gaskill/Weaver/Fern (ASCAP). BMG/ASCAP. Canada P701.

**Melissa Maness**—Them From Ice Castles (Through The Eyes Of Love) (3:32); produced by Neil Sedaka. Nashville's new LP was sharpened with his final LP was released on the proper label, "twice as good in every way as his previous release. The driving force on the album is the powerful voice of singer-songwriter Seely, accompanied by a trio of countrified pop songs, acoustic and electric guitars, and pristine saxophone and saosophone, and bass.

**Clara Bullock**—Bobby Womack's Dance' (2:39); produced by J. L. Wright, writer: J. L. Wright, BMI. BMG/ASCAP. Canada P701.

**Billboard's Recommended LPs**

**Easy Listening**

**Tony Williams**—The Joy Of Flying, Columbia JC57905. Produced by Tony Williams. Flac's Burner was the style of Miles Davis. Though that might not be exactly what you'd call "eclectic" the sense of a great deal of his horn with a mellow electric guitar, soft backdrops and sweeping string accompaniments.

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<table>
<thead>
<tr>
<th>TITLE – Artist</th>
<th>(Producer)</th>
<th>Writer, Label &amp; Number (Distributing Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>TRAGEDY</strong></td>
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<tr>
<td><strong>I WILL SURVIVE</strong></td>
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<tr>
<td><strong>SHEILA'S SONG</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>SHEILA'S DREAM</strong></td>
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<tr>
<td><strong>THE NUMBERS</strong></td>
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<tr>
<td><strong>OUR CLAIRE</strong></td>
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<tr>
<td><strong>DO YOU WANT TO DANCE</strong></td>
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</tr>
<tr>
<td><strong>DON'T CRY OUT LOUD</strong></td>
<td></td>
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<tr>
<td><strong>LADY BE GOOD</strong></td>
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<tr>
<td><strong>STUMBLIN' IN</strong></td>
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<td><strong>YOU CAN'T LOVE AGAIN</strong></td>
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<td><strong>BIG SHOT</strong></td>
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<tr>
<td><strong>HEART OF GLASS</strong></td>
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<tr>
<td><strong>I WANT YOUR LOVE</strong></td>
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<tr>
<td><strong>CRAZY LOVE</strong></td>
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<td></td>
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<tr>
<td><strong>MUSIC BOX DANCER</strong></td>
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<td></td>
</tr>
<tr>
<td><strong>FIRE</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>A LITTLE MORE LOVE</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>LIVING ON UP</strong></td>
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<td></td>
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<tr>
<td><strong>THE GREATEST SONG</strong></td>
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<td><strong>MAYBE I'M A FOOL</strong></td>
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<td><strong>DON'T TELL ME WHAT IT'S LIKE</strong></td>
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<tr>
<td><strong>BRING ME HOME</strong></td>
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<tr>
<td><strong>NIGHT AND DAY</strong></td>
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<td><strong>SWEET LUI LOUIE</strong></td>
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<td><strong>DISCO NIGHTS</strong></td>
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<td><strong>THE CHASE</strong></td>
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<tr>
<td><strong>DOUG &amp; BUTTERFLY</strong></td>
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</tbody>
</table>

**Chart Notes:** Stars are awarded on the Hot 100 chart based on the following upward movement; 1.10 Strong Increase in Sales; 1.10-1.20 Upward Movement of 8 positions; 1.20-1.40 Upward Movement of 16 positions. Stars indicate songs that have reached the Hot 100 chart. A = Atlantic, B = Bell, B = Big Beng, 8 = B.B. King, 6 = Big Three, P = B.P. International, U = Capitol, W = Columbia, M = Epic, S = Polydor, R = RCA, U = Unidisc, DC = Warner Bros, M = Warner Bros, S = Warner Bros, A = ABC Music.
In this dog eat dog business
RSO is out in front
COMING IN STRONG!

COMING IN WITH PRODUCT LIKE THIS IS COMING IN WITH SALES STRENGTH THAT CAN'T BE BEAT.

STRENGTH FROM ATLANTIC, ATCO, COTILLION AND CUSTOM LABELS.
### Top LPs & Tape

#### Suggested List Price

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1</strong></td>
<td><strong>CHUCK BROWN &amp; THE SOUL SANCHEZ</strong></td>
<td>Build Your Life</td>
<td>7.98</td>
</tr>
<tr>
<td><strong>#2</strong></td>
<td><strong>EARTH, WIND &amp; FIRE</strong></td>
<td>The Best Of Earth, Wind &amp; Fire</td>
<td>7.98</td>
</tr>
<tr>
<td><strong>#3</strong></td>
<td><strong>GEORGE THOROGOOD</strong></td>
<td>Movie Star</td>
<td>7.98</td>
</tr>
<tr>
<td><strong>#4</strong></td>
<td><strong>NICODETTE</strong></td>
<td>Oh Man Oh Man</td>
<td>7.98</td>
</tr>
<tr>
<td><strong>#5</strong></td>
<td><strong>JULIE &amp; JAMES</strong></td>
<td>Roll Along</td>
<td>7.98</td>
</tr>
<tr>
<td><strong>#6</strong></td>
<td><strong>CHER</strong></td>
<td>Take Me Home</td>
<td>7.98</td>
</tr>
<tr>
<td><strong>#7</strong></td>
<td><strong>VILLAGER PEOPLE</strong></td>
<td>Mardi Gras</td>
<td>7.98</td>
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<tr>
<td><strong>#8</strong></td>
<td><strong>DIXIE STREET</strong></td>
<td>Give Me A Break</td>
<td>7.98</td>
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<tr>
<td><strong>#9</strong></td>
<td><strong>UP</strong></td>
<td>Stranger In The Night</td>
<td>7.98</td>
</tr>
<tr>
<td><strong>#10</strong></td>
<td><strong>VANCE JONES</strong></td>
<td>Fire</td>
<td>7.98</td>
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</table>

#### Weekly Chart Positions

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#1</strong></td>
<td><strong>BEE GEES</strong></td>
<td>Spirits Having Flown</td>
<td>5.89</td>
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</tr>
<tr>
<td><strong>#2</strong></td>
<td><strong>DOO DOO BROTHERS</strong></td>
<td>Move By Minute</td>
<td>5.89</td>
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<tr>
<td><strong>#3</strong></td>
<td><strong>DIRE STRAITS</strong></td>
<td>Sultans Of Swing</td>
<td>5.89</td>
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</tr>
<tr>
<td><strong>#4</strong></td>
<td><strong>GORDON LIGHTFOOT</strong></td>
<td>Early Morning</td>
<td>5.89</td>
<td></td>
</tr>
<tr>
<td><strong>#5</strong></td>
<td><strong>ROD STEWART</strong></td>
<td>Busted Heart</td>
<td>5.89</td>
<td></td>
</tr>
<tr>
<td><strong>#6</strong></td>
<td><strong>PAUCHES &amp; HERB</strong></td>
<td>Unbelievable</td>
<td>5.89</td>
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<tr>
<td><strong>#7</strong></td>
<td><strong>THE CARNABIES</strong></td>
<td>Kicks</td>
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<tr>
<td><strong>#8</strong></td>
<td><strong>WILLIE NELSON</strong></td>
<td>Always On My Mind</td>
<td>5.89</td>
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</tr>
<tr>
<td><strong>#9</strong></td>
<td><strong>BOB WELCH</strong></td>
<td>Poco de Oro</td>
<td>5.89</td>
<td></td>
</tr>
<tr>
<td><strong>#10</strong></td>
<td><strong>THE CARS</strong></td>
<td>Heart Of Glass</td>
<td>5.89</td>
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</table>

#### Billboard's Bestselling LPs

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Number</th>
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</thead>
<tbody>
<tr>
<td><strong>#1</strong></td>
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<td><strong>THE CARS</strong></td>
<td>Heart Of Glass</td>
<td>5.89</td>
</tr>
</tbody>
</table>
FIVE GREAT ALBUMS FROM PHONOGRA/ MERCURY HAVE ARRIVED ON THE CHARTS.

- Bar-Kays’ “Light of Life,” Mercury SRM 43732
  Billboard Cash Box
  Featuring the hit single, “Shine,” #74048

- BTO’s “Rock ’n Roll Nights,” Mercury SRM 13748
  Billboard Record World
  Featuring the hit single, “Heartaches,” #74045

- Crown Heights Affair’s “Dance Lady Dance,” DJM DE 912
  Billboard Cash Box Record World
  Featuring the hit single, “Dance Lady Dance,” DE 912

- Horslips’ “The Man Who Built America,” DJM 20
  Billboard Cash Box Record World

- Frank Zappa’s “Sheik Yerbouti,” Zappa Records SRZ-2-1501
  Billboard Cash Box Record World
  Featuring the hit single, “Dancin’ Fool,” Z 10

Write or call your local Polygram Distribution sales office for displays and other promotional items.
<table>
<thead>
<tr>
<th>Position</th>
<th>Record Title</th>
<th>Artist</th>
<th>Album</th>
<th>Record Label</th>
<th>Price</th>
<th>Suggested List Price</th>
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<tbody>
<tr>
<td>31</td>
<td>&quot;Let Me Be Your Baby&quot;</td>
<td>B. J. Thomas</td>
<td>B. J. Thomas</td>
<td>MCA</td>
<td>1.98</td>
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<tr>
<td>32</td>
<td>&quot;Heaven Help Us Now&quot;</td>
<td>The Winstons</td>
<td>The Winstons</td>
<td>Dunhill</td>
<td>1.98</td>
<td>3.98</td>
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<tr>
<td>33</td>
<td>&quot;I'm a Man&quot;</td>
<td>The Yardbirds</td>
<td>The Yardbirds</td>
<td>Pye</td>
<td>1.98</td>
<td>3.98</td>
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<td>34</td>
<td>&quot;Get It On&quot;</td>
<td>Mott the Hoople</td>
<td>Mott the Hoople</td>
<td>Vertigo</td>
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<tr>
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<td>&quot;Minnesota&quot;</td>
<td>The Cars</td>
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<td>Arista</td>
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<tr>
<td>36</td>
<td>&quot;Call Me&quot;</td>
<td>Al Green</td>
<td>Al Green</td>
<td>Matador</td>
<td>1.98</td>
<td>3.98</td>
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<td>37</td>
<td>&quot;I'm a沦hell Now&quot;</td>
<td>The Winstons</td>
<td>The Winstons</td>
<td>Dunhill</td>
<td>1.98</td>
<td>3.98</td>
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<tr>
<td>38</td>
<td>&quot;Woman&quot;</td>
<td>The Rolling Stones</td>
<td>The Rolling Stones</td>
<td>Decca</td>
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<td>39</td>
<td>&quot;Let's Stay Together&quot;</td>
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<td>Al Green</td>
<td>Matador</td>
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<td>40</td>
<td>&quot;The Letter&quot;</td>
<td>The Box Tops</td>
<td>The Box Tops</td>
<td>Stax</td>
<td>1.98</td>
<td>3.98</td>
</tr>
</tbody>
</table>

**Notes:**
- Positions 1-30 indicate the top 30 records of the week.
- Positions 31-75 indicate records ranked 31st to 75th.
- Positions 76-100 indicate records ranked 76th to 100th.
- The chart includes a variety of genres and artists, reflecting the diverse music landscape of the time.

**Additional Information:**
- The chart is a part of a series that provides insights into the music industry and trends at that time.
- The prices listed are indicative of the market value at the time of publication.
BUSINESS BASH—Bob Hamilton, center, program director for KRTF-FM Los Angeles and Jim Mazza, EMI America/United Artists Records president, right, meet with members of the J. Geils band backstage at the Forum in Inglewood, Calif. That's Peter Wolf, the band's lead vocalist on the left.

WASHINGTON—The U.S. Supreme Court turned down an appeal by convicted record counterfeiters David L. Heilman Monday (19), ending a four-year battle between Heilman and the U.S. Dept. of Justice.

In 1975, the Justice Dept. began prosecution of Heilman's E-C Tape Services, an operation which recorded anthologies from original recordings.

Heilman claimed that his activities were legal under "similar use" which allowed him to reprint his copyright-free versions as long as he paid a royalty of two cents to the copyright holder. Justice argued that "similar use" was intended to permit recording of an independent rendition or performance of a musical composition and did not include copying of original recordings.

In March 1977, a Wisconsin federal court indicted Heilman on copyright infringement. The Circuit Court of Appeals later upheld the Wisconsin district judge's decision. On Feb. 7, 1979, Heilman was convicted on 18 counts of copyright infringement.

In his petition to the Supreme Court, Heilman claimed that the Wisconsin ruling was "illogical and would give the public free access to the recordings of its choice." The Justice Dept. countered that unauthorized duplication of recordings was an infringement of copyright law. By refusing to hear the case, the Supreme Court effectively ends further appeal from Heilman.

MCA Puts Thorogood Cuts On 'Hold'

LOS ANGELES—MCA Records has put a hold on its late April release of 10 of the 20 George Thorogood masters it purchased from Thorogood's former producer Danny Lippman and business associate Eddie Krirzer.

According to MCA president Bob Suter, "The primary concern of MCA is to do what's fair to the music and artist. The project is on hold until discussions can be made with all the people involved." Those meetings are scheduled for within a week. Thorogood and Rounder maintain that Lippman and Krirzer had no right making a deal for the masters without Thorogood's consent.

They were recorded in September 1974 when Thorogood and Lippman entered into a production agreement. Krirzer alleges that Thorogood gave oral permission to release the tapes a month ago before a witness, a short while after Lippman told Thorogood he was looking for a deal.

Rounder and Thorogood further allege that under the terms of the contract with Lippman and Krirzer, if the pair could not make a deal for the masters within nine months of their completion, the production agreement would become null and void.

A preliminary cultural struggle has surfaced between the Los Angeles Philharmonic and the Academy of Motion Picture Arts and Sciences about the future schedule of the Dorothy Chandler Pavilion.

It seems the annual Oscar event wants to "direct" the pavilion landlord, the Music Center Operating Co., to reserve 10 to 15 blocks for the Academy Awards through 1983.

Meanwhile, the orchestra, which has been building audiences for recent years and has sold out 22 week-to-week shows, now wants to add local performances and claims its season is shorter than that of any other major U.S. symphony orchestra.

More than 600 turned out to celebrate Sammy Fain's 75th birthday and his 50th year as an ASCAP member March 18 at the Beverly Hilton Hotel. He was honored as "Mr. Hollywood" by his Hollywood Temple Beth EL. MCA artists the Dells marked their 25th anniversary during their engagement at Los Angeles' Total Experience. They were presented with cake for the occasion.

Sherise Lawrence, who co-stars with Cali Dodd in Vanna's mental mystery TV movie this fall, opened "Casablanca," the first movie channel of the season under the present ABC network affiliation.

The event was the second of a four-day series of movies, sponsored by ABC and major network affiliates.
Produced by Spencer Proffer for the Pasha Music Organisation
Management: Robert Raymond
This year at NARM, you'll find the people from Warner Bros. very excited about two new albums: GEORGE HARRISON and RICKIE LEE JONES.

When you hear the music, you'll understand why. Welcome to NARM. From Rickie, George, and everybody else at Warner Bros. Records.