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## NB Music, Wholesalers in 50% Deal

By IS HOROWITZ

HOLLYWOOD, Fla.—One year after its accidental elimination of the traditional jobber discount on pop print music, Warner Bros. Music has moved to create a subdistributor network offering selected wholesalers a straight 50% off list in exclusive territories.

At NARM last week, 15 subdistributors were named by the giant publishing firm, including a number of jobbers who were among the company's most outspoken critics following its decision to void the standard 55% discount to middlemen.

Full NARM coverage on pages 3, 4, 51-57.

In April 1978, Warner Bros. placed all accounts, regardless of size, on a uniform 40%-off-list discount structure, except for periodic locking programs.

The firm stated it needed the extra edge to  
(Continued on page 95)



Billboard photo by Jeff Myers, Adair Studios  
**STORE DISCO**—Dancers gyrate in the nation's first known disco within a record/tape/accessories store in the Greenbrier Sound Warehouse outlet in Houston. The 2,000 square foot glass-enclosed area, complete with a comprehensive inventory of disco LPs is part of the 11,000 square foot full-line store. See story on page 10.

PVC, VINYL AFFECTED

## Raw Material Hikes Start Chain Reaction

By GERRY WOOD

NASHVILLE—Major suppliers of vinyl resins and PVC pellets are boosting prices from two to four cents a pound. The price hikes already are starting a chain reaction as the increases are passed along from pressing plants to record labels and exerting new pressures on dealer and consumer pricing.

Related oil price rise story on page 83.

Some of the increases were instituted in March while others become effective Monday (2). And the handful of key suppliers indicate another round of increases could come as early as July.

Recent oil price hikes by the Organization of Petroleum Exporting Countries is one reason for the current round of vinyl hikes. Equally a factor is the more stringent Environmental Protection Agency clean air regulations that  
(Continued on page 95)

## Distributors Mulling Plan To Fund New Labels

By IRV LICHMAN

HOLLYWOOD, Fla.—An informal meeting of five major independent distributors at the NARM convention here may lead to a corporation designed to fund record producers and their labels.

At the request of Ray Harris, president of AVI Records, representatives of the five distributors met for about 1½ hours and, according to a source present at the meet, the distributors were receptive to the concept and planned to meet again at a future date in a key city.

Representatives of the following distributors were reportedly present: M.S., Chicago;  
(Continued on page 95)

## New! Expanded Disco Chart See page 77

## Blank Tape Levy Urged In Sweden

By MIKE HENNESSEY & PETER JONES

STOCKHOLM—Sweden may be the first country in the world to introduce a levy on blank cassettes to compensate copyright holders—if a proposal by the State Council for Culture is adopted.

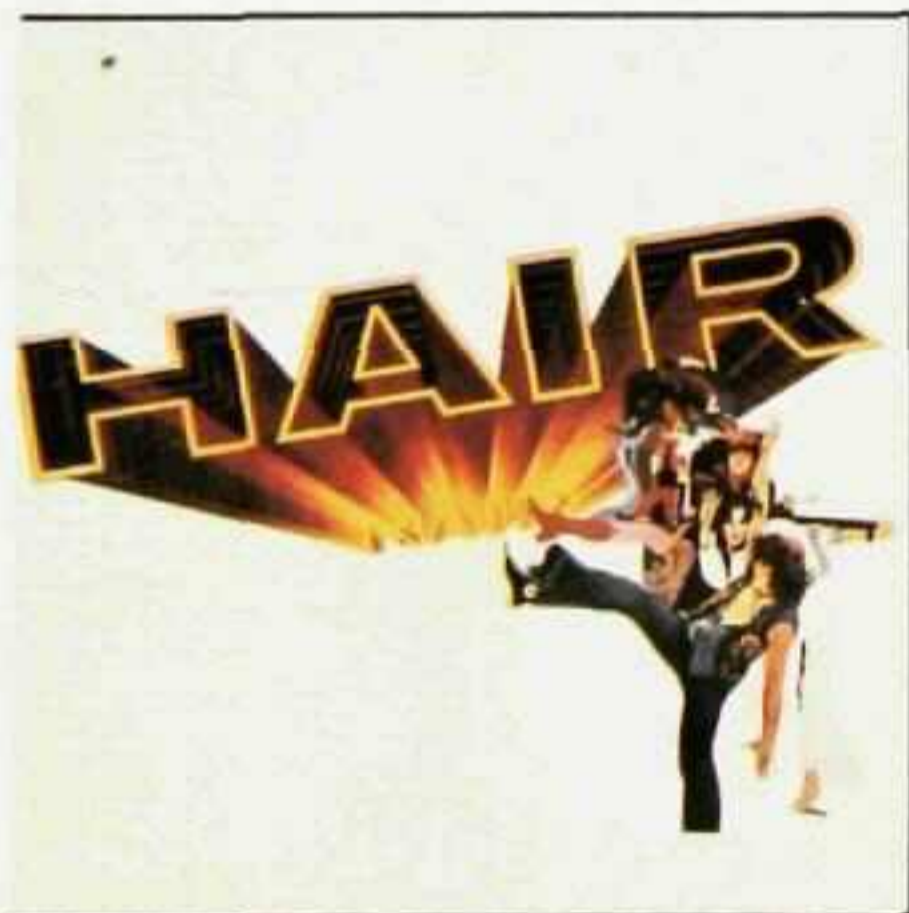
The suggestion, contained in a 35-page document published by the Phonogram Dept. of the Council, recommends introduction of the levy, effective July 1, 1980, on the  
(Continued on page 87)

## A/V Future Here—ITA

By STEPHEN TRAIMAN

HILTON HEAD ISLAND, S.C.—The future is now for the music industry as key developments in new audio and video technology are unveiled and updated at the ninth annual International Tape Assn. seminar which began its four-day run here Sunday (1).

A report on the first 90 days of the Philips/MCA videodisk marketing from Ken Ingram of Magnavox and a report on the Matsushita Visc  
(Continued on page 66)



"Hair" the original soundtrack of the smash motion picture, distributed by United Artists, is on RCA Records and is exploding around the nation. The Lester Persky and Michael Butler production of a Milos Forman Film of Ragni, Rado and McDermot's "Hair" is on the way to the top of the charts.  
(Advertisement)



Get ready for the real thing. See page 8.  
(Advertisement)

## HARVEY MASON'S GROOVIN' YOU!



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Produced by Marvin Hamlisch and Mike Post  
Direction: The Don Anthony Organization



# NARM Considers Global Flavored Summit As Topics Become International In Scope

By JOHN SIPPEL, IS HOROWITZ & IRV LICHMAN

HOLLYWOOD, Fla.—The National Assn. of Recording Merchandisers appears ready to spread its wings globally after its 1979 convention here last week drew more than 40 foreign company registrants.

While approximately 50% were from Canada, the remainder ranged from the U.K. and continental Europe to Mexico and Central America. K-tel registered 10 executives alone.

It's certain that NARM's Joe Cohen and the new board will program specific international-flavored sub-

jects and include out-of-U.S. participants at the 1980 record/tape industry summit slated for the MGM Grand Hotel, Las Vegas, March 23-28.

Those among the more than 2,100 registrants and estimated 1,200 hangers-on, many of whom gate-crashed through loose security, heard urgent brow-furrowers dissected March 23. These vertical industry segments spoke candidly about employe salaries transshipping and sagging gross margins.

Showups at calendared conclaves

functions fell off as the convention went into its final fifth day Tuesday (27). Two prominent board members volunteered NARM should pare to four days in 1980. The important merchandising forum Monday (26) never really came off. A NARM-sponsored a/v show commissioned six months earlier at a reported cost of \$30,000, failed to make the convention deadline. It will probably be shown at the 22 regional retailing clinics scheduled for later this year.

The primary concern of most registrants, imminent strong album re-

leases, never was really discussed. Of the six a/v presentations by major vendors, only the Casablanca Records' show hinted at a new release from Kiss in the near future. Conventioneers said they collared label executives about the drought, but secured no sound explanation as to the sparsity of forthcoming prospective hits.

Filling the repertoire gap was the largest number of cutout/deletion movers yet at NARM. And they were high-profile in 1979. Merrill Rose of Chicago was even giving out caps with his company name of

them. The manufactured-in-Canada album movers also surfaced. Ivor Liss of Quebec City leafletted conventioneers offering the Rod Stewart "Blondes" album at \$3.55. Liss said it was a loss leader.

Goldendisco Industries Corp., Easton, N.J., stated in its brochure: "We are the cheapest in current records available from Canada. We have the entire catalog of Columbia, Capitol, MCA, Motown and 20th Century-Fox for only \$3.45 for \$7.98 records and \$3.90 for \$8.98 records."

(Continued on page 57)

## Issue Of Deregulation Confused NAB Topic

By DOUG HALL

DALLAS—While deregulation of radio may have been the hottest topic at the recent National Assn. of Broadcasters convention here, the intensity of this issue is exceeded by confusion on the subject.

There are no fewer than three bills now before Congress to rewrite the Communications Act and deregulate the broadcasting industry, which among other things would eliminate several restrictions on radio programming.

In the Senate, Sens. Ernest Hollings (D-S.C.) and Barry Goldwater (R-Ariz.) have both introduced bills to deregulate the industry.

In the House, the long-awaited legislation from the House Communication Subcommittee was introduced Thursday (29) by Rep. Lionel

Van Deerlin (D-Calif.), chairman of the committee.

On top of this, President Carter came to Dallas Sunday (25) to kick off the convention and propose legislation to deregulate just about ev-

NAB coverage appears on pages 28, 30.

everything. Some observers see his call to "reduce, rationalize and streamline the regulatory burden throughout American life" as a move which could interrupt and delay a less complicated approach to just deregulation of broadcasting.

While deregulation is moving through the federal government on several fronts, broadcasters them-

(Continued on page 30)

## Canada's Record World To Franchise Stores In U.S.

By JIM BAKER

BUFFALO—Record World, the Toronto-based chain of retail record franchises, is expanding across the Canadian border and plans to open several stores in the Buffalo area within the next half-year.

Don Desmarchais, president of Record World, does not specify how many outlets will open in the Western New York region, but does acknowledge: "We hope to have a few stores open for business in the next six months."

That number is expected to approach a half-dozen, placing Record World in competition here with nine Cavages outlets, Len Silver's Record Theatre and two National Record Mart stores, among others.

"We have 30 stores throughout the province of Ontario and one reason we chose to move into Buffalo is the city's proximity," Desmarchais says. "We're into St. Catharines (Ont.) now and that's very close."

"Furthermore, the Canadian dollar situation (the U.S. dollar worth 18% more as this is written) also makes it advantageous for us to do this," Desmarchais points out.

Record World is a franchise operation and Desmarchais notes that while such ventures have succeeded on a broad scale in Canada, they have generally fizzled in this country.

"In the U.S., the franchising aspect of record operations generally isn't done," Desmarchais says. "A major exception is the Western part of the country, where 120 franchises within three or four organizations now are running successfully. But generally it's all large corporations in the U.S."

Desmarchais says he's talking to a number of Buffalo-area people about operating a franchise. "I'm looking for the smaller investor, the

(Continued on page 110)

## UNUSUAL CASE Stations Violate Copyright Laws, Govt. Contends

By ROBERT ROTH

NEW YORK—The owners of four broadcasting stations in Maine are facing federal criminal charges for allegedly performing copyrighted music without a license, in what is possibly the first case of its kind.

Assistant U.S. Attorney Paula D. Silsby says that a criminal information was filed March 7 by her office against John J. Pineau, Gerard R. Pineau and five corporations owned by them for allegedly unauthorized performances over stations WPNO-AM, Auburn; WSKW-AM, Skowhegan; WTOS-FM Skowhegan, and WVII-TV, Bangor.

All defendants were arraigned March 16 before U.S. District Judge Edward Gignoux and all entered pleas of not guilty to all 58 counts of willful infringement of copyright.

The performances allegedly took place in 1976 and 1977 and will therefore proceed under the provisions of the previous Copyright Act.

Section 104 (a) of that law provided for maximum penalties upon conviction of imprisonment of up to one year for each count and/or a fine of \$100 to \$1,000 for each count, making the maximum possible pen-

(Continued on page 94)

Spend a Day In The Life Of Bob Delaney, Tower Records Sunset Blvd. L.A. store manager by reading pages 60-61.



PITCHING IN—MCA Records president Bob Siner lends a helping hand at the site where the new MCA Records building is being constructed in Universal City, Calif.

## Canadian One-Stops Find NARM Hot Lowball Mart

By IS HOROWITZ

HOLLYWOOD, Fla.—Canadian one-stops found ready customers for exports of both front-line and cutout products at NARM last week.

In corridor confabs and informal meetings in hotel suites they met with both U.S. retailers and rackjobbers setting deals for delivery of albums at well below the domestic going rate.

In an allied development, the convention served also as a trade medium for Canadian exporters and European importers. In at least one case, more business was written with

British buyers than with American.

Rumbles of label discontent with growing Canadian exports were heard, with some saying that manufacturers across the northern border might raise their list prices to make the transfers less attractive if the trend continues.

Meanwhile, with the Canadian dollar worth 86 cents in this country, the economies realized by U.S. purchasers remain a potent lure. Even with the 5% import levy and payment of shipping charges Canadian

(Continued on page 54)

## Illinois One-Stop Knits Major Retail Chain

By ALAN PENCHANSKY

CHICAGO—Franchised Sound Warehouse record stores are being knit into a major Midwest retail chain by the Sound Unlimited one-stop, accounting for the bulk of new retail openings in this region today.

Many smaller record dealers are graduating to larger stores through the franchises, which Sound Unlimited, Skokie, Ill., introduced more than a year ago. The stores share internal design features, image and advertising, but are individually owned.

An accelerated openings pace is expected to bring the total of these franchises to 15 before Christmas, according to Lou Gould, manager of Sound Warehouse operations for Sound Unlimited. Three new stores will open their doors within the next five weeks in Downers Grove, Ill., Arlington Heights, Ill., and Griffith, Ind., Gould reports.

The stores purchase custom-designed fixtures and rights to the name Sound Warehouse from Noel Gimbel's Sound Unlimited one-

stop, with a percentage of initial inventory billing—about 20% average it's indicated—paid up front.

Interior layout and design follows the "superstore" approach, with locations in the 5,000-square foot range sought for franchises. Umbrella advertising and promotion covers all stores.

"Our type of owner is the guy who's been in the record business for a few years, has got his chops together, but has just dealt with rock music," Gould explains. In one case,

Gould notes, franchise owners opened within a short distance of their hits-oriented outlet.

Expansion of this type today accounts for a sizeable chunk of the new business developing in and around Chicago. Gould works closely with the owners on all levels of planning and implementation from site selection through inventory.

Stores have been introduced in the Chicago suburbs of Oak Lawn,

(Continued on page 58)

# AGAC Girds For Battle Royal(ty)

## Industry Study to Pinpoint Need For Increased Rate

By JIM McCULLAUGH

LOS ANGELES—Seeking to increase the mechanical royalty rate beyond the 2 1/4 cents as prescribed by recent copyright legislation for songwriters, the American Guild Of Authors & Composers has commissioned an independent, outside economist—Rinfret Associates—to represent it in 1980 before the Copyright Royalty Tribunal hearing and review, according to AGAC president Ervin Drake.

As part of that representation, Rinfret Associates will develop a profile of the American songwriter via a comprehensive questionnaire which will be sent to AGAC's 4,000 members this month. This will further lead to a study of the U.S. music industry also, adds Drake, which will be conducted by Rinfret at a later date.

Drake made his remarks before an AGAC general membership meeting here at the Holiday Inn in suburban Westwood.

"This will be the first in-depth study of the American songwriter," stated Drake, "and will be important not only to us but to the entire music industry as well."

The move is designed to give AGAC muscle before the Tribunal where the Recording Industry Assn. of America is also expected to persuade the Tribunal to reduce the royalty rate back to 2 cents. The mechanical royalty rate had been 2 cents since 1909 and was upped to 2 1/4 cents in 1976.

"What we are embarking on," said Drake, "is an extension of the passage of the new copyright law. For two years without letup we debated with scores of individual congressmen, pointing to the custom of the European nations who had wisely anticipated changes in their national economics by pegging the royalty rate to a percentage of the retail selling price of a record. So that to this day, the European record companies pay anywhere from 6 1/4% in the U.K. to 8% in West Germany. And yet these same foreign companies paying so much more in royalties still thrive to such an extent that they are buying up the recording firms and music publishers here in our over-protected company."

"What concerns us here," continued Drake, "is the fact that in 1980 this Tribunal is to undertake a review and render a decision in regard to the mechanical statutory rate."

According to Drake, AGAC first made its appearance before this group in December 1977.

"At that same hearing," he stated, "we listened carefully as the RIAA, (Continued on page 20)



**NARAS AWARD**—Mrs. Brigitta Lieberson receives the National Academy of Recording Arts and Sciences National Trustees Award for her husband, the late Goddard Lieberson, from J. William Denny, national president of the recording group. At left is John Hammond.

### DISCO GROWING

## Rock Remains Top NARM Sales Item

By ROMAN KOZAK

HOLLYWOOD, Fla.—Despite the growth of disco, rock still rules in record sales, accounting for 41.7% of all the recorded product sold in 1978 according to a report on the phonograph and tape business of the regular members of NARM.

Unfortunately, a comparison with 1977 categories isn't possible, since NARM combined rock, pop and soul under "contemporary," with 60.6% of dollar volume, and disco wasn't broken out at all. In 1978, rock (41.7%), pop (13.1%) and soul (8.5%) combined are 63.3% of volume, while disco has 9%.

Since the 1978 "contemporary" group is up, disco apparently took percentage shares from the other music categories. In 1978, NARM member volume had country with 10.2%, down from 12.9% the prior year; MOR was 5%, losing nearly half its 9.5% share in 1977; jazz was 3.8% versus 5.8% the year before; classical had 3.4% versus 3.8% in '77; children's product had 2.6%, down from 3.4% in '77; comedy was only 1.3% compared to 1.7% the prior year, and all others (ethnic, spoken word, language, etc.) had 1.4% of dollar volume in 1978, compared to 2.3% the year before.

The report breaks down the sales or other music categories with pop getting a 13.1% share, country 10.2%, disco 9%, soul 8.5%, MOR 5%, jazz 3.8%, classical 3.4%, childrens 2.6%, comedy 1.3%, and all others 1.4%.

The study profiles the NARM membership and finds that companies which did less than \$1 million business accounted for 17.7% of NARM membership, up from 12.7% last year and 11.8% in 1976. But companies doing \$1 million to \$2 million business went down from 23.5% in 1977 to only 13.2% in 1978.

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# Executive Turntable

### Record Companies

Neil Portnow named senior vice president of 20th Century-Fox Records, Los Angeles. He moves from division vice president, popular a&r West Coast of RCA Records. He had been with RCA since 1976 where he held the positions of a&r producer and executive producer, pop a&r. ... John Mansfield appointed director of marketing and merchandising for the GRT Record Group, Los Angeles. Prior to joining, he served as advertising/merchandising director for ABC Records. ... Manny Freiser appointed to the post of executive assistant to the president at A&M Records. Currently completing a Master's Degree in marketing management at USC, he was previously a producer/performer/songwriter for 20th Century-Fox Records and Mercury Records. He will base at the label's Los Angeles headquarters. ... Arnie Orleans is tapped as executive vice president and general manager of Montage Records, Los Angeles. He comes from ABC Records where he was vice president, sales and merchandising. He has also been a senior vice president at 20th Century-Fox Records. ... Sandy Keay becomes director, film and videotape production, CBS Records, New York. She comes from EUE/Screen Gems where she was a producer. ... Don Jenner becomes vice president and national promotion director of Millennium Records, New York. He had been with the label since its inception in 1977 as national promotion director. ... Lyn Eade appointed national quality control manager for A&M Records, Los Angeles. She had been assistant quality control supervisor. ... Dan Purcell named branch manager, Dallas branch, MCA Distributing Corp. He had been a salesman for the branch, joining in 1973. ... Rachelle Fields promoted to director of promotion, Chrysalis Records, Los Angeles. She will continue her responsibilities as trade liaison and will also oversee special projects including jazz promotion. ... Bob Kirsch named general manager of Warner Bros. Records country division and will base in Los Angeles. He had been with ABC Records country division for the past three years. ... Bill Swearingen named director, commercial sales, North Central region, for RCA and A&M and associated labels. Basing in Chicago, he had been regional marketing director for A&M Records. ... Sam Blackford appointed manager, artist development, Columbia Records, West Coast, basing in Los Angeles. He comes from the Circle Star Theatre in San Carlos, Calif., where he handled promotions and public relations for that Bay Area venue. ... Ray Milanese appointed WEA branch marketing coordinator, Philadelphia. He had been a sales rep in that market. ... Rick Sudakoff, former Atlantic local promotion representative in Chicago, promoted to Midwest regional pop promotion director. Also, Steve Evanoff named Atlantic Midwest regional AOR promotion/artist relations manager. Basing in Cleveland, he had been Jet Records Midwest regional promotion director. ... New CTI Records, New York, appointments include: Neal Pozner named art director. He had been a consultant designer to Warner Publishing and CBS Broadcasting. Terry Shands named assistant art director after having been with the firm for the past 2 1/2 years. Cynthia Hall, formerly assistant to the president, named to secondary and college promotion liaison. Mary Ann Hall, formerly handling mechanical royalties, moves into the assistant to the president slot. Mel Fields is now in charge of the royalty department. And Amy Roslyn joins as assistant to the chairman and professional manager for the firm's two publishing companies. ... Bill Johnson to the newly created post of assistant director, creative services, CBS Records, Nashville. He joins the label following a stint with Rolling Stone magazine as assistant art director. Other appointments at CBS/Nashville include Jim Carlson, formerly salesman for the Cleveland branch, to product manager, and B.J. Kelch, formerly resident salesman for the Des Moines, Iowa area, to Midwest regional country marketing manager with a base in Chicago. ... Bill Smith named Southern regional promotion representative for Elektra/Asylum Records and will base in Atlanta. He had worked in local promotion for ABC Records in Texas and Oklahoma. Also, Anthony Mollica named local promotion representative, Boston, for the label. He had been a local promotion rep for ABC Records in Hartford, Conn. ... Jay Brooks named the label's local promotion representative for Pittsburgh. he had been Mideastern regional promotion representative for Arista. And at the label's home base in Los Angeles, Kathy Morphesis promoted to assistant art director and Mary Francis to assistant art director/advertising. Both women had previously been designers in Elektra/Asylum's art department. ... Debbie DiTullio appointed Warner Bros. promotion person in the Boston market. She has been with the branch for two years in the artist relations/promotion department. ... Skip Keith appointed singles record coordinator for CBS in the Cincinnati, Cleveland, Detroit and St. Louis markets. He has been with the label since 1975. ... Michael Brannon appointed promotion manager, Denver, for Infinity. He had been Denver promotion manager for ABC Records. And Larry "Mondello" Ferris appointed promotion manager for Infinity for the Miami market. He held a similar position for United Artists Records. ... Carolyn Broner named local promotion manager for Phonogram/Mercury for the Southern California market. At the same time, Joe Grossman has been switched from the Minneapolis to St. Louis market. Basing in Los Angeles, Broner had been doing artist development and promotion.



Portnow



Mansfield



Freiser



Orleans



Keay



Jenner



Purcell



Fields



Kirsch



Brannon

## LABELS INCREASE USE OF VIDEO IN PROMO

By DICK NUSSER

NEW YORK—Record companies, many with an eye on future possibilities, have dramatically increased their use of video as a promotional tool for artists, going from simple concert clips to elaborate productions suited to network broadcasts.

Virtually every major label now has an ongoing video production department charged with producing tapes for a wide variety of uses, from in-store displays and television spots to no charge deals with cable systems and network rock concert programs.

Beyond these immediate uses is the still undefined but potentially vast home video market, a key topic for the ninth International Tape Assn. meeting at Hilton Head, S.C.

While most labels have adopted a wait-and-see attitude, there's little doubt their initial efforts in video are an indication they wish to be on the ground floor for future thrusts into musical programming for the home video mart.

Among the labels aggressively using video and film are RCA, the CBS Records Group, the WEA companies. (Continued on page 66)

APRIL 7, 1979, BILLBOARD

# Step right up to Leah Kunkel.

For nearly ten years, music's biggest names have gotten the most out of Leah Kunkel's talents as singer and songwriter.

Her unforgettable studio vocals with James Taylor, Jackson Browne, Carly Simon and Art Garfunkel have made her harmonies a rock and roll standard.

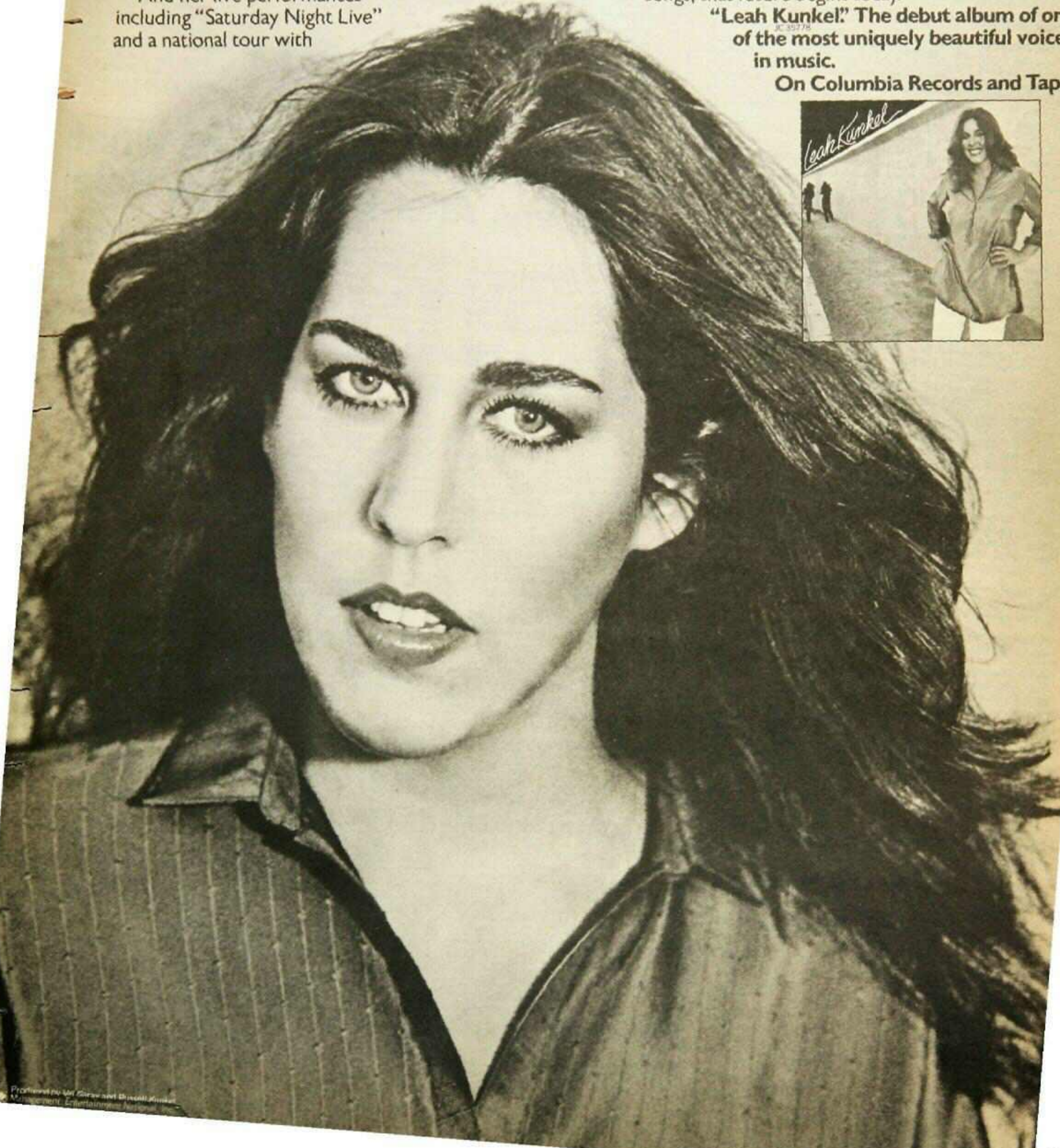
And her live performances—including "Saturday Night Live" and a national tour with

Art Garfunkel—have aroused reactions like this: "Leah Kunkel was Garfunkel's secret weapon," wrote John Milward of the *Chicago Reader*. "(With) a gentle but commanding voice that conveyed a warm femininity, she has a formidable musical future."

With ten carefully assembled and lovingly crafted songs, that future begins today.

**"Leah Kunkel!"** The debut album of one of the most uniquely beautiful voices in music.

On Columbia Records and Tapes.



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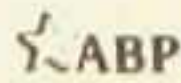
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Vol. 91 No. 14

# Stanley Adams May Face Strong Field For ASCAP's Top Position

By IS HOROWITZ

NEW YORK—Stanley Adams will seek to extend his tenure as president of the American Society of Composers, Authors & Publishers, unbroken since 1959, but for the first time in years he may face a serious election contest.

When the newly constituted ASCAP board of directors (see separate story on page 10) meets to elect officers April 27, it will consider such veterans as songwriter Sammy Cahn and composer Morton Gould among contenders for the top post, if speculation by knowledgeable observers is given credence.

Efforts by some to offer the name of Billy Taylor for the presidential

position came to naught when Taylor failed to win re-election to the board. Under ASCAP by-laws only board members may be considered for the spot.

Some board members are said to be irked at Adams' decision to run again in view of widely circulated reports that his unanimous re-elections in 1977 and 1978 came after his promise to step down voluntarily this year.

Adams declined last week any knowledge of a move to unseat him. Asked if others were running, he said, "That's very possible, but I haven't heard anything. I take nothing for granted. There's always ero-

sion in tenure."

Cahn would neither confirm nor deny that he is an active candidate for the ASCAP presidency. "We are just going through the normal (election) process, no more, no less," he says.

Gould declares that he is currently so busy in a number of projects that he is not looking forward to assuming yet another heavy assignment, even if offered. In a more general comment, he stresses that the ASCAP election of officers is a "relatively democratic process. I'm aware of all the possibilities," he says. "If there weren't a contest, I'd be worried."

# Sen. Sieroty To Investigate What Happens After Blank Tape Sale

By PAUL GREIN

LOS ANGELES—State Sen. Alan Sieroty is beginning a study to determine what percentage of blank tape purchased in this state is used for purposes other than recording music off the radio or off records and tapes.

Last Monday (26) Sieroty introduced a bill in the legislature which would put a 5% tax on the wholesale price of blank tape (Billboard, March 31, 1979), with the proceeds designed to compensate artists for the royalties they lose through widespread free taping.

About 75% of the \$1.4 million which is estimated the plan would raise annually would go to paying artists and musicians to appear in free public concerts throughout the state.

The remainder would be split between the development of music classes in public schools and training workshops for musicians.

Sieroty was operating on the assumption that most of the blank tape sold in California is used for taping music. He is now researching to prove or disprove this assumption, under the logic that it wouldn't be fair to tax blank tape users to aid musical causes if they are, in fact, buying it to tape interviews, speeches or some other spoken word form.

That argument is the only one

that has been raised about Sieroty's bill, according to his administrative assistant Larry Briskin, though they also anticipate opposition from blank tape manufacturers since this would likely increase the shelf price of their product without any additional benefit to them.

Sieroty's move is in part a reaction to criticism of his bill by Norman Deletzke, Jr., vice president of engineering and purchasing for Audico Ltd. of Elk Grove, Ill., a vendor of capitol equipment to small duplication users, virtually all of them spoken word users.

"Although supporting the fine arts is a laudable enterprise," says Deletzke, "I suspect that a tax on blank tape would be a tax not only on music tape but on tape used for education, religion and industrial training as well."

"It is my opinion," he continues, "and I believe that of those in the industry not intimately wed to the music business, that the non-music use of the audio cassette is in excess of 50% of total tape sales in bulk form, and may be as high as 75%."

Deletzke offers some specific examples: "Churches use many millions of units annually reproducing non-copyrighted, non-music material. Likewise many school districts make large purchases of cassettes

for audio and video. And many thousands of cassettes are used weekly for court reporting purposes in California."

Deletzke also refutes the idea that this loophole could be circumvented by placing the tax only on higher grade tape, under the logic that primarily lower grades are used for spoken word purposes.

"Although on the surface quality of product would appear to be a basis for recording music rather than speech," he says, "that assumption is patently false. Many cheap quality cassettes are indeed used for short-run duplication of the Sunday sermon or today's lecture: in the aggregate, this market alone is likely larger than all of music."

But much if not most of the highest quality tape is used in spoken word; in high-end dictating where reliability is important and in low-end consumer computers.

Another objection centers around the fact that a higher price for blank tape might cut into its spoken word usage. "To impose upon the dissemination of knowledge would be the antithesis of one of the principal purposes of government: education. To impinge upon the religious use of media raises even more need for deliberation."

# Tape Producers Assail New Bill Claim Study Must Prove Music Royalties Are Lost

By JIM McCULLAUGH

LOS ANGELES—Initial reaction by blank tape manufacturers to State Sen. Alan Sieroty's bill which, if enacted, would place a 5% tax on the wholesale price of blank tape sold in the state of California (Billboard, March 31, 1978) is that the consumer would eventually carry the cost; administration would be difficult; and the bill makes no distinction as yet between blank tape used for music recording and other applications.

While blank tape makers are still studying the proposed bill and its implications to their business, it's expected they will voice strong opposition to it.

Some are considering inaugurating letter writing campaigns through their distributors. The bill, which is designed to have the proceeds compensate artists for royalties lost

through widespread free taping, is expected to be a hot topic at the International Tape Assn.'s annual meeting begun Sunday (1) at Hilton Head, S.C.

Interestingly, five major blank tape manufacturers—Ampex, Memorex, Certron, AudioMagnetics and InterMagnetics—are located in Sieroty's home state.

"It's completely silly," states Ray Allen, vice president, Certron. "This was attempted in West Germany and England and failed. You can't say all tapes are purchased for music recording. There are millions purchased for classroom use."

"I think it's unfair. It's prejudiced against one segment of the industry. Quite frankly we're opposed to it. And who's to say that the sales of blank tape which are used for music

recording haven't enhanced the sales of music recordings."

Says Stewart Schlosberg, AudioMagnetics executive vice president: "If passed, this will place still another burden on an already overburdened consumer. I think the administration of this bill is going to be horrendous. The average businessman and student who buys blank tape for voice recording is going to be affected. The whole educational area will be affected."

Schlosberg footnotes, like other blank tape manufacturers, that his firm doesn't break out statistics on what consumers do with blank tape after they buy it, although they do proprietary market research on various product and customer segments.

"I wish I had these figures," he says, "Perhaps some sort of com-

(Continued on page 12)



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# Retail Chain Opens In-Store Disco

## Sound Warehouse Experiments With Pilot Program

By JOHN SIPPEL

LOS ANGELES—The burgeoning 28-store Sound Warehouse chain in the Southwest has opened the nation's first glass-enclosed in-store disco as a pilot concept in its newest of six stores in the greater Houston area.

The isolated area, featuring a 25-by-20 foot dance floor, a disco DJ console and sound system and a 6,000-album and 2,000 12-inch disco singles inventory, is the focal point of a drive to project the six Houston stores as the disco stores there.

Disco industry veterans Terry Chapman and Chuck Proske were hired late in 1978 as consultants by

Bronson Evans, general manager of the Houston wing of the Oklahoma City-based chain.

"We have been working 70 hours and more a week to build essential record and tape inventory and get the disco area open," Chapman says. "At the start, we found only a small nucleus of the primary titles in the Shepard/Farnham store. I estimate we are now stocking more than 2,000 disco-oriented disks."

"We have more than 300 12-inch disco titles. Our inventory is deep and it will grow deeper. In order to offer a comprehensive inventory, we bought from as far away as New York City."

Chapman and Proske head a long-range program for the Sound Warehouse stores, states Barbara Burroughs, regional advertising director for Bromo Distributing, Oklahoma City, parent company of the chain.

The 2,000 square feet in the 16,000 square foot freestanding location in Houston was originally slated for a classical album haven.

The Sound Warehouse chain has pioneered this separated classical area concept, starting in 1977. As construction began late last year, chain executives visiting Houston noted the store laid in the center of an immediate radius within which were four discos: the Ritz, Numbers, the Old Plantation and Galleria. With the growing emphasis on disco, it was decided to change the classical

concept to a disco theme.

Proske and Chapman operate Sound Trek, a mobile disco firm and a maker of disco tapes for approximately 12 discos in the Houston area. Chapman, a former Cincinnati and Miami disco veteran, and Proske, who consulted the Record Rack, a Houston retailer, before coming with Sound Warehouse, see the disco concept emerging larger in the other five stores.

The audio setup in the new store contains a Numark master studio mixer, two Technics model 1600 direct-drive turntables, a 300-watt Luxman amplifier and four Norman Laboratories model 8 three-way speakers. Track spotlights have replaced the former fluorescent lighting. A mirror ball with spotlights hangs overhead. Lighting can be controlled by the DJ.

Currently, Chapman and Proske are utilizing DJs from area discos to work on as yet unscheduled program.

### WEA Staff Meets

LOS ANGELES—WEA's eight newly appointed special projects coordinators convene for the first time here beginning Monday (2) and ending Wednesday.

The meetings, chaired by Marv Helfer, national special projects coordinator, take place at both the Sheraton Universal in suburban Universal City and at WEA headquarters in Burbank.

TWO CONFIGURATIONS

# Colorful Singles Mark 1st Free Flight Issue

By KIP KIRBY

NASHVILLE—Three of the first four artist releases on Free Flight Records, RCA's new Nashville-based pop label, have been issued on both seven-inch and 12-inch singles—and two of these have also involved the use of colored vinyl.

"Stay," Free Flight's debut release in February by singer Michael, was shipped dually as seven-inch black and promotional blue vinyl 45s, and also as a 12-inch 33 1/3 black disk.

In March, the label shipped its first 12-inch disco single by artist Debbie Peters, entitled "Boogie With Me Baby," along with a seven-inch standard version of the same record.

This was followed by a red vinyl 12-inch rock single on Free Flight's Scandinavian discovery, Alex, under the title, "Heart-break Queen." The record has also been issued as a standard seven-inch 45.

Commenting on Free Flight's jump into the 12-inch disk market, Joe Galante, vice president of marketing for RCA, points to the emerging importance of

AOR radio in programming demands.

A 12-inch single that spins at 33 1/3 is automatically compatible with the established album-oriented format, he notes, observing that disk jockeys prefer not having to change speeds on their turntables in order to incorporate singles play along with album cuts.

Galante also adds that a secondary advantage inherent in the 12-inch disk is that audio fidelity reproduction is more accurate, due to increased spacing between the grooves on the record.

"It gives us more versatility and a greater chance for airplay on our artists in both Top 40 and AOR markets when we release dual versions of the same record," he says. "It's almost to the point where record companies are going to have to put out 12-inch singles if we want them played on album-oriented stations."

RCA believes that its 12-inch disco single by Debbie Peters, "Boogie With Me Baby," is the first of its kind to be recorded and released out of Nashville.

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CHOCOLATE LP—David Byrne, of the Talking Heads, holds a chocolate LP given to him by Sire Records for the "semi-sweet taste of success of the LP, 'More Songs About Buildings And Food,'" following an appearance in New York.

## 9 Elected To Fill ASCAP's Board In Pop Division

NEW YORK—Stanley Adams, Sammy Cahn, Cy Coleman, Hal David, George Duning, Sammy Fain, Arthur Hamilton, Gerald Marks and Arthur Schwartz were elected in the popular production field as a result of the biennial election for the board of directors of ASCAP.

The writer members in the standard field are Morton Gould, Elie Siegmeister and Virgil Thomson.

Popular production members are Leon J. Brettler of Shapiro, Bernstein & Co., Inc.; Salvatore T. Chiantia of MCA Inc. (MCA Music); Sidney Herman of Paramount Music Corp.; Irwin Z. Robinson of Chappell & Co., Inc.; Wesley H. Rose of Milene Music, Inc.; Larry Shayne of Larry Shayne Enterprises; Lester Sill of Colgems-EMI Music Inc.; Ed Silvers of Warner Bros. Inc. (Warner Bros. Music); and Mike Stewart of World Song Publishing, Inc.

The standard publisher directors are Ernest R. Farmer of Shawnee Press, Inc.; Edward Murphy of G. Schirmer, Inc.; and W. Stuart Pope of Boosey and Hawkes, Inc.

The board members were elected to serve a two year term commencing April 1, 1979.

## 2-LP Cap Promo Package

LOS ANGELES—Capitol's sales department has created a special double LP containing 23 singles and album tracks from 18 current albums on Capitol, Harvest and EMI-America Records.

Designed as an in-store sales tool and titled "Fresh Air," the LPs will be delivered to retail accounts in mid-March.

The package are a limited edition and not for sale.

Artists highlighted include McGuinn, Clark & Hillman; Desmond, Child & Rouge; Gonzalez, Moon Martin, the J. Geils Band, Bob Welch, Barooga Bandit, April Wine, Anne Murray, Bob Seger & the Silver Bullet Band, Kim Carnes, Little River Band, Marshall Hain, Tavares, Chip Taylor, Peabo Bryson and Alley & the Soul Sneakers.

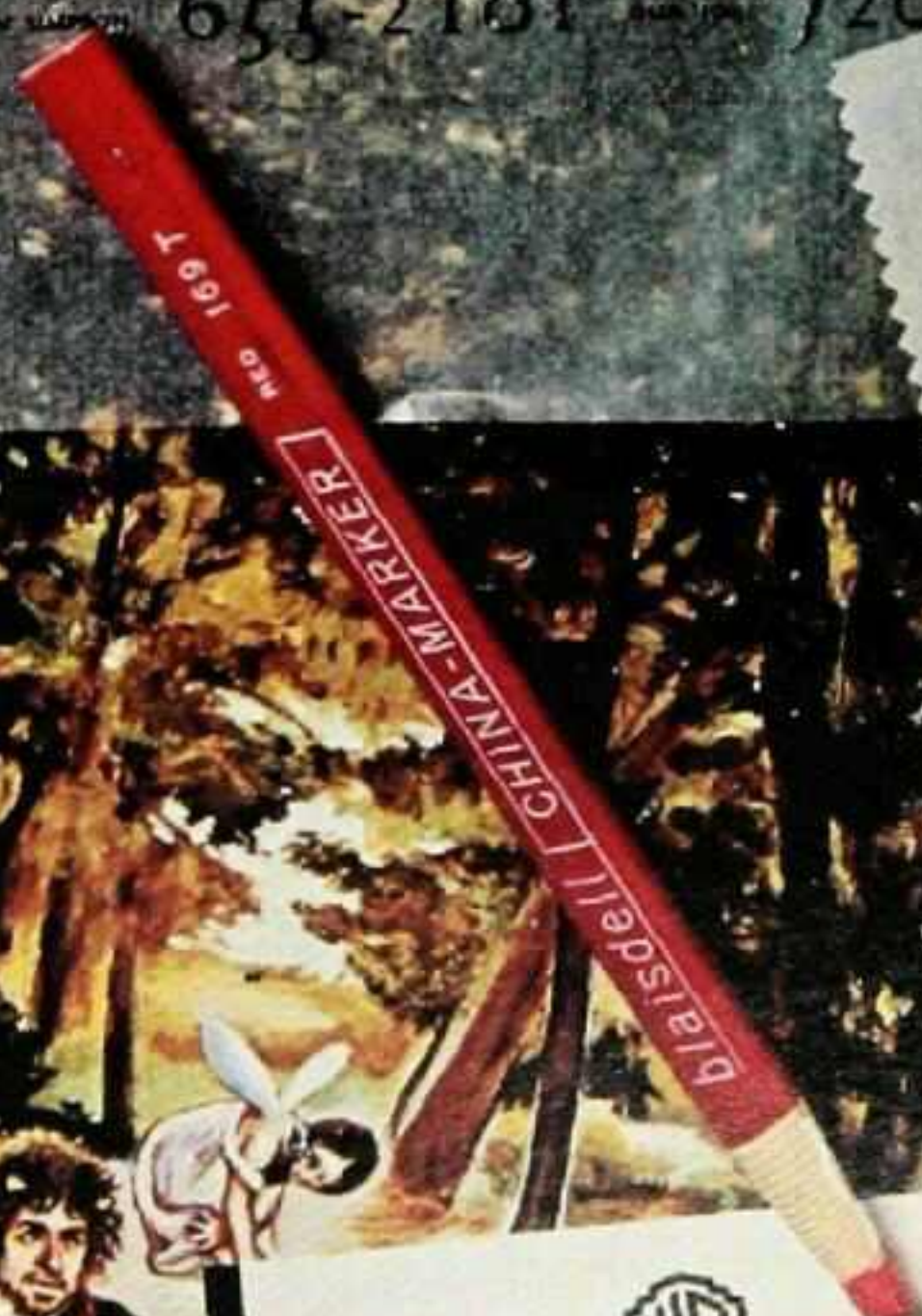
Notes about the songs are included on the LP.

"Asking me to list my credits  
is like asking somebody how many pair of pantyhose they own."  
--l.g.

# A man who needs no introduction, Little Feat's Lowell George has just made his first solo album.

Thanks I'll Eat It Here. Lowell George's first. Produced by Lowell George. On Warner Bros. records

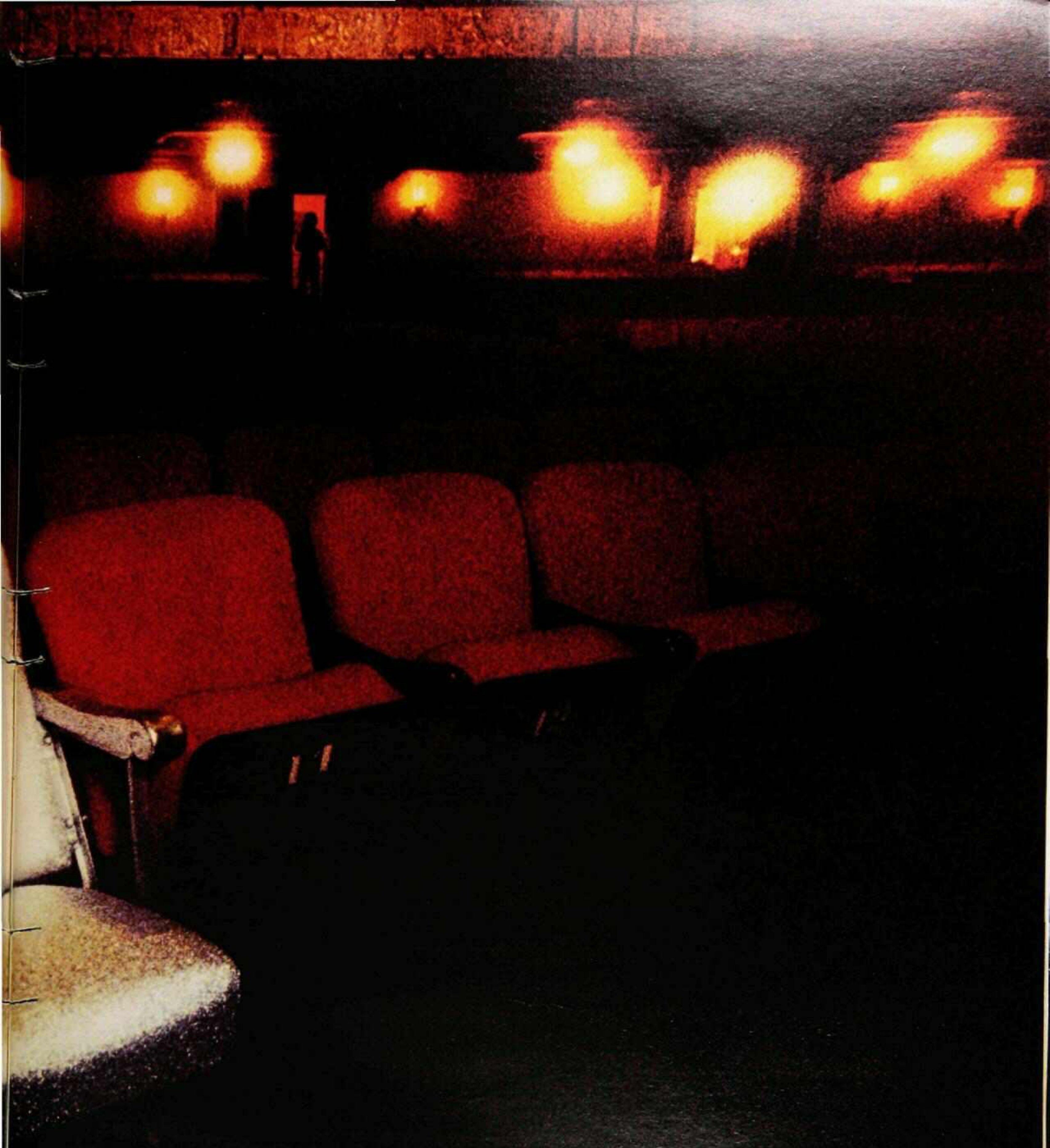
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# The world was ready for somebody real. And we're all so glad she got to be gold.

In an interview last fall, Cheryl Lynn said, "I always thought of entertainers as being real glamorous, you know, the make-up, and the hair...and I was shy...I always preferred being in the background." But this lady, with a face so innocent that her first producer called her up and said he wanted to protect her "from the wolves," and the voice so clearly special that the first time she was heard on the air she already belonged to the world; this lady has become the most glamorous entertainer in an industry not easily startled into awarding stardom.

After recording her first album with producers David and Marty Paich, Cheryl Lynn was still in awe of the musicians she worked with. "When I was singing along with the musicians...the pace was just pulling me...and I felt like I better jump on the train!" Back in the offices of Columbia Records, this local L.A. girl was turning into an express talent faster than a speeding Billboard bullet. "Got to Be Real" raced up the r&b charts, then leapt over to the pop, and went all the way to the top.

At radio stations and out on the street, Cheryl Lynn bypassed the "buzz" that record people start about a new artist. She became instantly known as a star not made, or born, but a star that exploded bright-hot right before our eyes. Discos danced to her; cabdrivers drove tapping her tune; out of every shoe store and chic boutique, the sound of Cheryl Lynn warmed up the winter and went straight to our hearts.

"I always took music as being a reward," Cheryl Lynn said in that interview last fall. Now Cheryl Lynn has one of the biggest music rewards. A gold album. A gold single, "Got to Be Real." And we all get the glad reward of hearing her music and looking forward to all the good Cheryl Lynn from now on.



Produced by David Paich and Marty Paich

## "Cheryl Lynn" on Columbia Records and Tapes.



LOS ANGELES RETAILERS

# Competition Helps All Ears & Aron's

By CARY DARLING

LOS ANGELES—Four-month-old Rene's All Ears Records is located down the street from the established Aron's Record Store in this city's Fairfax district. But owner Rene Cortez says he is not in direct competition with the older retailer.

"I was a partner in Aron's and we're doing this by mutual agreement to bring more business into the area," explains Cortez. "He was the owner with a profit-sharing plan but there was a personality clash. He felt I should open my own store. I owned the property on the corner so that's where I put it."

The 1,800 square foot building at 707 N. Spaulding was specially built for Cortez. He admits Aron's was not pleased with his choice of location at first but now has begun to see some advantages.

"This store hasn't hurt him at all," claims Cortez. "In fact there's been a little increase in his business." Cortez attributes this to the fact more patrons have been drawn into the area.

Although the store is located near the large Fairfax High School, Cortez says the students are not a major

part of his revenue. "Most of my customers are some of the loyal clientele I developed at Aron's."

He claims business has been good so far even though he has no set promotional plans. Ads have been placed in small newspapers but not in major publications. Radio advertising may be used in the future but nothing is set.

Rene's All Ears stocks all types of music except, for the time being, classical. He plans to remedy this soon by installing a classical section. Although special emphasis is placed on imports and used records, American chart material is also stocked. \$7.98 product lists for \$4.99 and \$8.98 material sells for \$5.49.

Top 30 pop singles, picture disks, new wave singles and 12-inch disco material are also stocked. In jazz, no direct-to-disks are available but he stocks the top charted jazz product as well as the more well-known older material.

Including Cortez, the store employs five persons. It is open Monday through Saturday from 10:30 a.m. until 10 p.m. and on Sundays from 11 a.m. until 7 p.m.

# BMI Adds 28 Songs To Million Performance List

LOS ANGELES—Twenty-eight songs have been added to BMI's million performance songs bringing the total to 327.

BMI performance figures are determined from logged reports of some 500,000 hours that are submitted annually by U.S. radio and television networks.

The new songs are 'After The Lovin', 'Angel Of The Morning,' 'Blue Suede Shoes,' 'Daniel,' 'Endlessly,' 'Handy Man,' '(Your Love Has Lifted Me) Higher And Higher,' 'How Sweet It Is To Be Loved By You,' 'I Can't Help It,' 'I Just Want To Be Your Everything,' 'I Walk The Line,' 'I'm Walkin',

'Let's Dance,' 'Lonely Street,' 'A Lover's Question.'

Also, 'Misirlou,' 'My Eyes Adored You,' 'Personality,' 'Pledging My Love,' 'Put Your Head On My Shoulder,' 'Rockin' Robin,' 'Southern Nights,' 'Tell My Why,' 'Torn Between Two Lovers,' 'You Are So Beautiful,' 'You Belong To My Heart (Solamente Una Vez),' 'You Send Me' and 'You, You, You.'

The writer and publisher of each song receive special awards and get additional performance credit on all future use.

Paul McCartney leads the pack with 12 awards, followed by John Lennon with 11, Norman Gimbel with nine and Paul Simon with seven.

# Island Inks Its 1st U.S. Rocker

LOS ANGELES—Island Records has signed its first ever U.S. rock band, indicative of the new direction the label is taking.

The group is the American Standard Band based out of Massachusetts whose self-titled album was released last week.

Island has been stigmatized as a predominately reggae and English rock-oriented label via acts like Bob Marley, Robert Palmer, Steve Winwood and others.

According to Marshall Blonstein, president of Island for the past three months, he and label chief Chris Blackwell realized that there were too many acts on the label "not capable of breaking big in the U.S."

Explains Blonstein: "We're trying to get away from our hit and miss direction. Chris and I looked at our roster and decided on a firm direction we wanted to go in."

The emphasis on future signings, says Blonstein, will be on mainstream U.S. rock acts.

Island has forthcoming releases from Robert Palmer, Steve Winwood and new English rock band called Runner.



Billboard photo by Jeffrey Mayer

TELETHON GUESTS—Casablanca artists grace the Easter Seals telethon with co-host Don Kirshner, right. That's Donna Summer and members of Dreams on the set of KTLA, Los Angeles.

# Warners Reissues 63 ECM Jazz Packages

LOS ANGELES—ECM and Warner Bros. are re-releasing 63 albums from ECM's jazz catalog.

The re-release is scheduled in two parts with the first in April and the second in June and will make available material which had been domestically released through ECM's

previous distribution pact with Polydor.

Included in the 63 albums are the entire ECM output of Keith Jarrett, Chick Corea, Gary Burton, Ralph Towner and Pat Metheny. Other artists to be released are Jack DeJohnette, Terje Rypdal, Art Landy and Steve Kuhn.

# Chappell Linking Bunny Sigler's Company

NEW YORK—Bunny Sigler, the writer-producer-artist, has entered into an exclusive music publishing deal with Chappell Music through his firm, Henry Suemay Publishing Co.

Sigler's material has been cut by a number of artists, in addition to his own recording dates. He's currently

a number one soul act with his Salsoul recording of "I Got My Mind Made Up," which is also scoring on the pop charts.

On his Gold Mind/Salsoul label, he's making disco action with a 12-inch, "By The Way You Dance." His latest album is "I've Always Wanted To Sing."

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TO ALL RADIO PROGRAMMERS:  
SUBJECT: REMIX OF LISA DAL BELLO'S "PRETTY GIRLS" SINGLE.

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"PRETTY GIRLS" LOOKS GOOD ON YOU AND WILL SOUND GOOD ON YOUR STATION.

DAVID LEVINE, VICE-PRESIDENT, TALISMAN RECORDS

# For the Record

WASHINGTON—E-C Tape Services owner David L. Heilman was convicted on 18 counts of copyright infringement on Feb. 7, 1979. He was never convicted of record counterfeiting, as suggested in a previous article.

APRIL 7, 1979, BILLBOARD

# The radio stations for

- |                |              |
|----------------|--------------|
| <b>R&amp;B</b> | WESL         |
| WILD           | WHRK-FM      |
| WYBC-FM        | WOKJ         |
| WBOS           | WQIC         |
| WXKS           | WTNK         |
| WBLS-FM        | KADO         |
| WWRL           | WNSL-FM      |
| WNJR           | WESY         |
| WKTU           | WNAT         |
| WUSS           | KIAZ         |
| WDAS           | KKTT/KAT     |
| WDAS-FM        | KUTE-FM      |
| WCAU-FM        | KSFX         |
| WHAT           | KCBS         |
| WFEC           | KLIP         |
| WZZD           | KPOP         |
| WAYV           | KJOP         |
| WXVY-FM        | KZFN         |
| WKYS-FM        | KTOY         |
| WHUR-FM        | KXTC         |
| WFDR-FM        | <b>DISCO</b> |
| WJIZ           | KALE         |
| WDDO-FM        | KIIS-FM      |
| WEAS           | KITT         |
| WGOV           | KHNY         |
| WENN           | KIXS         |
| WATV           | KOFM         |
| WBIL           | WDRQ         |
| WJBE           | WLYT         |
| WXVI           | WOKV         |
| WPAL           | WBCF         |
| WLE            | WMJX         |
| WLRD           | WRKO         |
| WIDU           | WVBF         |
| WHYZ           | WPRO-FM      |
| WWDM           | WBZ-FM       |
| WEAL           | WZZD         |
| WTOY           | WMID         |
| WRAP           | WFEC         |
| WCIG           | WHYN         |
| WEDR-FM        | <b>POP</b>   |
| WCKO-FM        | WZUU         |
| WPDQ           | WFRL         |
| WRXB           | WDUZ         |
| S107           | 98KX         |
| WGCI-FM        | FM97         |
| WMPP           | WING         |
| WWCA           | WTTS         |
| WCHB           | WOOS         |
| WGPR-FM        | WGLF         |
| WAMM           | WHLM         |
| WWWS           | WZIX         |
| WLBS           | WEEX         |
| WGFT           | WHYL         |
| WBLK-FM        | WNVR         |
| WUFO           | WABC         |
| WDXK           | WZYQ         |
| WDAO-FM        | WENZ         |
| KKSS-FM        |              |



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12 inch: PD-11457



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## General News

### RIAA Certified Records

#### Singles

Chuck Brown & The Soul Searchers' "Bustin' Loose" on MCA. Disk is their first gold single.

Village People's "In The Navy" on Casablanca. Disk is its third gold single.

Amii Stewart's "Knock On Wood" on Ariola. Disk is her first gold single.

#### Gold LPs

Bad Company's "Desolation Angels" on Swan Song. Disk is its fifth gold LP.

#### Platinum LPs

Olivia Newton-John's "Totally Hot" on MCA. Disk is her second platinum LP.

Gloria Gaynor's "Love Tracks" on Polydor. Disk is her first platinum LP.

Dire Straits' "Dire Straits" on Warner Bros. Disk is its first platinum LP.

Peaches & Herb's "2-Hot" on Polydor. Disk is their first platinum LP.

Kansas' "Two For The Show" on Kirshner. Disk is its third platinum LP.

Al Stewart's "Time Passages" on Arista. Disk is his second platinum LP.

#### April 3 Date For L.A. Publishers

LOS ANGELES—The Assn. of Independent Music Publishers' next meeting is scheduled for Tuesday (3) at the Holiday Inn in Hollywood. Meeting's topic is "Synchronization Licenses For Film, Tv, Videodisks and Videocassettes."

The panel of guest attorneys will discuss the copyright owner's rights and clauses to watch for in films, tv, including pay tv and use of tv films on airplanes and the two as of yet unlicensed areas of videodisks and videocassettes.

#### LOTS TO DISCUSS, SMITH SAYS

### April-Blackwood Meetings April 1-7

NEW YORK—April-Blackwood Music hosts the first of 1979's tri-annual administrative and professional conferences in April (1-7) at the Innisbrook Resort in Tarpon Springs, Fla.

Thirty of the company's key staffers are expected to be on hand at the conference, a similar meeting of which takes place at parent CBS Records' convention in August and the Country Music Assn. convention in Nashville in October.

The meeting has particular significance, reports Rick Smith, vice president and general manager, because of a number of new deals completed over the past 12 months and the addition of new employees on the East and West Coasts.

Over this period, the music publisher has made a joint venture with Don Kirshner, a new arrangement



AWARD TIME—BMI president Edward M. Cramer, right, accepts the Anti-Defamation League's Man Of The Year Award, a silver, hand-carved menorah, from UN Ambassador Andrew Young, while Cy Leslie, co-chairman of the luncheon hosted for Cramer by the Music And Performing Arts Lodge, B'nai B'rith, at New York's Sheraton Centre, observes.

#### UA's BULLINS THE GUEST

### 36th Peaches Store Due In Richmond

NEW YORK—The Peaches Records retail chain opened its 36th store in Richmond, Va., Friday (30). The 15,000 square foot outlet will be a free standing store, across the street from a shopping mall, at 8018 W. Broad St. It is the second in the area, with a Norfolk location also operating.

Director of the store will be Marty Feldman, and Gail Mancini and Barbara Kane will be the store managers. The store will host a party on the night before the opening, which is expected to be attended by many delegates returning from the NARM convention.

On hand for the opening was UA artist Cindy Bullins. J.D. Haas, Northeast regional purchasing and promotion director for the chain, says that better known artists were offered for the opening. But he says Peaches is high on Bullins and wants the distinction of having her open a store while she is still relatively unknown.

Haas says Richmond was picked as a location because as a city of

750,000 it is a strong secondary market without any major retail outlets. He feels that the Peaches store will boost the city's entire music scene.

As part of Peaches' recent reorganization, product for the Richmond store will be bought from local branches. The store will take part in the chain's new "intensive merchandising program," with a heavy emphasis on in-store display.

Displays will include a "Breakfast In America" display for Supertramp, basketball hoops for Motown's Fast Break, and a boxing ring for Infinity's TKO.

"This is part of our new overall aggressive merchandising policy," says Haas. "Peaches is no longer a bunch of laidback hippies. Now, we've come to dance."

Shelf price at the new store for \$7.98 list product will be \$5.98, with sales at \$4.99. Shelf and sale price for \$8.98 albums will be \$1 higher.

### Distribs Testify In Klein Trial

NEW YORK—Several wholesalers and bankers were among the witnesses who testified March 23 in the second tax evasion trial of former Beatles manager Allen Klein in U.S. District Court here.

Leonard Silver of Transcontinent Record Sales, Ed Portnoy of Record Shack, and Norman Seeman, formerly of Gemini Records, all testified that they purchased disks from Klein's associate Pete Bennett at one time or another.

Klein is accused of selling promotional copies of records, using Bennett as a middleman, and failing to report the income. Bennett, a key prosecution witness, has already pleaded guilty to similar charges. Much of the current testimony is an attempt to bolster Bennett's claim that he turned substantial portions of the money from the sale of the promo copies over to Klein.

The bankers described a series of withdrawals and deposits which the prosecution hopes will show the links between Bennett and Klein.



# Rave On!

Epic Records extends its heartiest congratulations to Gary Busey and the creators of "The Buddy Holly Story," on their Academy Award nominations for Best Actor, Best Score Adaptation and Best Sound.



Motion Picture distributed by Columbia Pictures Industries, Inc.

# Assn. Fearful Disco Hurting Black Music

By RADCLIFFE JOE

NEW YORK—An emergency meeting of the Black Music Assn. has been called for Monday (2) to discuss what president Kenneth Gamble calls "the problem of disco encroaching on such black music forms as r&b, soul, pop and rock."

The call for the meeting develops over a growing industry concern that the rise of disco is hurting other black music forms, and may only be a mixed blessing to the black artist.

Bill Spitalsky, vice president of Spring Records noted recently that as a result of the disco music craze, sales on non-disco r&b music had dropped off by about 50% (Billboard, Jan. 27, 1979).

He was joined by another industry executive who pointed out that the number of places where traditional r&b music could be heard was rapidly dwindling.

The fact that a growing number of black music-oriented radio stations are programming more and more

disco cuts is only helping to heighten fears.

The meeting to be held at the Second Storey discotheque in Philadelphia, is designed as a planning session to map strategies for tackling the problem.

It will be attended by Ray Cayano, Warner/RFC Records; LeBaron Taylor, CBS Records; Wanda Ramos, WKTU-FM, New York; Joe Tamburro, WDAS-FM, Philadelphia; Jesse Fax, WHUR-AM Washington; disco artists, Patti LaBelle and Sticky Fingers.

Also in attendance will be disco owners Wayne Geftman and Kim Graves, of the Second Storey discotheque; and Larry LeVan of the Paradise Garage, New York. The pools view will be represented by Judy Weinstein of the Record Pool, New York and Joe Loris of Power Play/Impact. There will also be representatives from Casablanca and TK Records.



**POODLE PRINTS**—Members of the Fabulous Poodles implant their hands in cement at the Peaches Southgate store in Cleveland to promote the Epic "Mirror Stars" LP.

## Clothing Store Nixes ASCAP Bid On Royalty

By ROBERT ROTH

NEW YORK—The Gap Stores Inc., owner of two clothing stores sued by ASCAP for allegedly performing copyrighted songs by means of a multiple speaker radio (Billboard, Jan. 20, 1979), has denied liability for royalties to the Society.

In an answer filed March 16 in federal court here, the company denies most of the allegations of the plaintiff and offers two defenses.

The first is that the complaint fails to state a claim upon which relief can be granted, meaning that the defendant asserts the plaintiff has not made a case against it.

The second is that "the performances of the musical compositions in the complaint are not infringements of copyright under Section 110(5) of the Copyright Act."

That provision of the law was hotly debated during congressional hearings as it followed the Supreme Court's decision in the Aiken case holding the owner of a Pittsburgh fast food restaurant not liable for infringement for his use of a multiple speaker radio system.

What the minimum number of speakers for which a location needs a license or the type of business and service which is required to pay the fee has not yet been examined by the courts.

Since the Copyright Act took full effect on Jan. 1, 1978, lawyers have been debating its provisions but there have been few cases construing the law.

Attorneys for the Gap last week were undecided whether they would make a motion to dismiss the case.

If such a motion is made on the basis that the Gap is exempt from the payment of licensing fees under section 110(5), the court will have to examine that provision as it hears arguments from both sides.

## Rock 'N' Roll Fest For N.Y.

NEW YORK—The Sixth Rock 'n' Roll Record Meet & Film Festival is lined up for March 31/April 1 here at the midtown Hotel Diplomat.

Event features some 100 dealer booths and exhibits, handling record rarities, picture disks, posters, magazines, and other collectors' items.

It will also include a rock film festival, screening footage (concerts, interviews and newsreels) of the Beatles, Elvis Presley, the Rolling Stones, the Beach Boys, Wings and the Moody Blues, among others.

Special guest MC for the Rockslide Shows is WNEW-FM deejay Pete Fornatale.

## Sieroty Bill Attacked

• Continued from page 6

mittee can be formed which would help isolate that kind of information."

"It's a pretty sticky situation from all angles," comments Al Pepper, marketing manager for Santa Clara-based Memorex.

"We are aware of the bill," he adds, "but I think it deserves a lot more thought from all parties. We don't have an official position on it at this time but we are studying it."

Terry C.T. Wherlock, president of InterMagnetics, is more vociferous.

"I'm strongly opposed to it," he states. "It's wrong that the music industry should be able to have support for a tax when they have not shown cause that users are, in fact, robbing them of any benefits that are rightfully theirs."

"There are many users who use tape for spoken word and I see no basis for paying a tax to the record companies. I believe the responsibility for collecting royalties is with the record companies just as it is with the case of royalties collected

by other industries for other forms of information and technology.

"And," he continues, "I just see nothing, other than the powerful record lobby, which is obvious in this state with the large number of record companies being here, that could be good reason to support such a tax."

"The extent of this internationally is rather difficult to pinpoint. But again, the proper procedure for the record companies is to continue to do what they have been successfully doing that is to secure support from each country to enforce the piracy laws rather than trying to impose a tax in the U.S. where piracy, if it has not been eliminated, has been reduced to a reasonable level."

"I believe that the major reason why there has been so much pirating in the past is due to the inefficiently structured systems and methods used by the record industry and due to their very heavy bias against magnetic tape which is obvious from their pricing policies."

Most blank tape makers, Wherlock says, feel that Sieroty's proposed legislation would edge up the price of blank tape at retail by some 10%-15%. Suppliers also feel that legislation like this could snowball from state to state and into federal legislation.

After New York, California is the largest wholesale/retail market in the U.S. for blank tape. Current estimated wholesale audio tape sales in the state is \$28 million yearly.

Similar legislation on blank tape was proposed in West Germany several years ago which finally resulted in a license fee paid to music publishers and performers by owners of tape hardware, not purchasers of blank tape.

## Set 'Whoopie' Folio

NEW YORK—G. Schirmer is distributing a new collection of songs from the revival of the 1928 Zeigfeld musical, "Whoopie!," complete with photos and program notes.

The Walter Donaldson/Gus Kahn score includes such chestnuts as "Making Whoopie," and "Love Me Or Leave Me," but the new folio also includes "Yes Sir That's My Baby" and "My Baby Just Cares For Me" from the 1930 film version. Macmillan Performing Arts Music is publishing the folio, which includes a total of nine tunes and lists for \$4.95.

## Disgruntled Workers Strike Peaches

• Continued from page 9

Certification of the voting is being awaited from the National Labor Relations Board. Its decision is awaited momentarily. Whatever the decision, either side can appeal.

The striking employees through the union have filed a list of 35 complaints with the NLRB against Peaches, which describe specific instances where Peaches allegedly violated provisions regarding proper employer-employee relationship during a union organizing drive.

A pleading, alleging that striking employees had willfully disrupted the Dayton Peaches store operation since the strike began was filed Monday (26) in the Common Pleas Court of Montgomery County, Ohio.

The action claims that because normal store activity was illegally impeded by strikers, Peaches seeks \$7,000 in reparations for the first week of the strike because of profits it lost. Judge William McMillen has denied a temporary restraining order sought by Peaches against the

union and a number of the strikers.

McMillen will hear fuller testimony from both sides Wednesday (4) when he considers a permanent restraining order, requested by Peaches.

Steve Culter, Dayton union organizer working with the striking Peaches employees, stated that in working out a preliminary contract for Peaches employees he used union pacts negotiated with Sam Goody and King Koro, both New York city retailers, as a framework.

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INSTANT IDENTITY

# Motown Sets Jazz Division, Signs Act

By JEAN WILLIAMS

LOS ANGELES—Motown has formed a contemporary jazz division, with its product to be marketed and promoted through the same channels as its r&b and pop disks, reports Lee Young Sr., Motown's vice president, creative administration, who also heads up the jazz division.

At the same time, Young points out that the product, while jazz, will easily fit into the mainstream music scene.

The jazz line will be released on the Motown label as opposed to one of its satellite labels because, "We feel the Motown name already gives our product instant identity and credibility and we are fully equipped to handle new product releases right away," says Young.

He notes that the division is looking to create its own identifiable sound, "and we plan to have an open door policy to talented artists, independent producers and writers."

Each LP released will have at least one tune written by a noted outside writer and the LPs will all revolve around different concepts," says Young.

First act signed is Dr. Strut, with an LP being prepped for release May 3. Steely Dan penned a tune for the group, "Canadian Star," which is included in the LP. The project is being produced by Young and also will include original material by the group.

"In terms of concepts, on Dr. Struts LP, the last tune on the B side will be the first tune on its followup LP.

"Art work on the LP jacket will resemble a doctor's prescription—Dr. Strut. Writing on the prescription will be the LP credits and tune titles.

"A doctor's prescription will be on all Dr. Strut LPs. This is the type of thing we will do with all the acts," says Young.

He explains that his division will be signing both established and new acts and is presently in negotiations with an established jazz artist. The label plans to release eight LPs in its first year of operation.

In conjunction with the first release, Young says Motown has on the drawing board a merchandising and advertising campaign with attention given to radio promotion.



**HIGH STEPPING**—Carole Bayer Sager twirls on the dance floor with Marvin Hamlisch at a recent performance of "They're Playing Our Song." Sager is the lyricist while Hamlisch is the composer for the new musical.

## AGAC Sets Battle Plans For Royalty

• Continued from page 4

the lobbying arm of the huge recording companies, made its presentation. They offered a volume as thick as the Gutenberg Bible. Thus did these highly paid, high powered lobbyists set forth their premise for the reduction of the royalty rate back to 2 cents. They represented that the record industry is suffering due to the imposition of the 1/4 of a cent that the Congress levied. You may rest assured that there will be no letup on the part of the wealthy and powerful RIAA in their efforts to turn back our tiny victory.

"But we have made up our minds that we are not satisfied with this small advance. We must gird for the coming battle, not just for the preservation of the 1/4 of a cent increase but for a substantial increase."

What makes this independent appointment of Rinfret Associates, which is being financed solely by funds from AGAC dues, important is that the 1980 review by the Tribunal (with actual dates yet to be determined) is that the next review will not come to pass for another seven years. After that the next review is 1997.

Although the questionnaire will ask very personal questions of its members, stated Drake, covering personal incomes and the like, the AGAC president urged members to comply since all information will be kept confidential.

"Based upon your answers," he continued, "Rinfret Associates will know how much songwriters earn and how they fit into the national economic picture. And to what we are entitled as working citizens. After all, if the labor department does not have any figures on us, somebody has to do the work. When this work is completed, in the best opinion of the AGAC council, it will present a profile of the songwriting community in the U.S."

### Taj Mahal Scoring

LOS ANGELES—Composer-singer Taj Mahal will score Maya Angelou's NBC-TV "Sisters" movie to be aired later this year starring Diahann Carroll, Paul Winfield and Robert Hooks.

## BROADWAY REVIEW

# 'Sweeney' Gruesome But Delightful, Too

NEW YORK—"Sweeney Todd" at the Uris Theatre is a devilishly delightful show which is certainly not intended for the weak of heart.

One of the most innovative productions on Broadway this season, and certainly one of the most controversial, "Sweeney Todd," sub-titled, the "Demon Barber Of Fleet Street," is a gruesome 19th century tale brought graphically to life by the creative pens of Hugh Wheeler (book) and Stephen Sondheim (music and lyrics).

The storyline is about a vengeful barber (Len Cariou) who uses his razor on his enemies for more than just shaving their beards, then trundles them over to his accessory in crime (Angela Lansbury) for mincing them up for use in her famous pies. It is certainly not every theatregoer's idea of a delightful evening of musical theatre.

Still, it cannot be denied that "Sweeney Todd" is a brilliant show, enhanced by the outstanding performances of Lansbury and Cariou, and the inspired music of Sondheim.

There are shades of "Three-Penny Opera" in "Sweeney Todd" (although it is important to note that George Dibdin-Pitt's work has been around for an infinitely longer period than has been Weill's, and may have served as the inspiration for Weill's work), and indeed "Sweeney Todd" is more opera than musical theatre, but this is certainly not a point to be quibbled about.

"Sweeney Todd" represents one of those increasingly rare experiences where the commercial aspects of a Broadway show take a backseat to inspired creativity. The departure is overwhelmingly refreshing.

Lansbury proves herself the consummate actress, in a role which affords her enormous flexibility to display her finely honed skills. She is thoroughly believable as the slatternly, loud-mouthed operator of a rundown London pie shop. Although more restricted in his role as the vengeful, razor-wielding barber, embittered over being falsely thrown into prison, Cariou too, does a masterful job.

Together, with a little help from such cast members as Joaquin Romaguera as a singing Italian barber, Ken Jennings as Tobias, a half-witted apprentice; Jack Eric Williams as a villainous accomplice in the crimes against the barber; Merle Louise as a half-crazed beggar and Victor Garber as Anthony, they pull off the theatrical coup of the season.

Orchestration of Sondheim's music is by Jonathan Tunnick who has worked on such past Broadway successes as "Follies," "A Little Night Music," "Pacific Overtures" and "Ballroom."

Paul Gemignani is the musical director. The original cast album is available from RCA Records.

RADCLIFFE JOE

## 'Hair' Raising Push On Soundtrack

NEW YORK—RCA Records is reportedly spending more than \$500,000 to back the marketing and promotion of its movie soundtrack "Hair," working closely with film distributor United Artists on what both companies believe will be the movie/album "event" of 1979.

Based on early reactions to the movie and initial orders for the album, both Dick Carter, RCA division vice president, marketing, and Ron Ayre, UA director, motion picture music liaison, are optimistic.

The far-reaching multimedia campaign by RCA, piggybacked onto, and extending from, the UA efforts, encompasses radio, television, print, in-store and in-theatre activity over the next six to seven

weeks. Collateral materials include artwork from UA and RCA, cross-merchandising the film and album.

Working with Carter in what he calls the "event team" are Jack Chudnoff, division vice president, creative services; Jack Maher, director, pop merchandising; Mike Bece, director pop promotion, and Herb Helmyan, division vice president, public affairs. Aiding Ayre is Allen Eichhorn, UA publicity manager, and Nan Leonard, marketing coordinator and liaison with RCA.

RCA has created a wide variety of pieces, including a light and motion display for windows and counters, window streamers with top cuts highlighted and 3 by 3 single and double-sided blowups.

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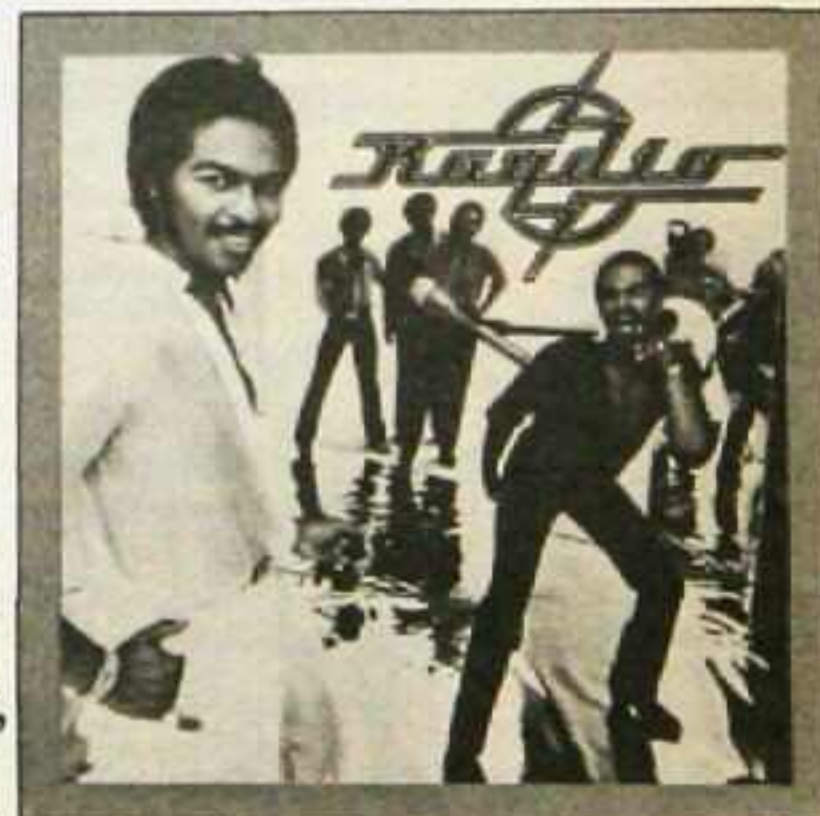
# RAYDIO.

## Last year's biggest success story... this year's newest superstars.

The new Raydio album. It's called **ROCK ON**. Starring Raydio's new hit single, "You Can't Change That," an R&B and pop smash. Like Raydio's first crossover hit—last year's gold "Jack And Jill"—it's drawing raves like these from stations nationwide: "Going sure Top 5...#1 phones after 3 weeks!" (KWSL); "Absolute smash...huge phones!" (G105); and "Raydio is definitely back again. This should be another million seller!" (WBLS).

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**SQUEEZING OUT SPARKS.**  
His remarkable new album.  
And his first...  
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THE WEEK”**  
RECORD WORLD (4/2/79)





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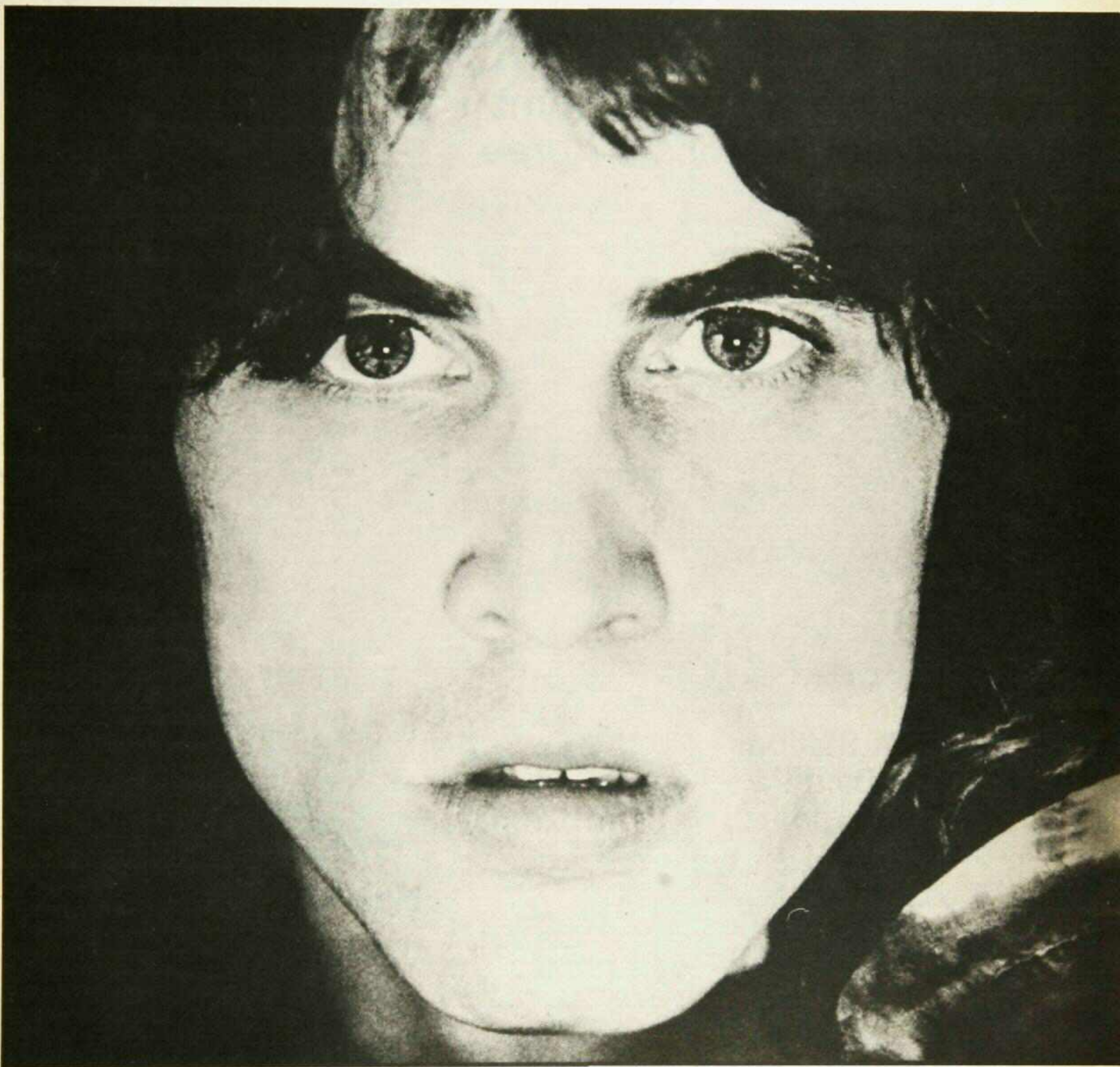


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KTQR-FM's Kim Jones



Billboard photos by Tim Scheer  
KNX-FM's Steve Marshall



WHTB-FM's Bryan Townsend

## Automation Nice, But the Human Touch Is Vital, Panelists Agree

By HANFORD SEARL

DALLAS—Claiming radio syndicators don't possess a magic wand, managers of automated stations underlined the importance of human participation here at the NAB get-together.

The four broadcasters, representing both major and small markets, listed separate but similar program formats whereby "live assistance" was essential to keep the automated sound fresh.

"Stations should realize automation is a means to an end in executing a successful format," said Steve Marshall, program director at KNX-FM Los Angeles. "It has to be tailored for the audience."

As p.d. for the CBS-owned station, Marshall reported two out of five staff members at KNX-FM were strictly oriented for music and that the best rating period for the station was in morning and afternoon drive.

Meanwhile, smaller station general manager Bryan Townsend of WHTB-FM Talladega, Ala., stressed the economic savings to using automation in a rural market.

"Not only has it been a time-saving device, but the sound quality has allowed us to make our station rates the highest in the market," said Townsend. "When people say auto-

mation is canned, so the hell is Budweiser."

Speaking on the panel "That Automation Unit Has More Personality Than My Morning DJ," the four members listed the winning blend of programming, promotion and sales of such stations.

P.d. Kim Jones of KTQR-FM reviewed the importance of media tie-in on all promotions, from special seasonal packages to concerts in the Greensboro, Winston-Salem, N.C. area.

A country music station, KTQR-FM's Jones endorsed the saleable package of automation, its quality and consistency while crediting such syndicators as Drake-Chenault and T.M.

"We were totally automated the first part of the year and we use live assist parts on both morning and evening segments," said Jones.

Moderator Henry Lackey, vice president, general manager and part owner for WSON-AM, WKBQ-FM Henderson, Ky., underscored the trend for automation to go more toward live segments.

"The proper tools have to be implemented even at an automated station," said Lackey. "We don't like to do that many remotes, either, since there is a quality problem."



Attorney Edward Hummers Jr.



Attorney Stanley Cohen

## Justification Of Stations' Moves Mull'd By a Panel

DALLAS—The importance of justifying every station move, from programming changes to hiring on-air personalities, was outlined here at the NAB convention.

The topic was tackled by a four-man panel, dealing with "What's The FCC's 'Violation Hot Button' For Radio '79."

"The Equal Employment Opportunity purpose is to bring more women and minorities to the forefront of both on-air and executive levels at stations," said Ed Hummers Jr., attorney for Fletcher, Heald, Kenehan & Hildreth.

According to the panel, a recent annual "Get In Bed With Your Jock" promotion at a station caused problems when a female DJ refused to take part in the billboard campaign.

In this case, the double standard for evaluating a female employe on the same level as a male did not apply compared to the equal hiring practice expected. Fear of being fired could not apply here, the panel said.

Sighting group interviews as becoming more of a trend, Hummers and attorney Peter O'Connell of Pierson, Ball & Dowd, stressed the need to measure community problems.

"It can be odd to explain to the FCC about the radical early morning hour play of public affair and non-entertainment spots if a competitor comes along to challenge that practice," reported Stanley Cohen, attorney for Cohn & Marks.

One session attendee questioned the panel about interviewing a jazz professor in the Chicago market for a NAB-member station that involved programming needs.

The consensus was that other response was beneficial, but that the initial responsibility had been fulfilled with the original contact.

A question about the recent treatment of the FCC of a music librarian in a supervisory position over a traffic coordinator at stations was discussed with the panel stressing the individuality of each case.

Moderator Erwin Krasnow, NAB senior vice president and general counsel, fielded questions and answers in the 75-minute session.

In the long run, all these regulations, checks and balances were seen as a direct/indirect effect on programming, but the "hot spot" items continue to involve a station's licensing makeup first, the panel concluded. HANFORD SEARL

## CANADA HAS NEW CONCEPT

DALLAS — Beautiful music doesn't always have to be a background format, speakers at a Kala-Music breakfast explained Monday (26). The breakfast was held in conjunction with the NAB convention here.

Vin Dittmer, general manager of CHAY-FM, Barrie, Ont., told how his station has climbed to be the 17th most listened station in Canada in just one year on the air.

The station, which runs the Kala-Music syndicated format, runs extensive public affairs and other talk elements which are required by the Canadian Radio-Television Telecommunications Commission.

Under Canadian regulations every quarter-hour must be "enriched" with instructional and informational talk which Canadian regulators call "mosaics." By making this material interesting and relevant it and a special magazine feature have attracted listeners, Dittmer said.

Mike McDaniel, general manager of WHEZ-FM, Huntington, W.Va., told how he has built listeners for his KalaMusic formatted station with "fun and serving the public." He cited a number of promotions and contests many of which supported local civic organizations.

## Hoberman Finds No Rest For The Weary

By DOUG HALL

DALLAS — Ben Hoberman started acting like the new president he is of ABC Radio at the NAB convention. He greeted ABC's affiliates as president for the first time, he gathered with his key executives and he hosted what has come to be the biggest party of the convention: the Sunday (25) night ABC affiliates' reception.

At a Saturday (24) affiliates pow-wow Hoberman made brief remarks saying he has "keen feelings of appreciation and empathy" for the responsibilities of the individual stations and looks forward to contributing to their well being in whatever ways are mutually beneficial.

If these remarks sound non-committal, that is just what Hoberman is being these days. Asked by Billboard what path he would follow in his new job, he said, "I plan to look and listen and ask a lot of questions."

He is apparently keeping all options open. Interestingly, he declined to confirm or deny that WABC-AM New York, which has been dethroned by WKTU-FM Disco 92 for the top position in that market, would be switched from a contemporary format to all-talk.

Hoberman built a reputation as general manager of KABC-AM Los Angeles by pioneering talk and sports and then pushing the station to the number one position in the ratings.

Observers also expect the appointment of Hoberman to be followed by other top management changes. Not only is Hoberman expected to build his own team but some key executives may want to make a move now that they have been passed over for his top position.



Ben Hoberman: The new president of ABC Radio makes his first appearance as the network's chief executive before ABC affiliates at the NAB.

Question marks hang over the heads of senior vice president Mike Hauptman, who was departed president Hal Neal's right hand; ABC network president Ed McLaughlin; AM radio president Chuck DeBare; FM radio president Allen Shaw; WABC-AM general manager Al Racco, who reportedly wants to return to his native California; and WLS-AM Chicago general manager Marty Greenberg, who reportedly turned down an offer from NBC's chief Fred Silverman because he thought he was in the running for the top ABC radio post.

ABC may bear watching in the coming months.



ASCAP's Bernard Korman



BMI's Edward Chapin

## New Music Fees Praised

DALLAS—"We didn't accomplish all we set out to do but we did achieve a workable, fairer, simplified contract." With this remark Storer Broadcasting vice president Abiah Church, who is also chairman of the All Industry Radio Music License Committee, set the tone of an NAB convention session where radio broadcasters learned details of the new ASCAP and BMI per-program licensing contracts.

Designed for the station that uses little music or the classical music station where most of the music played is in the public domain, the new licenses cut down extensive record keeping and make per-program agreements appealing to stations for the first time.

Bernard Korman, general counsel for ASCAP, said 19 stations have signed up for the new system. Korman and David Hochman, ASCAP director of licenses, explained that the new ASCAP system involved determining the average income at a

station per hour and then weighting the hours depending on the time of day the program would be broadcast.

Their counterpart at BMI, Edward Chapin, explained that BMI per-program contracts would be based on a station's music use for four random weeks. Korman said there could be problems with this system, but Church added he felt if any atypical weeks were chosen "they would be evened out. In this way we came as close to fairness as we could. BMI agreed, ASCAP did not."

David Jack of Cascade Broadcasting, Portland, Ore., questioned why all records could not identify the licensing of compositions. Both Korman and Chapin said the record companies could not be compelled to do this and there can be inaccuracies because composers and publishers switch from one licensing agency to another.

APRIL 7, 1979, BILLBOARD

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LIVE IN LONDON

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| March 17/ Houston, TX      | March 30/ Miami Beach, FL | April 10/ Spartanburg, SC |
| March 19/ Monroe, LA       | April 1/ University, MS   | April 11/ Wilmington, NC  |
| March 20/ Memphis, TN      | April 2/ St. Louis, MO    | April 12/ Burlington, NC  |
| March 22/ Mobile, AL       | April 3/ Springfield, MO  | April 13/ Columbia, SC    |
| March 23/ Jacksonville, FL | April 4/ Norman, OK       | April 14/ Atlanta, GA     |
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LS 5683



LS 5637



LS 5602

# Deregulation Issue Brings Confusion To NAB

• Continued from page 3

selves seemed unsure at this convention just what they really want. Most legislators seem determined to impose a spectrum fee (an annual levy on broadcasters to use the airways) as a price for deregulation.

These legislators would characterize deregulation as the sugar coating on the spectrum fee pill and many broadcasters want the sugar without the pill.

Further, NAB's support for such legislation has never been enthusiastic. As an alternative, NAB is pushing the Federal Communications Commission to deregulate radio without new laws.

In a ridiculously overcrowded



President Carter: The nation's leader chats with delegates gathered in Dallas at the National Assn. of Broadcasters Convention.

meeting room Monday (26) four Congressmen and a Senator gathered to discuss deregulation and showed considerable concern that broadcasters were not ready to support their deregulatory efforts.

Rep. James Broyhill (R-N.C.), who is co-sponsoring the Van Deerlin bill along with Rep. James Col-



Rep. Marc Marks

## AM Stereo: It's OK If Dial Space Reduced

DALLAS—Fear that the reduction of spacing of stations along the AM dial from 10 to 9 khz would preclude AM stereo was dismissed Tuesday by a panel of engineers at the NAB convention.

A number of AM programmers have been expressing this concern for months, but Harold Kassens, an engineering consultant, who served on the industry's AM stereo committee, said, "It won't make any difference. I don't think it will be a problem." Other engineers on the panel agreed with him.

The subject of the session was "9khz, To Be Or Not To Be?" but no one came out strongly against the idea. Ray Livesay, chairman of the Daytime Broadcasters Assn., was the strongest advocate of tighter spacing because his organization sees such a move as a solution to giving full-time broadcasting authority to the 2,300 AM stations not now permitted to broadcast after sundown.

The group discussed the issue against a background of the most of the world using 9 khz spacing. Only North and South America are on 10 khz spacing. Actually the U.S. could not shift to 9 khz unless Canada, Mexico, Cuba and other Caribbean nations followed the same course.

In fact, Kassens warned Livesay that if new channels were created by the 9 khz spacing, other countries will demand that these channels be set aside as clear channels. Daytimers might not be allowed on these channels. "Cuba and the Bahamas have wanted more channels for years," Kassens said.

One drawback to 9 khz spacing would be increased interference.

Kassens said there would be interference in 8% to 10% of a station's coverage area. Jay Wright of the Assn. of Broadcast Engineering Standards put it another way: "Interference will be twice as severe."

Roger Jeffers, the only non-engineer on the panel and representing the Community Broadcasters Assn., said, "I can't see where 9 khz will help us."

Kassens, who represented the Clear Channel Broadcasting Service, also spoke in favor of expanding the power of the nation's clear channel stations. Livesay, who would like to cut back the power of these clears to make room for the daytime stations, avoided a confrontation on this subject.

However, Livesay did say, "We can't all hear the 'Grand Ole Opry,' but we'd like to hear it on our own stations." This was a reference to the WSM-AM Nashville campaign to preserve its clear channel status so that "Grand Ole Opry" can be beamed to several states. Livesay would prefer to see WSM's power reduced and "Grand Ole Opry" distributed on a syndicated or network basis.

Two broadcast engineers reported at an earlier session that most stations can be modified to AM stereo in a "smooth conversion" once the Federal Communications Commission chooses between five competing systems.

Cliff Leitch and Dave Hershberger of the Harris Corp.'s Broadcast Products Division offered that view in a paper submitted to an engineering conference.



Rep. James Broyhill



Rep. Thomas Luken

lins (R-Tex.), expressed concern that broadcasters are saying "Don't rock the boat," and "Don't fix something (the Communications Act of 1934) that doesn't need fixing." He added, "I find this sentiment hard to believe after hearing some of your complaints over the years. I'm hoping for widespread support (for the bill) even though everything won't be perfect."

Collins warned broadcasters, "You may get a spectrum fee whether there is deregulation or not."

The NAB's problem with the deregulation bills is that they offer more to radio than to television. Since the NAB represents both radio and tv, the organization is torn between these two broadcasting groups.

Collins told the broadcasters, "Radio comes out just a mile ahead," and Broyhill pointed out that the Hollings bill would levy a spectrum fee on television totally \$76 million versus only \$2 million on radio.

Sen. Larry Pressler (R-S.D.), who is a co-sponsor of the Goldwater bill, said his support for deregulation was born out of concern for small broadcasters.

All of the legislators seemed in agreement that it would not be possible to pass a radio deregulation-only bill.

Later on Monday, Van Deerlin defended his bill before an audience that was curiously limited to tv broadcasters. He ticked off the significant points of the bill including extensive deregulation of radio—which includes the elimination of percentages for news, public affairs and non-entertainment programming and "First Amendment rights," which drew applause.

Collings summed up the mood of the legislators at the conference: "If you're in your right mind, you'll be for deregulation. Regulation is doomed," added the conservative Congressman.

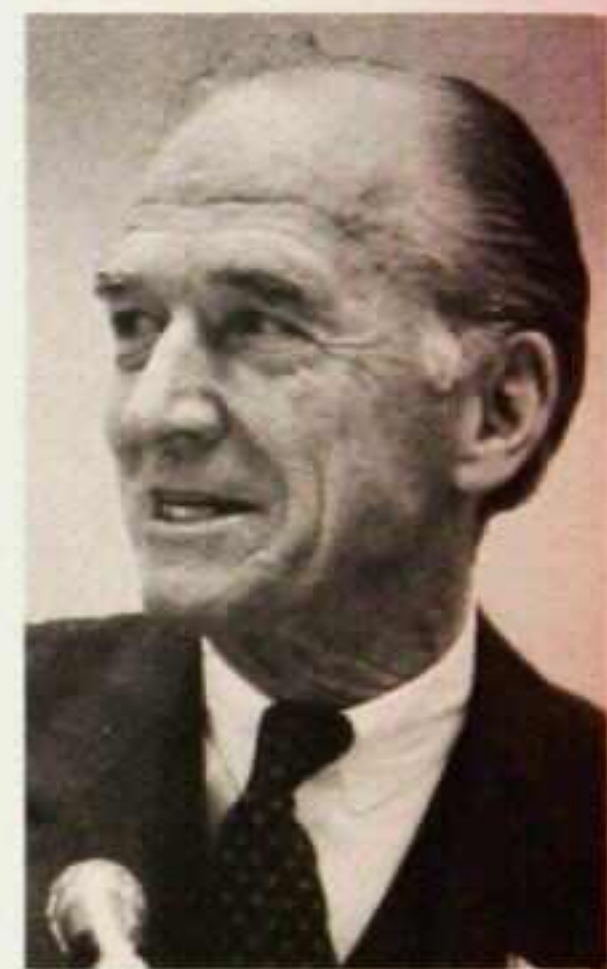
A highlight of Carter's appearance was a question and answer session with the broadcasters. Asked about a timetable for broadcasting deregulation Carter said, "We have to be careful. Broadcasters want some regulation." Carter also said he has no intention of introducing legislation to create a spectrum fee on broadcasters. In fact, he said he had not taken a position on this question.

He did, however, point to this as a possible tradeoff for additional freedom of regulation. He said he would listen to his advisors on the subject and "I'll hear from you, I'm sure."

When Carter was told by one questioner that use of a spectrum fee to finance public broadcasting was "repugnant," Carter replied, "I will consider that." Carter was well re-



NAB's Don Zeifang



Rep. James Collins

ceived by the broadcasters and drew applause when he said, "It's time we take control of the regulators instead of the regulators controlling us."

## Sklar Sees Ratings Tie To Methodology

DALLAS—Smarting from a ratings drop in New York at WABC-AM, Rick Sklar, ABC Radio programming vice president, says future music format changes will be directly tied to rating methodologies.

Sklar, who spoke at a radio programming session at the annual convention of Alpha Epsilon Rho here in connection with the NAB convention, cited age differences, musical tastes and method approach as variant factors.

"There appears to be some evidence that differences exist in music format preferences when differing methods of determining audience recall are applied," said Sklar. "In research the more the acts of measuring get in the way of truth, the more distortion there is in results."

The ABC Radio programmer underscored the impossibility to exactly predict what the future radio format may be without first determining the kinds of audience evaluation techniques used.

The national honorary broadcasting society, heard Sklar outline numerous varied diary and phone call techniques commonly used by Arbitron, which recently has come under self-criticism.

Commenting on disco music and its popularity, Sklar compared the audience appeal boom to the original '50s rock revolution.

"What has happened recently in the New York market (Disco 92 WKU-FM stole the top spot from WABC) seems to reflect a similar formula which brought Top 40 radio to popularity," claimed Sklar. "In its pure form disco garners more than a 10 share of the market."

Sklar listed the groups to which disco music appeals such as blacks, Spanish, singles, gays and divorced persons. Responsible for assisting the management of the ABC-owned AM-FM station groups and the ABC Radio Network, Sklar said the immediate future would reflect the influence of disco.

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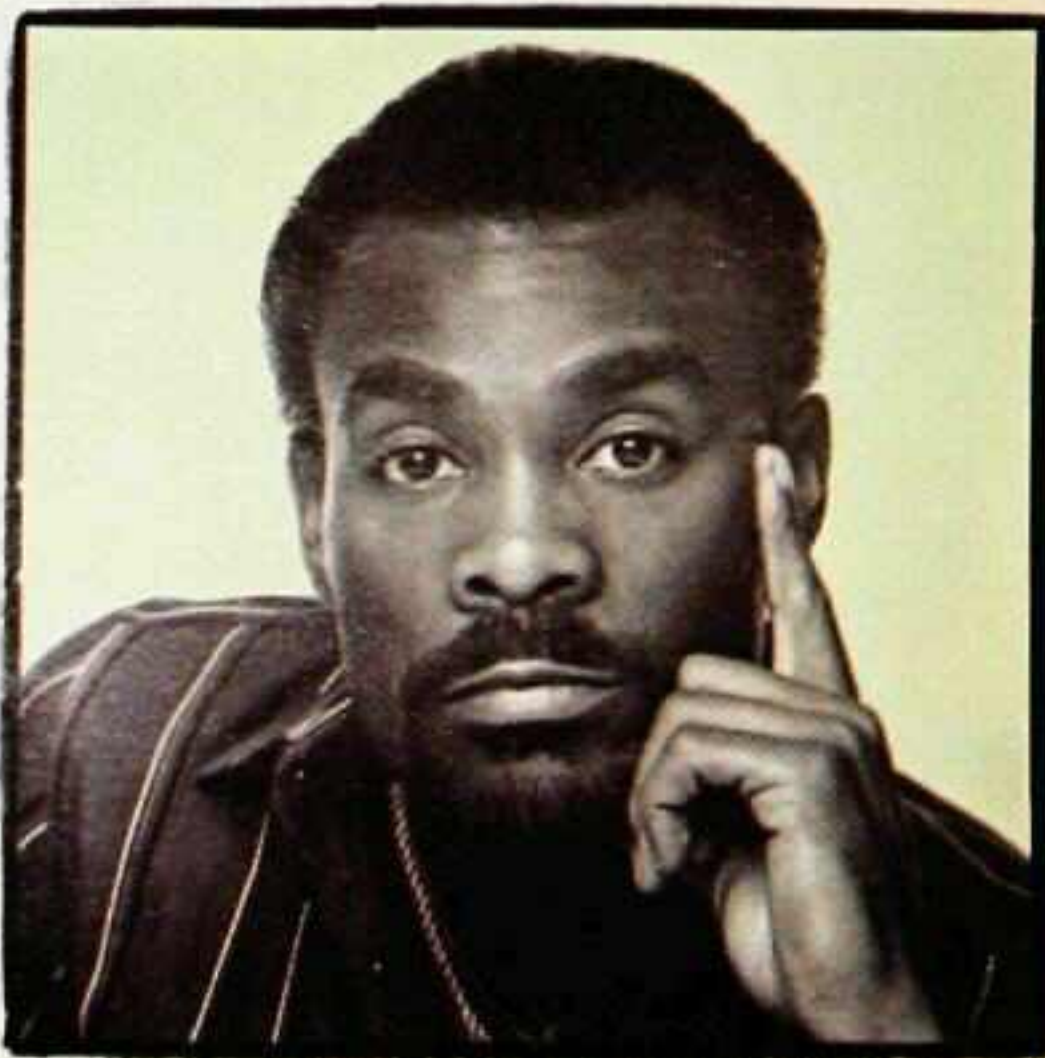
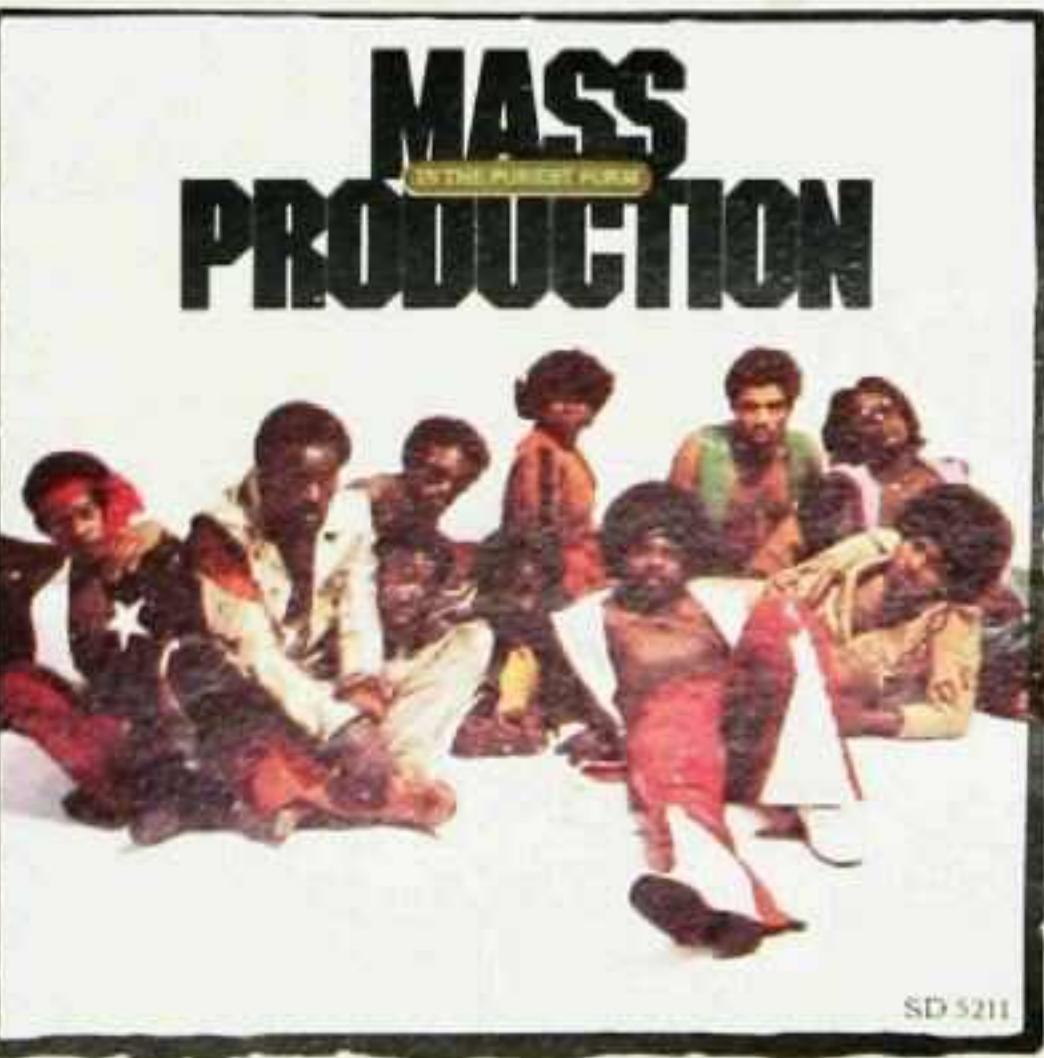






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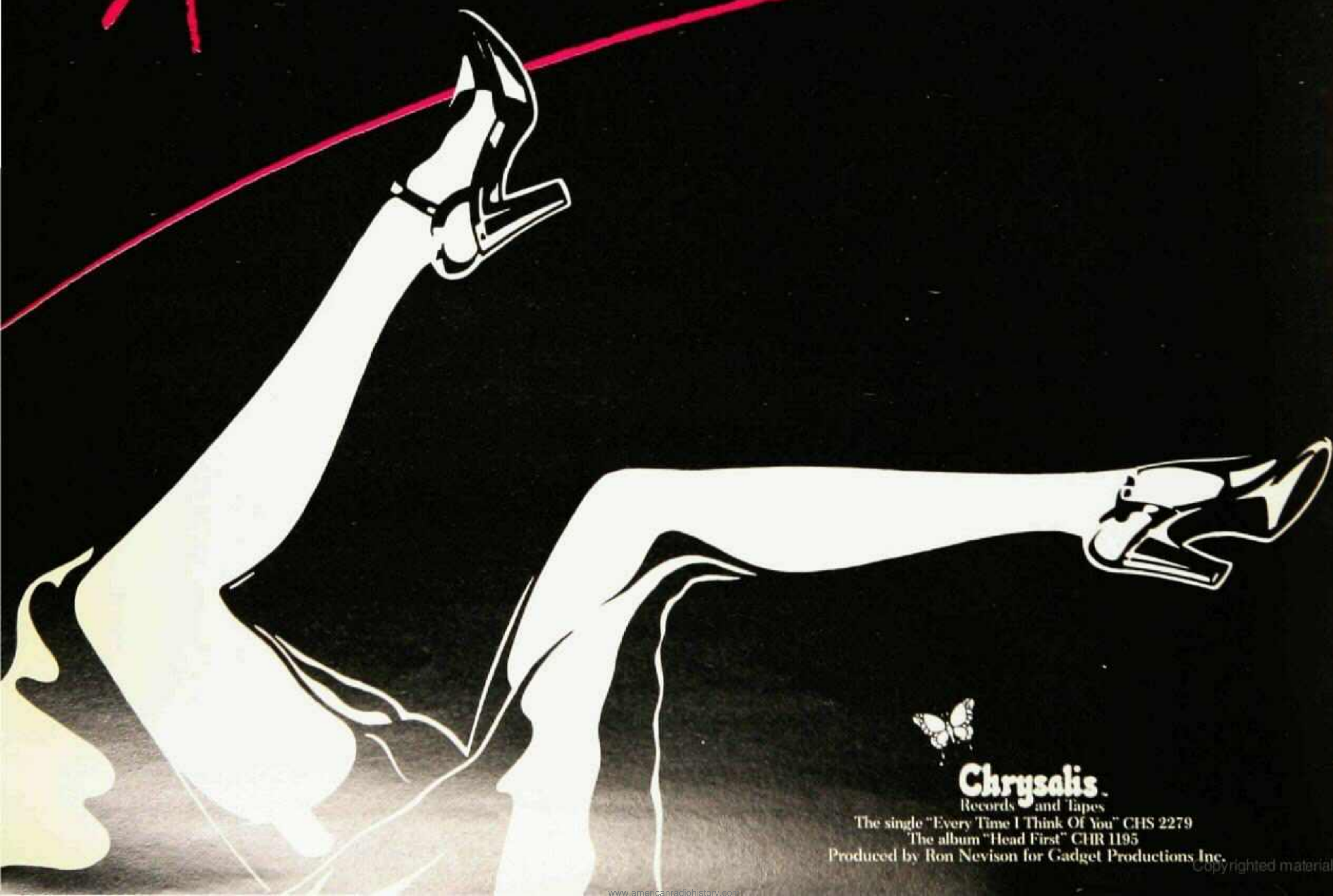
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## KNOK-AM Shifts To Jazz And Drops Disco In Dallas

By CARY DARLING

LOS ANGELES—KNOK-AM, a Dallas, Tex., station which had been simulcasting disco with KNOK-FM, has adopted a jazz format. According to general manager Bill Chapman, the idea of change for the daytimer was his.

"I formerly worked at WJZZ-FM, the jazz station in Detroit. I set up the concept there and knew how it worked there," says Chapman.

Unlike WJZZ however, KNOK-AM only operates during the day on a band that is usually reserved for every other type of format but jazz.

"There is a question of whether this can work on an AM in daytime. There have been no ratings yet but the response we've gotten so far has been fantastic," notes Chapman.

Air personality Roger Boykin kicks the morning off at 7 a.m. and ends his shift at 1 p.m. Rob Stewart

then takes over until sign-off at sun-down. As the days become longer, the station is considering adding another disk jockey.

KNOK-AM, which operates seven days a week, is highly formatted with no block programming. "We play everything excluding the very old stuff. We play big bands, small bands, male vocalists. It's all in a mix," says Chapman.

He goes on to say that the format is geared to the 18-49 age group with the 34-40 group being the main target. This is the reason for the exclusion of the older material.

Chapman estimates that approximately 10% of the material broadcast is from the 1940's, 30% is from the 1950s while the remainder is made up of songs from the 1960s and 1970s, including fusion.

He attributes the initial success of the non-directional, 1 kw station to the fact there are no other jazz stations in the immediate area. Except for night-time programming from a public radio station, there is little jazz available in the area.

"We've gotten lots of feedback. People are listening to us, especially during drivetime and while they're in their offices," states Chapman.

To promote the station, full page advertisements have been taken out in the Fort Worth and Dallas newspapers. More advertisements on a smaller scale, are due to appear in local papers soon. Also, Chapman anticipates some television advertising in the near future.

Plans are also in the works to promote concerts in the area. Currently, six or seven outdoor shows are being considered for this summer. These performances will feature lesser-known artists but major name shows are on the back burner.

Chapman admits that his FMer is in competition with the AM as "disco is the hottest thing down here right now."

## ASKS P.D.s NOT FUSS WITH JINGLES

DALLAS—"Let the pros do the jingles and don't let the p.d.s meddle with them." That was the advice of Harvey Mednick of RKO Radio at an NAB convention session on "The Birth Of A Radio Jingle."

Mednick was on a panel along with Otis Connor, who heads his own company and has just joined forces with Drake-Chenault, Jim Kefford of Drake-Chenault and Bob Hughes of WASH-FM Washington.

Connor complained that "jingles have not kept pace with the industry," and he predicted "radical changes in the next five years." Jingles no longer will be based on "predictable four or five notes."

Mednick advised stations to be "a quasi-pioneer and pick up a jingle package before the guy across the street does." He also advised station management to be "demanding" to make sure your jingles are "relevant to your market so 'I Left My Heart In San Francisco' doesn't become 'I Left My Heart In Bogolusa'."

Kefford said some researchers had concluded that audiences were "burned out on jingles," but if audiences are tired they are "just tired to what existed. They will still react positively to good musical IDs."



**RADIO ESCORT**—Chicago station executives form an entourage for singer Melissa Manchester, Arista Records artist providing entertainment at the broadcasters' Windy Awards presentation banquet. The Greater Chicago Radio Broadcasters Assn. sponsors the new competition honoring creativity in radio advertising. From left are station managers Jim Barker (WFYR-FM), Harvey Pearlman (WMFT-FM), Chuck Schwartz (WBEM-AM) and Jim Haviland (WLAK-FM).

## 4-YEAR-OLD FIRM FLOURISHING

### Kris Stevens Enlarges Services

LOS ANGELES—Celebrating its fourth year, Kris Stevens Inc., known for one of the first disco on-air programs, is expanding both its product lineup and facilities.

A new show, "The Top 10 Hits of All-Time," a 24-hour, 24 year segmented program, took four months of production and will showcase that era's most original and popular songs.

"There'll be some biographical material but the emphasis will be on music," reveals owner-president Stevens. "The special will contain music from 1955 to the present."

A former personality DJ with 15 years of radio experience, Stevens' mainstay project remains "The American Disco Network," syndicated by Westwood One over some 75 stations.

Marketed on a month delay on the American Forces Network, the three-hour weekend special was aired first in 1975 prior to the disco explosion today, points out Stevens.

"Network" features a survey of discos from around the country and L.A., a star talk section reported by

Stevens with biographical insight into personalities and music, artist interviews, a top 10 countdown from a selected city or disco and a newscast on the American disco scene.

Boney M, the Bee Gees, Tasha Thomas, Hot Chocolate, Paul Jabara, Charo and Sister Sledge have done interviews, says Stevens. Tami Reister reports disco events, fashion and dance trends on the newscast segment.

Stevens and Reister, who also is music director, break new artists and product together for the program with such names as Gino Soccio and the Beach Boys.

"It's a non-stop music format on 'Network,' a continuous feel of a dance party atmosphere," says Stevens.

### Old-Timers Air 'All That Jazz' In Los Angeles

LOS ANGELES—For the second year, KMET-FM aired its two-hour "And All That Jazz" broadcast Sunday (25) featuring dixieland artists The Legends Of Jazz.

Taped before more than 300 persons Feb. 15, the special also spotlighted New Orleans' Paddock Lounge musicians and the Art Graham Trio.

The six members of Legends, who performed before the audience at Capitol Records' Studio A, were led by vocalist Barry Martyn.

Others in the group include trumpeter Andrew Blakeny, bassist Adolphus Morris, trombonist Louis Nelson, pianist Alton Purnell and Sammy Lee on clarinet and sax.

Produced by KMET-FM general manager L. David Moorhead, who also is Metromedia Radio vice president, the program showcased Paddock Lounge star vocalist James W. Davis and Pete Dovidio on clarinet.

In addition to pianist Art Graham, the trio contains drummer Bill McCullough and bassist Stan Gilbert.

Staffed by four persons and freelancers, Kris Stevens Inc. is planning to expand and build a third recording studio at its suburban Sherman Oaks location. Preproduction, jingles and outside projects are executed there.

"12 Hours Of Christmas" is also produced by Stevens for 150 stations offering a seasonal feature music basis.

A former Top 40 rock DJ personality, Stevens cuts voiceovers for a number of clients, his last broadcast experience was as a weekender for KISS-FM and KFI-AM here.

Early radio work included Detroit's CKLW-AM, WQXI-AM Atlanta, KZV-AM Pittsburgh and WCFL-AM and WLS-AM Chicago, the latter which had the highest ratings ever in the station's history from 1969-72, claims Stevens.

"It's good to be on the other side of the coin, doing your own thing. Radio became boring to me," concludes Stevens. "Personality DJs aren't getting the money they deserve."

### Personalities Launch Radio & Video Firm

LOS ANGELES—New radio/video production company the db's has been launched by veteran radio personalities, producers and syndicators Dusty Street and Barry Everitt.

Acquiring releases to various rock concert footage, music for laserization and other film for distribution in the home video market, the new firm is based in Hollywood at 6100 Primrose Ave.

The videocassettes are marketed by Astronics of San Francisco. Street is still affiliated with KROQ-FM Pasadena while Everitt, a European rock veteran of radio, has worked for KSML-FM Lake Tahoe and more recently KDKB-FM & AM Phoenix.

Street and Everitt together produced "Rock Around The World."

## CHAIN HOOK-UP

### Live Broadcasts Become Part Of WKDF-FM Life

NASHVILLE—WKDF-FM originated its second live broadcast hook-up of the year Wednesday (28), when it produced a five-station FM network feed of the McGuinn, Clark & Hillman concert in Nashville.

The program was carried live from Vanderbilt Univ.'s Langford Auditorium over WORJ-FM, Orlando; WSHE-FM, Ft. Lauderdale; WKLS-FM, Atlanta; WQXR-FM, Memphis; and WKDF-FM, Nashville.

Capitol Records sponsored the broadcast, produced by George Luthin, George Hale and Alan Sneed. Network sound mix was provided by Johnny Rosen of Fanta Sound.

Earlier, WKDF originated a six-station live FM feed of the Charlie Daniels Volunteer Jam V, sponsored by Epic Records.

WKDF also participated in a network hook-up sponsored by Warner Bros. of a Dire Straits concert at the Tower Theatre in Philadelphia. This program was originated by WIOQ-FM and involved a linkage of more than 10 FM radio stations.

Commenting on the station's heavy involvement in live network feeds, WKDF's program director Alan Sneed observes, "Record companies are realizing the value and impact of the live hook-ups, and we expect to be doing a lot more of these."

KIP KIRBY

### KCRW-FM Bags \$21,420 Pledges

LOS ANGELES—Santa Monica College's KCRW-FM raised \$21,420 in pledges and cash in its second annual subscription drive March 10-19, more than doubling its listener sponsors and last year's amount raised.

The nine-day on-the-air pledging was preceded by a 24-hour uninterrupted salute to the "Golden Age" of radio March 9.

The drive featured such programming as the premiere of National Public Radio's stereo broadcast of the Summer White House Jazz Festival and a six-hour Judy Garland tribute.

## Will FM & AM Be Equal By Early 1980s?

WASHINGTON—FM will reach parity with AM by the early 1980s, the Commerce Dept. predicts. The prediction is contained in the agency's annual "U.S. Industrial Outlook," which also predicts continued growth for radio over the next five years.

The department reports that as parity in audience shares between AM and FM approaches, the differences in programming format that have distinguished the two are expected to disappear.

## Disco Taboo On Rhodesia Radio U.N. Sanctions Makes Getting Records Traes Difficult

By DOUG HALL

LOS ANGELES—While disco has escaped the condemnation rock'n'roll suffered 20 years ago in this country, the dance music's foes

are active in other nations "protecting" radio listeners from the "corrupting" music.

Sweden only programs six hours of disco a week and Rhodesia keeps a tight lid on the music. Harvey Ward, former director general of the Rhodesian Broadcasting Co., was here recently says he kept disco "cut down" on Rhodesian radio and he is sure his successors are doing the same.

"I'm not a fan of disco. I find it mindbending. It's a contributing factor to epilepsy. It's the biggest distractor in history to education. It's a jungle cult. It's what the Watusis do to whip up a war. What I've seen in the discos with people jogging away is just what I've seen in the bush. It turns a group into a malleable mob. East Germany and the Iron Curtain countries have forbidden it. They tumbled (caught on) to this long ago," Ward says.

Ward says that his drive against disco had him labeled by some "a fuddy duddy" or even "a fascist swine."

While there may be a lid on disco on Rhodesian radio there is an attempt to present the hits of France, Germany, Britain, Australia and the U.S.

To do this, Rhodesian stations work with Billboard charts and lists from the BBC and monitor of the Voice of America and other nation's overseas broadcasts. "We pick up what they are doing," says Ward.

Rhodesian stations face the unique problem of obtaining records because of U.N. sanctions against the country. "We do get records through a sanction-busting operation I set up," Ward explains. He also obtained equipment parts for the stations in this way too.

There are five Rhodesian stations broadcasting mostly in FM. "We also broadcast in short wave and medium wave (AM), but we're changing mostly to FM because of the quality."

Radio Rhodesia is the principal station of the system, but there are African language stations and two commercial stations, which are also run by the government. These stations, Radio Jacaranda in Salisbury and Radio Matapos in Bulawayo, play the most music.

What does Ward think of U.S. radio? "It's much faster paced. Your DJs are very fast talking and they talk in a monotone. I wonder how anything sinks in with the listeners."

Noting that Rhodesian stations have more variety while U.S. stations adhere to a set format, Ward says he finds "U.S. stations follow a monotonous pattern."

Gloria Gaynor  
Instant Funk  
Rod Stewart  
Peaches & Herb  
Evelyn "Champagne" King  
Celi Bee  
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## ITC Introduces New Generation Of Tape Model

DALLAS—A new generation of solid state cartridge tape machines with computer controls which give true tape-to-tape sound quality was unveiled at the NAB's engineering conference.

Kerry Meyer, manager of engineering for International Tapetronics Corp., detailed about 50 new features incorporated in ITC's new series 99.

He said the series 99's playback frequency response is "better than the new NAB standards" and results from a new head design.

The series 99 uses 43% less power than older machines, providing a cooler operation, and has improved signal-to-noise ratio, he said.

# THE BMI NOMINATIONS ARE



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**Heaven Can Wait** — Dave Grusin

**Superman** — John Williams

**Midnight Express** — Giorgio Moroder (SUISA)

## BEST ORIGINAL SONG

**"Hopelessly Devoted To You"** from **Grease** —  
John Farrar

**"Last Dance"** from **Thank God It's Friday** —  
Paul Jabara

**"Ready To Take A Chance Again"** from **Foul Play** —  
Charles Fox and Norman Gimbel

**"When You're Loved"** from **The Magic of Lassie** —  
Richard M. and Robert B. Sherman

## BEST ORIGINAL SONG SCORE AND ITS ADAPTATION, or BEST ADAPTATION SCORE

**The Buddy Holly Story** — adaptation score by  
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**Pretty Baby** — adaptation score by  
Jerry Wexler, music by Scott Joplin

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1978 was a great year for gospel music and the people at Canaan Records, thanks to the Happy Goodmans, real winners.



Canaan Records, Waco, Texas.

# Expect Large Throngs For Midwest Concerts

By ALAN PENCHANSKY

CHICAGO — Summer 1979 is bringing this area's heaviest lineup of outdoor concert bookings, with as many as three big open air venues in operation. Ticket prices have risen at a modest rate for the summer performances, and venue managers are expecting strong attendance.

The venerable Ravinia festival and the new Alpine Valley Music Theatre will return this year. A new Nederlander venue, Poplar Creek Music Theatre, under construction near Chicago may also be ready for 1979 operation.

Operating and talent cost increases are reflected in higher top prices for premier attractions, venues report. Other factors influencing operations include calls for greater traffic control in area's surrounding the al fresco facilities.

Alpine Valley will announce its lineup of more than 40 attractions this month, with tickets going on sale by mid-April. Ravinia has finalized its 14 special/pop/folk/rock events, as most talent booking for summer already is pinned down.

The Poplar Creek Music Theatre, going up in Hoffman Estates, Ill., is being patterned after the Nederlander's Detroit Pine Knob pavilion. The new facility was expected to open this summer, however, the target date has been pushed back into July following work slow down caused by severe winter weather.

Alpine Valley Music Theatre, located in rural Wisconsin 70 miles from Chicago and 40 miles from Milwaukee, will offer reserved seating for 11,000 this year. Alpine Valley bookings are being based upon a

minimum draw of 16,000, according to Joe Balestrieri, one of the managers of the facility.

Balestrieri reports plans for a four-act country program, a three-act MOR program and a five-act hard rock bill. Most bookings are of

with a concert staging of Verdi's opera "La Forza Del Destino," starring Leontyne Price.

Classical draws for this year's installment also include a complete Mahler symphony survey under the direction of conductor James Le-

with Teddy Wilson. Fourteen popular bills will be offered.

About a 5% overall ticket price increase is posted this year by Ravinia, applying primarily to classical attractions.

Tickets to Alpine Valley will climb slightly to a \$15 top, reportedly, with general admission remaining at \$6.

Both Alpine Valley and Poplar Creek facilities are involved in extensive traffic pattern planning projects. The Wisconsin facility ran afoul of neighboring property own-

ers last summer when small country roads leading to the site were severely backlogged.

Municipalities bordering Hoffman Estates and property owners in the area of the Poplar Creek site have raised objections to that project. One lawsuit, alleging that property values will plummet, is being appealed with another pending. A Creek spokesman indicates the facility is working with state road officials and other highway authorities to insure unimpeded traffic movement.



STREET SCENE—Desmond Child & Rouge perform their "West Side Pow Wow" in the streets of Manhattan's West Side. From left, Desmond Child, Maria Vidal, Myriam Valle and Diana Grasselli.

pop mainstream talent, with draws such as Steve Martin and the Doobie Brothers confirmed to return. Opening is June 10.

The venerable Ravinia Festival, tucked away on several acres in Highland Park, Ill., opens June 22

vine. The festival is summer home for the Chicago Symphony.

On the popular side, Ravinia hosts a double bill of Pat Matheny and Gary Burton, Kris Kristofferson and Rita Coolidge, Gordon Lightfoot, Judy Collins, and Buddy Rich

## Versatile Loretta Lynn Discovers '79 Pivotal Year In Her Career

By KIP KIRBY

NASHVILLE—With strong Nevada bookings, more network television exposure, and continued sales of her autobiography, "Coal Miner's Daughter," MCA artist Loretta Lynn is looking ahead at a pivotal year in her career.

And now there is the movie, "I think it's gonna be a little tough acceptin' a movie about your life when you haven't even finished living it," says Lynn, referring to the music-filled motion picture now being filmed from her book.

However, she claims that she has never had a doubt since she and writer George Vecsey first sat down to begin work on her life story that eventually someone would turn the project into a movie.

With combined paperback and hardback sales of "Coal Miner's Daughter" reportedly nearing the two million mark and the book just now being released in England, the time seemed right for the film.

Universal Pictures acquired the rights to her story and shooting began in early March under the direction of Michael Apted, with location shots scheduled in Virginia, Kentucky and Tennessee.

The most difficult part of the endeavor for her, Lynn adds, was the casting, especially for the role of Patsy Cline. "Patsy was my idol and I couldn't have stood it if they'd got someone to play her who wasn't right," she says. The same was true for the part of Lynn.

Asked if she ever considered filling the role herself, she says emphatically, "No sir, I've already lived the life of the coal miner's daughter once and I sure don't want to go back and play it again."

A major consideration in the casting was that the actress chosen to portray Lynn also be able to sing, since Lynn's voice will be used only

once in the movie, singing the title tune, "Coal Miner's Daughter," during the credits.

Sissy Spacek, who landed the role, was Lynn's choice for the part immediately when the singer first spotted her photo in a stack of studio glossies.

"I picked her face out right away, but Universal went through this process of screen testing everyone who was up for the part of me. It was costin' them all kinds of dollars, so I sent word to tell them they were wasting their time and money, that Sissy was the one who was gonna play me."

"Finally, the studio sent for Sissy to do a screen test—and she wouldn't do one. Said she'd already been nominated for an Academy Award for 'Carrie' and there wasn't any purpose to her doin' a screen test."

Once signed, Spacek began selecting material with Lynn to be performed in the movie, with Lynn making a tape of all the songs that she used to sing when she was still in

(Continued on page 86)

## Webb Web Advances Jack Eglash

LAS VEGAS—Veteran local entertainer, orchestra leader and entertainment director Jack Eglash has been tapped to executive director for Nevada operations for Del Webb Hotels.

Eglash, who has been serving as entertainment director for Webb's Sahara Hotel, will be responsible for entertainment bookings at Webb's

Sahara Hotels in Las Vegas, Reno and Lake Tahoe.

All negotiations for entertainment contracts in both the main showrooms and the lounges of the three hotels will be directed through Eglash's office at the Las Vegas Sahara. He has been in the entertainment business 30 years.

## Riviera Hotel May Go More To Rock Acts

LAS VEGAS—Hot television and MOR-oriented artists will continue to predominate the Riviera Hotel's star lineup but with the possibility of the hotel's going more rock-oriented.

So says Tony Zoppi, new Riviera entertainment director, who took over Jan. 1 for outgoing show booker Ed Torres, a 10-year veteran at the high-rise Strip property.

"At the present time, we're going with who we have, which is a cross-over country-pop combination," says Zoppi. "If the public wants rock music here, we'll provide the acts."

The hotel's star stable includes Anne Murray, Kenny Rogers, Olivia Newton-John, Steve Martin, Shirley MacLaine and Liza Minnelli to name a few.

Zoppi, formerly the hotel's publicity director for 14 years and Torres' talent scout, says the first year will reflect his departed boss's signings but with some changes.

One of those alterations involves the signing of Donna Fargo as a supporting act, hopefully to be groomed into a headliner and the inking of former Aladdin Hotel attraction Anne Murray.

Murray just was pacted six weeks for 1980 and '81 with options while Rogers added two more weeks in 1979 and extended into 1980. Steve Martin will do two weeks in 1979 with options.

Both the MGM Grand and Alad-

din Hotels book similar names in tv and music with the Grand marquing such names as Captain & Tennille, Donna Summer and Natalie Cole.

At the Aladdin's 7,500-seat Theatre for the Performing Arts, numerous groups have appeared, including ELO, the Commodores, Gary Wright, Earth, Wind & Fire and Linda Ronstadt.

Working with a 40-60 year old dominated audience, Zoppi expects the Versailles Room minimum remaining constant, at an average of \$20 increasing to \$25 for superstars.

The entertainment chief adds that the 17-year-olds of today, being the customers of tomorrow, could sway the format more towards rock-oriented acts.

At one time, Engelbert Humperdinck, who got his Vegas start at the Riviera, was considered radical. Zoppi would book the Bee Gees if it was economically feasible for the 1,000-capacity showroom, while new wave/punk acts would be out.

Zoppi outlined the importance of acts financially investing in their own careers and cites the recent case of headliner Kenny Rogers who made his Strip debut.

"Kenny invested \$61,000 of his own money into radio/television spots, newspaper ads and billboards in numerous areas and landed a \$1-million contract with the hotel," says Zoppi.

### NEW MUSIC OUTLOOK

## Soul Searchers Busting Open the D.C. Scene

By JEAN CALLAHAN

WASHINGTON—"We're busting loose" in the Capital," says Chuck Brown, whose smash hit with the Soul Searchers is drawing attention to Washington, a place where there's always been plenty of talent but never enough exposure for local artists.

"Duke Ellington, Billy Eckstine, Roberta Flack, Marvin Gaye, Van McCoy, Peaches & Herb—Washington always has put a lot of artists on the scene but they've had to relocate to make it," says Max Kidd of Al & the Kidd Promotions, who sees all that changing now as political home rule in Washington leads to economic independence and a new mayor hopes to revitalize the city.

Mayor Marion Barry praised Washington's musical community, declaring March 21 "Local Entertainer's Day," issuing proclamations and throwing parties in conjunction with the City Council and congressional delegate Walter Fauntroy.

Local artists appeared en masse for a congressional reception Wednesday and for a disco Thursday night (22) hosted by DJs Robyn Holden and Melvin Lindsey of WJUR-FM.

Brown, who's been waiting 11 years for this hit, talked about the importance of being in the right place at the right time. "Busting Loose" only took off because the right people were behind it," he says. "Until recently, there wasn't enough studio space in Washington, the promotion wasn't here and the local radio stations ignored local talent. Now the city is starting to come into its own."

To celebrate Washington, Brown has composed a song called "Game 7" to commemorate the Bullets' win of the NBA championship. The Bullets are thinking of using the tune as their theme song. "Game 7" might turn out to be Chuck Brown's lucky

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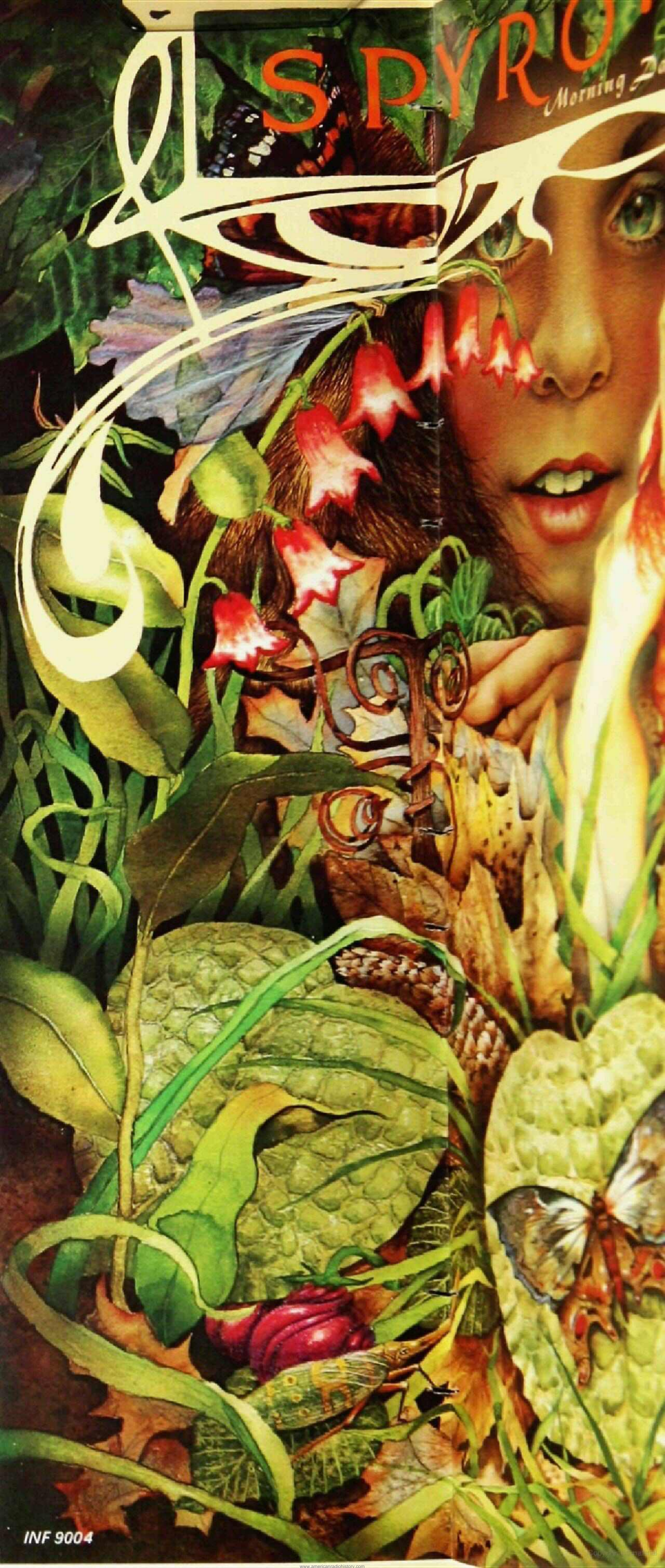
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# Indie Distributor's Meet Fireworks Sputter, Die

## System Far From Dead, Says Panel

HOLLYWOOD, Fla.—Verbal fireworks anticipated at NARM's independent distributors meeting Friday (23) didn't materialize, but the event stood as a reasoned defense of the need for independent distributors with some modifications called for in the years ahead.

The meet, titled "Swan Song Or Rebirth," got its calm tone from a chairman, Motown's Mike Lushka, and panelist, Elliot Goldman, executive president and general manager of Arista Records, who represent labels committed to the independent distribution system. The second panelist was Joe Simone, president of Progress Record Distributors.

In Goldman's prepared speech (Billboard, March 31, 1979), before the SRO audience, he noted that independent distribution has "some surprises for doomsday commentators." He targeted a major portion of his speech on the A&M and ABC departure from independent distribution, claiming in a long-range analysis that their actions represented "business considerations" apart from the health of this distribution system.

"It should be clear to all concerned that neither A&M's or ABC's departure from independent distribution had at the heart of the matter anything to do with the performance or abilities of the independent distribution network," he declared.

In A&M's case, Goldman stated that A&M's business philosophy underwent a change around the time of its burgeoning unit volume success with Peter Frampton. Before this, he claimed the label was "content" to maintain its size as a "privately held independent label" with no desire to compete in size, artist roster or unit volume with the major companies.

At the risk of "possible stagnation," Goldman stated, the label decided to broaden its horizons. "It's

really almost impossible for a company to maintain the status quo in its development, particularly one that's in an industry as volatile and expansive as the record business."

Besides U.S. expansion, Goldman said A&M's move from country by country sublicensing to CBS as its foreign licensee was "largely dictated" by "significant guarantees and cost saving facilities" to "better finance their plans in the United States.

"Other moves," the executive felt, "were timed badly and/or anticipated a growth that was unrealistic."

Without volume to support this expansion, the company's decision to move into the RCA orbit was seen by Goldman as a "marriage of convenience."

"To the credit of the management of A&M, they recognized the problem that developed and moved decisively to solve it," he stated.

He added that RCA's own needs under Bob Summer, president, led to a marriage that would solve A&M's immediate cash-flow problems and give A&M a four year "breathing period" in which to size up its own beliefs in which distribution system is best for itself.

Goldman termed the deal a "break even" one for RCA, but one that will absorb overhead that is not presently being met by RCA's own artist roster. The A&M deal thus, in Goldman's view, gives RCA its own four-year breathing period in which to develop its artist roster. "In my judgment, the departure of A&M from independent distribution does not reflect on that system, but rather was a corrective business decision to cure some significant ills.

The ABC situation, Goldman stated, "is much easier and cleaner to analyze... the ultimate move to sell its entire record operations to MCA had nothing to do with the performance of independent distribution. It had everything to do with ABC Inc. recognizing the hard, cruel fact that it had been able to turn the company into a meaningful profit operation.... In a phrase, ABC did

not leave independent distribution, it left the record business."

Goldman went on to declare that methods of distribution were less a factor in company success than the ability to sign meaningful artists, and that branch developments re-

would always be new creative entrepreneurs coming along who would want "control of their destiny," whether through independent distribution or branch operations. A&M itself knew, he said, that its deal with RCA meant just this, in essence hav-



Indie Address: Arista's Elliot Goldman tells of his label's support of independent distribution as panel chairman Mike Lushka of Motown, center, and Joe Simone of Progress Record Distributors ponder the point he's making.

sulted when the "economics of doing so made sense." He stated that when volume is sufficient, the added margin yields a significant profit that more than pays for itself in the added costs in maintaining that distribution."

He further stated that the track record of independent distribution has proven its ability to move as much product as branch setups, pointing to such high volume acts over the years as Carole King, Peter Frampton and his own label's Barry Manilow.

Under independent distribution, he mentioned that Arista's own growth has gone from \$10 million in annual volume to \$70 million in four years. "Superior creative talent and management are the essence and difference between record companies, not their method of distribution."

He further commented that there

ing branch distribution with control of its product flow.

Goldman's concept of a contractual relationship between labels and independent distributors was designed to bring some stability and mutuality" to the relationship to both parties. Later, he told Billboard that specifics had not been fully developed and he would not formally discuss the issue with his distributors at NARM, but he did cite one area involved in a contractual relationship, that of funding some distributors to expand their base and/or personnel.

In his talk, Joe Simone stated that "creativity is the biggest asset we have as individuals and as companies" and called for a "strategic vision of the future.

"Planning itself clarifies the opportunities and the threats that lie ahead for a company...."

In an historical reference, Simone

## Execs Peer Into Future Confidently

said that the times dictated certain independent distributor policies. Transshipping, for instance, was created, he said by "stringent" label returns policies (10%) that forced distributors to go out of their markets to generate enough volume to "keep themselves alive."

He said that multiple distribution in an area eight to 10 years ago allowed labels to "go across the street" when unhappy with his current affiliation. "When this started to change, it created a more comfortable world... moving up to today's market, one of the distasteful things from a distributors point of view is we were left with the streets to clean with no one acknowledging any respect or responsibility for what had occurred."

As an example, he cited MCA's decision to take back ABC returns after confusion over who was responsible.

"I think there are some things that have to be recognized by both us as distributors as manufacturers and that is that we are in a world that has been created and dominated by substantial branch distribution."

He said that "promotion and creative ability must be reaffirmed and the need for that commitment is here and now...."

He stated it was time for another approach to planning—a more formal approach rather than tackling problems daily as they arise. "I think it's time for us now to take another approach, an intuitive anticipatory approach which is usually done in the mind of the person which is based on past experience or is more commonly called 'gut feeling'.

"It's time to reflect on your commitment and go home and do your own strategic planning."

The question and answer period  
*(Continued on page 57)*

APRIL 7, 1979, BILLBOARD

# Store Personnel's Pros And Cons Discussed

By JOHN SIPPEL

HOLLYWOOD, Fla.—Store personnel is both the biggest problem and the greatest asset of U.S. record/tape retailing. A panel of four chain retail chiefs agreed during a no-holds-barred discussion before more than 400 at the NARM convention that their end of the business yearly becomes more dependent on their successful communications and relations with store help.

Ironically, retail seminar chairman Dr. David Rachman opened the panel by asking Russ Solomon, Tower Records; Lee Hartstone, Integrity Entertainment Corp.; Jerry Adams, Harmony House; and Scott Young, Pickwick International retail division, about retail's biggest problem. Several stumbling tries from the four gleaned little.

It became evident that the good manager, who trains and maintains a knowledgeable hired-working staff is the top profit booster. Rachman stated that as a general consultant, when he sees a 40% increase in store volume or profit, he generally can know beforehand a new manager was appointed.

As the discussion evolved, it became more apparent that the larger

the store chain the more comprehensive the training manual and central control become imperative. Young, who spearheads the nation's largest chain nearing 400 outlets, discussed more rigid printed, standardized procedure manuals while, in contrast Adams, general manager of a Detroit area 12-store chain, seemed apprehensive about contributing comments over set ways of doing business.

Solomon noted, too, that his Tower stores are geographically most separated, requiring him to allow greater autonomy to management in each store. A Tower manager has a difficult job, Solomon admitted, citing that daily duties included freight reports, a myriad of non-economic problems, legal procedures, insurance and insurmountable paperwork.

Procedure manuals thicken and weekly addition of pages quicken as chains grow it was agreed. Young favors a training program and places great emphasis on proper hiring procedure, cautioning that help remains if persons are warned ahead of time about the rigors of the work. Hartstone and Solomon both ad-

mitted a less formal training program with store managers in total control of hiring and training in their own vicinity. All three agreed that a training manual, updated frequently, is required.

Solomon triggered an incisive look at employer-employee relationships, stating, "We are more sensitive to our employees' needs. We are even into loans and transportation." Then, Mike Spector, Spec's Florida-Georgia chain, opened a Pandora's box by specifically asking for salary details after the quartet had avoided a question from Dave Schlang, One Way Records, Buffalo. Young had explained to Schlang that he used a matrix of establishing an A-B-C rating based on the cost of living and the wide area covered by his giant chain and three gradations based on store value. In estimating cost of living, an important consideration of Young's is also wages offered by competing mall location owners.

Young later answered Spector who wanted to know what percentage he attributed to salaries, that it varied from 6½% to 14%. Solomon said his optimum percentage to gross was 8%. Hartstone said a per-

centage to sales ratio are secondary in his thinking. Proper utilization of people requires a far more incisive study which would include a payroll report, indicating how many persons are on the floor per open hour and a look at other elements that go into payroll Hartstone said.

Stores which buy directly and must, therefore, picket their own merchandise are an example of where chains must pay their people more because their store is functioning independently of a more central control.

Motivation varies. Adams said a profit sharing program works so well that clerks, seeing a peer not working will goad the indulgent one telling him, "you're costing me money." Young said Pickwick retail has specific bonus programs for its managers which fine tuned profit. Solomon said Tower has a year-end profit bonus.

As the industry grows, the panel agreed the emphasis has swung from the "I love music" clerk and manager more to the manager, more steeped in business experience. Discussion indicated that more and more district and/or regional super-

visory personnel are being added to buttress the link businesswise between home office and individual stores.

Solomon stressed involving store persons, even novices, in order to strengthen store potential. Allen Rosen, Flipside, Lubbock, Tex., queried the panel as to how their staffs were motivated by a program of loaning records or selling them virtually at cost or giving away demo copies.

Hartstone said such endeavors diminish shrinkage. All agreed pilferage was a consistent hazard. Solomon sells product at "almost cost" for which he bills his people, taking it out of the later salary check. Solomon said a staffer can return merchandise purchased after 10 days audition for full credit.

Bruce Bare of Independent Records, Denver, brought up the problem of community laws, attempting to ban the sale of head shop paraphernalia in record stores. Hartstone said he had withdrawn paraphernalia from both of his Lakewood, Calif., stores after the statute was passed, even though the law

*(Continued on page 57)*

CONFAB IMPACTS *Electronic Figure Aids In Buildup To Cornyn Speech*

By ROMAN KOZAK

HOLLYWOOD, Fla.—An audio-visual presentation highlighting NARM's theme of "Today's Success: To Tomorrow's Opportunity," followed by remarks by David Lieberman, the convention chairman, and John Cohen, NARM's chief, led up to Stan Cornyn's keynote address Saturday.

The audio/visual presentation was a short film and slide show which featured clips from the various movie musicals of the last year, shots of album covers of some of the year's hot product, and a listing of the top merchandisers around the country with pictures of their executives.

Helping Lieberman in his remarks was an electronic dummy, "Rodney Rock Bottom," who represented a small Alaskan retailer seeking to gain greater status in the industry by becoming a recording artist. Much of the dialogue with Lieberman, interspersed with the dummy's truly bad vocalizing, centered on Lieberman's attempts to convince it that the merchandiser is indeed crucial in the music business.

To help clinch the argument, Olivia Newton-John made a brief appearance to thank the dummy, and of course all the live merchandisers in the audience for their efforts in making her a superstar.

Lieberman also told the audience of some of the upcoming events at the convention and reminded them, too, that "our business depends on everyone in it, even the guy who sweeps the floor in the warehouse."

John Cohen, in his speech, warned that though business is good, there are some "ominous clouds" on the horizon that may spell trouble in the future.

"There is a nervousness," he said, "that harkens us back to 1974 when there was another era of profitless prosperity with big volume but little profit."

He said the business was in a period of spiraling expenses, with merchandisers struggling to maintain a decent margin. "How long can we persist in selling our best product at the lowest price?" he asked, referring to the industry practice of discounting hot new releases.

Another cloud on the horizon was the quality of industry personnel.



Keynote: Stan Cornyn stresses a point as he urges NARM members to leave a cultural legacy in music that is not necessarily in the mainstream.

"There is a new fact on the street, and that is (much of) our middle management is not very adventurous or imaginative. Too many are just trying to hang onto their jobs," he said.

Also he said, "Manufacturers and merchandisers are like trains hurtling down parallel tracks, but having little to do with each other."

He said that what was needed on both sides was an appreciation of each others' problems. People working on each side should be sympathetic and understanding of each others' needs.

"We are no longer the record business; we are the record industry. We have a function and that function must be accompanied with class and style," Cohen concluded.

In his keynote address (highlighted in last week's issue), Cornyn, who titled it "Take A Little, Leave A Little," also urged the industry to develop a comprehensive museum of recorded music, and decried the lack of college level courses about recorded music. Noting that it was as much an aspect of Western civilization as film, theatre or literature, he said that at the moment not one college offers a major course, of study in recorded arts.

He did add, however, that Warner Communications Inc. will soon announce a subsidy for the first such college major.

The point of his speech was that with record sales and music radio now accounting for more sales than the gross national product of two-thirds of the world's nations, the recording business has a great deal of power, but it lacks responsibility.

"We may have more power here than anybody on earth since the Catholic clergy in the Middle Ages, and what do we do with it? Some boogie, and some take the money and run. Or we do not care. What turns us on is today's baseball jacket with this month's push act."

He said that the record business has captured the imagination and dedication of its customers, and now that it will soon be adding video, "We can capture it too, like we did radio."

Because of this, the recording industry has responsibility, he said but its cultural commitments have been "adequate, but barely adequate. We can do more than the country music wax museum, or the Midwest regional promo hall of fame.

"He urged the industry to cut down on some of its promotional freebies and gift of wine and promotional tank tops, and spend the money to make sure that music's cultural heritage, from Fats Waller to Jimi Hendrix does not get lost. He also decried the industry's preoccupation with only top sellers and urged the industry nurture artists "whose only justification is their own merit."

A main contention by Cornyn: that today's kids "pay attention only to tv, each other and their music," was echoed by Saturday's luncheon speaker, Dr. Art Ulene, who pointed out that his teenage kids, who are blasé about his association with various media personalities, only became excited when he told them he would be meeting the Bee Gees at NARM.

Ulene spoke about stress, saying the best medicine for stress may be no medicine at all. He warned against the dangers of alcohol or chemical depressants and sleeping pills in combating stress or depression.

ONCE CALLED 'YOUNG TURKS'  
After Only 2½ Years,  
Nova Group Progresses

HOLLYWOOD, Fla.—Success has killed the formal idea behind Nova, but the concept remains an ongoing NARM approach.

Nova, formed by a group of "young Turks" as "NARM's Other Voices" at a mid-year meeting of the association in Chicago 2½ years ago, was the subject of a board of directors luncheon, specifically hosted by the board for Nova members and "people attending their first NARM convention."

Two of those "young Turks" have risen in the organizational structure of NARM. Joe Cohen is executive vice president and John Marmaduke of Western Merchandisers is on the NARM board of directors as secretary.

Cohen said to the gathering, "Traditionally in trade associations, especially one 21 years old, there's the tendency to assume that because you're a new member you're going to be unheard and not actively participate. That's not true here... I never thought I'd be standing before you here today."

He stated that without a line of communication between NARM and its new members, "NARM will not go anywhere."

Following the luncheon, David Crockett of Father & Sons Inc., who chaired the luncheon, told Billboard:

"There were a lot of young fellows and ladies who were actually involved in the running of these businesses and yet when it came to convention time we weren't really participating in it... Yet we felt there were a lot of us who made these businesses run. So people like Joe Cohen, John Marmaduke and I and other people got together at that NARM mid-year and said 'what can we do to be more active participants in this organization?' We weren't trying to be rebels in any way, shape or form. We were trying to work within the organization."

"And what we were asking for was an opportunity to participate, to not be intimidated by the strong members of this organization and have



Nova Man: David Crockett of Father & Sun's Inc. chairs a board of directors luncheon for young members attending their first NARM Convention.

access to work our way in so that we could not only lend and add to the convention, but also learn more.

"It took us almost a year to get some semblance of organization and figure out what we really were. It ended up that we were NARM's Other Voices. We wanted to work within NARM, but have a say-so. We wanted to be represented on the board of NARM and, lo and behold, in the transitional period in 1976-77 Joe Cohen became executive director."

"At the same time, people like myself and John Marmaduke were given opportunities to participate in seminars, regional meetings and panel discussions.

"There is no formal structure of Nova now. The whole purpose of this luncheon is to say to first-timers, 'Hey, this is your first convention. Enjoy it. Participate in it. We're human beings in the same industry. We want the new people to talk to us. We want them to participate. We want the new shining stars which is the scientific definition of Nova."

At the luncheon, each board member, including president John Cohen, spoke briefly and offered assistance to convention newcomers.

Vidisks & Videotapes Offer Opportunities

HOLLYWOOD, Fla.—The close relationship between the merchandising of records and prerecorded videotape or videodisks was stressed at a NARM breakfast meeting titled "Opportunities For Merchandising Home Video Entertainment."

Basically, the meeting stressed the approach of record stores as total "home entertainment centers" that could easily absorb current and future innovations in the home entertainment area.

Facts and figures stated at the gathering included:

- This area will account for \$3 billion in annual sales "in a few years."
- Sales of videotape recorders in 1979 will amount to 600,000, bringing a total of 1.3 million units in the home.
- Japan is producing 200,000 units a month, one-third of which are destined for the U.S. market.
- There's been a "tremendous" shift in the sales of VHS units over Beta units in recent months, which may be curtailed somewhat by

Sony's development of a 4½-hour playing unit.

Also, in competition with the coming videodisk, prerecorded videotapes may decline in price 20% in the immediate future, as much as 50% later on.

• Price reductions will be assisted by the development of tapes enabling as much as four motion pictures to be presented on a single tape.

• Within several years, all major film studios will make their product available through videotape.

The meet, chaired by NARM's David Grossman, opened with a slide presentation indicating the smooth integration of videotape inventory into record retailer display areas, including cross merchandising techniques.

The development by supplier Video Unlimited/Sound Unlimited of a weekly mailer to 700 accounts or promotional trailers is designed to build consumer interest in current and upcoming productions, according to the firm's Jeff Tuckman. He

(Continued on page 57)

CBS CREATIVITY

'Live' Show Tops 'A/V' Acts

HOLLYWOOD, Fla.—NARM's new policy of allowing the showing of exhibitors' audio/visual productions only once during the convention illustrated that balmy weather throttles attendance.

When the sun shown through Sunday afternoon, the Capitol presentation snared less than half the attendance as the WEA a/v 90 minutes earlier when heavy cloud cover persisted.

CBS Records topped the three presentations seen overall with its finale, in which 10 acts appeared live, not onstage, but, more importantly, split up over three bars.

Here they visited with the folks who make them superstars and it went over well. Willie Nelson, Eddie Money, Don Hartman, Lynn Anderson, Sarah Dash, Leah Kunkel, Moe Bandy, Renata Scott, Cheryl Lynn and Charlie Daniels could have stayed longer after the 30 minutes provided.

Credit sales topper Paul Smith with the idea. It was so good that he

probably set a precedent other labels will have to follow.

Vice president of advertising/creative services Arnold Levine set up the audience for the personal appearances with some terrific adlibbing from Money and Ted Nugent, who talked about working promotionally with racks and retailers on the road. Nugent was particularly speaking, showing a real working knowledge of the cooperation that makes an artist a lasting favorite.

Levine's live footage from concerts shown during the CBS presentation was compelling. The clarity and realistic color of the entire film indicates CBS used film and not video tape for the important summit.

It's understood that CBS commemorated the event by having 10 photographers there who were constantly taking pictures of the act and a conventioner. These pictures will be sent to the NARM members later.

WEA's Vic Faraci and Rich Leonetti for the second year capitalized on their a/v with a discount deal,

featuring seven acts in their 45-minute stint. From April 2 to May 4, the "One-Step Ahead" program features a 10% discount on the new albums by George Harrison, Rickie Lee Jones, Marc Tanner, Badfinger, Roxy Music, Mass Production and Iron Horse, with July dating. Accounts can order continuously during the program.

The WEA film was cleverly welded together with specially-created "Roadrunner" cartoon segments. Tom Gamache produced the show.

Capitol tried to cover every act in every part of its vast catalog. Angel, EMI-America, Ariola and United Artists.

Walter Lee, Capitol's sales manager, reviewed what the industry can expect from Capitol generally in 1979. The label, he said, will release three Philadelphia Orchestra albums in 1979 and 60 new XGR cassettes, in addition to information previously announced.

APRIL 7, 1979, BILLBOARD

# Rackers Disclose In-Store Display Problems

By IS HOROWITZ

HOLLYWOOD, Fla.—Problems of in-store display and adequate communication between the industry and mass merchandising stores surfaced as major concerns at the rackjobbers meeting Friday (23).

Too often, said panel participants, label display material does not meet the special needs of racked record and tape departments, while more pertinent point-of-purchase sales stimulators are only made available in modest quantities or not at all.

Infrequent eyeball contact by rack representatives with store operations makes the need for quick and perceptive communication with store personnel more vital, attendees agreed, if full sales potential is to be achieved.

The lively NARM session was also treated to a view of the industry from the side of chain store management, delivered by Albert Geigle, national buyer for Montgomery Ward.

The session was chaired by Sydney Silverman of United Records & Tape Industries. David Siebert, president of Handleman's Siebert Division, joined Geigle as dais panelist.

It was Siebert who delivered the initial plea for more in-store display material, a request which won general support from the floor. He

pointed out that the needs of racked departments differ from those of record stores, where manufacturers direct their major display efforts.

Eric Paulsen, of Pickwick International, did point out, however, that labels will construct special displays for rackers if they are asked and are convinced that it is worth the effort. He also noted that rack display specialists can win cooperation from display managers in host stores, although others complained of resistance.

Paul Smith, senior vice president, marketing, CBS Records, told rackjobbers that his company would be pleased to provide special material if there was reasonable assurance that it would be used and not gather dust in a warehouse.

Others stressed that it is essential that manufacturers be alerted to the parameters (size) of displays acceptable to racked departments.

Silverman suggested that NARM sponsor a survey to pinpoint current display needs of racks to provide workable guideline for labels.

Allied to the dearth of display material is a reported lack of adequate advertising support for racks on the part of manufacturers. Siebert, in particular, urged labels to include rackjobbers in their long-range advertising plans so that sales cam-

paigns can be made more effective. There is also a need for rackers to show accounts the best way to use advertising dollars that are made available, he said.

This, it was made clear, is only one of the areas where better communication between racks, labels and host stores would pay off.

Siebert said it is important to convey information to accounts, such as disclosed in a recent WEA survey that older age groups are active record and tape buyers.

Herb Dorfman, of Bee Gee Record & Tape Distributors, maintained that more cooperation is needed from the stores themselves in the joint quest for better profits. Promotions initiated by racks are often not used, he said, or suffer improper follow-through at store level.

Rackers are actually present in stores about 14% of regular business hours and need the help of store personnel the remaining 86% of time if stores and racks are indeed in a "partnership," as Geigle maintained.

Too often, said Dorfman, rackers can't get up-to-date inventory information from stores. Stubs are not returned in time and fast selling product not replenished quickly enough. Better in-store supervision can boost sales significantly, said Siebert.

Geigle, from his perspective, felt cooperation could also be improved on the other side of the fence. He thought it would pay off for labels to establish direct contact with major accounts, primarily to pass on information that could bolster sales campaigns.

## BY 1980

### MCA Favors Music Retail For Videodisk

HOLLYWOOD, Fla.—Record and tape retailers are very much in the marketing plans of MCA DiscoVision, but not yet.

By 1980, however, when MCA expects to deepen its market penetration to "most of the U.S.," the videodisk could begin offering retailers new sales opportunities, Norman Glenn Sr., vice president, programs & marketing, told a NARM luncheon audience.

The executive reprised the entertainment potential of the videodisk, reported strong results in area testing in Atlanta and named Seattle as the next market area, starting April 27, with a new market to be opened two months later.

For the present, software continues to be made available only through stores which also handle players, he said.

Glenn emphasized that the format helps in the fight against piracy, already prevalent in taped home video. Unauthorized dubbing will be discouraged as consumers become aware they can purchase programs on disk at less than the cost of blank tape.

He promised, too, that more music disks would be made available in the immediate future to supplement the present catalog of more than 200 DiscoVision titles.

As the market matures, record stores will be brought into the distribution orbit, Glenn said. "We want to be in business with you," he added. "Be patient and help us make it happen."

Some years ago, he said, manufacturers were "more cooperative," informing stores of major new releases so that they could make sure that they were being supplied adequately by rackjobbers. But big companies don't do that anymore, he said.

Growth in cassette sales via racked accounts was noted by a number of session participants, although Jay Jacobs, of Knox Record Rack Co., asserted that full potential of the configuration is still held back by fear of pilferage. The problem, he said, is "how to get them out of locked cases."

Geigle reported that an experiment in a Montgomery Ward Chicago store using an alarm system rather than locked cabinets did result in a "tremendous increase" in cassette sales, but proved too expensive to extend to other outlets.

He nevertheless urged rackers to keep up with the burgeoning demand for cassette product. It will be bigger than ever this year, he said, a prediction coming logically from soaring sales of cassette players noted in his stores and in other major chains.

Montgomery Ward's commitment to record and tape departments was stressed by Geigle. They provide valuable income and spur traffic in all the web's present web of 400 stores, he said. And they are expected to continue to figure in the chain's expansion plans calling for 30 new stores a year beginning in 1980.

All departments should carry a good inventory of accessories, said the Ward executive, with recorded product offered to consumers at prices "as low, but not lower," than the competition. The competitive guide for his pricing, he noted is that obtaining in such chains as Sears, Penney's and K mart.

When checking out a prospective rackjobber, Geigle visits the latter's

accounts to judge personally how well it functions. Warehouse and audit departments are also visited to evaluate effectiveness.

Montgomery Ward expects service once or twice a week, he said, with racker presence in store premises at least three times a month to check and clean up inventory, and to handle complaints, if any.

"We want five turns a year," he said, "and consider less than four unsatisfactory."

Geigle reported that videotape, either blank or prerecorded, is not yet a factor in current Montgomery Ward planning, although he does take note of its future potential. In-store video promotion for audio recordings, on the other hand, has proven a potent sales builder.

Looking further ahead, Silverman envisioned a great future in videodisks for racked accounts.

In general, said Silverman, racks would be well advised to screen and adapt sales ploys developed by record retailers. He would like to see the excitement generated in better retail stores "synthesized" in racked departments.

To elicit better cooperation from racked accounts, he said, he once took a group to visit some Peaches outlets. They came away better for the experience, he indicated.

Siebert opined that the given title of the meeting—"How I learned to stop worrying about my gross profit and learned to love the rackjobber"—might more appropriately have ended "... and learned to love the retailer."

Service to that account is all the racker has to offer, he said, and the challenge remains to give ever better service. He broke this down as providing better trained salesmen, better supervision, a better replenishment system, better fixtures, better inventory controls and better promotion and advertising.

## Music Tape \$ Climb; Cassettes Grow 400%

HOLLYWOOD, Fla.—In 1970 a universe of 45 million Americans purchased 135 million prerecorded tape albums, an 80% gain over 1975, according to a CBS Records-sponsored market research revealed here at the NARM conclave.

Among the buyers, 30 million purchased 8-tracks, 10 million went to the register with cassettes and the remaining 5 million bought both. Eight-track buys in 1978 accounted for 95 million, a 45% gain over 1975, while the 40 million cassette purchases represented a 400% increase in three years, stated Jerry Shulman, director, market research and planning, CBS Records.

"The sales ratio of 8-track to cassette currently stands about two to one. And, if this growth rate continues, it's likely that in the next few years cassette sales will equal 8-track sales. In just three years, tape equipment is up 35%, tape buyers are up 50% and retail tape purchases are up 80%," Shulman added.

"Perhaps our most important discovery is that tape is a 'plus' business. Tape sales do not eat into LP sales. They augment them. Both markets grow hand in hand. More than 75% of tape buyers are LP buyers. People who buy tape purchase very heavily. In fact, they buy twice as much product as those who buy only LPs.

"On an average retail day, almost half of the tape buyers purchase two or more items. One in 10 buys both tape and LPs. One in seven buys tapes of music they already have in their LP collection," Shulman added.

"Tape buyers are very active people, people on the move. CBS market research found that 70% purchased tapes primarily for use in their cars. And auto tape installations continue to boom. Surprisingly enough, more than half are over the age of 25. Adults over 25 are the fastest growing group in the nation to-

day and will be for many years to come.

"Seventy-five percent of tape buyers are into rock/pop, r&b and disco. The other 25% buy country, jazz, classical and other types. And as numerous studies show, the country music lover is often a heavy 8-track buyer. And virtually all tape buyers, 90%, say they plan to buy more and more tapes in the future," Shulman continued.

"Eighty percent of them know exactly what they want even before they enter the store. Although they may buy several selections at one time, they come in especially for one particular tape," Shulman explained.

CBS market research found they want not only current hits; more than half purchase best sellers released more than six months ago.

Access to tape inventory at retail must be expanded, Shulman advised, noting that 60% of buyers surveyed reported "shopping is inconvenient with tapes locked behind counters."

Shulman urged more attention be given to in-store merchandising calling attention to prerecorded tape. Seventy-five percent surveyed want more point-of-purchase tape material and 50% said they'd like to see more tape ads.

Retail clerks must provide more help to tape buyers, the CBS survey indicates. Shulman said nearly half beefed about in-store assistance.

Tape prices should be made more appealing by pricing tape more nearly to its LP counterpart, Shulman noted. Seventy percent of those surveyed said they would buy more tape if it were priced similarly to LP.

The CBS market research drew from data provided by its 1978 national surveys of more than 10,000 individuals; its 8,000-member consumer panel and from a specifically designed in-store survey of 1,000 tape buyers in 12 major markets in the U.S., Shulman advised.

## 18 Youths Receive College Grants At Industry Fete

HOLLYWOOD, Fla.—Eighteen young persons received \$4,000 college scholarships at NARM's annual scholarship foundation dinner.

In making the presentation, chairman Jay Jacobs, Knox Records, Knoxville, reported that 67 prior recipients are in graduate or professional schools and 59 are undergraduates from among the previous 144 scholarship winners who have received more than \$500,000 in financial assistance.

New scholarships established in 1979 honored Joel Friedman, founder/president of WEA, donated by Warner Communications; and Shelly Siegel, tendered by Milt and John Salstone, M.S. Distributing, Chicago. Both were \$20,000 funds.

Four \$4,000 scholarships were presented by Roy Imber, Elroy Enterprises; Leonard Wolin and Michael Adler, Scorpio Music Distributors; Harry Schwartz, Mollie, Jim, Stu and Burt Schwartz and a Polygram Corp. donation.

The scholarship winners were: Kelly Ames, Darwin Ridgway and Glenn Schmitt, Terre Haute; Anne Kleiman, Middle Village, N.Y., and Marie Valmores, all of whom have a parent working for CBS Records; Margaret Clowry, North Hollywood, Calif.; Edwina Loy, Stephens City, Va.; Debra Minghini, Winchester, Va., and Joy Sobek, Mon-

roe, Conn., all of whom have a parent with Capitol Records.

Also: Arthur Hein and Michael Mazowiecki, both of Woodside, N.Y., who have a parent working for Sam Goody; and Bradley Axan, Sepulveda, Calif., whose father is employed by Monarch Records.

Also: Anita Dillillo, Melrose Park, Ill., whose stepfather is employed by Handleman Co.; Diane Markoff, Los Angeles, whose father works at A&M Records; and Jean Weille, New York City, whose father works at RCA Records.

Robin Resnick, who works at Universal Distributing, Philadelphia, was awarded a scholarship. Her mother also works at Universal. Other winners who work in the industry include: Sue Lalich, Chicago, who works at Rose Records/Sounds Good; and Rebecca Roberts, Ft. Leavenworth, Kan., who works at the Musicland there. GRT Corp. flew in all the winners for the awards.

Industry representatives on the NARM Scholarship committee were: John Cohen, Disc Records; Evan Lasky, Danjay Music; Ernie Leaner, Ernie's One-Stop; Frank Mascia, Pickwick International; Jerry Rappaport, Music Scene; Merrill Rose, M&A Records; George Souvall, Alta Distributing; Jerry Adams, Music Peddlers and Fred Traub, Record Bar; and Imber, Salstone and Stu Schwartz.

# One-Stops' Role Up As Distrib Patterns Shift

HOLLYWOOD, Fla.—One-stops see themselves assuming an ever-increasing marketplace role against the backdrop of shifting distribution patterns.

Their importance in funneling product to smaller retailers grows even as the independent distribution network contracts and the "supply arena" is concentrated in "a precious few" hands.

This was the message delivered tellingly by Ernest Leaner, of Ernie's One-Stop in Chicago, in opening the first-ever NARM seminar on one-stops.

As a further token of the new recognition given the subdistributor fraternity, he disclosed that the



Okay Speak: Ernie Leaner of Ernie's One-Stop takes a question from the floor at the NARM retail clinic.

NARM board has decided to form a one-stop advisory committee to focus in on their widening industry function.

With Leaner on the session panel—"Today's Creative One-Stop: Expanding The Marketplace"—were Noel Gimbel of Sound Unlimited of Skokie, Ill., and Denver; Evan Lasky of Danjay Music in Denver; Jerry Richman of Richman Bros. in Pennsauken, N.J.; and Len Silver of Transcontinent Record Sales in Buffalo, N.Y.

As the role of the one-stop expands, it was noted, they begin to take on more of the functions additionally associated with distributors, as well as their burdens and risks.

Advertising and merchandising assistance to new dealers is more evident in one-stop planning as they seek to broaden their market universe, Gimbel asserted.

He said his firm now employs eight staffers who devote full-time to these services. Sound Unlimited maintains its own in-house ad agency and is aggressive in soliciting advertising dollars from labels, he said.

With radio exposure more difficult to secure for the introduction of new acts, Gimbel has found that manufacturers now frequently call on one-stops to assume a more active promotional role. By coordinated campaigns among the more than 600 Midwest stores his firm now services, he reported success in helping to launch new talent.

Silver also made note of the promotional muscle wielded by one-stops and the need to convey operational know-how to small retail accounts. Frequent customer contact is necessary, he said, and one-stops can provide much-needed advice on ordering and buying systems.

"Think retail," said Lasky, who also stressed service and dealer support and emphasized that the future of one-stops is tied directly to the health of the stores they service.

In a variation on the theme of dealer support, Richman reported

C & M Distributors in Huntsville, Md., and can NARM do anything about it?

Chairman Leaner saw no assistance coming from the association on bad checks. His own response to a bad check? "We cry."



OLIVIA'S KISS—Olivia Newton-John plants a kiss on a special NARM "guest" who helped David Lieberman of Lieberman Enterprises conduct the opening business session. Lieberman holds a bouquet which he presented to the MCA star.

success with his "Music Library" plan, which currently joins 28 small black retailers in the Philadelphia area in a loose but effective quasi-federation.

Advertising and inventory assistance is conveyed to cooperating stores and monthly meetings are held to exchange information. Often manufacturers attend these get-togethers, said Richman.

Perhaps most important, in his opinion, is the ability his plan permits in providing the wherewithal for black outlet advertising, a rarity in the past.

Advertising generally occupied the attention of seminar attendees, and all agreed that it was becoming an essential part of their business effort. If advertising helps build volume for their accounts, then one-stops benefit.

Richman said his annual advertising budget is now up to about \$1 million, only one-third of which comes from manufacturers. "We must spend some of our own dollars," he said, "and we get some dollars from our customers."

He did note that the 15% commission earned by the Richman in-house agency was a significant aid in its operation.

Silver noted that manufacturers could do better if they spread their advertising dollars, basing the amounts on action over a year's experience rather than just the most recent buy deal. This would allow more consistent advertising, he suggested.

Under-capitalization of most stores serviced by one-stops calls for careful credit screening, Sound Unlimited's Gimbel asserted. The supplier is torn between the desire for his accounts to have adequate stock and the need to insure payment.

If a small store is doing well, but turning over his stock 12 times a year, it's proof that he is carrying too little inventory depth. Orders then can be enlarged, said Gimbel, and credit extended.

Still, he said, "I hate to see a new account go open until at least after six months." Be wary of credit inquiries on dealers outside normal territorial boundaries, he warned.

What does one do about bad checks, asked Murray Berman of

Lasky seemed to touch a sensitive nerve among attendees when he observed that return percentages are higher than before. Much is due to a higher rate of defectives, he said, but manufacturers stress on giant initial shipments is also to be blamed. He decried the common practice of shipping first and promoting later.

Support on this issue came from Noel Gimbel who remarked that manufacturers are not at all reluctant to ask favors from one-stops to fulfill commitments to acts. If this is so, they should not hesitate to accept returns, he said.

Lasky cautioned that one of the hazards in taking on an out-of-territory account that might have run into credit problems in his own area is the likelihood that the retailer's old returns may well wind up with his new one-stop.

All at the seminar showed concern over pricing and profit margins. Richman declared he can live with a return of at least 10% of gross, while others thought that figure was too low. But there is no guideline that will apply equally to all one-stops, said Gimbel. Margins are tied to costs of operation and these vary widely from area to area.

Pricing competition is another tough nut defying easy solution. Dave Crockett of Father & Sons in Indianapolis, said he holds out against matching low-balls as long as possible, but will capitulate if necessary to keep a good customer happy. Dealers, however, will often accept somewhat higher prices if accompanied by good service and support.

Transcontinent's Silver suggested that one answer to the pricing dilemma might be giving full service to accounts willing to pay a fair price, while just filling orders for others.

The special role of one-stops in nurturing new dealers was emphasized, although too many have seen their business go to distributors once fledgling retailers have achieved some success and perhaps opened two or three stores.

This was given as a fact of one-stop life. Accounts come and go. But the creative one-stop can always help open up new stores to replace defectors, it was said.

## Canada 1-Stops

Continued from page 3

product can be delivered here at costs often lower than the best domestic prices.

Despite cheap prices, however, many domestic retailers were passing up otherwise attractive offers, or only sampling a small quantity of merchandise available.

Price incentive, they say, could not override loss of benefits normally expected on domestic purchases. Among these they cite lack of advertising allowance, credit and the inability to return unsold merchandise or defectives.

One of the more active Canadian exporters at the convention was Cash One-Stop, headquartered in Montreal. Until now primarily involved in cutouts, the firm is moving more into current product, says Cash's Ivor Liss. Many of the cut-

outs and overruns shipped from Canada, he adds, are of titles not readily available here.

His biggest customers, however, are buyers in England, Holland and Germany, despite import duties as high as 7%. Liss reports that the Canadian government looks with favor on export activities as a means of helping equalize a burdensome balance of trade deficit.

He looks forward with some anticipation to predictions that the Canadian dollar may be further depressed to another low of 80 cents.

In a flyer passed around the convention premises, Cash offered Warner Bros.' chart-rising "Blondes Have More Fun" album by Rod Stewart at \$3.55. Liss describes that price as a loss-leader to attract business. However, he said, "I can supply anything anywhere for less than \$4."

## Rock Retains Top Music Sales Post

Continued from page 4

At the \$2 million to \$3 million range the figures have remained fairly steady, now accounting for 14% of membership. At the \$3 to \$5 million level, it is 14.7%, down from 18.8%.

At the \$5 million to \$15 million level the figures are up to 23.5%, from 1977's 19%. The larger \$15 to \$25 million companies are up to 7.8%, up from 6.3%, while the \$25 million to \$50 million plateau has expanded from 3.6% in 1977 to 4.7%. And the number of companies doing over \$50 million in business has also grown, now comprising 4.6% of NARM's membership, up from only 2.8% in 1977.

Records accounted for 61.6% of the total volume sold in 1978, with prerecorded tapes at 30.6%, blank tapes at only 1.8%, audio equipment 2.3%, video equipment 0.2%, musical instruments 0.3%, while all the other accessories, books and posters were 3.2%.

In terms of recorded product only, records accounted for 66.8% of the total in 1978, down from 67.5% in 1977 and 69.9% in 1976. Conversely tape has grown in those years from 30.1% to 32.5% in 1977 to 33.2% in 1978.

Singles have made a slight rebound in 1978, now accounting for 10.3% of all disks sold, up from a low of 9.6% in 1977, but not yet up to the 1976 level of 12.7%. The singles were strongest on the one-stop level last year, accounting for 13.2% of their disk business. For retail stores, singles only were 7%, and for racks they were 11.8% of volume.

Cassette sales continue to rise, the report shows, though more slowly. They went up to 35.1% of all prerecorded tapes sold from 34.6% in 1977. In 1976 cassettes were only 23.6% of the prerecorded tape market, with 8-tracks getting the lion's share of 15.2%.

Cassettes were most popular on the retail level in 1978 with 37.6% of all prerecorded tape sales. For one-stops the percentage is 33.6% and for racks it is 23.9%.

According to the breakdown of the outlets serviced by NARM rack-jobbers, department and discount stores accounted for 78.5% of their dollar volume, up from 71.9% in 1977 and 67.7% in 1976. In the same category for one-stops, the percentage went down in 1978, to 3.4%, from 7.5% in 1977, reaching almost 1976's 3.2% level.

Variety and convenience stores were 6.8% of racks' business in 1978, down from 8.4% in 1977. Some of that business went to the one-stop, with their figures going from 1.9% in 1977 to 2.6% in 1978.

Racks are continuing to lose the retail store accounts, and in 1978 retailers provided only 3.8% of the racks' dollar volume. In 1977 the figure was 6.9%, while in 1976 it was 15.6%. Recovering some of the retail business have been the one-stops. In 1978 90.6% of the one-stops' dollar volume came from retailers, a figure that compares with the 90.5% number in 1976, and a marked improvement over the 84.5% share in 1977.

Drugstore accounts have remained steady in the last year for both the racks and the one stops, re-

maintaining at the 5% level for the former and the miniscule 0.1% for the latter. The business with supermarkets, too, remained fairly steady for both endeavors, in 1978 comprising 1.7% of the racks' business and 0.4% of the one-stops.

Back in 1977 3.1 cents of every dollar one-stops made came from service PXs. In 1978 that figure went back to where it was in 1976—down to nothing. But racks still get their 2.4 cents, but that is down a bit, too, from 2.8 cents in 1977.

Miscellaneous business contributed 1.8% of the racks' dollar volume in 1978, down from 2.5% in 1977. The one-stops got some of that. In the corresponding time their figures improve from 2.7% to 2.9%, the study shows.

### Gift-Giving Plan By Caedmon Label

NEW YORK—Gift-giving is the idea behind a new product line at Caedmon Records.

The spoken word label's Book, Record and Poster Paks contain an album narrated by the author, an illustrated, full-length publisher's edition children classic book, plus a large full-color wall poster.

Listing at \$9.95, the new like debuts with four titles: Michael Bond's "A Bear Called Paddington," Stan and Jan Bernstein's "Bear Picnic" and two by Roald Dahl, "Fantastic Mr. Fox" and "James And The Giant Peach."

# Economic Necessity For 100% Industry Coding

HOLLYWOOD, Fla.—Some retailers and wholesalers envision millions of dollars in bottom line savings if manufacturers make a 100% commitment to bar coding.

While clearly favoring the adoption of bar coding by labels in all configurations, these retailers and wholesalers declare that its success is based on at least 80% compliance by companies within the next few years. However, 100% compliance would best meet the needs of the industry.

The issue of bar coding was addressed at a "Tomorrow's Opportunities" NARM session which was split between the "Implications Of Bar Coding To The Recording Industry" and "An Open Case For Tape Profits." George Souvall of Alta Distributing was overall chairman of the session.

NARM bar code committee chairman Lou Kwiker, president and owner of the Music Stop Inc. chain, opened the session by calling attention to the economic necessities for bar coding.

Growth on the retail level, he stated, is countered by no increase in labor productivity, and escalating labor and interest costs.

Kwiker attempted to put to rest some complaints on the use of bar coding expressed at last year's NARM meeting: Artists won't put up with bar coding; losing the "feel" at retail of product as computers help manage inventories; it is too expensive to bar code product; retailers would not use it, so why bother?

In answer, Kwiker stated, "Artists don't control our distribution system. I believe they can be educated to understand that bar coding will increase their royalties; as for the expense of bar coding, if Dentyne can bar code its 20 cents, I assume we can bar code \$8.98 records.

"As for losing our 'feel' for the product, I believe that if we know more about product movement, and know it sooner, we would feel it more, not less. The returns situation

## Board Mandates Code Adoption

HOLLYWOOD, Fla. — The NARM board of directors has unanimously adopted a resolution urging all recording companies to adopt the UPC bar code this year.

The resolution, stated by John Cohen, president of NARM, at a bar coding meeting was passed at a board meeting.

The resolution reads: "Resolved that the board of directors of the National Assn. of Recording Merchandisers urges the adoption and implementation by recording manufacturers, at the earliest possible date in 1979 of the UPC bar code in all configurations; it is further resolved that the members of the association shall be advised via the NARM Sounding Board of the progress being made by each recording manufacturer toward the implementation of said bar coding in connection with its recorded products."

## Lundvall Chairman

HOLLYWOOD, Fla.—Bruce Lundvall has been elected chairman of the board of the Recording Industry Assn. Of America. His election by the RIAA board took place at last week's meeting of the association at NARM.

He replaces Jerry Moss of A&M Records. Other RIAA chairmen have been Clive Davis, the late Goddard Lieberson and Mo Ostin.

in the first quarter of this year makes me believe that we could use something more than 'feel' in making complicated four and five month inventory projections."

On the general use of bar coding by wholesalers, Kwiker stated that the "truth of the matter is that some of the large companies can afford to develop their own bar coding systems—the small companies can not—unless the bar code is preprinted on the product."

He cited a major competitive disadvantage for small rackjobbers and retailers unless bar coding is preprinted.

If they are not, it will be one more big reason why the larger companies will be able to swallow the smaller ones.

"We stand at the verge of a dynamic breakthrough for our industry. It evolves around a new system of managing inventory. It will not be free, but it will reduce the number of customers we walk. It will reduce our inventory investment. It will reduce our returns. The key to moving forward is the bar code ..."

Following an audio/visual presentation by Boston Associates, which has produced separate rack and retailer reports on bar coding made available at NARM, the session was given over to five panelists, David Crockett of Father & Sons, Lee Hartstone, the Warehouse, Harold Okinow, Lieberman Enterprises; Chuck Smith, Pickwick, and Paul Smith, CBS Records.

Hartstone: Assuming 100% UPC capability by the industry, he stated it could be worth as much as \$2 mil-

lion to his bottom line, based on \$100 million in sales next year on a 2% savings basis.

He called for total bar coding by labels within 12 months. By discovering inventory shortages just one

Crockett: In choosing his data processing equipment, he made sure it would be compatible with UPC. While utilizing an interim system, he said his company will go with UPC when bar coding is in full swing.



**MUSIC MILESTONES—John Cohen of Disc Records, outgoing president of NARM, makes special achievement awards to the brothers Gibb: Barry, Robin, Andy and Maurice, from right, as new NARM president Barrie Bergman of Record Bar listens.**

month earlier than he otherwise would, he said he could save \$1 million in "mysterious disappearances" of inventory; by cutting down the abuse of voids at the cash register by employees he could save 1/2 of 1% of sales, by eliminating "preferred" discounts to friends and relatives, he could save the balance of the \$2 million.

"We are convinced that a UPC system would vastly improve the speed and accuracy of retrieving information."

Paul Smith: "It is unrealistic to expect that we can maintain the level of our past performance unless we come to grips with some of the serious problems that face manufacturers and retailers alike."

# Get Into Video, But Don't Expect Instant \$

HOLLYWOOD, Fla.—The industry was urged to get into videocassette and videodisk as quickly as possible, with the warning that expectation of instant, hefty profits is premature.

That was the picture painted by a trio of video pioneers at the NARM convention.

Moderator Dave Grossman of NARM echoed the oft-heard advice to establish the record/tape retail outlet as the prime source for video software.

Stuart Mintz, Record Rendezvous, Cleveland retailer, pointed out that high buying quotas, a 10% return on overstock and 30-day net billing made gross margins difficult.

Jeff Tuckman of Video Unlimited/Sound Unlimited, Skokie, Ill., one of the first U.S. one-stops for tv software, stated his first accounts' reorders indicate videocassettes are selling through.

Andre Blay, Magnetic Video Corp., Farmingdale, Mich., estimated about 750,000 videocassette recorders are in U.S. households, with Japanese makers supplying 65,000 monthly. Blay forecast major film studios will sluggishly approve their movies being duplicated for home usage.

Paramount may join within 60 days, Warner Bros. and Columbia in a year and United Artists within two years, Blay predicted. MGM will turn over its films for home use when anyone dangles \$20 million in front of the firm, Blay feels.

Blay said that 20th Century-Fox, which recently acquired his firm, will add features made through 1976 by 1981, with the possibility that it will sell key films for home use before it gets on the tv cable right after that. "We need the big, new titles to really sell hardware," Blay added.

If and when the AFM provides a

workable formula for residual payments to musicians, the gates will open for more labels to produce video software material, Blay noted. Both Tuckman and Mintz said that essentially rock fare available today in limited titles goes for between \$40 and \$50, selling at a pace far slower than porno movies.

Lee Hartstone, Integrity Entertainment Corp., Los Angeles, warned the audience about handling porn, urging that local laws and community morals be studied before a store handles the blue films.

A Texas store owner and clerk recently have been imprisoned for a hardcore porno film sale, Hartstone

said he had heard. He said handling porno could create lots of problems and achieve only short range success.

Thirty of his Warehouse and Big Ben stores now carry video software, Hartstone stated, but the bottom line is not yet carrying itself. Video software creates a conflict of sound systems in the store if it is properly demonstrated, and Hartstone urged the industry to work out physical store layouts where tv software can be properly sold. Mintz said he was using 8-track prerecorded tape fixtures to house his videocassette features. Hartstone said this isn't always possible as some packages don't fit the 8-track slots.

He termed bar coding a "rational and intelligent" application for the industry, "an absolute necessity." The first major company to use bar coding, CBS, he promised will undertake full catalog usage starting next month.

Okinow: He stated that a difficulty in total acceptance of bar coding was the cost to labels, most of which have their own data processing systems. He noted that Lieberman had developed its own data processing of inventory control and he did not see it changing for a number of years until bar coding had "close to 100%" acceptance by the industry.

He said he eagerly awaited bar coding, particularly in view of the company's new National Returns center, "a very labor-intensive operation." He said bar coding will save his firm "millions of dollars" in this area alone.

Chuck Smith: He noted that Pickwick for the past 10 years has been involved in optical character recognition systems to identify product movement in records and tapes.

"We're pleased that the industry has recognized the benefits that can flow from uniform, unique product identification. Try it as soon as you're technologically and financially able to do so."

But, he warned, "don't expect too much too soon as long as there wasn't 100% acceptance of the system by manufacturers." He projected three to five years into the future before enough usage would make general mechanical reading a practicality. **IRV LICHTMAN**

# GRT Study: Open Tape Cases = \$

HOLLYWOOD, Fla.—A second GRT Corp.-sponsored study of tape pilferage makes a strong case in increased sales for open case display of tape product by retailers, yet strong security measures are called for to maintain profit margins.

While the report claims a pilferage rate of 8.7%, which it terms "plainly not acceptable," the report notes that "pilferage for the past few years has been increasing for all retail outlets, and the problem is not all limited to music tapes."

The tape pilferage rate for records, the report cites, is 4%.

The GRT study, made in cooperation with leading manufacturers of prerecorded tape product, was revealed during "An Open Case For Tape Profits" session at NARM. The session was conducted by Biruta McShane, vice president of marketing for GRT Corp. Panelists included Scott Young, Pickwick International; Jim Brown, Siebert's; Fred

Traub, the Record Bar; and Noel Gimbel, Sound Unlimited.

Figures for sales and losses due to pilferage were recorded for a 13-week pre-test period at stores using locked tape displays. This information provided a data base for comparison with the same information which was then recorded at test stores for the next eight weeks, during which time the tape cases at all test stores were unlocked.

To judge the effects that open tape displays had on sales and pilferage, control stores were utilized.

A main point of difference between the first study, conducted only in California, was the expansion of the geographic distribution of test stores, allowing a much wider spread of socioeconomic and demographic customer characteristics. Also, no effort was made to promote the fact that tape cases were unlocked.

The new test included the following conclusions:

**Tape sales:** up 18% on average, with some stores reporting as much as a 67% increase.

**LP sales:** up 5% on average, with a 12% increase during a given week of all stores combined.

**Tape** as a percentage of total album sales: a rise to an average of 38% for all stores combined.

**Pilferage rate:** ranging from a low of 3.5% to a high of 17%.

**Profits:** ranging from a loss of 15% to a gain of 6% in profits.

McShane told the session that despite the positive results of the first study it still left the majority of retailers "unconvinced that one simple study was proof of anything" and that "it was too good to be true." Hence, the second study, he explained.

Following an audio/visual presentation of the study, the panelists,

(Continued on page 56)

## Bergman Elected President; Add 3 Board Members

HOLLYWOOD, Fla.—In addition to the election of Barrie Bergman of Record Bar, Inc. as the new president of NARM, three new members join the board for the coming year: Lou Fogelman of Music Plus, Chuck Smith of Pickwick and Calvin Simpson Jr. of Simpson's Wholesale Inc.

They replace Dan Heilicher, Jay Jacobs and George Souvall.

Remaining on the board in new slots are Joe Simone of Progress Record Distributors, formerly treasurer and now vice president; John Marmaduke of Western Merchandisers, formerly secretary and now treasurer; and Harold Okinow, secretary. David Siebert of Siebert's Inc. continues to serve on the board.

Bergman, who replaces John Cohen of Disc Records Co. as president, previously served as vice president of the board. Cohen remains on the board.

Bergman and the new officers were officially installed at a Country Music Luncheon which featured Willie Nelson in performance.



**BROTHER ACT**—Andy Gibb, right, is joined by his Bee Gees brothers Barry, Robin and Maurice, from right, after Andy's solo turn at the NARM Scholarship Foundation Dinner.

## Computer a Vital Aid To Distributions

HOLLYWOOD, Fla.—A distributor's best customers are not necessarily those who move the most volume, and a computer can help identify them, NARM attendees heard while sipping their breakfast coffee.

The computer's ability to synthesize information and rank accounts according to their order patterns, cost of service, returns and payment history, will isolate those whose patronage results in best profits, said John Nuzzulo, IBM executive and featured speaker.

By pinpointing problem customers, computers allow for more efficient corrective action, he claimed.

Even relatively small webs of retailers can benefit from their use, Nuzzulo maintains. Computers assist in analyzing proper inventory levels, suggest the most efficient transfer of product from store to store, and relate in a useable way sales-to-stock ratios, and sales-to-space allocation.

The computer lets you know not only "how much do I have," he said, but even more importantly, "how much do I need?"

But if computers are to be used properly they must be programmed well, he stressed. Programs must be designed to extract the most useful information and to reflect the user's management style.

Nuzzulo broke down the information capability of the computer into two basic categories: reference and management. Reference is necessary, he noted, but the information rendered is often bulky and undigested.

Proper programming, on the other hand, can boil down output into decision-making form, disclose where priority attention is needed, and help the user deploy his management forces more productively.

### CREDIT BOX

NARM convention coverage provided by John Sippel, Irv Lichtman, Is Horowitz and Roman Kozak. Section edited by Eliot Tiegel.

## GRT Study: Open Tape Cases = \$

Continued from page 55

some of whose stores took part in the study, were asked to comment.

Brown of Siebert's, which participated in the test: "I would support the opening of tapes but only in those stores where you can get them up front and have somebody there and have a program of security. By just getting personnel more involved in security it can certainly cut down losses."

Noel Gimbel of Sound Unlimited: while also calling for tighter security measures, he noted dramatic increases in sales, up to 30%, as a result of open cases placed near the cash register. Open cases, he said, produced greater LP volume. All new stores will have open cases, with the chain running 40% tape sales to LPs.

"We're convinced that it works—it's the security and several systems available and good salespeople that are needed.

Fred Traub of Record Bar: long boxes or similar "larger than life" packages are used in all stores. "Some products just can't be sold in open cases. It's the nature of the beast, whether it's jewelry or wallets."

Open display of tapes has led to a general increase in both tape and LP sales. He said that about 75% of tape customers are also LP buyers. But, he stated there are some locations where long boxes alone do not provide sufficient protection, although he added that some protection devices detract from the physical appearance of the store.

Scott Young of Pickwick International (a test participant in Los Angeles and California): the chain uses about six types of security devices, claiming no one completely satisfactory system. Sales in tapes were up 20% in comparable stores in 1978, with a 50% ratio of tape to LP sales.

He found "very effective" the merchandising of tapes in the same area as albums since "many people buy more than one configuration at a time." He said that short boxes were used under lock, while long boxes are used in open display for pop product up front in the store. He stated that 50 stores in the chain are experimenting with separate music sections rather than separate LP and tape departments.

IRV LICHTMAN

## Radio Ads Draw Power Speakers

HOLLYWOOD, Fla.—NARM constructed a permanent launching pad for subsequent meetings which will discuss how most effectively to advertise on radio.

Attendees received the most incisive and expert instruction possibly ever tendered in the 21-year history of the organization when co-chairpersons John Marmaduke, Western Merchandisers, and Jim Tyrrell, who recently left CBS Records as a key marketing executive, hosted 120 minutes in which there wasn't a lull.

Dan Davis, vice president of artist development and publicity, Capitol Records, produced a sparkling 25-minute introduction to the intricacies of radio advertising that used professional acts and a script even more professional. The principal points covered in the entertaining educational a/v are covered in a booklet provided conventioners at the close of the session. The film will most likely run at the 22 NARM regionals coming up starting in August.

Chuck Blore, who started as an Arizona DJ whose rise was meteoric because of his innovative production pioneering at the mike, illustrated what makes spots snare profits. He used 5 to 60-second spots of his own creation to entertainingly demonstrate specifics necessary to put the wallop into advertising via the lighted dial.

Alan Dulberger, 1812 Overture, Wisconsin chain, and Joseph Goldberg, Variety Records, Philadelphia chain, tied as the co-winners of NARM's first annual advertising awards as judged by the Radio Advertising Bureau.

## \$650,000 ANNUAL GROSS

## 'Christian Music' Clicks At Calif. Shop

HOLLYWOOD, Fla.—A converted church in Santa Ana, Calif., does more than \$650,000 a year specializing in "contemporary Christian music."

James Willens, attending his first NARM convention, started Maranatha Village five years ago. The former school teacher says he stocks only religious recordings whose sounds are decidedly contemporary in approach, eschewing the more traditional religious music product.

In addition to carrying more than 375 titles, Maranatha Village offers various gift items, which account for 60% of his business. There is, in fact, a potter who creates his wares on the site.

"Contemporary Christian music is just beginning to filter across," says Willens, who operates the store with his wife, Betty. He claims he was instrumental in getting a local station, KYMS-FM to change its format to its present religious formula. "The station was losing \$30,000 a year, and now it's turning a profit."

Indicative of his own store's growth, Willens will open a similar store 30 miles away in Mission Vieja next October. Like his present location, it will have about 9,000 square

feet of space for recordings and gifts.

Tourists make August the store's biggest month of the year, with the December holiday season the second best.

Willens, who does not discount his product but will offer buy-three-get-one-free promotions from time to time, carries all titles in LP, 8-track and cassette configurations.

He does not separate his stock, but merchandises all three forms together. He allows the customer to play 8-tracks in 12 listening booths before they decide to buy. He also does "some" mail-order sales.

Willens is also the executive publisher of a monthly publication, Contemporary Christian Music, which in line with his religious inventory direction is styled after consumer rock magazines. His April issue is 40 pages and carries a number of record company ads.

His biggest sellers include Andrae Crouch (Light), Keith Green (Sparrow), Benny Hester (Sparrow), B.J. Thomas (Word), Evie (Tornquist) (Word), Sweet Comfort (Word) and a newer phenomenon in Christian music, the "praise albums" in which portions of the Scriptures are sung.

## DiscoVision Presentation Impressive

HOLLYWOOD, Fla.—MCA Distributing Corp.'s audio/visual presentation had a unique twist, the first large screen application of MCA's DiscoVision.

In fact, the company's 22-minute product presentation itself was produced on the videodisk system, a fact not revealed until the presentation was over.

Norman Glenn Sr., vice president of program and marketing at DiscoVision, also played excerpts from various DiscoVision releases, which, he said, were purchased a few days earlier at Rich's Department Store in Atlanta.

His presentation included scenes from the film version of "Sweet Charity," an Elton John concert and a segment from the Columbo television show in which the system's various retrieval functions were strikingly demonstrated.

Al Bergamo, president of MCA Distribution, told the retailers present that since his firm was the marketing agent for DiscoVision it meant that the system "is yours" to channel through to the consumer.

## WKTU-FM Nixes 'Computer' Pros

HOLLYWOOD, Fla.—Kal Rudman, publisher/editor of the Friday Morning Quarterback tip sheet said the music industry passed a watershed this year when WKTU-FM in New York jumped from a 1.6 share to 11.7 when it adopted a disco format.

Titling his Sunday speech, "Money Music: Back To The New Technology—Earn," he said that WKTU's fantastic jump has discredited the "computer geniuses" who had taken over radio programming, but had lost "their ears and their hearts" to researched and bland programming. He called the success of disco and adult country radio "a victory for the people."

Beyond disco, he said, the key word now is "fusion" with rock disco being made by such acts as the Rolling Stones, Rod Stewart and Paul McCartney while country is becoming MOR, and acts like Third World are creating "pop progressive reggae."

He said merchandisers must be aware of all this, and to be aware they must demand up-to-date and reliable information from record company salesmen.

The salesmen must inform them of the marketing strategy on each record, and where it is played on the radio and what is its rotation.

He also urged a close relationship between radio stations and retailers with an exchange of information on both side so that each knows what is popular with the other.

## Peter Pan Records Sets Easter Push

NEW YORK—Peter Pan Records, children's label, is gearing up its Easter promotion around the figure of Bugs Bunny. The company will have about a dozen titles available as 79-cent "little LPs," and another dozen titles for the 10-inch book and record sets retailing for \$1.49 each. The 12-inch children's LPs will retail at \$2.98. Floor display boxes featuring an Easter theme will be made available to dealers.



## NARM PLAUDITS

## Pete Seeger Wins Award For Public Service Effort

HOLLYWOOD, Fla.—Pete Seeger earned a special public service award at NARM's closing banquet.

In presenting the award, Elektra Asylum artist Harry Chapin said the award includes a donation of "over \$100,000" from NARM members to Seeger's Hudson River Foundation's project to clean up the nation's waterways.

The NARM awards are based on sales by the association members.

Four artists—Meat Loaf, Cars, Toto, and Gerry Rafferty—shared in the best selling album award by a new artist.

The awards were presented by Casablanca artist Cher, Neil Bogart, president of Casablanca, and Gene Simmons of Kiss.

Another award for the best selling album by a female artist was shared by Barbra Streisand for "Greatest Hits Vol. II" (Columbia), and Donna Summer for "Live And More" (Casablanca).

Best selling album was the "Saturday Night Fever" (RSO) soundtrack LP, while the award for the best selling album by a male artist went to Billy Joel for "The Stranger" (Columbia).

"Stayin' Alive" (RSO) by the Bee Gees was voted the single of the year.

Other awards:

Best selling album by a group: "Double Vision" by Foreigner (Atlantic).

Best selling movie soundtrack album: "Saturday Night Fever" (RSO).

Best selling children's album: "Sesame Street Fever" by the Muppets and Robin Gibb (Sesame Street).

Best selling jazz album: "Feels So Good" by Chuck Mangione (A&M).

Best selling Broadway cast album: "Annie" (Columbia).

Best selling album by a black male artist: "Weekend In LA" by George Benson (WB).

Best selling album by a black female artist: "Live And More" by Donna Summer (Casablanca).

Best selling album by a black

## Kendalls Help Out

LOS ANGELES — Ovation recording stars Royce and Jeanne Kendall performed two benefit concerts March 18 in St. Louis on behalf of the St. Louis Univ. Hospitals.

The concert proceeds from "The Kendalls' Coming Home Celebration" will be applied toward the purchase of a \$100,000 MDS bicam computer, which will expand the hospital's nuclear medicine service.

## Major Name Artists Play Their Hits At Convention

HOLLYWOOD, Fla.—George Benson, Andy Gibb, the Village People, Willie Nelson, Lou Rawls and Natalie Cole were the artists who headlined this year's entertainment at NARM.

In addition, Cher was the mistress of ceremonies for the final night's banquet, being joined onstage by Gene Simmons of Kiss.

Other artists made guest appearances during the convention. The Bee Gees, Olivia Newton-John, Glen Campbell, and Suzi Quatro joined Andy Gibb onstage, while Leon Russell played keyboards for Willie Nelson.

CBS brought some of its artists to meet with NARM members. They

group. "Natural High" by the Commodores (Motown).

Best selling comedy album: "A Wild And Crazy Guy" by Steve Martin (WB).

Best selling classical album: "Suite For Flute And Jazz Piano" by Rampal and Bolling (Columbia).

Best selling country group: The Statler Brothers (Mercury).

Best selling album by a female country artist: "Let's Keep It That Way" by Anne Murray (Capitol).

Best selling album by a male country artist: "Stardust" by Willie Nelson (Columbia).

## Indie Distributors' Panel Lacks Fire

• Continued from page 51

was surprisingly brief. It started with a humorous yet telling exchange between Mike Lushka and a man described as "Sam The Record Man From Canada," who identified himself as having 43 years in the industry. He was applauded when he told the audience that he did not feel "he was at the funeral of anyone" in terms of independent distribution.

But, he ran into trouble with his statement that the U.S. could use product from Canada of major acts at a price that would enable domestic distributors "to exist and make a profit," thanks to the depressed state of the Canadian dollar.

Lushka advised, "I disagree Sam. I wish you'd stay in Canada." To which "Sam" replied, "Leave it up to the boys who have to make a living." Then Lushka added, "Don't pass out any cards, Sam, okay?"

Goldman explained an earlier reference to distributor or retailer in-house ad agencies as those that buy advertising at one rate and sell it back to the manufacturer at another rate.

This, he contended, was intended as "keeping the profits as a means of increasing his profit margin on the selling of his records. If there is need to face the issue of cost price pressures or anything else, that's the issue that should be faced."

Lushka also replied, "What he's trying to say, is that you guys are taking money under false pretenses. Let's get right to the point. It's not to say that you're wrong, but we deserve half of it."

More seriously, Lushka maintained that a local advertising situation was necessary, but he questioned whether it actually cost the distributor 15% to maintain that

included Eddie Money, Charlie Daniels, Sarah Dash, Leah Kunkel, Mo Bandy, Renata Scott, Dan Hartman, and Lynn Anderson.

Other artists who either received or accepted awards or just came to visit included Harry Chapin, Pete Seeger, Meat Loaf, Herbie Mann, Isaac Stern, Roger Daltrey, Vladimir Horowitz and Jean-Pierre Rampal.

The face of entertainment for next year's NARM may be slightly different.

"It is time for NARM to acknowledge in its entertainment that rock 'n' roll exists as a form of music," Barrie Bergman, the new NARM president told the convention shortly after being named to his position.



**STARMAKER**—Producer/music man Robert Stigwood makes a humorous comment as he is about to receive a special NARM award from John Cohen of Disc Records.

agency. "It's bad enough when the retailer is doing it, but when the distributor is doing it, then we're getting on both ends. We should sit down and try to iron it out. We really have to open up lines of communications that have been closed for so many years."

Lushka also noted that Motown had lowered its annual album release schedule to about 40 LPs. And because of this, "We expect more work, more marketing, more merchandising and more promotion on this product," he declared.

The issue of distributors who have vertical structures as one-stops or retailers was answered by Goldman. "The only time you have a right to dispute that is if you're not getting proper treatment in some shape or form."

At this point, NARM legal counsel Charles Rutenberg advised the group not to discuss price situations or profit margins; "let's keep it general," he said. To which Lushka stated, "That's what happened to our business. Lawyers."

George Hocutt of California Record Distributors said the biggest problem of branch operations was their ability to "enforce" credit obligations. He said for independent distributors, "The first guy who get his hand on the dollar doesn't give it to us anymore. . . . They alter credit terms and branches are making credit restrictions and they're sticking by them."

He said that smaller labels would suffer because "we can't pay them." He said these labels would eventually end up in branch distribution. "Unless we solve collections, we're all in trouble."

Lushka agreed that "it was a serious problem in our industry today." He called for more communication. "If you're having problems on the street level, it does no good to let us know about it 60 days later."

Gene Silverman, president of Music Trend in Detroit, commented:

"I do not hear anybody at this convention say that we need more. Nobody says we need fewer rackjobbers or one-stops. . . . I can't see where manufacturers feel that they're going to be better off with fewer distributors. Those retailers with large central warehousing don't necessarily get your product to their retail sales force any quicker than the retailer who buys direct and doesn't use central warehousing."

He stated this also applied to independent distributors who have expertise in their markets.

Lushka replied that it was "economically unsound" to have warehousing at every major point. Goldman envisioned a rebirth in independent distribution as growth in the marketplace would demand.

An issue raised was the "protection" of the independent distributor against availability of product he handles from other sources in view of his efforts to promote product in the area.

In view of the presence of the NARM counsel, Goldman said it was a "difficult issue to address in great detail," but it would be difficult to prevent the sale of any product into an area one wanted to sell into."

Goldman referred to the issue of returns in this regard as a development in the U.S. that parallels the "mass merchandising of records" and has thus become an integral way in which the industry does the business.

## Vidisks & Vidtapes

• Continued from page 52

along with Andre Blay of Magnetic Video and Stuart Mintz of Record Rendezvous formed the meet's panel.

Blay, whose firm represents the 20th Century-Fox catalog, said that at its present stage videotape product demanded the use of copyrighted works that have met with success in other forms. "We won't buy product unless we feel its pre-sold in the consumer's mind."

The issue of porno tapes, a high profit area "at \$100 a crack," Mintz stated, was raised in terms of both moral and legal attitudes.

From the floor, Wherehouse's Lee Hartstone advised as a "friendly warning" that "complete legal research can still lead you up a dead end."

He stated that there are "local" issues to be addressed, where one can run into local codes, the patrolman or the Parent-Teachers Assn.

Mintz called for more advertising support from suppliers. "We can't afford to take it out of our pockets."

Blay replied that "I believe in advertising more than I believe in pornography" and described the company's free trailer promotion.

It was held that the record store can take the videotape business away from the hard goods dealer if it would recognize the value of selling units as well as software.

As for the videodisk, there was some disenchantment with MCA/Magnavox's decision to test-market its product so far in front of mass distribution.

Stated Blay: "It can help the whole industry. If the disk can bring mass manufacturing to market, bring it on. The faster the better. They should quit the test-market phase."

Mintz predicted that the video-

## Store People

• Continued from page 51

there provided a store could handle paraphernalia if it was confined to a separate room. The panel predicted more such laws being passed this year.

Referring to present business conditions as "flat," Amos Heilicher, industry veteran now with Pickwick, asked for forecasts for the remainder of 1979 and why retail today is down from 1978.

Both Hartstone and Solomon noted the lack of saleable releases. Inflation has cut into expendable money for the young person who buys records. Solomon felt. He said that John Schairer, his general manager, felt the lethargy in record buying was due to the lack of protest or other meaning in today's music. He said that current "happy music" doesn't excite the buyer.

Perhaps the dearth of product today stems from the consolidation of vendors. Hartstone conjectured, wondering if the many more labels, distributed by many more independents, might have offered more new releases than the big six today.

"Business isn't all that bad. Disco has created lots of new business. We are selling more new releases," Solomon said. Heilicher suggested more emphasis in consumer advertising be placed on what a value albums have become.

A ticket to a Metropolitan Opera series concert in Minneapolis costs \$27 per person while the average opera album probably runs \$12. Heilicher pointed out. Rachman told Heilicher he was fortunate. The Manhattan ticket for the same concert is \$37.

tape/videodisk market would benefit greatly from a need to stay at home if reported shortages in gasoline reach a critical stage.

But, as one observer noted, "How will they get to the stores to buy the stuff?"

As they become involved in an industry they know little about, suppliers were advised to adjust buying terms, some requiring purchases of a entire line.

## NARM In Intl Bid

• Continued from page 3

Minimum order 50 of a title F.O.B. New Jersey. Duties included."

On another sheet, Goldendisco offered limited quantities ranging from 50s to 1,275 of Eddie Money's "Life For The Taking" at \$3.25 each for \$7.98 and \$3.75 for \$8.98 list product. Average price from U.S. distributors and branches runs \$4.10 and \$5.

For the third straight year, Lieberman Enterprises, Minneapolis, captured the Rackjobber of the year award. Suppliers nominated Pickwick, Handleman, Alta and Western Merchandisers as others worthy for the top consideration. Music Plus topped a field of retailer candidates that included Tower, Camelot, the Record Bar and Peaches.

The facilities at the Diplomat Hotel have not grown with the swelling NARM membership. With new hotel construction in south Florida squashed by mushrooming condominiums, chances are good conventioners have seen their last confab here.



**CRAZY GUYS**—Steve Martin, left, presents the Steve Martin Look Alike, Sound Alike, Act Alike national contest winner Mark Phillips with a trophy to commemorate Mark's triumph at the national finals of the competition held at the Comedy Store in Los Angeles. Phillips will appear on an upcoming national television program with Martin as part of his grand prize.

## Jerome Enters Disco Race With Dash

NEW YORK—Henry Jerome's Green Menu Music Factory Inc. is active on a number of fronts.

The veteran production/management/publishing figure has entered the disco race with a production for TK's Dash label. Marketed as a single and 12-inch 45 r.p.m. are "Have A Good Day," penned by Jerome and featuring Gail Eason, co-managed by Jerome.

A song he wrote with Harry Rand in 1974, "Singing A Happy Song," has been cut by television person-

## Showcase Relocates

LOS ANGELES—The BMI-sponsored Songwriters Showcase moves to the Tin Pan Alley Cabaret of the Variety Arts Center following a fire that gutted the main showroom of the Improvisation, the home of the showcase for the past four years.

## Bay Area Writers Meet

LOS ANGELES—The San Francisco chapter of the National Academy of Recording Arts and Sciences and the NARAS Institute, an educational foundation supported by the Academy, co-sponsored a Songwriters Seminar in San Francisco March 10-11.

Lyricist/producer Buddy Kaye headlined the seminar with a session called "Working With Words." Among the other panels offered

## RCA Issuing 45 From 'Hair' Track

NEW YORK—Along with the two-LP soundtrack of "Hair," RCA Records is marketing a single from the album.

The release is "Easy To Be Hard," performed by Cheryl Barnes, backed with "Good Morning Starshine," featuring Beverly D'Angelo and other members of the cast.

Both "Easy To Be Hard" and "Good Morning Starshine" have

ality Mike Douglas for release on a forthcoming LP on the Wonderland label carrying the song as the title.

In addition, a special EP was made for a handout at a recent Westinghouse Broadcasting convention and this week's NARM convention. Jerome co-produced the album with Wonderland's Ralph Stern.

Jerome has completed a print deal on the song, with Shawnee Press handling the choral arrangement and Columbia Pictures Publications handling piano copies and non-exclusive choral rights. CBS International is subpublishing the song abroad.

The latest Robert Gordon album on RCA is titled after a Jerome song written with Jerome and Johnny & Dorsey Burnett and Paul Burlison, "Rockbilly Boogie." The LP also contains another rock era copyright written by the same foursome, "I Just Found Out."

were "Performance Rights/Performance Income," moderated by Ron Anton of BMI; "What To Expect From A Music Publisher" moderated by Jay Lowy of Jobete Music; and "Popular Song From Analysis," with James Progris, director of the institute.

Also, six writers had the opportunity to present their works in a songwriters' showcase.

made their mark on the charts in recordings dating back a decade when the Broadway production of "Hair" was making recording/theatre history. The former was a hit by 3 Dog Night (Dunhill) and the latter by Oliver (Jubilee).

The album, which includes selections eventually cut from the Milos Forman-directed UA production, carries a list price of \$14.98.

## Foundation Seeking Musical Donations

CHICAGO—Donations of new and used records and tapes, sheet music, musical instruments and stereo gear are being sought here by the ALS Foundation for a second year.

The foundation, which aids medical research, begins collecting for its Mammoth Music Mart next month. The new and used musical items will be flooding into McDonald's restaurants, serving as a collecting point throughout April.

According to Bob Joseph, executive director, much publicity was garnered by the first Mammoth Mart. Proceeds totalled \$27,000, which the Foundation hopes to at least double this year.

Dates of the resale event are Oct. 3-8, again at the Old Orchard Shopping Center in Skokie. According to Joseph, many major record labels will be contributing cutouts.

## Publishers Hearing 2 Pirate Chasers

NEW YORK—Two specialists in the fight against record and tape piracy will address the next meeting of the Music Publishers Forum here Wednesday (21).

Scheduled to lead a discussion that will probe the impact of all forms of illicit duplication, including counterfeiting and bootlegging, are FBI agent Jay Perez and Larry Kaplan, an RIAA special counsel.

The meeting, to be held from 2 p.m. to 5 p.m. at the Barbizon Plaza, is open to all in the industry, says Arthur Braun, chairman of the forum. Because of limited seating, however, attendance should be reserved by calling Marcia Vance at Dick James Music, 581-3420.

## Jonestown Tape On LP-Cassette

NEW YORK—A 43-minute tape made during the mass suicide/murder at Jonestown, Guyana, last November where some 900 persons died will be commercially released within the next two weeks as an LP and cassette.

The tape, portions of which have been broadcast by the news media, will be marketed initially through direct mail. It is being released by the International Home Video Club Inc., which usually sells videotapes of feature films, many X-rated, to the home market.

Beau Buchanan, president of the company, who has copyrighted the tape, says he received a copy from a source in Guyana which he refuses to identify. He is retailing the LPs and cassettes for \$9.95.

Buchanan says he doesn't know what sort of response he will get, and how much demand there will be for the Jonestown tape. He is setting up a toll free number, (800) 325-6400, for anyone who wants copies of the tapes.

The Jonestown tape will be advertised in the print media, primarily of the National Enquirer variety, sources say. So far broadcast outlets, including cable syndicators, have refused to consider ads for the massacre tape.

## Foreigner Tracks

LOS ANGELES—Foreigner will sing four songs in a forthcoming motorcycle racing film, "Take It To The Limit." The movie will include the songs "Feels Like The First Time," "Starrider," "Double Vision" and "Tramontane."

## COLORADO SALES UNAFFECTED Spring Snow No Damp Blanket On Music Fans

By DICK KELLEHER

DENVER—The second official day of spring brought a foot of snow to some parts of Colorado, but a week of miserable weather failed to dampen music fans' spirits here.

Dick Mesec, manager of Boulder's Rocky Mountain Records and Tapes, says: "We're having our usual morning crowd" as flakes fell Thursday (22).

Monica Lee, manager of Budget Record Store in Westminster, stated, "We're surprised; the storm isn't hampering our business." She reported sales that would have been good on any morning, snowy or sunny.

Jill Ruttenberg, assistant manager of Blue Spruce Records in nearby Evergreen, a community which usually receives more snow than Denver, said, "It's coming down like crazy." She reported more than a foot of snow on the ground in her area. She says sales were slow because "a lot of people couldn't get out today."

Mesec had an unusual complaint. He said he ran a small store and the need for heavy coats on these wintry days caused his narrow aisles "to get even smaller." Another of his complaints is that with the bad weather a lot of snow is tracked into the store, "meaning we have to mop more often."

Lee says the streets were wet, but

not snowbound, and that people are able to get around.

Pam Moore, assistant to the president at Feyline Presents, Inc., says shows at the Rainbow Music Hall have "been doing superb through the bad weather." She reports that a Leo Kottke concert held March 16 had been soldout for several weeks, had no empty seats in the house and there even were patrons outside trying to purchase tickets from those willing to sell them.

## Arkansas Company Widens Its Scope

NASHVILLE—Bar-Co., a Batesville, Ark., recording and publishing operation that additionally owns a 16-track studio facility, has moved into the production and promotion field.

The company plans to invest at least \$10,000 for each new talent it signs for career direction and promotion.

"Our door is open to amateur and semi-pro talent of all types," notes Conroy Barber, president of the young enterprise, "with auditions already underway."

Bar-Co.'s initial single project is "A Song For Me" by songstress Shannon. The single has been targeted at the country market.



**Super Store:** Shoppers explore clean spacious interiors, browse custom unfinished wood fixtures of the Matteson III., Sound Warehouse.

## III. One-Stop Knits Chain

• Continued from page 3

Matteson, North Riverside and Aurora, and in Kenosha, Wis., and Peoria, Ill. Sizes range from 3,700 to about 7,000 square feet.

Fixturing for the stores was designed specially by Sound Warehouse, using an unfinished wood appearance. "We're using test proven methods of merchandising," offers Gould. "If you can buy a McDonald's hamburger franchise or a similar one without the name for the same price, which would you buy?"

It's explained that the planned owner of the North Riverside, Ill., store backed out of the deal when he was told he'd have to maintain fixturing identical to the other stores. "We decided we would use Riverside as a training center for potential managers," Gould notes. It's the one store in the chain that's being run by Sound Unlimited.

Five Sound Warehouses have been franchised in Detroit and Gould says several other openings are

mapped there. That puts the store total expected this year well above 20.

Classical and MOR titles are receiving proper emphasis as part of the chain's full-line concept. Inventories run as high as \$175,000 in some of these outlets, the manager relates.

"The adult customer has been ignored for a long time," he relates. "We are making sure that the stores are fully stocked with all types of catalog."

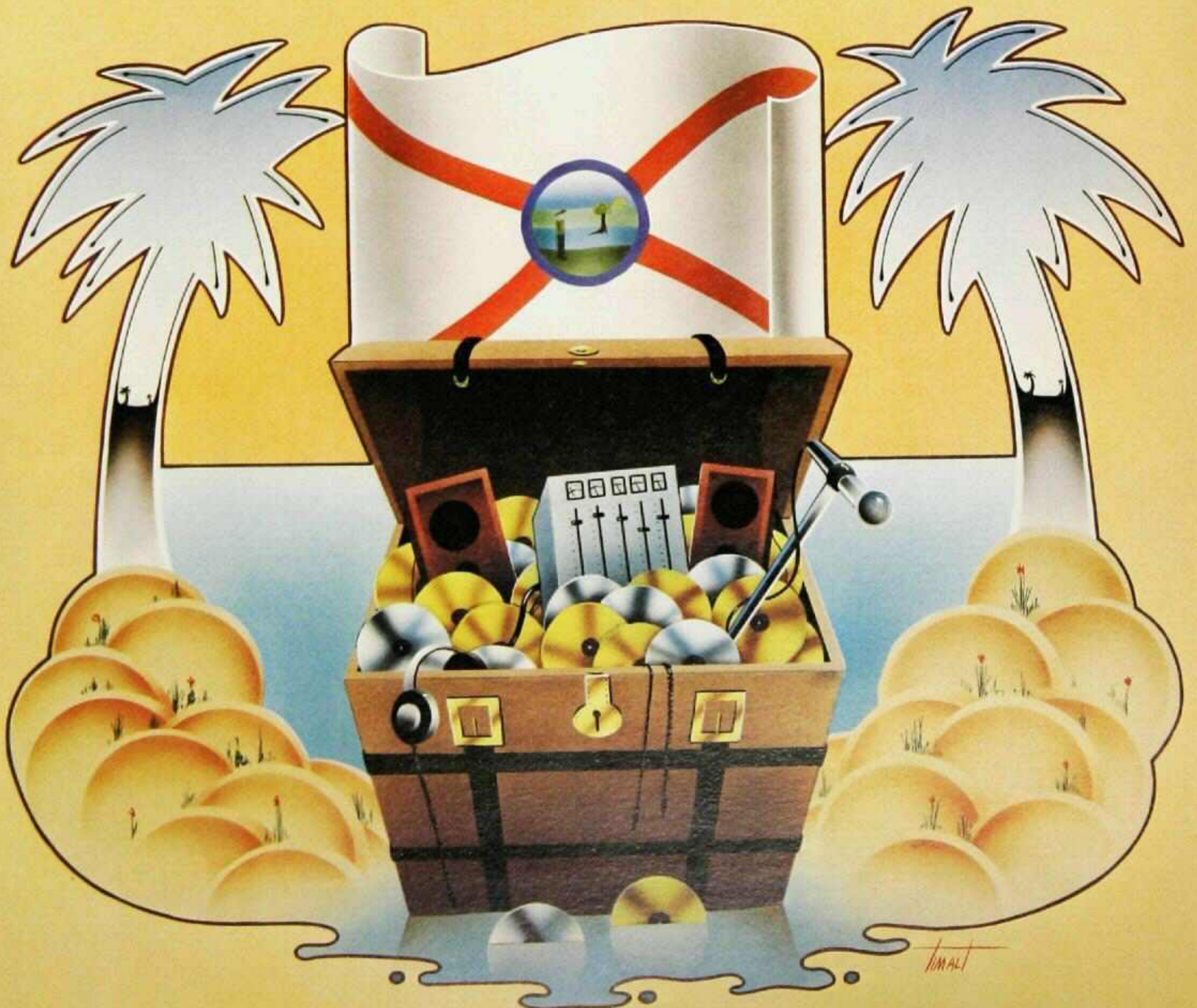
Joliet, Ill., also is targeted for an opening, with several other stores on the drawing board. "We're getting blueprints from people who know we are interested in prime outlets," Gould explains.

## Open New Facility

NEW YORK—The Miami-based showroom Communications, Inc. has opened a new East Coast office at Valley Forge Plaza, King of Prussia, Pa.

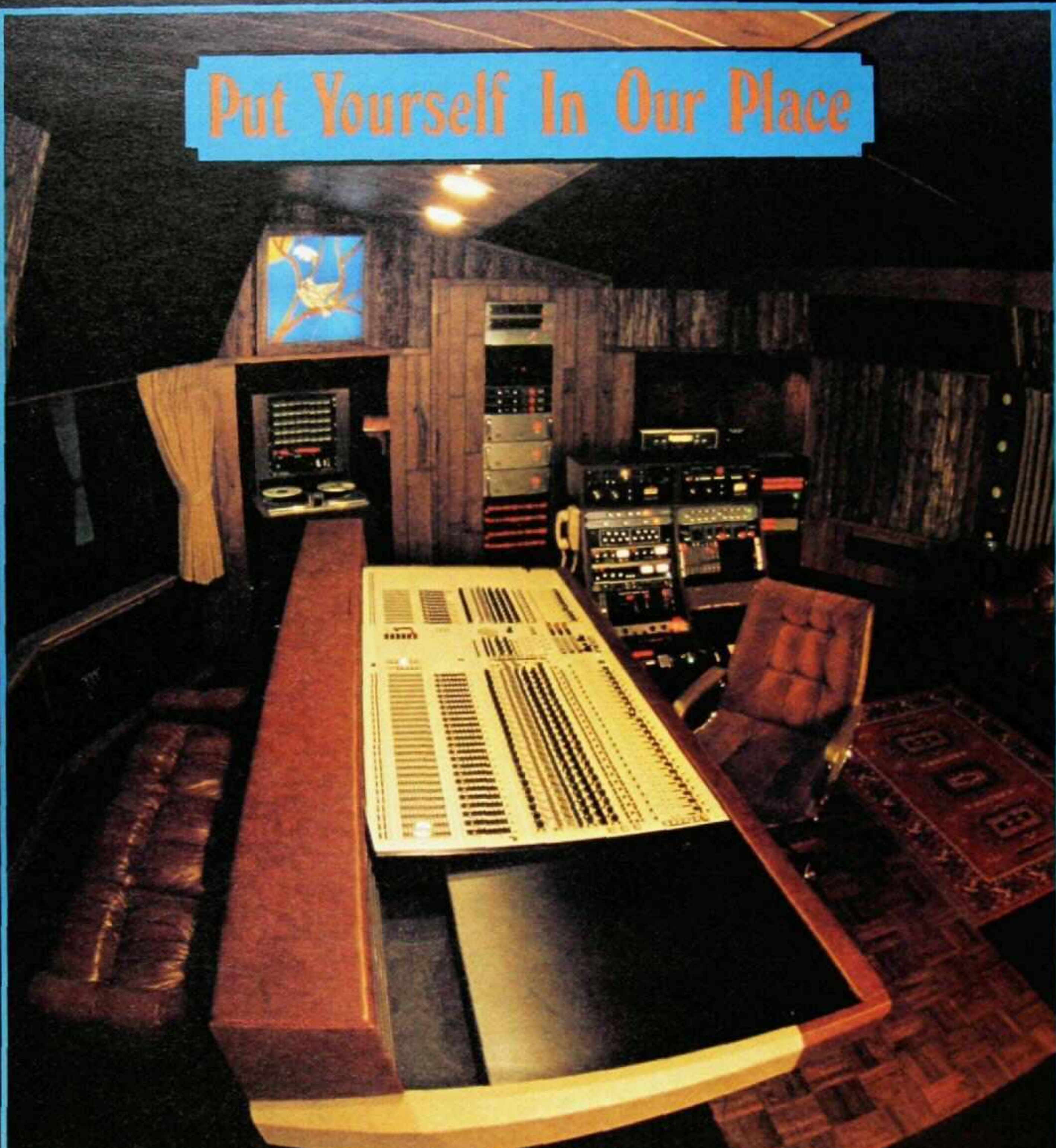
SPOTLIGHT ON  
FLORIDA

**DISCOVERING  
THE  
PLATINUM  
PENINSULA**

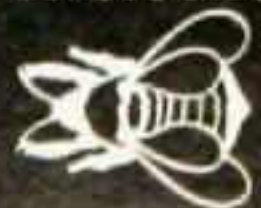


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# WATCHING THE SUNSHINE SOUND GROW



Bob Berman photo

Bobby Caldwell serenades the Miami Beach crowd during the city-sponsored "Love On The Beach."

Dancers at the Scaramouche disco in Miami.



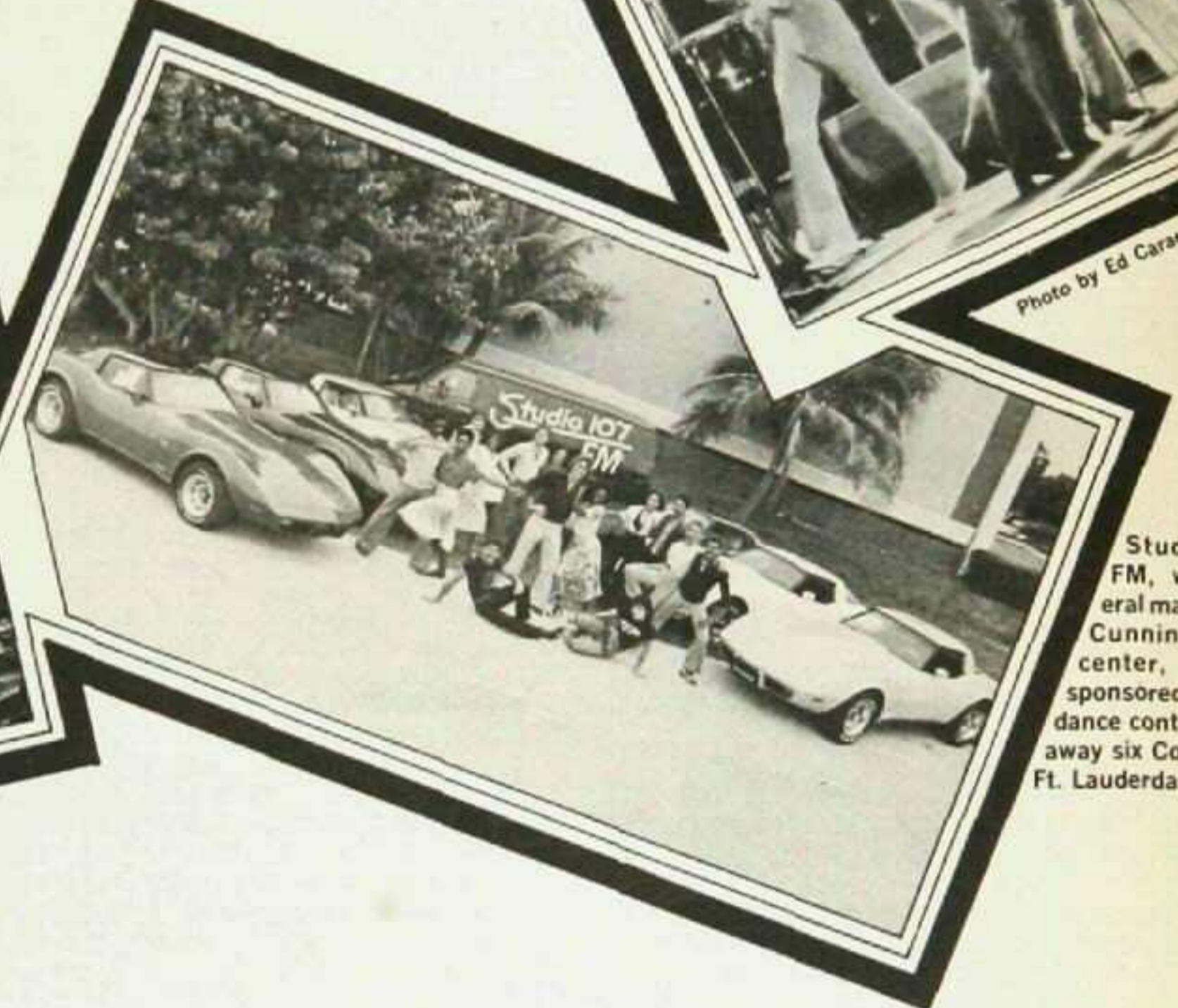
Bill Murr Johnson photo

Popular Latin group Ilusion during one of their Florida nightclub presentations.



Andy Gibb is joined on stage at the Miami Jai-Alai Fronton by brother Bee Gees, Maurice, Barry and Robin.

Photo by Ed Caraeff



Studio 107 FM, with general manager Bill Cunningham in center, recently sponsored a disco dance contest giving away six Corvettes in Ft. Lauderdale.

By GERRY WOOD

Florida's music makers both agree and disagree. They agree that Florida is the place to make music. They disagree about where in Florida is the place to make music. Miami? Orlando? Tampa? Jacksonville? Gainesville? Pensacola? Key West? Parts inbetween?

You'll find proponents for all sectors when polling the leaders of the Florida music industry. Geographically-induced opinions cause these entertainment chiefs to pick one city over another. But you'll never find one knocking another Florida city. Though their perimeters might be restricted to county boundaries, their passions are with the entire sun-kissed state.

That's one of the major secrets behind the startling coming-of-age of the Florida music community. It's no longer a regional upstart; it's a national—even international—force.

Gerry Wood is Billboard's Nashville bureau chief.

The following articles reveal a consistent momentum and creativity cutting through many aspects of the music business: studios, producers, musicians, writers, publishers, artists, labels, promoters, managers, venues, distributors, discos, agencies, radio-tv, retailers, wholesalers. . . .

It's a fascinating frenzy of action with change as the watchword and progress as the goal. It cuts across cultural ties as well. The Latin flavor is distinct and colorful.

It cuts across styles. Country, jazz, soul, salsa, pop, disco, easy listening, hard rock. . . .

If some aspects got off to a slow start—such as disco—the heightened pace has allowed the state to catch up. Labels are still slow, with TK the only bona fide biggie. But, as you'll learn, some new ones are on the way.

Retailing is becoming more competitive and professional in the healthy economical atmosphere of the Florida crossroads—a jumping off point for the Caribbean, South and Central America, and now—with the deregulation of air routes—Europe.

The comfortable confines of Florida house two of the nation's

largest and most successful sheet music operations—Hansen Publications and Columbia Pictures Publications.

Though some might write off the future role of the independent distributor in Florida, this is a hardy breed that is hellbent not only to survive, but to succeed.

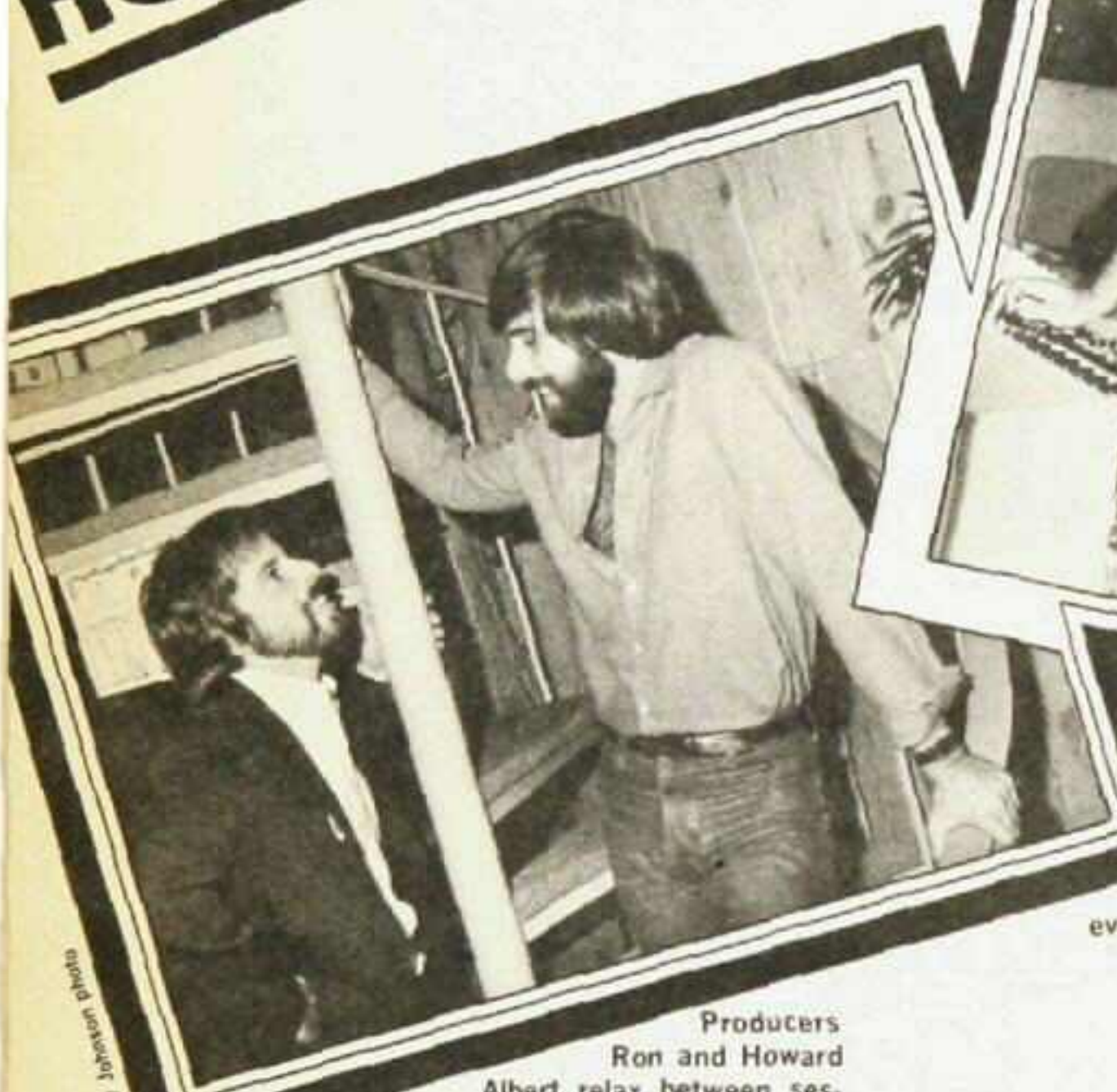
Will success spoil the studios and producers who lead the Florida brigade into the media outlets and marketplaces of the world? It's doubtful, but they've got a lot to be heady about.

So it's time to kill a few cliches and stereotypes. Let's be honest: It sometimes rains in Florida. Some Florida records are not hits. The Everglades is not a good spot for a homesite. Some Florida talents will never make it north of Tallahassee. Never trust a naked alligator. And Anita Bryant is NOT the Queen of Key West.

Let's-Be-Honest, Part II: Florida is today where New York, Los Angeles and Nashville were a few decades back. Virginal, creative, hot, exciting, vibrant and ready to happen.

Sit back and watch the Sunshine Sound grow. It's going to be fun.

# PLATINUM PRODUCERS FIND A HOME IN THE SUN



Bill Murray Johnson photo

Producers Ron and Howard Albert relax between sessions. Says Howard: "It's a big recording mecca—a lot of people are considering moving here."



Bill Murray Johnson photo

Steve Alaimo, vice president, T.K. Productions: "The potential of what we've done is just being realized. This will be our best year ever."



The multi-platinum production team of Karl Richardson, Albhy Galuten and Barry Gibb. Richardson sees the draw of Florida as "the ability of people to write and relax without curbs and pollution."



At Bee Jay studios in Orlando, Eric Shabacker, right, produces John Baldry. From left are Tim Sadler, Jimmy Horowitz, Baldry and Schabacker.

Florida is not the next emerging American recording center. Why? Because it has already emerged. But, apparently, the blossoming, especially of Miami, has been confined to the closet because much of America doesn't realize the emergence has taken place.

Miami? Who's recording in that sun'n'fun senility city? Everyone knows it has long since been vacated by its p.r. director-in-exile Jackie Gleason, the first major talent to record here.

Let's start at the top. The world's No. 1 recording act, the Bee Gees.

Ever hear of that Miami Sound concoction called "Saturday Night Fever?"

Ever hear of this fledgling group that's trying hard to make it called... the Eagles? You mean "Hotel California" was really "Hotel Florida?" Apparently something suffered in the trans-coastal translation.

Ever hear of Jimmy Buffett who went sound diving in Florida for gold and all he could find was platinum with "Son Of A Son Of A Sailor?" That wasn't Nashville's Old Hickory Lake or California's blue Pacific he was sailing.

Well, if you haven't heard of them, certainly you've heard of that lightweight group called the Allman Brothers.

Yes, world, keep on thinking the Bee Gees records sound New Yorkish if not Australian, and the Eagles record only in Los Angeles, and Buffett does his naughty nautical number in land-locked Nashville, and the Allmans don't venture more than a peach pit's throw from Macon.

It's not that Florida is asking for applause or credibility. Florida product is demanding it.

The two top creative and commercial coups of 1978—"Saturday Night Fever" and "Hotel California"—are predominantly Florida packages.

And if you think the platinum/gold gild looks good for '78, just wait 'til '79 and '80, say these flourishing Floridians, flushed with an overdose of success, sun and sand.

The key to the Sunshine Sound has been the producer. The artists, writers, publishers and engineers are, of course, of major import. But, while New York is corporate-oriented, and L.A. is label-oriented, and Nashville is writer/publisher-oriented, Florida is producer-oriented.

Let's look at some of the best ones and discover why.

The catalyst is, was and shall be, Tom Dowd, who first mined the Gold Coast gold lode more than a decade ago. Dowd soared to producing fame in his native New York through some great r&b hits for Atlantic Records where he rose to a vice presidency.

Dowd and Jerry Wexler loved the lifestyle and non-New York winters of Miami. They started cutting a series of hits at the Criteria Studios, and the South hasn't been the same since.

Dowd's string of clients reads like a Who's Who of Show Business—Aretha Franklin, Firefall, Rod Stewart, the Rascals, Wilson Pickett, and now the Allman Brothers.

You can visit Dowd and still get a suntan later in the day, since he's a studio night-owl.

It's 2 a.m. at Criteria, a facility that had only one studio in the early days and has since been transformed into a giant studio/control room complex with four rooms and talk about expansion to a fifth studio (primarily to handle Bee Gees sessions). Most of the rooms are busy around the clock.

He's hunched behind the control board, feeling with his eyes, ears and soul the 32 tracks of pulsations as Greg Allman pours his being into one of those tracks live while the 31 taped channels of previously recorded greatness roll in harmony.

He looks a little bit like a mad scientist, a little like the grandfather of a Hobbit and a little like anybody's genial Uncle Somebody, Tommy Dowd. He's into the music now, advising Greg Allman how to do it.

Something on one of those tracks—barely discernable to the human ear—is bothering Dowd profusely. He pushes the squawk box button and booms into the studio: "There's something (name deleted) is doing, and it's bugging the shit out of me, and you're picking it up on me, too, Greg."

They work on "Can't Take It With You" some more. "There's a bar rest in here that I have to get out of your life," says Dowd on squawkbox to Allman.

Together, they get it out of their lives forever.

Dowd has been down here since Criteria was a baby. "This is Mack Emerman's 25th year. He was into jazz in the '50s. Miami Beach was hot then—major artists performing, and a lot of orchestra jobs. Jerry (Wexler) and I would take a month and work on something here. So they put up Studio C back about '69. They put in the fourth studio a year ago. It was booked four months before they broke ground."

What Miami quality struck a responsive chord with perfectionists Dowd and Wexler? "It's creative people being given the freedom, wisdom and guidance to pursue reality and not fantasy."

The easy Miami accessibility transportation-wise to California, Atlanta, Memphis, Muscle Shoals and Europe are also cited by Dowd.

However, we must take exception to one Dowd statement: "I don't believe a producer can make a hit record. Otherwise, he's not a producer; he's an artist."

Watching this genius at work turning out studio artistry, we've got to reach one of two conclusions. Either producers can make hit records, or Tom Dowd is an artist. This writer, an observer of Dowd in the studio for a decade, would like to compromise by stating the producers can make hit records and Tom Dowd is an artist.

Meanwhile, it's now 2:45 a.m. in a different Criteria studio room. Norbert Putman, who has produced such acts as Eric Anderson, Leonard Cohen, Buffy Sainte-Marie, Joan Baez and Jimmy Buffett, is hard at work with the Pousette Dart Band.

Norbert has produced countless hits from his Nashville-situated Quadrasonic Studio. Why Florida? "The sun shines down here," he answers. Rumored to be moving to Miami, Putman adds fuel to the fire: "This is the fastest growing music colony. It feels good here, especially when it's freezing up North."

The Bee Gees. What Dowd has done for Miami in the early ages, the Bee Gees did in 1978.

Besides the Bee Gees (with Barry Gibb as the main producer), those responsible for Bee Gees production (and all of that re-

Criteria engineer Steve Gurskey works with producer Tom Dowd on the new Allman Brothers album. Says Dowd of Miami: "It's creative people being given the freedom, wisdom and guidance to pursue reality and not fantasy."

Bill Murr Johnson photo



Producer Cory Wade (right) with Gary Vandy, engineer, at Studio Center, Miami.

Bill Murr Johnson photo



with Rick Derringer, the J. Geils Band, Joe Walsh and the Eagles.

Walsh may have the secret: "He knows what to go for—and that's it. He's an audio expert with a great ear. He's allowed the Eagles to get their brains on tape. On my new album with Bill, I got exactly what I heard when I started—and that's the test of a real good producer."

It's claimed that up to 3,000 hours of blood, sweat, Eagles and Szymczyk went into "Hotel California." Szymczyk simply replies, in an answer only the sphinx and a soaring eagle would understand, "The Eagles are perfectionists."

Before we leave the comfortable confines of Criteria, let's talk to Howard Albert.

"Every year, we're increasing by 25%," he notes. He points to such talents as Crosby, Stills and Nash, the Michael Stanley Band, the Pousette-Dart Band, Foxy, Pure Prairie League, the Cate Bros., McGuinn, Clark and Hillman (formerly of the Byrds), and Firefall as being largely responsible for the surge.

"We have four studios here going full-time around the clock, seven days a week—and Criteria West is getting ready to open soon in Los Angeles."

Miami is capable of an infinite number of tracks, says Albert, who, with his brother Ron has produced such acts for their Fat Albert Productions as Crosby, Stills and Nash and Firefall.

Noting that the Bee Gees, through the use of 32 track machines and slave units, are able to utilize up to 200 tracks for one single, Albert remarks, "I refuse, myself, to get into that, though Barry is getting into it."

Both Alberts came up under the guidance of Dowd. Ron notes, "We've cut the same song separately, in two studios, and they come out sounding so similar. We taught each other from the beginning. We have an emotional tie, and we're bothers. It's like sending two dogs to the same obedience school."

Brother Howard doesn't feel Miami is barking up the wrong tree: "People don't realize that Miami is coming as a recording capital. It's a big recording mecca—a lot of people are considering moving here."

Why Miami and not L.A. or New York? "Everything is done easier," says Howard Albert. "It's a lot more conducive to getting work done. Fishing. Swimming. Tennis. In the L.A. scene, you have to be into the beautiful people."

Going beautiful in Miami involves a lot of water, according to the Alberts. "We'll take groups out in our boat. We'll write songs on the ocean on the way to Bimini. We can demo them on the boat because we have a generator and a tape machine."

The Alberts have one of the few enterprises that could be confused for a label in Florida: Good Sounds Records.

It's distributed by TK Records. And TK is the major success story for a label in Florida.

Steve Alaimo is a former pop star who's now vice president of TK. "People like the weather," says Alaimo. "Not many beaches are open in December in New Jersey."

"The potential of what we've done is just being realized. This will be our best year ever."

TK, the child of Henry Stone, is easily the most successful label based in Florida. With its success in disco and other modern ventures into music, TK can be expected to continue its growth as the pioneer Florida label. Expect other major labels and new firms to follow the TK trend.

Does Alaimo, a one-time pop star, consider switching to the other side of the mike? "Almost never," he answers laughing. "If Barry Gibb produces me, I'll come back. Maybe we can do it. It'd be my luck that I'd have a hit record and have to go back on the road again."

At the Music Factory, Bob Archibald, president, claims he is after "quality and longevity" and not the "one-shot deal."

Archibald, credited with the rise (but not the fall) of Cornelius Brothers and Sister Rose, opines, "The responsibility of being a complete performer is the name of the game." He warns, "Some people have a big hit and then there's an impossible job of living up to it."

So you have the guys from New York, Nashville, California, Florida and Chicago.

Chicago? Cory Wade. Wade? A&R director of TK, with such scalps in his belt as T-Connection, Peter Brown and Foxy. What does he do? "I nudge, I cajole, I scream, I holler, I push. It's like raising a baby."

Marsha Radcliffe and Ann Holloway. TK again. A couple of the few women producers in the business. Alaimo and Stone gave them the chance to implant the female brand on Florida. And it's working.

Don't be lulled into believing that Miami is the only Florida hotspot. We've mentioned Tampa Bay, Gainesville, Jacksonville, and Key West where a broadcaster commented, "We've got a cross-section of hippy, straight, super-straight, redneck and gay that allows us to play everything we've got."

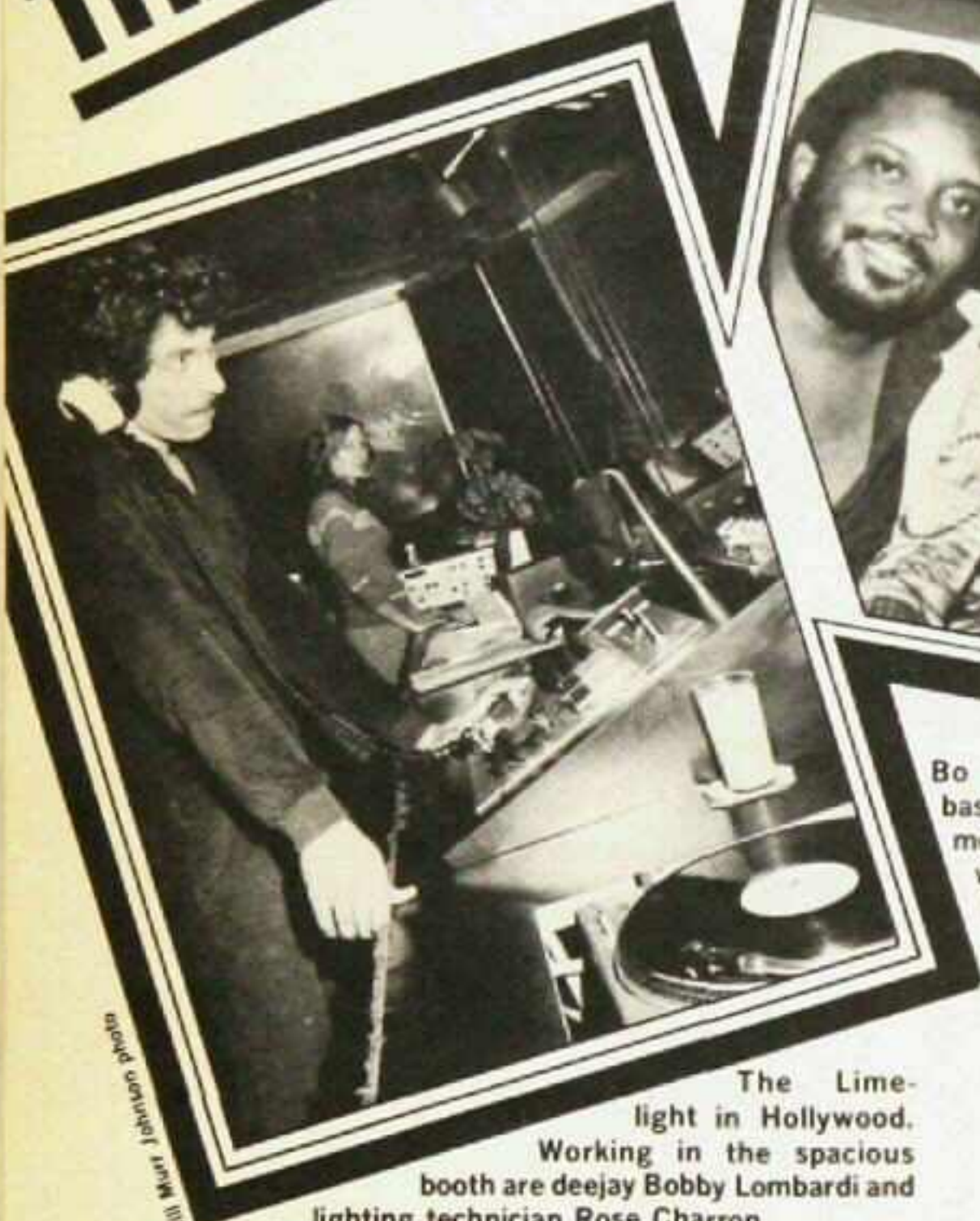
Though the proliferation of Florida labels has been slower than a lazy gater, two new firms have just been created.

"We're forming a new company recording under the independent label of Orlando Records," comments Carroll L. Fulmer of Orlando. All production is presently being handled by Foster & Rice Productions, and the label's first act is Leon Everette.

(Continued on page F-30)

# FLORIDA DISCO GEARS TO BEAT THE BIG APPLE

Tampa Bay Disco Pool services the west coast of Florida. From left, Thom Vann, associate director, Bobby Stoner, deejay at the Old Plantation.



The Lime-light in Hollywood. Working in the spacious booth are deejay Bobby Lombardi and lighting technician Rose Charron.



Bo Crane's Miami-based disco pool boasts some 125 members. He is seen here, second from right, with (from left): Jimmy Bo Horne, Harry "K.C." Casey, and George McRae.

Florida Record Pool's John Terry, who is also deejay at Ft. Lauderdale's The Button, discusses disks with Pete & Lenny's spinner, Barbara Jane Graham. The national tv show "Disco Magic" is shot at Pete & Lenny's, located in Ft. Lauderdale.



Dancers at the Palm Bay Club in Miami.

By RADCLIFFE JOE

Although facing a fiercely competitive battle from such major disco cities as New York, Boston, San Francisco, Los Angeles and Chicago, principals at work in building a solid disco community in Florida are convinced that they have all the ingredients working to make them the coveted "cock-of-the-disco-walk" in the country.

The reasons for this unshakeable conviction are numerous. They point to the state's rapidly escalating population, its colorful, party-loving, ethnic mix of whites, blacks and hispanics, its enormous trade in tourism and conventions, and the increasing number of big businesses which are beginning to invest in the future of disco at varying levels of the industry.

Although initially slow to be caught up in the disco frenzy which is sweeping the country, Florida today has lost count of the number of discos which have sprung up within its borders within the past three years.

Starting with a single pool in 1975, the state is now host to about six such organizations. An estimated 20 disco sound, lighting, consulting, design and construction firms are based in the state. And among the big investors which are financing disco dance emporiums in the state are "Big Daddy's," "2001 Clubs of America," "Nichols Alley," and a growing number of hotel chains and private investors.

Like the rest of the country, the disco bug has also bitten radio station operators, and although no single station has yet announced that it is switching to an all disco format, there is a growing trend among Top 40, r&b and other stations, to pro-

gram an increasing number of new and popular disco records. The hub of Florida's disco activity today is centered in such cities as Miami, Ft. Lauderdale, Tampa, and Daytona Beach. But it will not be confined to these areas. According to pool operators, record promotion people and disco deejays, it is rapidly spreading to places like Jacksonville, Pensacola, and as far north as the Florida Panhandle.

Among the guiding lights in Florida's phenomenal growth in disco, is TK Records headed by Henry Stone. Although it started out essentially as a soul/r&b label, the five-year-old company has indisputably established itself as a major disco label. Stone confesses that he prefers to be known as a dance and groove music label, but he does not resent the disco tag.

Stone, whose company evolved out of a distribution venture (his firm originally distributed Atlantic and Warner products, until those firms merged and formed their own distribution arm) had its first major disco hit with George McCrae's, "Rock Your Baby."

Stone smiles as he recalls that the tune, produced by K.C. of K.C. & The Sunshine Band, was geared to the r&b market, but it took off as a big favorite in the discos which were then just beginning to move into their renaissance period. From that point there was no turning back.

Since then TK has literally been turned into a factory for disco hits. The company has given Florida, and the rest of the disco world, such key disco acts as K.C. & The Sunshine Band, George McCrae, Betty Wright, Peter Brown, T-Connection, Celi Bee & The Buzzy Bunch and Ralph MacDonald. At present it has no fewer than three hits on the national top 10 disco charts.

Stone is proud of his company's Florida base, and boasts that until recently Florida was the second most important city in the U.S. for disco and record sales.

Another major mover in the Florida disco market is Bo Crane, a young, New Jersey man, who four years ago started a small disco pool in an effort to keep friends and colleagues from trekking to his home at all hours of the day and night in search of promo records for club play. Today his Miami-based club is up to 125 members and he has expanded to Ft. Lauderdale, with plans on the drawing-boards for a Jacksonville/Daytona office.

Crane started out in Florida as a radio personality and part-time club emcee in 1971. As he explains he built a lot of connections, and eventually radio promo men began giving him several promotional copies of their records for distribution among his colleagues.

Word got around that Crane was a source for the latest dance records, and the round-the-clock pilgrimage to both his office and home began. "It was getting out of hand," Crane remembers, "and I had to do something about it."

"About that time I heard about the New York Disco Pool, and it sounded like an ideal way to get out of my predicament."

Crane started the Florida pool with 15 members. Today, his umbrella company, B.O.K. Music Corp., not only operates the pool, it also runs a disco consulting, design and construction firm, a portable disco operation, is a major installer of ship-board discos, and puts out the "Retail Disco Report" geared to guiding distributors, rackjobbers, record retailers and the general consumer to the disco hits.

B.O.K. Music Corp. also manages Crossover Promotions, a service geared to helping record labels promote disco records at the radio level.

In spite of the demands of his wide-ranging activities, Crane does not neglect the pool or its members. Along with the pool's

(Continued on page F-12)

Radcliffe Joe is Billboard's disco editor



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# TALENT TREASURE CHEST REVEALS VARIETY, VIABILITY

Kenny Rogers with Diplomat Hotel emcee George Foster during his recent appearance at the Miami showplace.

Bill Murr Johnson photo



Peaches & Herb make an appearance at the Limelight disco in Hollywood.



Bill Murr Johnson photo

K.C. and The Sunshine Band work it out at Walt Disney World near Orlando.



"Talent will get you the longest ride. That's why I'm going to stick with talent."

Thus speaks Sidney Drashin, president of Jet Set Enterprises, Inc., Jacksonville, noting that the Florida talent scene is reaching new national and international heights.

Drashin, a successful promoter, is so confident of the upsurge and so confident of his future role in it that he's formed a new management/direction firm called the Gold Organization.

He plans to counter what he considers—and others in Florida consider in somewhat more restrained terms—a modern day carpetbagging operation: "Most music industry big shots think big bands come from New York or Los Angeles. But they come down here to grab our big Southern nuggets."

Drashin, and other Sunshine State luminaries, would like to see those nuggets stay below the Mason-Dixon Line (if not the

Alabama/Georgia border) as Florida's talent treasure chest becomes a dynamo, not a drain.

A definition is quickly in order: the old and new interpretations of Florida talent.

It used to be—and sometimes still is—music talent that followed the tourists to this weather-blessed state. It has also become the homegrown, home-nurtured talent that is gaining fame far beyond the borders.

New talent, spurred by the frequent Florida incursions of out-

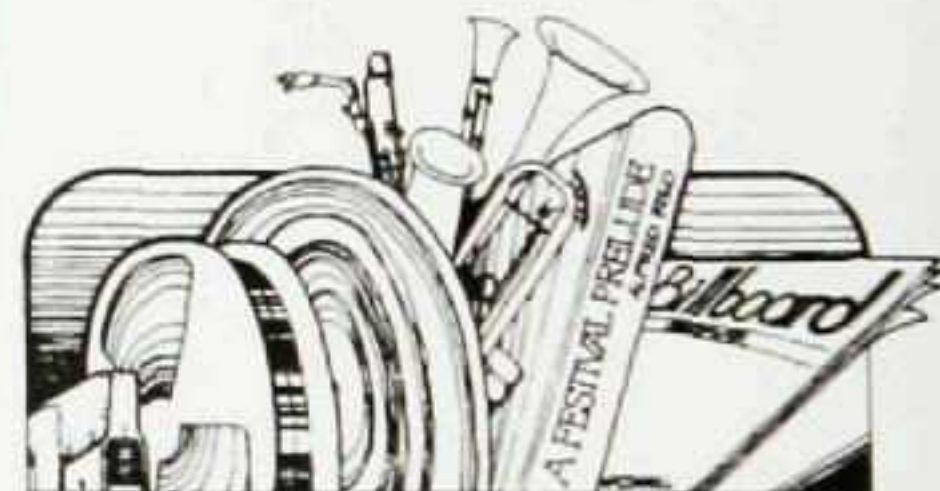
(Continued on page F-12)

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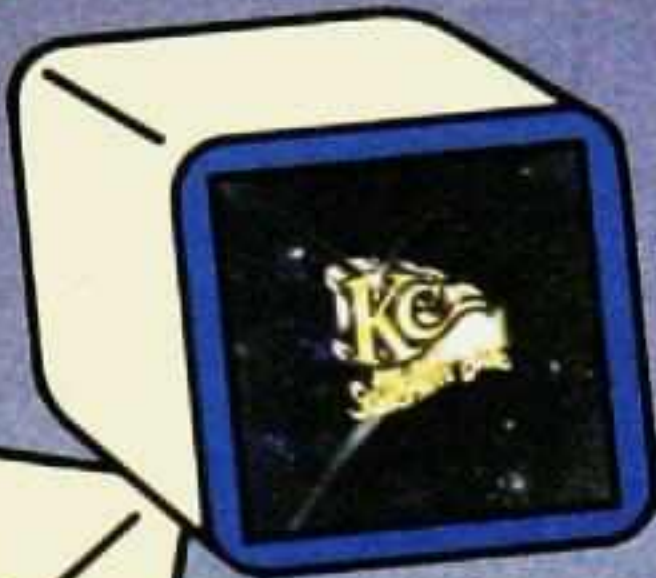
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# NEW MUSICAL BLENDS EVOLVE IN LATIN COMMUNITY



LaTijera Record and Tapes in Miami.



Carlos Nodal, deejay at Honey For The Bears, a disco popular with the young Latin crowd in Coconut Grove.



Grupo Alma performs during a concert held at the Hialeah Race Track.



WRHC's Enrique De La Maza and staff receive an average of 100 letters a day to be read on the air. His show mixes disco, rock, ballads and traditional Cuban music.

At the Miami Sound Studio are producer Carlos Granados (right) and engineer Juan Covas.



By MIMI KORMAN

During the past three years Miami's Latin community, often described by the media as "a market within a market," has seen quite a few changes. Not unusual if one considers that this population exceeds the 500,000 mark, 80% represented by Cuban Americans and the remaining 20% a mix of Central and South Americans.

Latinos have made their presence felt at the polls, re-electing to office a Puerto Rican born mayor, Maurice Ferre, and a Cuban born city commissioner, Manuel Reboso. Knight Ridder Publications, in recognition of the increasing Latin influence, came out with a daily Spanish supplement to its Anglo Miami Herald. The Orange Bowl Committee integrated a number of Spanish speaking members into its ranks and made the Three Kings Parade, a traditionally Hispanic event, part of the Christmas Holidays festivities.

Anglo promoters have presented Raphael, Camilo Sesto and Lolita in concert. Latin promoters, in turn, have gone after such non-Latin talent as Dionne Warwick, Ray Charles and Barry White. Local Latin groups such as Foxy have made an impact in the Anglo national charts and Barry Manilow reached the Little Havana consumer singing his "Copacabana," with a simpatico accent, through every one of the Latin radio stations.

Bill Tanner, program director of pop oriented WHY 100, states that "the Latin preference plays a key role in our music playlist," and a Latin radio station, WQBA, has filed an application with the FCC to operate a recent acquisition, an FM frequency, that will direct its programming towards the listener who prefers a bicultural blend.

For the five radio stations that serve the Latin community the task of holding onto stable ratings numbers has become very competitive. The listener is being affected by the osmotic process and is no longer shy of venturing into Anglo sounds.

WQBA, an AM station with a format comprising soap operas, news, music and talk shows, has begun to lose its edge on the market that made it a ratings monster for a period that lasted almost five years. Surprisingly enough, challengers offering the all music choice, such as WCMQ-AM and its sister station FM-92, and two others within the frame of block programming, WRHC and WOCN, do not show dramatic signs of a winning streak.

Miami's geographical proximity to Cuba favors reception of several Cuban frequencies. This factor combined with the past active participation that the music of Cuba enjoyed worldwide and the physical presence of Cuban exiles on Florida shores could have stimulated the myth Cubans in Miami have been in constant touch with the musical trends of their native soil. Nothing could be farther from the truth. In contrast, the reverse concept seems to be the applicable one.

"In twelve years of observing and working in this community I have never seen any indication that the Spanish speaking resident population has been influenced at all, or in any way, by the radio stations emanating from Cuba," states Herbert M. Levin, general manager of WQBA. "In fact, the contrary is true. WQBA AM and WQAM-AM, an Anglo station, have significant audiences in Cuba. WQAM for its young music and programming is very popular among Cuban teens, and WQBA is probably the most listened to radio station in the northern part of the island, including populous Havana and the Las Villas province."

Two major labels, RCA and CBS International, under the cor-

porate division of Latin American Operations, have moved their regional offices to the Miami area to serve their Central and South American licensees, transfusing the once anemic milieu with hopes for future development of home talent via recordings.

"Our primary function is directed towards the implementation of marketing strategies on behalf of our export product, throughout the Latin American continent, and our import product, within the U.S. Latin markets," expresses Nick Cirillo, vice president of CBS Latin American Operations. "The possibility of developing home acts is not completely out of reach, as long as the product is acceptable to our subsidiaries, inspired perhaps by the tremendous success that the Miami sound has met outside of our borders. Celi Bee and the Buzzy Bunch, Foxy, and others who have managed to incorporate part of the Latin beat into the Anglo sound have already conquered territories like Argentina and Brazil."

Unfortunately, the one element that has managed to resist a general state of evolvement is the deep-rooted political conflict that still prevails in the Miami Latin community, recently felt by the local CBS office.

George Tavares, former assistant to CBS International's president's department, was part of a group of corporate brass that visited Havana last year. That visit ultimately resulted in Bruce Lundvall's (head of the domestic division) delivery of a program that has taken Billy Joel, Kris Kristofferson, Rita Coolidge, Steven Stills, Stan Getz, Maynard Ferguson and Freddie Hubbard to perform in Cuba. Tavares, presently in charge of business affairs in the Coral Gables office, has been the target of harsh criticism by the Cuban American press. Members of subversive groups have gone as far as making bomb threats.

(Continued on page F-27)

Mimi Korman is a freelance writer based in Miami who has written extensively about the Latin music scene.

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# INTENSE COMPETITION HEATS RADIO PROMOS

By RAY HERBECK JR.

To hear programmers discuss Florida radio, a bystander might think the entire industry was concentrated in the southern tip of the state where cutthroat competition, big dollar promotion and fun radio dominate. Consequently, the ears of an entire industry have been cocked at times in that direction. And judging by recent disco experimentation south of the Everglades, attention will soon turn there once again.

But there is more to Florida than Dade and Broward counties, the widely diverse home of Miami and Ft. Lauderdale, respectively.

Pop outlets which rock the northern portions include WAIV-FM "V 97" and WAPE-AM in Jacksonville; WBJW-FM "BJ 105"

Ray Herbeck Jr. is a freelance writer in Los Angeles.

Zeta 4 news director Tom Webb talks to Harry Chapin.



Bill Tanner, program director of WHYI (known locally as Y-100) in Miami.



WGBS music director Ron St. John, who is also the announcer for the national television show Disco Magic.

and WLOF-AM in Orlando; WMFJ-AM in Daytona Beach; and WRBQ-FM "Q 105" in Tampa.

Noteworthy country outlets up north are WGTO-AM in Cypress Gardens; WHOO-AM-FM in Orlando; WSUN-AM in St. Petersburg; and WVOJ-AM in Jacksonville.

However, as one programmer described everything north of the Everglades, "It's good radio, but sounds mostly southern, with pop playlists and formats resembling what you might find in Atlanta."

But once you hit the Everglades, things change. Perhaps it's because those impenetrable swamps form a physical and, pos-

(Continued on page F-29)

## Florida Disco

Continued from page F-6

director, Bruce Hard, he has innovated many services including becoming the first pool in the country to provide a comprehensive life and major medical group insurance program for his members. He is also one of the prime movers behind the formation of the National Association of Record Promoters, an organization representing key disco pools and spinners from across the country.

Another emigre to Florida who has been playing a significant role in the growth of the state's disco industry, is Jim Knapp of the Tampa Bay Disco Pool. Knapp, originally from New York, and with a background in business management, moved to Tampa to spin at, and help manage a club there.

It was during this period that he realized the need for a pool, and with associate director, Thom Vann, started the Tampa Bay operation.

From 12 members at its inception about 18 months ago, the pool is now up to 50 subscribers and steadily growing. According to Knapp, growth has been so significant, that he was recently forced to expand to Orlando. Jim Chapman heads the Orlando arm.

Like Crane, Knapp's facility acts as more than just a liaison between record label and spinner. The pool publishes an informative little newsletter which Knapp claims is circulated to 100,000 spinners, hotels, restaurants, record shops, consumers and other persons and organizations.

It also services five radio stations, Q-105-FM, WLCY-AM, Y-95-FM, WLOF-AM, and Studio 3-AM, all of which are said to be heavy programmers of disco music.

In addition, Knapp also runs a disco consulting, design, and construction service.

The Tampa Bay Pool, according to Knapp, services the entire Florida West Coast, with the exception of the Florida Panhandle.

Knapp explains that because the area is oriented largely to the tourist industry, the early discos catered almost exclusively to the tourist trade.

"However," he points out, "club owners are realizing more and more that local residents are also party-loving, and an increasing number of clubs are gearing their operations to the local populace. Encouraging this trend is the fact that there are two major universities—Tampa University and the University of South Florida—operating in the area; and a third, Walt Disney University, is planned for Orlando.

Knapp credits radio station WTMP with pioneering the disco sound in his area. "But at that time listeners were not ready for it, and they had to phase it out. The sound was later brought by Q-105-FM."

Like other areas of Florida, Tampa and its environs cater to a broad mix of disco patrons. The rooms all reflect the ethnic

and sexual makeup of the area, with few if any clubs catering exclusively to any one ethnic or sexual group.

The Deep South Disco Pool, as its name implies, services the Florida Panhandle, and parts of Mississippi and New Orleans.

Located in Pensacola, the pool was started by Ralph Duncan just under a year ago, and in that period has climbed from 25 to 50 members.

Duncan explains that he originally started in Haddesburg, Miss., and more recently relocated in Pensacola. He explains that he saw the need for the pool because, "Clubs were mushrooming all over Pensacola and the Florida Panhandle, and their deejays were having problems getting product," states Duncan.

"They were turning to pools as far away as New Orleans and Atlanta, and it was not exactly convenient for them to do it this way."

Duncan's explanation for the disco boom in his area is that it is not only a tremendous resort community, but it also is one of the prettiest parts of the state. "In addition, the climate, and attitudes of the people are much better than other areas in Florida. There is also no shortage of employment opportunities," he states.

"I would say," he elaborates, "that Pensacola will soon be one of the prime disco markets in all of Florida."

Apparently there are a lot of people who agree with Duncan as one of the largest discos in the country, the 3,000 capacity Victor's is located in the city. Chain operators including Flannagin's and 2001 Clubs of America have already moved into the area, and Ramada Inns has plans for plunking one of its Banana discos in the town.

Duncan discloses that discotheque construction has escalated to the point where they are opening at an average rate of three a week. "The biggest problem," he laments, is that there are not enough spinners to meet the demand, and those that are available are not all professionals."

To rectify this, Duncan is embarking on a campaign to train deejays in the fundamentals of spinning, sound and light operation. He also circulates his "Duncan Disco Report," which is designed to keep both deejays and area record shops abreast of the latest disco news, and trends in the industry generally.

Disco has become so popular in the Pensacola area that at least one major radio station, the 100,000 watt WTKX-FM has begun programming a significant amount of disco music. The station is helped in its musical selections by Duncan's pool.

Among the newcomers to the disco pool business in Florida is the North Florida Record Pool headed by William Stuart Neal. Still in its formative stages, the pool, when in full operation, will service St. Augustine, Tallahassee, and south Georgia. Neal is aiming at between 30 and 50 members.

As in Pensacola, Neal finds deejay sophistication lacking in

(Continued on page F-28)

## Talent Treasure

Continued from page F-8

side talent (that are coming more frequently as the severity of Northern winters increases), forms a combustible potion that has made Florida one of the most talent-laden areas in the entertainment industry.

There's a market for the talent, even in the economy-clouded year of 1979. "If they want to see their favorite group, the fans will somehow come up with the money," says Marjorie Sexton, president of Gulf Artists Productions Inc., a Tampa/St. Pete firm that promotes rock, soul, country, MOR, jazz and classical concerts from West Palm Beach to Birmingham.

She notes that because of frequent sellouts, fans are buying tickets more in advance now than ever before—a new trend for Florida which used to be a late-buying market.

"Our deals are tighter this year, but we still expect a healthy year," adds Sexton, predicting success for her firm in such venue cities as Lakeland, Tampa, St. Pete, Miami and Fort Myers. "Young people will dominate heavy rock while the older people will be into more sophisticated acts."

Florida talent. You're talking about such acts as the Allman Brothers, Lynyrd Skynyrd, the Trammps, K.C. and the Sunshine Band, Molly Hatchet, Johnny and Edgar Winter, Jim Stafford and the Outlaws. A recent Outlaws gig in the Jacksonville Coliseum pulled in \$61,000, according to promoter Drashin.

It's the talent surge that has Drashin dreaming visions of sugarplum fairies and Bill Graham-style management/booking. "I need another high in the business—and it'll be management, because, talent-wise, Florida has never been hotter, wetter or better."

Also in Jacksonville, Bob Sabourin of Jax Promotions sees the present market as "a little soft, except for rock" and warns, "activity doesn't necessarily mean prosperity."

The St. Petersburg talent parade has one man, Charlie Barnes, considering renovating a hotel into a recording complex. He's now lining up backers with bucks.

Clearwater, the white-beached gem of the Tampa Bay area, houses newly restructured Antares Music, a creative production/management firm specializing in contemporary pop, rock, and country/rock music.

Charles Klimp heads Antares, while Jerry Burr, a partner and a fine performer himself, serves as head of a&r. Klimp maintains the company is dedicated to the "discovery, development and recording of unknown talent possessing the talent to be successful recording acts both nationally and internationally."

Why Florida? Says Klimp: "We chose to situate our company in Florida because there's an untapped reservoir of talent to

(Continued on page F-28)

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# RETAILERS FEEL PULSE OF CREATIVE GOLD RUSH

By SARAH LANE

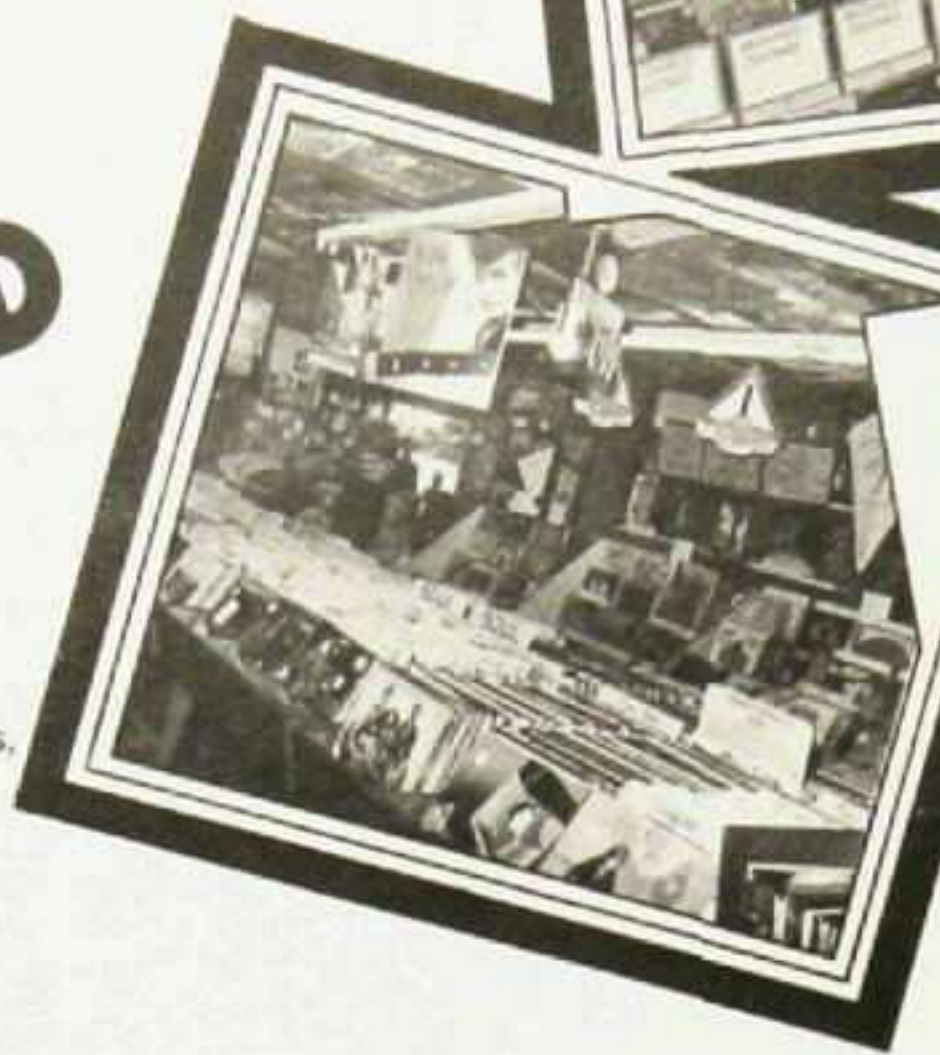
Record retailing in South Florida has taken on a new look in that it is far more competitive than it has ever been and retailers are becoming sharper, better in their merchandising and spending advertising dollars where it counts most on the top AM and FM radio stations—Y100, Zeta 4, WSHE, 94 X, Studio 107, Love 94 and WQAM (an AM station mentioned often). The ever-growing population of Florida, particularly in the

*Sarah Lane is Billboard's correspondent in Miami.*

The Peaches outlet in Ft. Lauderdale.



Miami's Spec's.



Sid's Records & Tapes, Ft. Lauderdale.



A North Miami Beach Record Land shop.

All photos: Bill Murr Johnson

southern sector, Dade and Broward counties, mid-state around Orlando and on the west coast Tampa Bay area has created room for more outlets: one more mall, one more record store. "There's tremendous growth down here," says Mitch Watkins, Peaches manager in Ft. Lauderdale. "Probably Broward County is number two in the nation for growth." And while there's wealth in numbers, there's also wealth in dollars along South Florida's affluent Gold Coast. Miami is becoming the crossroads of the nation with new air routes into Eu-

rope, South and Central America and it's also a growing economic center as cited by the number of banks springing up on each corner. South Americans come to visit and spend their dollars and often remain to purchase a home or condominium. Some 27,000 people relocate to Greater Miami each year and many find housing too expensive, housing conditions too crowded and move on upstate. Miamians, too, are moving out seeking less crowded conditions. (Continued on page F-24)



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# TORRID PACE FOR STUDIO EXPANSION

The control room of Orlando's Bee Jay Recording Studios.

By JIM McCULLAUGH

The torrid studio pace that begun peaking like some frenzied volume unit indicator meter last summer in Florida shows no signs of letting up, according to facility operators in the state.

In fact, studio activity has been so furious that more than one independent operator has expansion plans blueprinted already or else is seriously considering it.

And needless to say, state of the art hardware—epitomized by local MCI's new 32-track, three-inch analog machines and still developing all digital console—is flourishing as more studios in the state add and upgrade with everything from consoles to outboard gear, enhancing their competitive and quality edge even further.

Jim McCullaugh is Billboard's recording studio editor.

Criteria engineer Steve Klein works with producer Felix Pappalardi on an album for Fats.



Producer Bob Ingria at work in Miami's Quadradial Studio.



Plants grow in abundance in Baysshore Studios' sunny reception area.

Criteria, for example, added an MCI JH5 SYMPTE lock up unit so the Bee Gees, prime clients there, could record their recently released "Spirits Having Flown" utilizing 48-tracks.

According to Mack Emerman, Criteria owner, the studio complex, now consisting of four recording studios and one disk mastering room, is constantly upgrading. The facility is anticipating MCI's 32-track tape units shortly.

"And we have added," notes Emerman, "lots of new outboard gear such as a Lexicon digital echo system. It's a continuous reinvestment."

Emerman adds that his facility is going at such a feverish pace that it's hard to believe how it could get any better.

Already blueprinted is a fifth room set to be operational before the end of the year which, although custom-tailored for the Bee Gees, will be available to outside clients on occasion.

Criteria has taken over adjacent space on its North Miami site to gain an entire square block with more additional parking.

Already young Triiad, located in Ft. Lauderdale, is planning to add a second 24-track room at its locale, according to studio manager Michael Laskow.

(Continued on page F-30)

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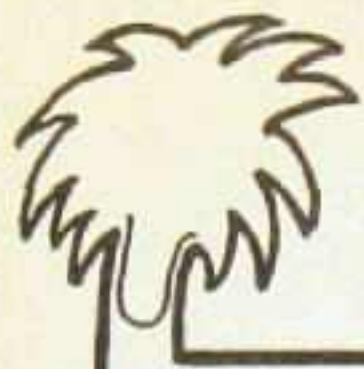
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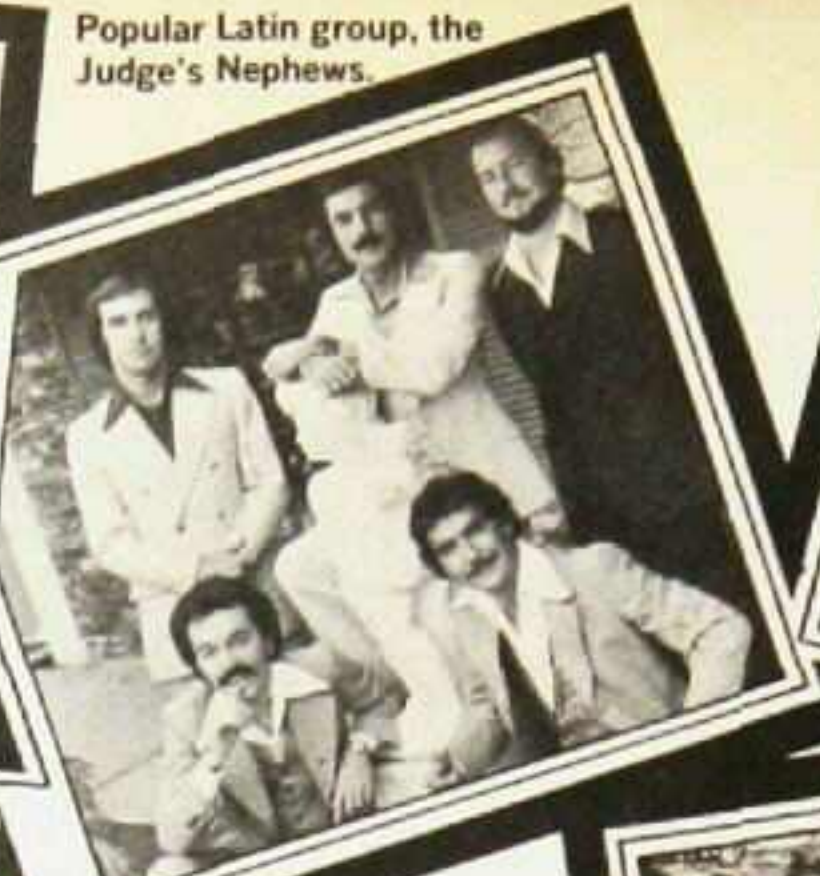


Bob Lawson of Soundteque International, a Ft. Lauderdale firm, installs lights at the Button disco.



Bill Murr Johnson photo

Popular Latin group, the Judge's Nephews.



Lou Possenti spins the hits at Mr. Pips in Ft. Lauderdale.



Bill Murr Johnson photo

# FLORIDA TREASURE



Gazing through the control room of Ft. Lauderdale's ultra-modern Triad Recording Studios.



T.K. artist Peter Brown does a stint as guest deejay on WGBS.



The Dade County Auditorium, which hosts many musical events in Miami.



Artist Billy Caldwell shows his heart-shaped disk to Miami Beach mayor Leonard Haber at the "Love On The Beach" concert.

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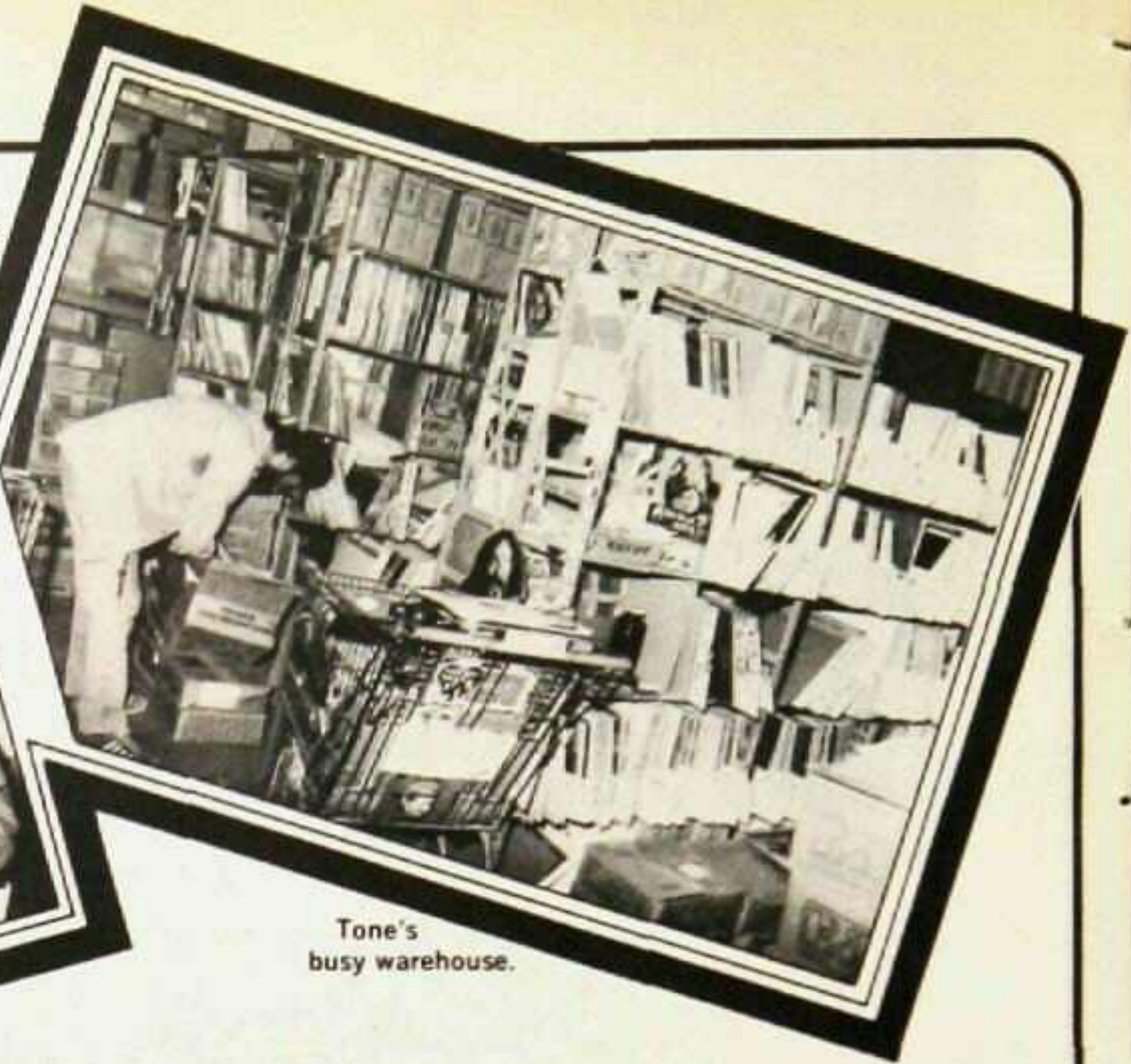
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# INDIE DISTRIBUTORS DIVERSIFY TO SURVIVE

Linda Stone, general manager of Tone Distributors. Says Stone: "Tone covers a lot of facets in the record industry, and that's the only way to survive."



Photos Bill Murray Johnson



Tone's busy warehouse.

Even with the tremendous retail growth in three major areas of Florida—southeast, upstate and in and around Orlando, the future doesn't look too promising for independent distributors since so many of the smaller labels are moving to the majors.

The general consensus of opinion on the future of the indie distributor as he is known today is that his days are numbered. There are a few dissenting voices, though. Jose Mora at Cayre Distributors is one: "I think the future for us will grow—at least in the Latin American market, especially in South Florida," he says.

Bob Wilder, manager of Pickwick International's regional office explains his viewpoint: "I believe the numbers of indies will dwindle down to maybe 15 who'll cover a much larger area than the ones that are in business now, and they'll carry many more smaller labels. For instance, perhaps there'll be an independent in Atlanta who will cover the entire Southeast, another in Dallas covering the Southwest.

Only the strong will survive, most indies say—the ones who are solvent and who can handle marketing.

"There always will be, and has to be, an independent of some sort," Wilder continues. "Just so long as someone can walk in off the street and make a record, there has to be a vehicle for the artist to utilize to get the record out on the street."

Lynda Stone, who heads Tone Distributors, says the amount of labels for the independent has shrunk considerably in the last five or six years. "Smaller labels find it difficult to compete

with the Columbias and Warners because of the mega dollars they have to spend. I don't particularly agree with them as I feel I can do a good job for an independent label, but a lot feel theirs can be better satisfied by one of the larger distributors."

Because of Florida's almost isolated location compared to the rest of the states, independent distributors haven't much opportunity to expand into other states. Its geographical site creates shipping problems to other areas outside of the state where shipments can be made overnight.

(Continued on page F-30)

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# DISTRIBUTORS GROW WITH FLORIDA BUYING POWER

By KIP KIRBY

With the spectacular rise in local disco sales figures, coupled with an increasing diversification of musical preferences throughout the state, Florida's record distributors and one-stops share an enthusiastic view of the growing industry trends. Polygram's distribution branch manager in Miami, Larry Hensley, says that his company's figures indicate an increase in Florida's position in the national buying power index from 2.5% to 3.2% in only one year, and adds that the 7% incline is "an extremely healthy percentage." With the tremendous impact disco product has stamped on the Florida marketplace, Larry Glaser, branch manager for MCA Distributing, explains, "It's no wonder southern Florida is being

called the 'little New York.' Disco product is breaking out of here like wildfire, even into South America."

Polygram has had "phenomenal growth," says Hensley, with two albums from affiliated labels. "The success of 'Grease' and 'Saturday Night Fever' on RSO, which we distribute, helped our overall business triple in 1978. Our sales volume was more than six times what it was for the previous year, and between 1977 and the present, our U.S. figures spiraled upward from \$60 million to \$490 million." Relating this to the Florida market is easy, Hensley adds, because "disco is the hottest thing selling here now."

"We've got a unique situation existing in this state," comments Jerry Silhan, branch manager for RCA Distributing Corp. headquartered in Miami. "Southern Florida is totally disco-oriented—a disco record outsells a rock record by three to one. Central Florida is still strong in rock and southern boogie product, with some r&b crossover action, and moderate disco sales. Northern Florida represents very little disco business, with r&b, soul and rock taking the lion's share of volume. And country music falls somewhere in the middle, with its greatest strength showing up in central and northern parts of the state. So you've got a divided market."

Hensley believes that the population's musical diversification is both a help and a hindrance in promoting industry-related growth. "You've got a built-in market for all kinds of product here, but no one type of music will sell equally well in each section of the state."

Other problems mentioned by distributors that have to be dealt with are the basic geographic location and vertical shape of Florida. "You get delays in critical shipments from the north, especially in the winter months," comments Silhan. "Also, it takes longer for your salesmen to blanket the state with new product. Cities are spread out for miles."

Glaser cites a different aspect. "There are numerous chain

accounts concentrated in central portions of Florida which are racked from the Midwest. We need to establish more direct stocking of our local outlets from within the state."

Most distributors indicate a 10%-15% volume growth in sales in the last two years. "RCA counts Florida as a 3% market in overall record activity in the U.S.," says Silhan, "a figure which we expect to see go up in the future."

"There's been an excellent increase in business here locally agrees Glaser. "And the one-stops are becoming more aggressive every day. It's turning into a competitive market."

Glaser notes that with MCA's recent acquisition of ABC Records' distribution, he has had to hire additional staff to coordinate point of purchase materials and store reports, as well as coordinate promotional and merchandising campaigns. A similar restructuring effort is currently underway at RCA's Florida branch since the label now distributes A&M Records product.

Exploring the subject of expansion within the state, Glaser says he believes there will be more retail accounts coming into play, and more rackjobbers taking chances and experimenting to help break new product, specifically in the disco field.

Southern Florida is becoming increasingly involved with the exportation of disco, soul and Latin-influenced product by distributors located around the Miami area. "An example of this new situation was Hot Chocolate's 'Every 1's A Winner,'" says Glaser. "It broke big first in the Miami section of the state, hit the charts nationally, and then was shipped down into Central and South America for more action and sales."

Al Zamora, general sales manager for MJS Entertainment Corp., which is a one-stop headquartered in Miami with a 30,000-square-foot warehouse stocking multi-label product, sees the market evidencing good growth trends. "This company began 10 years ago as a two-man operation. Today, we have a staff of 65, including a second office in Atlanta."

Zamora pinpoints MJS' volume rate of increase at about 10% and adds that the company is handling all the accounts that it wants to sell. "There's more business out there in the field," he explains, "but we're operating at volume amounts at this time."

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# Retailers Gold

• Continued from page F-14

"I think Florida is very much becoming more and more marketed and retailed like the major metropolitan areas such as New York and L.A.," explains Bayard Spector, manager of Spec's Music, one of the largest retailers in the state with a total of 13 stores in Florida and one in Atlanta. "It seems Miami has just broken out as a record market and a lot of that is based on radio with all the FM stations coming in, and the more radio stations you have playing the hits, the more buyers you have."

This has led to expansion of many chains and mom and pop type stores. Linda Stone (Tone Distributors) recently opened two new stores (rumored to be part of a 10-chain retail operation). Minneapolis-based Pickwick International has a total of 13 stores throughout the state (Musicland). "As far as I know, we're putting up one store every four days," comments Henry Perez, retailing manager in Miami. "That's national, of course, but I'm sure some of them will come down here." Record Land has three outlets; the most recent in Cutler Ridge, a community about 40 miles from downtown Miami.

"We're looking for other good locations," says Stone. "But we want to be sure the location is right with enough space and populace to support the store, to make it worth our while. We're not doing dinky little stores, we're talking about 5,000 square feet and that's a fairly good size." Both Stone's stores, one in South Miami, the other in Tampa are free standing.

More expansion is due for Spec's and Spector is planning to open six new stores this year, the majority in Florida, but possibly some in Georgia. "Our basic concentration will be in Florida, to be the biggest chain," Spector comments.

Can the mom and pop store or two and three store "chain" compete with the national chains? According to Alan Gary, manager of Record Land, they can.

"Musicland opened in Cutler Ridge, but it hasn't been cutting it as yet, probably because it doesn't have enough products. We're a full line store. And we get product ahead of them because they use a central warehouse and we receive ours directly from the manufacturer."

Shirley O'Brien, manager of one of Sid's two stores in Ft. Lauderdale explains: "We survived Peaches when it came here three years ago. For the first year we were at a disadvantage, but we're still here and this was the best Christmas we've ever had and the best year we've ever had."

The chains grab up mall space because of the volume of traffic and impulse buyers. "Pickwick doesn't do any free

standing stores any more," comments Perez. "We can do a lot more volume in malls."

Nine of Spec's 13 stores are in malls and Spector, too, prefers mall sites, although both his Gainesville and Coral Gables stores are free standing. They are both in college towns which "makes the situation altogether different," Spector notes.

Despite the influx of retail outlets throughout the state, the record industry still has problems and some of the major issues are pricing, defective product, discounting and the inevitable competition that comes from a growing area.

"A lot of people feel the record companies are pricing themselves out of the marketplace," Spector states. "I think the high prices are hurting catalog product, but I don't think it matters on hot product. And that's where the money is made. I guess manufacturers will put the prices as high as the traffic will bear. Of course, the retailer is discounting the product so much on new releases that no one's making a whole lot of profit here. We try to get people into the store for catalog sales."

Gary agrees with Spector's comments on pricing: "We're not meeting real resistance from the buyer but they do grumble. I guess they've reached the point now where they realize they don't have much choice."

Defective records are a sore point with Watkins who says, "It seems that the industry has a few more than its share now and we've been getting a lot of complaints. If the prices are as high as they are, then the quality should be equally as high. It's getting to be a real problem."

Echoing Watkins is O'Brien who says, "The quality in vinyl gets worse every year, customers are investing more money in good systems and cartridges, but it seems impossible to get good vinyl. However, the picture disks are selling very well. It's a new trend that our customers seem to love."

In the multi-ethnic area that is greater Miami, most of the retailers carry a full line of products with the exception of those located in prime Latin or black areas.

"If you're located downtown, you're going to key in on Latin," says Stone. "My particular store is in an upper middle class area, but close to a predominantly black town, so we carry everything. And I think more and more stores are keying in on that."

Record selection for all of Pickwick's stores is done in the home office by a computer system which tells what's selling in each area.

"A lot of records are selected from the trade charts," says Perez, "but some LPs sell really well in Florida, like a Jimmy Buffet, that may not sell as well elsewhere. They take that into consideration, of course."

Record Land buys at least one of every new release issued

"We're on an inventory control system and I know exactly how many copies I sell of each record," explains Gary.

Each of Spec's stores buys individually. Specialized managers know their area, community and the proper approach to merchandising.

"Our Hialeah store is heavily Latin; our stores in Palm Beach and Lakeland are heavy country," notes Spector. "We don't have one buyer who buys for all Spec's—each manager does it himself." The only time Spec's does buy centrally is on a major new release or major new promotion when an artist is coming to the town and the label wants to co-promote and tie the whole package together with a retailer.

Spec's has a warehouse that acts as a central station to write up and return all defectives.

Because Miami is one of the biggest disco centers in the country, disco records play an important part in overall record selections and sales.

According to Stone, discos are definitely influential in what's being stocked in retail outlets. "Take a list like Bo Crane's—more and more stores are using that list to stock records because there still are a lot of people who aren't familiar with disco music. Of course, we stock by trade charts and what our clientele is asking for as well. I can't imagine stocking stores just by the national charts. I'd be missing a lot. We use Billboard's 200 'Top LPs & Tape' as a general guide, but it goes far beyond that."

O'Brien uses her "head and gut feeling" in selecting records for Sid's. "Florida doesn't follow a national trend. And, as far as disco records are concerned, it doesn't matter if the radio stations are on them or not. If they're getting played in discos, we get requests."

She doesn't feel South Florida is the disco market it's reputed to be, explaining: "New York has us by a mile. It takes too long to get the records down here. And too, jocks and clubs get product that will never be released for retail sale."

Three months ago Peaches created a special disco section in its grocery store sized outlet, waiting until it was a "definite sure thing here," notes Watkins. "The major factor in the disco market and stocking disco records is what's being played in the clubs even before it's played on the air."

The future of music in general and record retailing in particular looks good for the state. "I think Miami is going to become the next music capital of the world," remarks Spector. "It seems as though artists love to record here. It's a creative atmosphere and the overall ambience is good. A lot more studios are opening up and there are a lot more facilities. When that creative segment of this industry is created here in Miami, it flows over to radio stations because stations here are

(Continued on page F-27)

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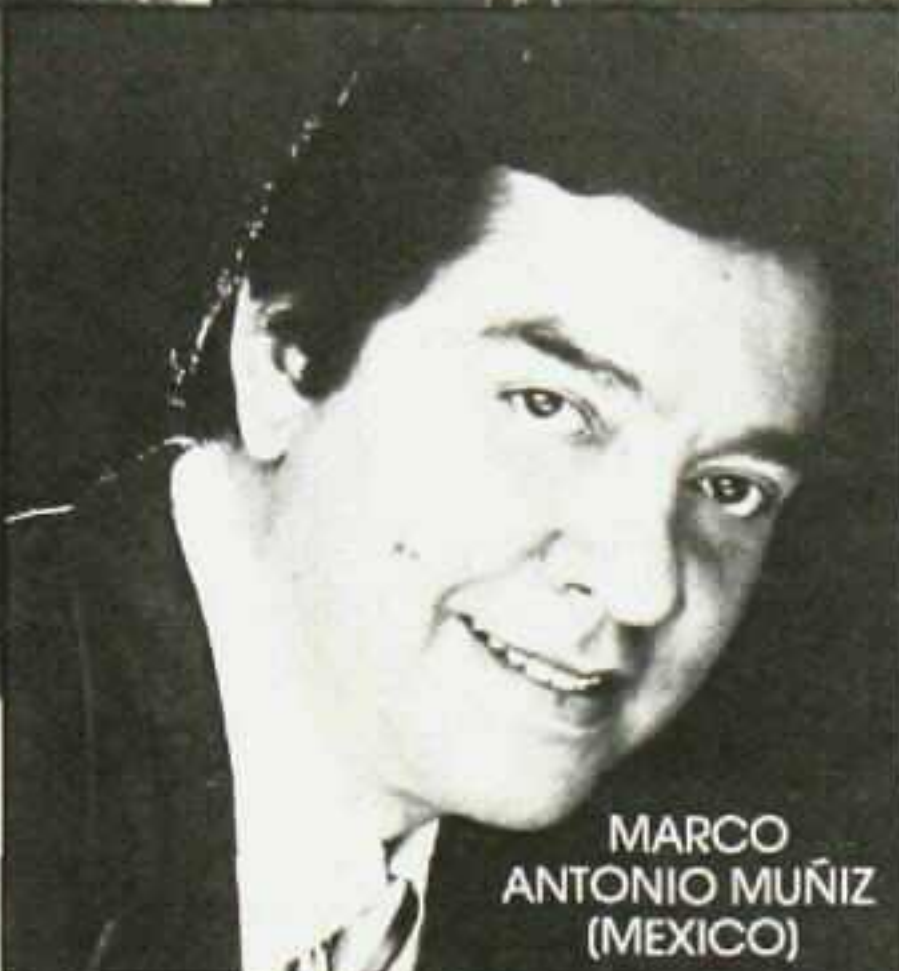
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Mitzi Gaynor's technical crew operates the lighting and sound at her recent performance at Ft. Lauderdale's Sunrise Musical Theater.

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# Latin Community

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"We have tried to explain to the local press and radio stations that CBS Latin American Operations has no authority, or jurisdiction, as to whatever steps the domestic division takes," states Tavares. "Everyone in our organization sympathizes with the Cubans who came to this country as political refugees. It is a very sensitive issue not only in this community but in those Latin American countries that have felt the rule of leftists regimes as well. This is the reason why it is vital that we stress the autonomous right that our corporate structure designates to the domestic division, as to establishing its own policies in matters of this nature."

Meanwhile, the city is still the home for a number of distribution outlets for labels like T.H., Musart, Peerless, Miami Records, Velvet, Caytronics, Coco Records, Borinquen, Zafiro and Alhambra. In the latter's case the local involvement includes national headquarters, pressing plant, warehouse and some production activity. Miguel Estivil, general manager for Alhambra, has been responsible for the recognition that groups such as Alma and Arturo Campa & Charansoul, and solo artists like Luis Garcia have received in other U.S. Hispanic markets.

It has been a well-known fact inside the confines of the Latin music industry that Miami was never rated among the prime record selling markets in the national scene. According to Miguel Estivil this appears to be changing: "Sales are on an even increase. We cannot claim, at this point yet, an extraordinary volume but there is a definite interest on the part of the consumer towards buying more records. This might be attributed to the emergence of more radio stations, which provides us with a stabilizing force in the turnover of hits. But, on the other hand, the situation defies analysis as the consumer is also purchasing, more than ever, what we describe as the standard album, a category that we head with names like Sara Montiel, Conchita Piquer, Lola Flores, and a number of zarzuelas and operettas that are part of our permanent catalog."

In the face of this new musical turn of events the recording studio business is not lagging behind. Two Latin-owned operations, Miami Sound Studio and Climax, appear to be flourishing. Carlos Granados, owner-engineer of Miami Sound Studio, is not only being kept busy by local traffic but by outside talent as well such as Mexican recording star Roberto Jordan, Colombians Yolima Perez and Ramiro, and others.

"No one can deny the extraordinary influence that Criteria Recording Studio has had on the so-called explosion of the recording era in the city. However, Latin American labels are establishing their preference when it comes to sending talent to a studio outside their own country. Our good sound combined with the knowledge of mixing, diametrically opposed to the Anglo approach, where lead and chorus invariably step behind, seems to fit their needs. It is also possible that our relaxed atmosphere, in contrast to a strictly business attitude, inclines them to select the Latin studio," says Granados.

The Anglo drink-and-dance marquee has been long infiltrated by the Latin touch. Willy Chirino, Clouds, Miami Sound Machine, Ilusion and the Judge's Nephews are consistent headliners in the places of entertainment that the young salsa clique favors. Yet, this kind of salsa could never be described as the beat that originated in the Caribbean. It is more like a concoction of the original African beat, guaracha, pop, jazz and disco. One wonders whether the mutating environment is uniquely responsible for producing a new genetic line in which traits of Stevie Wonder, El Gran Combo, George Benson and the Bee Gees are so obviously delineated.

It might be that the coming of age of the young Latin, or Miamian, has had a profound effect on this society. Growth brings about a natural state that expresses itself through change. While it is true that this new evolutionary cycle that is affecting every facet of daily life is, at times, tainted by incidents where the so-called "old guard" tries to force back political traumas as something more than just haunting images, it is also true that an enlightened population will, in due time, subordinate past fears to maturity. Miami is mothering a new generation, full of awareness and expectations, who will confront these problems with the desire to find peaceful answers. The future is beginning to shape up as an exciting prospect.

Billboard

# Retailers Gold

• Continued from page F-24

very 'into' artists since they're available for promotion. All of this creative phenomena that's happening here moves straight over to the retail stores."

As for the future of retail, Linda Stone thinks it's going to explode. "I don't know when the saturation point comes, hopefully never, but that's a bit hard to predict. We're still in our early growth stages. We've been an undiscovered market. L.A. has eight billion record stores and this is a market that just hasn't been fully developed. There are a few retailers here that have been here for a number of years and they kind of had it all to themselves for a long time. Money's coming into the state and record stores go where the money is. We were an untapped area. But all that's beginning to change."

Billboard

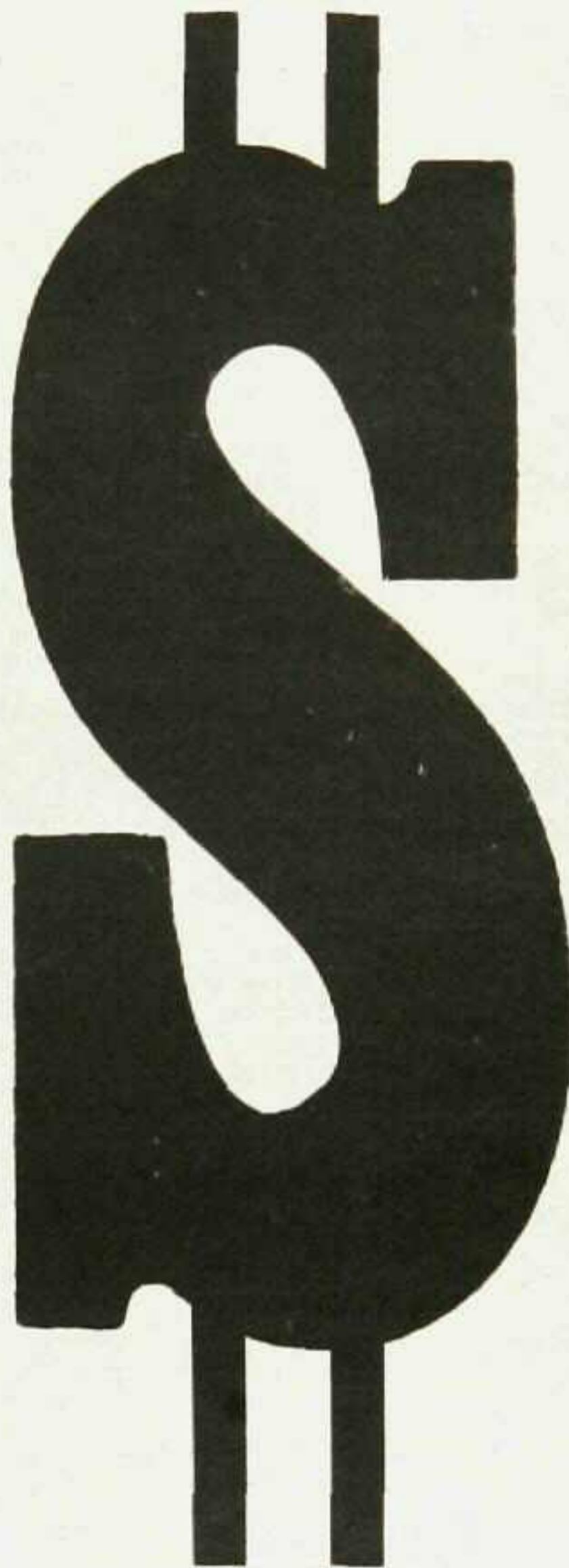
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## Talent Treasure

• Continued from page F-12

be discovered, and the creative working atmosphere is without equal if you like working in an unharried environment."

Such acts as Daryl May and Bertie Higgins, Clearwater-based, verify Klump's comments. They have talent to burn as writers and singers.

Florida's redhot talent user Disney World, near Orlando, continues to showcase a variety of acts in a variety of sites.

Jazz is a growing musical trend at this giant complex that draws millions of tourists annually. One of the park's recent highlights was an International Chamber of Commerce conclave that drew President Jimmy Carter and some 3,500 delegates who feasted their ears on jazz concerts by such acts as Count Basie and the Tommy Dorsey Band directed by Buddy Morrow.

The Disney World staff now contains more than 200 entertainers, and the park continues its successful string of hard-ticket events. Among the acts performing there recently have been K.C. and the Sunshine Band, Peter Brown and the Crown Heights Affair. A Big Band Night featured Maynard Ferguson, Stan Kenton, Woody Herman and Bob Crosby.

Disco Nights and Country Nights have also proved popular. Larry Gatlin and Crystal Gayle have headed the country parade.

The Top Of The World, atop the Contemporary Hotel, Disney World's only nightclub, showcases celebrity entertainers such as Peggy Lee, Roger Williams, Leslie Uggams, Patti Page, Melba Moore, Bobby Rydell, Al Martino, Pat Boone, Vic Damone, Jack Jones, Billy Eckstine and Rosemary Clooney.

A successful jazz lounge has been opened, utilizing a house band—piano, bass and drums—plus visiting name acts from the jazz field.

"We have an ongoing college workshop program with nationwide auditions," advises Bob Cross, director of talent, booking and casting for Disney World. "We bring in musicians and singers from all over the country and give them work experience." Besides his day gig, Cross moonlights by leading the band at the Top Of The World.

In the sometimes red-ink world of nightspots, Albert Teebagy still maintains that black (ink) is beautiful.

He's a partner with Rek Kinsey in Albert Productions which handles all booking and entertainment procuring for the Great Southern Music Halls in Gainesville and Orlando, and promotes shows throughout the Southeast. "In four years there have been no ownership changes and we've never had our doors closed or phones changed," says Teebagy, in a commentary that perhaps leans more toward the state of affairs of other enterprises than his own.

The music halls are converted movie theatres with adjacent bars—the Great Southern Music Hall Backstage Bar in Gainesville and Valentines in Orlando. The concept has proved so successful in Gainesville and Orlando (where the hall is owned by Larry and Sherry Carpenter) that Teebagy is looking for other markets, including some outside of Florida. He feels this "ripe" concept would work in such cities as Tampa, West Palm Beach, Austin, Boulder and Ann Arbor.

Midnight shows have drawn profitable crowds. "It's rare when we don't have a sellout," claims Teebagy. "People are excited to have something to do at midnight."

He also stresses the viability of rock in the Gainesville market. "We intend to do more rock'n'roll than in the past."

The halls—starring such acts as Pat Travers, Sea Level, Stillwater and Herbie Mann—are booming enterprises, each employing about 40 people. "1978 was a great learning year, and 1979 looks like a balanced year."

Of course, disco is an integral part of the Florida talent picture. It blossomed, faded for about a year, and then rebounded on the heels of the Florida-recorded "Saturday Night Fever" fervor.

T.D.I., a southern Florida-based personal management company, specializes in disco acts, booking and tv talent coordination and was responsible most recently for launching the career of the Village People.

The firm has been operating for six years in Miami in conjunction with TK. A year ago, it split into a separate entity under president Larry Brahms, who notes that T.D.I. still works closely with TK, as well as several other disco-style labels. T.D.I.'s roster includes Celi Bee, Amant, O'Mercedes, Dante, and the Richie Family.

"Until January, we managed the Village People, our biggest success to date," says Brahms. "However, Celi Bee is already a top-selling disco star in Japan, and she's just completed a 14-country European tour prior to beginning one in the U.S. which we hope will launch her domestically."

T.D.I. serves as television co-ordinator for disco programs and talent segments on major shows. The company handled "Disco '77," the first internationally syndicated disco tv show two years ago, as well as its 1978 follow-up version, "Disco Magic."

"We act as consultants and talent co-ordinators for tv and film producers, working with booking agencies and other management companies primarily in the disco fields," notes Brahms, adding that T.D.I. has offices in New York, Miami and Paris.

"We consider ourselves a 'major little' personal management company which has chosen to stay in southern Florida," he explains, "because we feel that with the success of TK and the wealth of disco talent here, this area is going to become a huge record market in the future."

One of the nation's fastest growing disco/lounge chains got its unusual start in Florida: Joe Flanigan opened a Big

Daddy's liquor store. Business boomed. He opened some more. Soon he installed lounges adjacent to the liquor stores. They boomed. Then came more stores. More lounges. And then along came disco.

Big Daddy Flanigan knew a good trend and hopped on it, now running a chain of liquor stores/lounges/discos. The web includes 75 units throughout the U.S. New plush clubs called Flanigan's, a new image for the chain, have been opened, denoting a new direction for the firm's future.

"We're beginning to expand on a nationwide basis with five to 10 new lounges per year," advises Dick Winstead, national promotions and public relations director. From Key West to key markets of the nation, Flanigan's Enterprises makes its impact. "We're the ones who started disco in Florida—and the disco blitz is still heavy," claims Winstead.

It's a talent-rich state, even in areas that you might not expect it. Jimmy Buffett turned his creative life around in Key West and is the poet laureate of the Keys. He sails the Caribbean in his 58-foot sailboat and maintains a residence in Key West as well as Aspen as well as Mobile, Ala.

On one of the Keys, a hotel marquee blares "WE PLAY JIMMY MUSIC"—and everybody understands.

Many of the Key West bars and restaurants use live entertainment, including Fitzgerald's Show Lounge with live show bands and disco, the Sportsmen's Inn, Captain Tony's Saloon, the oldest active bar in Florida, the Pier House and Sloppy Joe's, where Ernest Hemingway used to whet his literary whistle.

Key West is a creative town and, in the future, should be responsible for more big name talents to join the Buffett/Shel Silverstein/Tennessee Williams gold and platinum standard.

Miami Beach, of course, remains the entertainment hot spot, maintaining its reputation for luring big banner names to the Gold Coast. Though some of the big hotels have floundered in recent years, there's an air of optimism and a feeling of comeback in Miami Beach.

The venues are still busy. A recent glance of the entertainment lineup showed Louis Jourdan in the Stardust Theatre of the Deauville Hotel, Melba Moore and Monti Rock III at the Marco Polo, Jackie Mason at the Colonial Inn, Kenny Rogers and Norm Crosby at the Diplomat Resort in Hollywood, the "Big E!" Show with Larry Seth at Eden Roc's Pompeii Room (proving the old quotation that once you've seen one Elvis imitator, you haven't seen Elvis), and the "Original Platters" reviving their golden oldies at the Newport 7 Seas Lounge, which for years has successfully parlayed nostalgia into dollars.

At the Desert Inn were the Ink Spots, who were onstage when Noah landed his ark. Also, playing Miami since sand was invented—and still going strong—is Don Sebastian at the Aztek.

Still on the search for talent?

Try the French Revue at the Americana, Bubba's or the Jazzery for jazz, the Sunrise Musical Theatre with Mitzi Gaynor (followed by Paul Anka and Johnny Cash), the Fountainebleau Hilton with "the fabulous Ernie Fields" and Jerry Elardi, classical pianist Horacio Gutierrez at the Dade County Auditorium, the Miami Beach Theatre of the Performing Arts with headliners such as Johnny Mathis and Liza Minnelli, the Hollywood Sportatorium (Heart and Firefall), the Gusman Convention Center (Sea Level, Stillwater), the Beach Theatre for all you Patrice Munsel fans, and the Konover Hotel for its "Dynamite" musical revue.

It's all indicative of the variety, versatility and viability of the Florida talent picture.

And, the Floridians feel that this is just the beginning.

GERRY WOOD

## Florida Disco

• Continued from page F-12

his district, and he plans on structuring special clinics and workshops to help educate them.

In what appears to be a curious departure from the norm, Neal states that in his area, it is the straight or heterosexual clubs which are willing to program progressive disco sounds. The gay rooms, he states, are a lot more cautious and tend to stay with pop tunes which have a disco crossover.

An interesting aspect of the club scene in Florida is that while clubs in other large metropolitan areas are leaning toward private membership operations, they are turning to general admission policies.

Also they are at the point where they have almost all phased out live music—another departure from policies in other states where clubs are moving toward a mix of live and recorded sounds.

The state boasts a large population of mobile or portable disco operations. Among them are such major facilities as Bo Crane, Artie Kapper—The Music Man, Tiny Head, Nat Moore of the Miami Dolphins, and Jimmy E, a Cuban operator.

Interestingly however, they almost all have to buy their product, as both pools and records labels are reluctant to service them.

Crane explains that because of the type of audiences to whom they play—weddings, Bar Mitzvahs, house parties—they are not a vital force in "breaking records."

One exception to this, according to Crane, is the black mobile operators of Miami. They rent schools, auditoriums and armories, and throw giant weekend parties attracting hundreds of people. "We deal with some of these because we can see their potential for breaking out the hits," he states.

# Radio Promos

• Continued from page F-12

sibly, psychological barrier not only between the tip and the rest of Florida, but the U.S. as well.

It has long been a bed of experimentation and the tradition continues. For instance, it was in south Florida that the first FM rock outlet went toe-to-toe with a dominant AM rocker and proved it could make a significant dent, setting today's trend.

It was 1971 and the station was WMYQ-FM, being consulted for Storer at that time by the legendary team of Buz Bennet and Rich "Brother" Robbin. The entrenched AM rocker was then dominant WQAM.

Today, WMYQ-FM is known as WMJZ-FM "96 X" which, as of Feb. 21, became the second outlet in the two-county complex to adopt a 24-hour disco format. The outlet dropped rock for the Burkhart-Abrams approach, proven so successful at WKTU-FM in New York. Ironically, the music director of the old WMYQ back in its infant rock days, according to Rich Robbin, was "a young upstart by the name of Lee Abrams."

The first all-disco station bowed Sept. 1 last year with WSDO-FM "Studio 107," which sits astride the Miami/Ft. Lauderdale boundary. General manager Bill Cunningham, who started now dominant WHYI-FM "Y-100" five years ago, describes the southern tip as "splintered, highly competitive and promotional, where the Top 40s give away hundreds of thousands of dollars."

Beyond Top 40 Y-100, which touts an 8.4 share, are several Spanish-language stations, with WQBA-AM ranking overall number two in the market. The role of the Latin formats is significant, Cunningham believes.

"The Latin population (37% to 38% of Dade County, i.e., Miami) is instrumental in every pop playlist and, certainly, in ours, because they love disco music," he explains. Cunningham says the Spanish stations play more salsa or traditional Latin music, which draws older demographics, particularly when combined with talk and novellas, or Latin soap operas.

Consequently, Cunningham affirms, 75% of most playlists is disco product. Artists such as Earth, Wind & Fire, Cheryl Lynn, Gloria Gaynor, Chanson, K.C. & The Sunshine Band, Bobby Caldwell, Chic and Sylvester dominate, not to mention the Bee Gees, Donna Summer and Peaches & Herb.

Aside from the Latin culture influencing a surge in disco into all formats, Cunningham cites the highly promotional nature of radio as another idiosyncrasy. "It takes a ballsy broadcaster to come in here and compete," he says, pointing to 42 signals in the compact market. "The outlay in cash and promotions is big, but you must do it or you're nowhere.

"Unlike New York, there is no street talk down here to help you out. Everyone is mobile—in a car, on a boat, on the beach. You must make a splash with these sun people to get them to tune you in."

Cunningham's most recent splash consists of a disco dance contest co-sponsored with TV 6 and Busch Beer. The winners will receive a Corvette—and there are six winners.

And then there are the other contests by competitors which have awarded a Rolls Royce, several boats and cash calls for \$50,000 and \$75,000.

"In the past four years," he adds, "this market has risen dramatically in importance in terms of breaking new disco product. The attention is drawn through the promotions—like Y-100, I'm sure, must spend \$2 million a year in giveaways."

Other significant stations in the two-county megalopolis include three AOR outlets, WSHE-FM, WINZ-FM and WSRF-FM, and the only soft rocker, WWVL-FM in Miami, clinging to a 2% share.

Another survivor in a healthier state is RKO's WAXY-FM, programmed by 10-year Florida veteran Rick Shaw.

Formerly airing RKO's oldies package, Shaw has eased the station into a more contemporary stance and now plays four to five currents an hour, along with the oldies. Many of the currents are disco.

"The trend here is definitely disco," he affirms, "and it's aimed at grabbing a larger share of the Latin audience from the Spanish stations. Since we now have two all-disco outlets, it will be interesting to see how that affects the Spanish signals."

A contributing factor, Shaw explains, to the hotbed of radio activity is the physical lay of the land. "This is perfect FM country," he says. "There are no hills and no tall buildings. Our signal on a tall TV tower can stretch 150 miles to Key West."

Although Shaw shys from one-upmanship in promotions, he admits that it is hard for other stations not to react in like fashion to Y-100's frenetic pace of giving away dollars. The fact that his station has, in past rating periods, awarded four Beatle Beetles (VWs painted with figures resembling the four Liverpudlians), four AMC cars and, most recently, \$50,000 in cash and prizes, is convincing proof.

"Like the case of the early FM attack on AM rock here," he continues, "this market is known for experimenting. Right now, we're obviously evolving a successful way to treat the disco phenomenon and work it into the traditional Top 40 format."

"But for all the furor, it's really a gas to be in radio down here. There's no way you can win unless you're damn good, so

it keeps you sharp. There's a lot of good radio happening here."

He adds that one significant reason disco breaks so often in Dade and Brower counties is the presence there of Tk Productions and the Bee Gees. "Like local acts making good," he says.

Setting the pace, of course, is Y-100, headed by vice president and general manager for Metroplex David Ross. Programmer and morning man is Bill Tanner.

Ross has done his homework. Touting a market study, he cites the physical nature of the tip and the diversity of its populace as keys to radio success. He programs Y-100 to that diversity.

"You've got island people on the Keys," he explains, "and Latin people in Miami. These people are primarily Cubans, professional people such as doctors and lawyers driven here by Castro. Also, many South Americans."

Their influence, especially by the youth, is dominant. "They're a large part of our success," he explains, "because they're shunning traditional Spanish language stations and music. Like any youth group, they're changing and seeking their own identity."

In fact, Ross says, the younger Latins have more spendable income than their Anglo counterparts. "And they all love 'rhythm music,' as we refer to all disco."

The remainder of Dade County (Miami) is 18% black, with the rest white. In Broward County (Ft. Lauderdale), Ross cites a breakdown of 12% black, 10% Latin and the majority white.

"It's an entirely different world," he says, "and makes for interesting programming and promotions."

Combined, the two counties have 40.7% of the population spread between 18 and 49 years of age, "and that's certainly not geriatric, as some might expect," he adds.

Also, the area ranks 10th in the country in buying income with \$15.8 million. And, he says, it claims more retail floor space than any other market in the country.

To meet this challenge, Ross and Tanner a little more than a year ago developed what they call "cartoon radio," populated with a cast of zany characters as diverse as the population to which they play.

Tanner in the morning, as most other Y-100 jocks, is more of an emcee to these looney tunes. Playing with a heavy New York accent (for the visiting tourists) is "Athletes Foot," the sportscaster; also, there is Soapy Soapa, the gossip reporter and Dr. Yankee Shrink, who advises on everything. The list goes on.

"Our personalities have fun in a free-flowing situation," Ross says, "and our music is always right on target—we were

(Continued on page F-30)

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## GIANTS IN THE SOUTH . . .

# Indie Distributors

• Continued from page F-22

Stone and others are opening retail stores and going into one-stop operations in order to diversify. "Tone covers a lot of facets in the record industry," Stone continues, "and that's the only way to survive. We have three one-stops and recently opened two record stores. Our one-stop sells everything from records to belt buckles, posters and T-shirts pertinent to the music industry. We also have a jukebox one-stop that sells only singles."

Calvin Davis of Calco in Jacksonville also is a distributor, one-stop and retailer. He feels the longevity of the independent distributor is "very limited. I don't think we have much of a chance. However, because of my locations I might be one of the lucky ones, hopefully," he notes. Davis covers a square area from Melbourne on the east coast to Tampa on the west, and up through Georgia to Savannah.

"We cater to the mom and pop type stores, the ones nobody else wants to mess with. Yet, because we cater to them, we are experiencing the niceties of people coming to us now."

Davis notes that during 1978, Calco experienced a growth of approximately 40% to 50%. Like Stone's, his one-stop operation distributes everything for the record retailer from tapes, cassettes, wire racks to pipes and other head shop paraphernalia.

"Take wire racks, for instance," he explains. "To my knowledge the company we buy from doesn't distribute to anyone else within 500 miles of us. Basically, the reason is that it's a limited product. But, when our Calco trucks call on a small retailer, he may sell only six racks, but he's also selling six records, six tapes, 10 of something else and on and on—all small amounts but they do add up. No major distributor could afford to go into an area and sell only six albums to a store. I think one-stops are vital to our survival. We don't have all our eggs in one basket. We've got everybody's eggs and no one wants us to drop them because where we take them is important."

Michael J. Spector, president of MJS Entertainment, heads one of the largest one-stops in Florida, strictly for dealers. "We buy locally from Tone, Pickwick and nationally from the majors at a functional discount, then resell." One of the reasons Spector feels one-stops play an integral part in record distribution is that one-stops can deliver faster than the major nationals. "Sometimes a dealer or distributor may run out of a new Barry Manilow, for instance, but we'll have 3000 pieces in the warehouse—we buy big, and my price is only about a nickel more than they'd pay the distributor."

Spector is bullish on the future of one-stop business basically because there seems to be a massive move toward consolidation of distribution. "There aren't too many major inde-

pendents left, and what's going to happen is that as these labels acquire more product lines, and I'm talking about the big boys, their ability to service and handle the small dealers is going to be less satisfactory than it already is. And the small dealer is still the heart of the business."

Spector also mentioned that major distributors cannot deliver product to Florida as quickly as a one-stop or independent. "They can't give Florida overnight service from Indiana, New Jersey or even Atlanta which we, as a regional one-stop can, and at competitive prices."

Stone believes the issue most concerning everyone in wholesaling and distribution is the changes coming in pure distribution.

"We had the Warners, the RCA's and all those others to distribute and they're not available to us now. Therefore most distributors are trying to do other things, I've diversified. So, if all the independent labels decided they don't want to be independent anymore, I can still eat well. I'm just trying to protect myself because I have no control over the industry changes. Whichever way the wind blows I have to deal with it because I can't change it."

On a more optimistic note, Wilder comments: "Right now for the independents it doesn't look too good with all the labels going to majors, but there still will be a lot of little labels that want their own autonomy and want to be able to run their own company. There's got to be room for the independent distributor."

Sid Silverman, vice president of marketing and sales at United Record and Tape Industries, doesn't feel threatened as do the independents. URT, one of the largest rackjobbers in the South, has more than doubled its business in the past five years and looks forward to the spiraling growth in the South.

"We're not only assuming new business, but expanding within our own accounts such as Sears, Montgomery Wards, Albertson's, J. Byrons and Rich's in Atlanta." Silverman went on to say that the South is a growth market and there is a distinct possibility that the demographics are switching in this part of the country.

He feels that rackjobbers will become more important to the retailer with the advent of video tape which will become a rack product. "It will fill another pipeline and should be carried in the record department because of the hundreds and hundreds of titles that will be available. And, too, you're looking at pricing above your present scaling, not below it. The videodisk represents a big growth for the rackjobber, adds to his importance and makes him even more solid to the retailer," he explains. He feels the mom and pop stores may be doomed, but does visualize a good future for independent retailers with multiple outlets.

"In most cases they are good competitors, fair people. I think there is a real need for them and most, not all, do a good job. It's stimulating to make my accounts challenge the large retailer and I constantly solicit the large stores for ideas. We look at what they're doing and try to take these packages back to my accounts to make them more retail record oriented."

SARAH LANE **Billboard**

## Studio Expansion

• Continued from page F-19

In addition to upgrading its MCI-equipped room already, the facility has recently worked out an arrangement with a nearby shoreside luxury hotel to make available an entire suite of rooms to clients. Also available is a four bedroom house by the ocean featuring a boat dock, Raquet ball and a host of other "essentials" are handy as well.

Triad earned its first major credit recently with the Neil Young "Comes A Time" gold album on Warner Bros. after Young "discovered" Triad last summer.

Recently the studio cut a live Melanie album for Tomato using approximately 30 people in the studio as the audience. And Melanie is due back shortly for another studio effort.

Laskow also adds that Triad has its sights set on MCI's new 32-track machine for a 32/24 linkup (56-track recording).

Further north in Orlando, Bee Jay's Eric Schabacker takes an equipment back seat to no one.

Bee Jay has had 32-track recording for some time with a Stephens, two-inch machine coupled with automation.

The facility has also added a host of new outboard gear as well as a three bedroom apartment cottage with swimming pool for clients.

Business has been surging for Bee Jay, he notes, and a second major room is under consideration.

Bee Jay is also a member of the Southern Recording Assn., an organization of several studios in the area which schedule its own sponsored seminar March 31 entitled "How To Get A Record Deal"—aimed at the local music community.

Recent clients at Bee Jay, adding to the upswing in activity, include Blackfoot, Long John Baldry, Molly Hatchet, and Nantucket.

"We're planning to add another room," says Bob Ingria, president of Quadradial in North Miami, "because business has been so good. We would also like to add a mix and overdub room."

Also an MCI-equipped house, Ingria indicates new outboard equipment has been added. Recent clients include Nantucket, Pat Travers and the Ted Nugent Band with the Outlaws and Commodores expected.

The studio has also just formed Quadradial Productions as a way to develop local talent to national status.

Each of the principals of Studio Center, in nearby North

Miami, have recently formed production companies also, according to Marcos Tobal, chief engineer.

The complex is in the midst of Peter Brown's second TK album, the first having earned the artist and the studio gold and platinum status. The studio also earned gold and platinum on TK's Foxy.

According to Tobal, the studio will get a new Harrison console with 32 inputs for its major room with the intent of keeping the current MCI board for a second room that may be added before the end of the year. A slew of new outboard equipment has also been added in the last several months.

"Business is even better than it was last year," he says, "we are going around the clock. We can't fit any more clients in unless we expand."

T-Connection and the Cooper Brothers are also recent clients.

"Musically," Tobal footnotes, "everything is still getting better and the artists want and need professional facilities. And that's what we are trying to give to them."

Shirley Kaye, owner of Coconuts, a young MCI-equipped 24-track studio in North Miami, also has expansion plans in mind via an option on adjacent property.

"Business has been very good," she indicates.

Recent clients have included Fandango and Kaye adds that major artists have already booked future time.

Harriet Della Casa, studio manager at Bill Szymczyk's Bayshore in Miami's Coconut Grove area adds that the MCI-equipped 24-track operation remains busy as the Eagles continue to work on the followup to "Hotel California." Dion is also a recent client.

In city center, Bob Archibald's Music Factory has recently undergone an equipment facelift converting from 24-track to 32-track capability with newly designed custom equipment. More sophisticated outboard hardware has also been added.

Seth Snyder of Recording Studio Equipment Company in Miami, indicates his business is zooming as well as a studio design and building operation.

He's involved in Compass Point Studios in Nassau, Bahamas, as they add a second 24-track room and is also helping to building a 24-track studio for Bob Marley in Kingston, Jamaica. **Billboard**

## Platinum Producers

• Continued from page F-5

Tampa is the home for the second new label—Busch Country Records.

Randall Bethencourt of Busch Country notes the new firm plans to issue its first singles—by Randy Wade and Bobby Hess—this spring, along with its first LP.

"We're in the process of obtaining national distribution," advises Bethencourt.

In Orlando, Eric Schabacker of Bee Jay Studios, an ultra-modern state of the art complex, advises the music business not to think that the Florida industry is just Miami. Long John Baldry, Molly Hatchet, Nantucket, Blackfoot, the Crown Heights Affair and Michael Clark are recent visitors to Bee Jay.

Why are Bee Jay, and the other studios in Orlando, and the other studios in Florida, doing so well? Eric has the answer, noting that Bee Jay has been booked almost a quarter-year in advance: "The difference is in how you're handled. We have the personal touch—and people are responding to the love we're showing them."

Florida is open to every type of musical influence: white, black, American, European, male, female. . . .

At Coconuts Recording Co., Shirley P. Kaye is the owner and manager. She's originally from upstate New York and she believes the Miami recording scene is in need of a studio "with a feminine touch."

Her goal is simple: "I want to see some new talent come in here, go gold, and make it."

And her lifestyle provides an explanation of why she might make it, and why so many Florida talents have already made it: "One of the reasons I came down from New York to here is because I now live on a 43-foot powerboat on Biscayne Bay. I live aboard her. I love the casual attitude down here, the lifestyle and living on the water."

"All of this combines the things I like to do and the business I like to do—music." **GERRY WOOD** **Billboard**

## Radio Promos

• Continued from page F-29

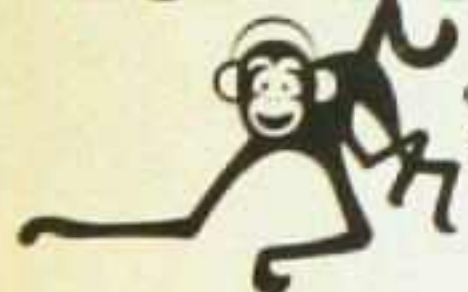
on the Bee Gees before it was the hip thing to do." He cites a music research budget of \$175,000 a year for the credit.

"And we couldn't be happier that 96 X went to the Burkhardt-Abrams disco format," he says. "It simply means that now two stations have abandoned mass appeal for a narrower demographic, leaving more for Y-100 to grab." He doesn't believe the market wants to hear all-disco, but rather just the disco hits, which comprise 75% of Y-100's Top 40 playlist.

Regarding the heavy dollar promotions, Ross deems them necessary. "You have to draw them to your dial with outrageous promotion," he says, "but once they're there, you'd better be offering them something unique, or you'll lose them. We've been recycling our audience and converting CUME into quarter hour shares—it's just basic radio."

Interestingly, Ross is "backing off a little" from the heavy dollar giveaways next time. "For the spring book, we won't give away as much money—just two custom vans, 12 motorcycles and about \$30,000 in cash." **Billboard**

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# Adult Contemporary

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

| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)   |
|-----------|-----------|----------------|---|
| 1         | 1         | 12             | <b>CRAZY LOVE</b><br>Poco, ABC 12439 (Pirooting, ASCAP)   |
| 2         | 6         | 4              | <b>BLOW AWAY</b><br>George Harrison, Dark Horse 8763 (Ganga, BMI)   |
| 3         | 11        | 7              | <b>I NEVER SAID I LOVE YOU</b><br>Desa Lia, Infinity 50004 (Cass David/Chess, ASCAP)  |
| 4         | 5         | 7              | <b>STUMBLIN' IN</b><br>Suzie Quatro & Chris Norman, RSO 917 (Chinnichap, BMI)   |
| 5         | 7         | 8              | <b>CAN YOU READ MY MIND</b><br>Maureen McGovern, Warner Bros. 8750 (Warner-Tamerlane, BMI)  |
| 6         | 17        | 4              | <b>LOVE IS THE ANSWER</b><br>England Dan & John Ford Coley, Big Tree 16131 (Earmark/Fiction, BMI)                                     |
| 7         | 2         | 11             | <b>I JUST FALL IN LOVE AGAIN</b><br>Anne Murray, Capitol 4675 (Peco/Hobby Horse, ASCAP/Colton Pickin' Songs, BMI)                     |
| 8         | 3         | 11             | <b>FOREVER IN BLUE JEANS</b><br>Neil Diamond, Columbia 3-10897 (Stonebridge, ASCAP)   |
| 9         | 4         | 10             | <b>MUSIC BOX DANCER</b><br>Frank Mills, Polydor 14517 (Unichappel, BMI)   |
| 10        | 10        | 10             | <b>WHAT YOU WON'T DO FOR LOVE</b><br>Bobby Caldwell, Cloud II (TK) (Sherlyn/Lindseyanne, BMI)   |
| 11        | 20        | 5              | <b>I WANT YOUR LOVE</b><br>Chic, Atlantic 3557 (Chic/Cotillion, BMI)  |
| 12        | 16        | 6              | <b>I'LL COME RUNNING</b><br>Livingston Taylor, Epic 850667 (Morgan Creek/Songs of Bandier/Koppelman, ASCAP)                           |
| 13        | 19        | 6              | <b>JUST WHEN I NEEDED YOU MOST</b><br>Randy VanWarmer, Bearsville 0334 (Fourth Floor, ASCAP)  |
| 14        | 8         | 7              | <b>JUST ONE LOOK</b><br>Linda Ronstadt, Aylum 46011 (Premier, BMI)  |
| 15        | 12        | 12             | <b>LADY</b><br>Little River Band, Capitol 4667 (Screen Gems-EMI, BMI)   |
| 16        | 14        | 11             | <b>I WILL SURVIVE</b><br>Gloria Gaynor, Polydor 14508 (Perren-Vibes, ASCAP)   |
| 17        | 13        | 13             | <b>NO TELL LOVER</b><br>Chicago, Columbia 3-10879 (COM/Street Sense/Polish Prince, ASCAP)   |
| 18        | 9         | 13             | <b>DANCIN' SHOES</b><br>Nigel Olson, Bang 240 (Canal, BMI)  |
| 19        | 23        | 4              | <b>LOVE BALLAD</b><br>George Benson, Warner Bros. 8759 (Unichappel, BMI)  |
| 20        | 15        | 18             | <b>LOTTA LOVE</b><br>Nicolette Larson, Warner Bros. 8664 (Silver Fiddle, BMI)   |
| 21        | 21        | 9              | <b>SONG ON THE RADIO</b><br>Al Stewart, Arista 0389 (D.J.M./Frabjous, ASCAP)  |
| 22        | 18        | 7              | <b>THE LAST TIME I FELT LIKE THIS</b><br>Johnny Mathis & Jane Oliver, Columbia 3-10902 (Leeds, ASCAP)                                 |
| 23        | 42        | 2              | <b>I NEED YOUR HELP BARRY MANILOW</b><br>Ray Stevens, Warner Bros. 8785 (Ray Stevens, BMI)  |
| 24        | 25        | 8              | <b>WHAT A FOOL BELIEVES</b><br>Doobie Bros., Warner Bros. 8725 (Snug) BMI/Milk Honey ASCAP)   |
| 25        | 26        | 7              | <b>TAKE ME HOME</b><br>Cher, Casablanca 965 (Ricks, BMI)  |
| 26        | 22        | 19             | <b>A LITTLE MORE LOVE</b><br>Olivia Newton-John, MCA 3067 (John Farrar/Irving, BMI)   |
| 27        | 39        | 3              | <b>HARD TIME FOR LOVERS</b><br>Judy Collins, Elektra 46020 (Careers, BMI)   |
| 28        | 43        | 2              | <b>REUNITED</b><br>Peaches & Herb, Polydor/MVP 14547 (Perren-Vibes, ASCAP)  |
| 29        | 34        | 2              | <b>WHAT'S ON YOUR MIND</b><br>John Denver, RCA 11535 (Cherry Lane, ASCAP)   |
| 30        | 32        | 6              | <b>ALMOST GONE</b><br>Barry Mann, Warner Bros. 8752 (Screen Gems-EMI/Summerhill, BMI)   |
| 31        | 33        | 3              | <b>SUPERMAN</b><br>Barbra Streisand, Columbia 3-10931 (Emanuel/Music Of Koppelman-Bandier/Megusta, ASCAP)                             |
| 32        | 45        | 3              | <b>THEME FROM ICE CASTLES (Through The Eyes Of Love)</b><br>Melissa Manchester, Arista 0405 (Golden Horizon, BMI/Golden Torch, ASCAP) |
| 33        | 27        | 8              | <b>TRAGEDY</b><br>Bee Gees, RSO 918 (Stigwood, BMI)   |
| 34        | 35        | 6              | <b>OH, HONEY</b><br>Delegation, Shadybrook 1048 (Screen Gems/EMI, BMI)  |
| 35        | 24        | 12             | <b>GOODBYE, I LOVE YOU</b><br>Firefall, Atlantic 3544 (Steven Stills, BMI)  |
| 36        | 29        | 9              | <b>EVERY WHICH WAY BUT LOOSE</b><br>Eddie Rabbitt, Elektra 45554 (Peco/Warner Tamerlane/Malkyle, BMI)                                 |
| 37        | 28        | 24             | <b>THE GAMBLER</b><br>Kenny Rogers, United Artists 1250 (Writers Night, ASCAP)  |
| 38        | 30        | 11             | <b>HEAVEN KNOWS</b><br>Donna Summer & Brooklyn Dreams, Casablanca 959 (Ricks, BMI)  |
| 39        | 31        | 12             | <b>FIRE</b><br>Pointer Sisters, Planet 45901 (Bruce Springsteen, ASCAP)   |
| 40        | NEW ENTRY |                | <b>IN A LITTLE WHILE (I'll Be On My Way)</b><br>Art Garfunkel (Dennis Earl/Music/Molher/Pearl, ASCAP), Columbia 3-10933               |
| 41        | 36        | 6              | <b>EVERY TIME I THINK OF YOU</b><br>The Babies, Chrysalis 2279 (X-Ray/Jacon, BMI)   |
| 42        | 47        | 2              | <b>(If Loving You Is Wrong) I DON'T WANT TO BE RIGHT</b><br>Barbara Mandrell, ABC 12451 (MCA) (East Memphis/Klondike, BMI)            |
| 43        | 40        | 12             | <b>DOG AND BUTTERFLY</b><br>Heart, Portrait 70025 (Wilson/Know, ASCAP)  |
| 44        | 46        | 3              | <b>GIVE ME AN INCH</b><br>Ian Matthews, Mushroom 7040 (Ackee, ASCAP)  |
| 45        | 41        | 4              | <b>BELLAVIA</b><br>Chuck Mangione, A&M 2118 (Gates, BMI)  |
| 46        | 44        | 4              | <b>PRECIOUS LOVE</b><br>Bob Welch, Capitol 4685 (Glenwood/Cigar, ASCAP)   |
| 47        | NEW ENTRY |                | <b>SUPERMAN</b><br>Herbie Mann (Warner-Tamerlane, BMI), Atlantic 3547   |
| 48        | 50        | 3              | <b>SULTANS OF SWING</b><br>Dire Straits, Warner Bros. 8736 (Almo, ASCAP)  |
| 49        | NEW ENTRY |                | <b>DON'T WRITE HER OFF</b><br>McGuinn, Clark & Hillman (Little Bear/Red Shift, BMI), Capitol 4693                                     |
| 50        | NEW ENTRY |                | <b>GET USED TO IT</b><br>Roger Youngblood (See This House, ASCAP/Spikes, BMI), Warner Bros. 8762                                      |

# Classical

## INFLUX OF RELEASES

# Digital Classical Titles Mount

By ALAN PENCHANSKY

CHICAGO—Five digital LP releases are scheduled by Varese-Sarabande Records and its affiliated label, Chalfont Records, as the number of companies issuing audiophile titles continues to mount.

Five Soundstream-mastered digital titles will be marketed next month by the two companies, broadening the spectrum of premium-priced, high technology issues.

London Records became the first major label to market a sophisticated digital recording with its recent Vienna Philharmonic two-record set. Digital issues on several smaller labels also have generated consumer interest and response.

Varese-Sarabande and Chalfont will issue digital recordings produced in London in September 1978 with underwriting by the Bose Corp., a hi fi component manufacturer. The Soundstream digital system was brought to England for the sessions.

Performances by the London Symphony Orchestra conducted by Morton Gould will be heard in four LPs. Organist Carlo Curley performs Bach's Toccata and Fugue in D Minor and works of Mozart and Widor in the fifth album program, recorded on an Allen electronic organ.

The titles are being licensed from Bose by Varese-Sarabande and Chalfont in partnership, with production and marketing for the two labels handled jointly from Varese-Sarabande's L.A. headquarters. Though they remain separate label entities, the two companies are operating as if merged, Tom Britton, Chalfont topper, and Tom Null, Varese-Sarabande a&r director, explain.

The Varese-Sarabande/Chalfont audiophile launch also calls for several new digital productions to be taped this summer. According to Britton, the Soundstream system has been booked for almost an entire month, with several big orchestral tapings to be mounted in London along with a recording of the Liverpool Cathedral organ.

List prices of the Varese-Sarabande/Chalfont digitals is pegged at

\$14.98, adding to the quantity of premium priced audiophile product on the market. Telarc digital recordings top out the scale at \$17.98 list.

Certainly one of the more remarkable aspects of the audiophile boom has been the acceptance of such unprecedented price points. Price sensitivity has not affected sales, dealers report almost unanimously.

According to Null and Britton, the disks will be wholesaled by one of the leading audiophile product distributors. Final details of the arrangement are expected to be announced shortly.

Varese-Sarabande's specialty in composer conducted recordings lands it the Gould conducts Gould album, Null informs. The LP includes world premier recordings and the composer's well-known "Latin America Symphonette."

An album of film score music, which could turn out to be the strongest seller of the series, also is assigned to Varese-Sarabande. John Williams, Alfred Newman, Aaron Copland, Arthur Bliss, William Walton and Miklos Rozsa are some of the film music composers represented.



**PEN PARADE**—A phalanx of youthful opera fans flows past soprano Renata Scotto at Manhattan's Fifth Ave. Barnes and Noble store, as the Met Opera star autographs some of her latest CBS recordings.

The digital titles are being shared in an effort to bolster both lines with the prestige additions. Chalfont, which specializes in organ music, will take the Carlo Curley recital and two of the Morton LPs, including an album of Spanish orchestral favorites.

Gould conducts Shostakovich's "Festive Overture," Ravel's "Bolero," Ginastera's "Estancia" ballet and two of the Gould LPs, including "Schwanda" in the second orchestral disk being issued by Chalfont.

The material originally was expected to be released by Digital Sound Products, a company organized by former Bose executive Jerome Ruzicka. However, that label folded its wings before having a chance to fly.

Pressing will be done at KM Records, Burbank, Calif. Albums will be gatefold packaged with cover graphics from some of the releases displaying photos from the historic sessions. These are the first digital recordings by the London Symphony. The Cleveland Orchestra, Israel Philharmonic, Vienna Philharmonic and Czech Philharmonic are other leading orchestras that have been recorded with the new process.

"Since these things have been delayed for a long time we're trying to make it a blockbuster thing," explains Britton. "We'll release them all at once as close as possible."

According to Britton, the lease arrangement provides for transfer of ownership to the issuers. Reportedly Varese-Sarabande and Chalfont will own the masters outright after a certain level of royalty payments is met.

# Classical Notes

**Historic Recordings:** Wilhelm Furtwangler's recording of the Schubert "Great" C Major Symphony stands out prominently in the great conductor's discography. Perhaps it represents the single finest example of Furtwangler's talent on records. Now the performance can be heard on disk and cassette as it resurfaces on DG's mid-price Privilege line—a growing repository of historic titles. Critics long have praised the spacious, mesmeric grandeur and awesome security of the performance, many labeling it the touchstone account of Schubert's long-lined symphony. Less familiar is the DG reissue of Beethoven's Fourth Piano Concerto and Leonore No. 2 Overture, with Furtwangler conducting for soloist Conrad Hansen, also on Privilege. Desmar Records has launched a Great Historic

Performances series to spotlight material of musical and documentary interest. Singer Maggie Teyte is heard in a recital stemming from the late 1940's, and a two-record set surveying some of Claudio Arrau's earliest European recordings is being prepared.

**Another Digital Milestone:** Decca/London engineers have completed taping of one of the Mahler Symphonies in Tel Aviv, using the new digital recording system developed by the company in England. It's believed to be the first digital foray into this composer's complexly scored, brilliantly colored symphonic universe. The first digital opera? That project may be mounted in late spring by Decca, when a team of producers and engineers jets to Chicago to capture the Solti "Fidelio." ALAN PENCHANSKY

## Kansas City Homage To Bernstein Music

CHICAGO—A festival of Leonard Bernstein's music will be staged by the Kansas City Philharmonic, May 4-8, to include two world premieres. All three of Bernstein's symphonies are scheduled to be heard.

Slated for introduction is a new chamber ensemble rescoring by conductor Maurice Peress of "Songfest," Bernstein's newest work. A new ballet by John Butler to Bernstein's "Three Meditations Of The Mass" also will debut.

## 1st AT&T Aid To Philly Orchestra

PHILADELPHIA—The Philadelphia Orchestra, leaving March 5 on a three-week tour of the South, became the first symphony orchestra to go "on the road" under the sponsorship of American Telephone and Telegraph Co.

In the largest sponsorship of symphony tours ever undertaken by a company, AT&T will underwrite the deficit from the disparity between touring expenses and performance revenues over four years for the Philadelphia and six other touring orchestras—Boston, Chicago, Los Angeles, New York, Cleveland and Pittsburgh.

In the largest sponsorship of sym-

**B**ob Delaney is the manager of Tower Records' hustling and bustling Sunset Blvd. store in Los Angeles. As such he meets constantly with representatives from record companies, the artists themselves and a flood of customers who often make the store their hanging out place. Billboard's Jim McCullaugh hung out himself with Delaney to grasp the life of a store manager at one of America's top retail stores. This is his report:

It's already an institution in Los Angeles—as much a stopping point now for tourists as it is a feast for the record-hungry.

Outside it strikes an imposing yellow figure on its West Hollywood Sunset Blvd. corner perch. Inside is a forest of record albums, some 175,000, many in a stacked-up supermarket merchandising manner.

As one of the flagship stores in the Sacramento-based Tower Record chain (it fights for volume dominance with Tower San Francisco and Tower Campbell, Calif.) it attracts everyone from the casual record buyer to the most fanatic discophile who can glean its more than 30,000 titles.

On any given day an Elton John or a George Burns might come in to browse and buy. On Friday and Saturday nights it's adopted a Hollywood hangout ambience.

Its parking lot promotions are legendary, everything from tanks to elephants to Steve Martin look-alikes. The producers of the movie "FM" used it as a location. As one customer puts it: "This is 'the' record store in the United States."

With the chain for eight years, the transplanted Easterner has been managing Tower Sunset two years. Owner Russ Solomon has delegated a good deal of administrative and buying duties to his store managers and that suits Delaney perfectly.

"Even though we are part of a chain," he observes, "there's a good deal of autonomy here."

His style is loose and easygoing but firm when he has to be. And he owns a good sense of humor.

Motown's product manager Mike Missle begins a string of visitors.

"What's happening at Motown these days?"

"It's a madhouse. Hank Wylie is our new West Coast man. There are lots of changes going on. The label is spending lots of money."

After discussing new product, Missle tells Delaney that he's invented a Kiss game.

"Go see Bogart," Delaney quips. "He'll underwrite it for you."

"I'll need \$20,000."

"Hey, Missle, you really nailed the Grammys," Delaney kids him as he leaves. Suddenly, he remembers out loud, "Capitol is supposed to bring Kim Carnes around today for a visit."

Assistant manager Stapleton comes in to talk and Delaney regrets that he will be losing his assistant manager in several weeks to manage a new store.

"We're opening a new outlet in El Toro," says Delaney. "Some 7,800 square feet. It's getting to a point now with us

"Maybe I can get you started handling accessories," he tells her.

Delaney then takes a call from John Schairer, general manager of the chain calling from Sacramento and the two discuss the El Toro store for a bit.

At 11 a.m., another job prospect, Lesley Williams, comes in, referred by someone at RCA, and Delaney tells her the outlook isn't good at the moment.

"You have a better chance when it gets closer to summer," he tells her. "Come back then. That's when some of the people around here might get the itch to take off and go around the world."

When she leaves, he begins going through his "card file," a small round tin stuffed with cards, when Stapleton brings in a new employe prospect, Robert Slacum.

Slacum, young blond and skinny, had been working up until recently for the Peaches chain after having begun with them in the East and will soon begin at Tower. The manager begins a lengthy interview.

"Robert, are there any hours you can't work? I don't want to interfere with your education." Slacum is taking classes in the morning.

"What are the different shifts?"

"9 to 6, 12 to 9, 3:30 to closing."

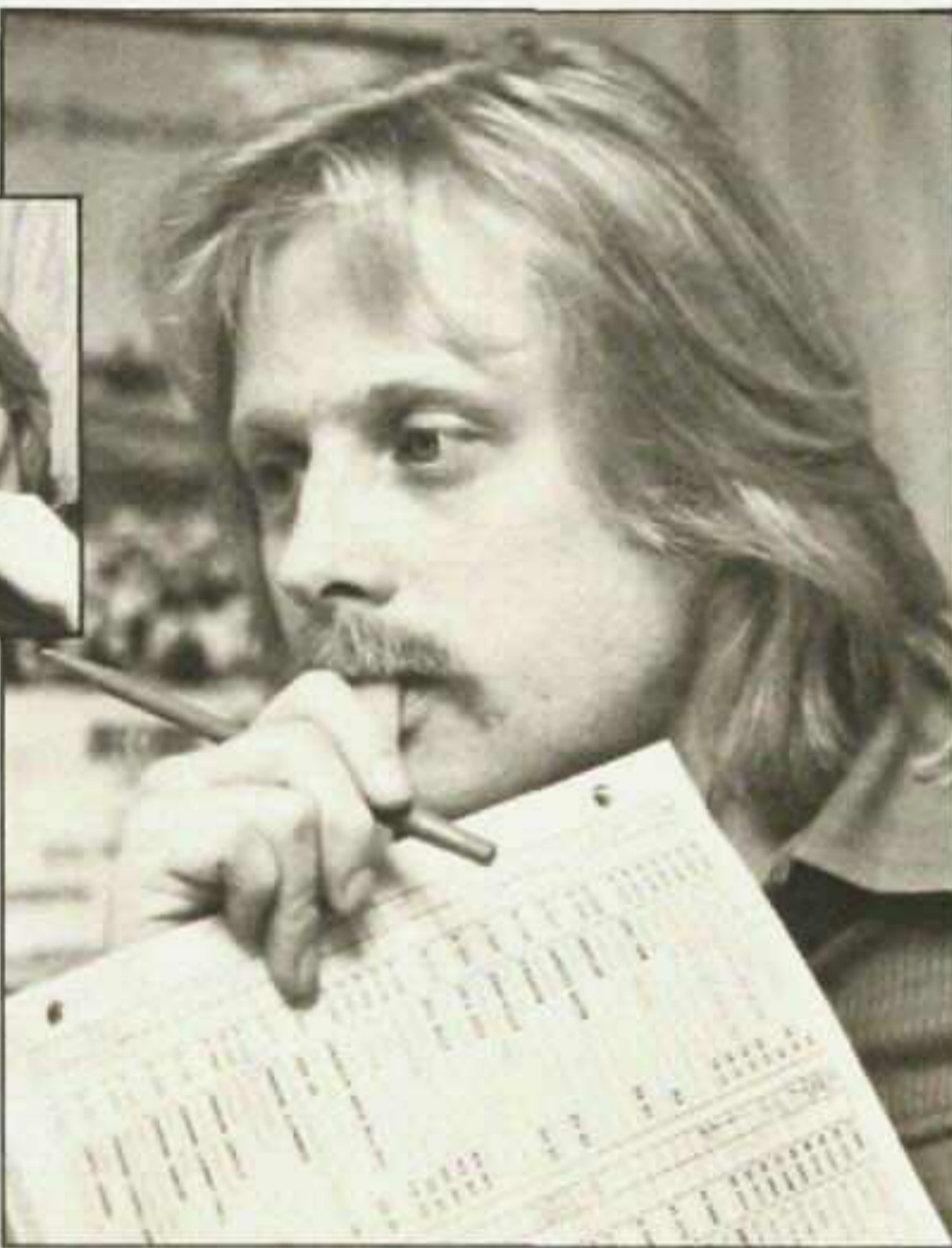
"I'd like the 3:30 to closing."

"Another vampire, eh!"

"Slacum tells Delaney that he spent a year at the Philadelphia Peaches store and four months after that in its local warehouse.

## A Day In The Life Of BOB DELANEOY

### Tower Records Sunset Store Manager Has Regular Contact With Labels, Artists



Billboard photos by Bonnie Tiegel

Delaney takes a call in the store from Tower's Sacramento headquarters.

"But I didn't get that much warehouse experience," he tells Delaney.

"Are you familiar with labeling and pricing?"

"Yes."

"What kind of music do you like?"

"Disco."

"Okay, did you work on that at Peaches?"

"Well, I didn't order any 12-inch product, but I know it pretty well."



Delaney gets a report on singles movement from Susan Heffernon, the store's singles specialist.

"Who did you actually work for at the Nehi operation?"

And the interview continues for another 15 minutes.

"Are you originally from the Philadelphia area?"

"Philadelphia and Atlantic City."

Delaney tells him he's a graduate of Cherry Hill High School.

"That's why I'm not there anymore," he kids.

"You've got some good qualifications," he tells him. "I want you here for a few days before you actually start working at night. It's too crazy at night to start you. This is not the same type operation at Peaches but you will be dealing with the same type of volume situation."

After the interview, the lanky Delaney breezes out into the store to chat with various label merchandising people who are checking their own product and displays.

He takes a walk over to one extreme wall where Heffernon is overseeing displays.

"Who sings 'Everytime I Think Of You'?" he inquires.

"The Babys. They're on Chrysalis."



The store manager gets an idea about new displays from Greg Neutra, Capitol merchandising and inventory rep.

There aren't too many customers inside its doors at 9:30 this particular sunny though wintry Wednesday morning although some are milling about. Their numbers will swell as the hours wear on despite a day that turns black and rainy.

32-year old Bob Delaney has just begun his day managing the store.

Pausing briefly at the front cash register area to scan mail and messages, the blond Delaney carries his athletic frame the long expanse of the store to a small rectangular office in the back. It's here a good portion of his work day will be spent meeting with record company reps, vendors and prospective employes.

He will also sandwich in administrative work and field numerous phone calls. Interspersed will be periodic trips into the huge store area to check various store details.

Doffing his custom Tower aviator jacket and sunglasses, the jeans-clad manager settles in. Already in back are assistant manager Bob Stapleton and singles buyer Susie Heffernon whom he greets along with some of the other employes. Like Delaney, the majority of the staff is young and the camaraderie is evident.

His work area is economically furnished with desk, small plaid couch and compact refrigerator. On the walls are autographed black and white photographs of various artists who have visited the store such as Martin Mull, Al Jarreau, Ambrosia and Steve Martin.

Behind him are striking photographs of artists in concert taken by a friend . . . Edgar Winter, Rod Stewart, Leon Russell, Janis Joplin and the Rolling Stones. There are also color photographs of his wife Diane and son Daniel with whom he resides in suburban Arleta.

as we open new stores that this is becoming a small store." Delaney will spend a week in El Toro supervising the opening. Later on he will spend a week in San Diego for another opening.

"Hey Bob," he asks Stapleton, "how many Bee Gees did we sell last week? Where are those sales charts?"

"A lot," is the reply.

"I guess Al Coury was sharpening his razor blade the night of the Grammys," jokes Delaney, "when the Bee Gees were not winning some of the awards RSO thought they were going to win."

He continues scanning the sales charts and notes the strong movement of the Bee Gees' "Spirits Having Flown" LP, followed closely by Rod Stewart's "Blondes Have More Fun," Donna Summer's live LP and Gloria Gaynor's "Love Tracks."

"Does Rod have the number one single?" he asks Heffernon who has also come in and she tells him he does.

Soon after, Michael Gladstone comes in to discuss new 8 by 8s, the huge hand painted signs of album covers that hang outside of Tower. Running his own firm called Over The Top Unlimited, Gladstone's firm does 8 x 8s for various labels.

The two look at a sign chart in Delaney's office which lets the manager know what's out there and which artists labels have reserved for upcoming weeks. Just recently the store had its second 8 x 8 purloined during the night, Lenny & the Squigtones. Last summer the Rolling Stones "Miss You" sign was swiped.

Meanwhile, Diane Gribb, who used to work for Tower in San Diego, drops by. She's an old friend of Delaney's. The two discuss the possibility of a job. Stapleton's departure is causing a ripple throughout the store and Delaney will be hiring and shifting job assignments shortly.



"I like that song."  
 "How is 'Sultans Of Swing' doing?"  
 "It's jumped up to 30," she replies as Dire Straits can be heard on the in-store system.  
 The singles are in numerical sales order and he notes the top 10 as Rod Stewart, the Pointer Sisters, Olivia Newton-John, Gloria Gaynor, the Village People, the Bee Gees, Chic, Nicolette Larsen, Barry Manilow and Leif Garrett.  
 Before leaving that area he picks up Elton John's "Song For Guy" and reads the sleeve copy.  
 Adjacent to the singles are picture disks and colored vinyl LPs.

"I think a lot of people got stuck with these things," he says surveying a healthy inventory. "It was a good idea but a bit overdone."  
 Near the front of the store now he fields a call from CBS telling him that Mongo Santamaria will be by later to visit. The Latin artist has a new LP out on the Columbia/Tappan Zee label called "Red Hot."  
 After the call he races back to the rear of the store and is relieved to find some copies of the LP in stock.  
 "It would be nice if we had some here for Mongo's visit," he says, smiling.  
 Near noon and back in his office, Bob Kirkstein, Western regional sales manager for Fantasy/Prestige/Milestone, arrives with new disco product, one of which is a 12-inch single of Bill Summers' "Straight To The Bank."  
 "He's a percussionist," the raincoated Kirkstein tells Delaney.  
 A phone call comes in from Kenny Hamlin, Polygram branch manager.

Below: The lanky manager eyes the sleeve of Elton John's "Song For Guy" in the store's massive singles section.



Things get hectic, center, as Delaney fields two phone calls at one time; above Russ Solomon, left, Tower president, in Los Angeles on business, chats with his staff.

"Yeah, the Bee Gees are No. 1," Delaney tells him. "It fell last week but it's moving strongly this week. I'm sure Al felt better when they picked up best album at the end of the Grammys."  
 "Hey," he continues with his friend, "the Dodger season is right around the corner. I was up in San Francisco last weekend and met Willie McCovey. We're going to be Dodger sponsors this year. Yeah, maybe we'll put up a 3D of Tommy Lasorda with his gut hanging over and have a Tommy Lasorda hit of the week."

Delaney explains to Hamlin that Tower, along with several other labels, is joining forces to plug the chain and their product during Dodger games in the summer.  
 "We're also planning a Tower night at the Stadium. Maybe we can have the Eagles or Alice Cooper and some other artists play a softball game before a regular game."  
 Just after noon Don Newkirk, Capitol sales manager who handles the Tower account, and John Hey, EMI America promotion man, come in.  
 Kim Carnes has the flu and is unable to come but has written a personal note to Delaney as well as an autographed picture.

Both Newkirk and Hey are loaded with promotional copies of Carnes' new "St. Vincent's Court" on the EMI America label as well as a case of red wine which they begin distributing generously.

Meanwhile, Russ Solomon who is in town, calls Delaney for further discussion about the El Toro store.

"I took Stapleton down there," he says into the receiver. "There's still a lot of work that has to be done. Talk about consumer city. I didn't see a record store in the area but there must be one in that nearby mall. I dropped into a Leo's Stereo to see how business has been for hi fi equipment."

"I think I may have met Kim Carnes before," Delaney remembers to Newkirk after his phone call and begins thumbing the Capitol catalog. Newkirk, in fact, will spend the rest of the day at Tower.

Newkirk invites Delaney and Hey to lunch and the bearded Capitol rep makes, via telephone, a reservation at the Cock & Bull, an English-styled eating and watering hole several blocks West that's favored by record industry and entertainment people.

Before they go, however, Mary Wells, KHJ air personality, drops by to pick up a promo tape that was emanating from the chain's Sacramento advertising agency.  
 Unfortunately the tape is still downtown at the Greyhound bus station and Wells takes off in a flurry after it.  
 Unexpectedly, Rick Salvino and Keith Richards of R.J. Ac-



Delaney is all smiles as Mongo Santamaria signs a copy of his latest "Red Hot" album for the manager.



Ron Sims, CBS sales rep, left, and Delaney go over new and catalog product.



Kevin Laffey, WEA field merchandiser, left, greets Delaney upon his return from lunch.

cessories come in the office carrying their product: framed, silhouetted graphics of recording artists.  
 Delaney is polite and tells them, "I'm actually trying to get out of that stuff, even though I think they are nice and you see some similar product here in the store now. I'm phasing out. People just don't come in here and buy too much of that kind of thing. I don't have the room. We could probably sell it but I just don't have the space, time and energy to do the kind of job that has to be done with it."  
 He suggests they get in touch with Dick Harris who oversees the poster and book division of Tower.  
 Just as they leave, Rick Briare, San Diego Tower manager calls and asks Delaney, per Russ Solomon's wishes, to spend the next day with a visiting Japanese businessman interested in the record business and an interpreter.  
 Briare is showing him the San Diego operation while Delaney will show him Los Angeles and the various other Tower stores.  
 "I'll have to sharpen up my Berlitz. I'll show him a swinging American time," he kids in his best Steve Martin voice.

Finally, he is able to head out for lunch with Newkirk and Hey and for the next hour or so over filet of sole, cheese crepes, ribs, prime rib, rice and imported beer, the conversation ranges from the record business to a myriad of topics.

By the time the three get back it's raining violently, the store is packed with customers and Elvis Costello's "Armed Forces" is blaring on the stereo.

Meeting a few more record reps, such as Kevin Laffey, WEA field merchandiser, Delaney makes his way back to his office, where Ron Sims, a CBS sales rep, is already sitting at his desk.

The two go over catalog and new product intermittently for the next hour or so.  
 "I need an oldies order for singles," he tells Sims.

At 3:15 Eileen Pinkus, a candidate for a parttime book-keepers job, comes in and after a lengthy interview he hires her.

He takes up with Sims again asking, "What's new?"  
 "There's a new Santana, a solo."  
 "Is 'Stormy' on that?"  
 "No, that was the last one."  
 "What else is happening?"  
 "Judas Priest, the Fabulous Poodles. There's going to be a big push on the Poodles. That LP is doing very well."

The phone rings. "Hello, Tower Records. May I help you."  
 After listening he says, "David Allen and the Arrows? That's not available anymore. I haven't seen that in eight years."

Delaney doesn't mind answering consumer inquiries. He's built up quite a catalog knowledge over the years.

At this point, Frank Dileo, CBS Records merchandiser, stops by with a poster for Delaney's office, one highlighting the Clash, Fabulous Poodles, Steve Forbert and the Boomtown Rats.



Delaney listens to Keith Richards, middle, and Rick Salvino, right, of R.J. Accessories as they pitch their product.



John Hey, left, EMI America promotion man, and Don Newkirk, right, Capitol salesman, sandwich Delaney as they bring a case of wine along with promotional copies of Kim Carnes' new "St. Vincent's Court" LP.

"Who is this," he asks Sims, "Raphael Ravenscott?"  
 "He's the saxophone player on Gerry Rafferty's 'Baker Street.' He's got a solo LP with Rafferty's backup band."

Just after four, independent promotion man Bill Marin brings Mongo Santamaria into the office and the next hour or so is spent chatting with the artist.

"It's great to see you Mongo. I've been selling your records for years," he tells the diminutive Latin enthusiastically.

Delaney takes him out into the store and grabs a "Red Hot" LP for him to autograph. Tower is the last stop on a day-long promotional tour for Santamaria who is on his way to a 5 p.m. home cooked dinner.

"The food is so bad on the road," smiles the artist, "that you have to get good meals where you can."

Just when Delaney, Marin and Santamaria return to the office, Russ Solomon and Tony Valerio, vice president of administration, drop by. In town on business, they were unsure if they would be dropping by Tower Sunset that afternoon.

The thick side-burned Solomon is also thrilled meeting Santamaria as well, and Valerio, a veteran record man, tells the artist, "Do you remember me from Fantasy?"

Santamaria suddenly smiles with recognition and the two discuss old times.

Everyone departs almost simultaneously as 5 p.m. draws near. Outside, the parking lot is bumper to bumper and customers are all over the store as the cash register up front is working at a furious pace.

Delaney surveys the scene, is satisfied that Tower Sunset is surviving another day, and returns to his office to round out his day with paperwork.



**PATTI LABELLE just heard  
the news about her album.**



**It looks "ALRIGHT!!!"**

**AIRPLAY** Over a hundred stations and heavy rotation in major markets on the single, "It's Alright with Me." Plus, massive album airplay on at least three future hits—"Music Is My Way of Life" (a disco smash), "Love and Learn" (a classic PATTI ballad) and "What'cha Doing to Me" (pure funk fury).

**DISCOS** They're spinning cuts from the whole album, with special emphasis on "Music Is My Way of Life." The extended version is on the album and has already been serviced to discos as a 12" disc. Soon it will be available commercially. Why? Because everyone wants to dance with PATTI!

**SALES** Her fastest start yet—after just four weeks, sales already beyond her most recent album, "Tasty." JE 35335

**TOUR** Watch out! She'll be raising a ruckus from May to October.

**PATTI LABELLE'S "It's Alright with Me."** JE 35772

Produced by Skip Scarborough on Epic Records and Tapes.





## Billboard Gospel LPs Best Selling

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Cash Award: Singer Johnny Cash, right, accepts his man of the year award from Youth of Christ president Jay Kessler in Miami Beach.

### Youth For Christ Salutes Cash

NASHVILLE—Youth for Christ, an international religious organization, has awarded Columbia artist Johnny Cash its man of the year honors in recognition of Cash's work with youth and drug addiction. The singer accepted the award at a presentation held in Miami during

Youth for Christ's annual convention.

Sending congratulatory messages to Cash were President Jimmy Carter, Sen. Howard Baker of Tenn., Sen. Jim Sasser of Tenn. and Gov. Lamar Alexander.

## Music Publishers Covering 9 Cities

LOS ANGELES—A special series of three-day programs called "Music Encounter" is scheduled to appear in nine different cities in 1979.

The program is a non-profit joint venture composed of 11 major Christian music publishers who have banded together for the first time to present their product under the auspices of well-known music leaders.

Included in the roster of publishing companies sponsoring this event are Lexicon Music, the Benson Co., Good Life Productions, Hope Publishing Co., Lillenas Music Creations, Lorez Industries, Manna Music, Sparrow, Tempo, Triune Music and Word Music.

Ray DeVries, director of special services for Lexicon Music in Woodland Hills, Calif., developed the concept for the program and serves as executive director on the project.

Cities to be covered on the tour include Houston, Seattle, May 3-5; Atlanta, May 17-19; Norfolk, June 26-29; Akron, Sept. 13-15; Phoenix, Sept. 20-22; Philadelphia, Oct. 4-6; Chicago, Oct. 11-13, and Tulsa, Oct. 18-20.

## 'Black' & 'Artists' Shows Doubling Their Strengths

NASHVILLE—Following a trial arrangement, the nationally syndicated "Larry Black Show" and "Artists Alive" radio programs have agreed to combine programming strengths for stations carrying the "Larry Black Show."

The action effectively triples the number of stations airing "Artists Alive" and provides an added diversity for Black show listeners while maintaining the identity of "Artists Alive" as a program.

"Artists Alive," developed by Eric Schabacker, owner of the Bee Jay Recording Studios in Orlando, Fla.,

Encompassed in the \$80 registration fee are 11 reading sessions, 20 workshops, seminars, concerts, meals and an individual delegates' packet with additional tips and materials.

Every registrant will receive \$200 worth of free music samples, DeVries adds, to help them in their profession.

Guest lecturers in the Christian music seminar include Ralph Carmichael, Bob Benson, Larry Dalton, Otis Skillings, Kurt Kaiser, Dan Burgess, Jesse Peterson, Billy Ray Hearn, John W. Peterson, Johnny Mann, Thurlow Spurr, Grady Nutt, Jamie Owens-Collins and Andrew Culverwell.

"Music Encounter" developed from a program titled "MUSICALIFORNIA," which is to be presented April 19-21 at the L.A. Hyatt Regency Hotel.

For more information on the seminar's tour, call (800) 228-5000, ext. 10; in California (213) 703-6023. Information may also be obtained by writing Box 3100, Woodland Hills, Calif. 91365.

features contemporary Christian artists in a "live concert in the studio" setting, and is aired over some 30 stations, mostly Christian.

According to officials, the arrangement of stations now carrying "Artists Alive" will be unaffected by the move.

"Artists Alive" will be run as a monthly, one-hour concert feature on the "Larry Black Show," which is carried over more than 60 stations and features a combination of Top 40/album-oriented rock compatible hits as well as an emphasis on contemporary Christian music.

## Seminar At Old Dominion June 24-29

VIRGINIA BEACH, Va.—Old Dominion Univ. in Norfolk will be the site for a Christian music seminar to be sponsored June 24-29 by CBN Univ.

The purpose of the seminar is to supplement the training requirements of music students and ministers of music.

The six-day workshop will offer classes on numerous topics related to the field of Christian music, with special emphasis on radio and television. Featured at the seminar will be visits to the CBN studios, a chance to view a taping of the televised "700 Club," and nightly concerts by well-known music personalities and recording artists.

Registrants of the seminar will be taken to the new CBN building complex, including the first edifice of the CBN Univ. whose graduate school of music is scheduled to open in the fall of 1980.

A bonus feature of the workshop will be a session titled "Music Encounter." Representatives from 11 major Christian publishing companies will present previews of their new musical catalogs.

The music seminar is under the direction of Dr. Jesse Peterson, with William H. Rayborn co-ordinating the event.

For further information, write: CBN Univ. Seminar, 1900 W. 47th Pl., Suite 406, Mission, Kan. 66205.



TV SHOT—Calvary recording artists, the Hinson Family, are introduced by Porter Wagoner during a recent guest appearance on the nationally syndicated "Porter Wagoner Show."

## Gospel Scene

By KIP KIRBY

Tremaine Hawkins winding up her first album for Light Records, which has also rescheduled the release date on the Archers' third album, "Stand Up," for June. . . . The Sweet Comfort Band's album cover on "Breakin' The Ice" was reproduced in T-shirt form by Dick Gurd of Joy Productions, who reports that the difficult project required making color separations and screens twice to achieve an exact replica on cloth.

Cam Floria, New Life Records artist and executive director of the Continental Singers, guested on the "700 Club" recently, with the show slated for an April airing. Floria is also president of the Christian artists music seminar held yearly in Estes Park, Colo.

Lamb will be extending its April West Coast tour to encompass 14 concerts in five states, including California, Washington, Nevada, Arizona and New Mexico. Lamb will be using a new custom-built p.a. system designed by Richard Feld of Dimension 5, who has constructed sound systems for Roberta Flack and the Doobie Brothers, among others. During the tour, Lamb will perform a number of songs from its fifth LP on Mesianic Records to be released later this year.

Tami Chere's Light LP, "He's Everything To Me" is expected to be released this month.

| This Week | Last Report | Weeks on Chart | TITLE, Artist, Label & Number   |
|-----------|-------------|----------------|---|
| 1         | 1           | 13             | WALTER HAWKINS & THE LOVE CENTER CHOIR<br>Love Alive II, Light LS 5235  |
| 2         | 11          | 18             | GOSPEL KEYNOTES<br>Gospel Fire, Nashboro 7202   |
| 3         | 2           | 18             | JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR<br>I Don't Feel Noways Tired, Savoy DBL 7024                        |
| 4         | 9           | 13             | JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR<br>Everything Will Be Alright, Savoy 14499                 |
| 5         | 4           | 40             | JAMES CLEVELAND & CHARLES FOLD SINGERS<br>Volume 3, Is There Any Hope For Tomorrow? Savoy DBL 7020                  |
| 6         | 8           | 22             | SHIRLEY CAESAR<br>From The Heart, Hub HBL 501   |
| 7         | 7           | 150            | WALTER HAWKINS & THE LOVE CENTER CHOIR<br>Love Alive, Light LS 5686 (Word/ABC)                                      |
| 8         | 6           | 31             | MYRNA SUMMERS<br>I'll Keep Holding On, Savoy 14483  |
| 9         | 3           | 31             | ANDRAE CROUCH<br>Live In London, Light LSK 5717   |
| 10        | 5           | 91             | SHIRLEY CAESAR<br>First Lady, Hub HBL 500   |
| 11        | 18          | 9              | THE JACKSON SOUTHERN-AIRES<br>Maluco 4357   |
| 12        | 15          | 185            | JAMES CLEVELAND & CHARLES FOLD SINGERS<br>Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista) |
| 13        | 14          | 73             | ARETHA FRANKLIN WITH JAMES CLEVELAND<br>Amazing Grace, Atlantic 2 906   |
| 14        | 10          | 18             | REV. MACEO WOODS<br>Dwell In Me, Savoy 14501  |
| 15        | 16          | 48             | DONALD VAILS CHORALEERS:<br>Live, He Decided To Die, Savoy 7019   |
| 16        | 17          | 73             | JAMES CLEVELAND<br>Live At Carnegie Hall, Savoy 7014  |
| 17        | 13          | 99             | WALTER HAWKINS<br>Jesus Is The Way, Light 5705 (Word/ABC)   |
| 18        | 21          | 44             | INEZ ANDREWS<br>Chapter 5, ABC/Songbird SB 269  |
| 19        | 20          | 69             | GOSPEL KEYNOTES<br>Tonight Is The Night, Nashboro 7187  |
| 20        | NEW ENTRY   |                | FOUNTAIN OF LIFE JOY CHOIR<br>Gospel Roots, 5034 (TA)   |
| 21        | NEW ENTRY   |                | BETHEL PENTECOSTAL CHOIR OF GRAND RAPIDS<br>Nobody Can Turn Me Around, Savoy 14478                                  |
| 22        | 19          | 22             | ANDRAE CROUCH<br>Take Me Back, Light 5637   |
| 23        | 12          | 9              | VERY BEST OF THE MIGHTY CLOUDS OF JOY<br>The Mighty Clouds Of Joy, ABC AA 1091/2                                    |
| 24        | NEW ENTRY   |                | WILLIE BANKS & THE MESSENGERS<br>For The Wrong I've Done, HSE 1521  |
| 25        | 25          | 127            | GOSPEL KEYNOTES<br>Ride The Ship To Zion, Nashboro 7172   |
| 26        | 27          | 73             | EDWIN HAWKINS & SINGERS<br>The Camlarter, Brightlight 4020  |
| 27        | 26          | 40             | GOSPEL KEYNOTES<br>Reach Out, Nashboro 7187   |
| 28        | NEW ENTRY   |                | DOROTHY LOVE COATES<br>A City Built Four Square, Savoy 14500  |
| 29        | 29          | 22             | JAMES CLEVELAND & ALBERTA WALKER<br>Reunion, Savoy 14502  |
| 30        | NEW ENTRY   |                | DANNIBELLE<br>Live In Sweden With Choralema, Sparrow 1019   |
| 31        | 24          | 6              | JAMES CLEVELAND/MARVA HINES & CO.<br>Hands Of The Lord, Savoy 14491   |
| 32        | 28          | 9              | A MEMORIAL<br>Alex Bradford, Savoy DBL 7023   |
| 33        | 30          | 60             | REVEREND MACEO WOODS<br>Happy In Jesus, Savoy 14463   |
| 34        | 31          | 123            | EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS<br>Wonderful, Brightlight BRS 4005 (Ramrod)                               |
| 35        | 22          | 64             | SARA J POWELL<br>When Jesus Comes, Savoy 14465  |

APRIL 7, 1979, BILLBOARD



L.A. EXPO—Producer Terry Rogers and Wil Schwartz, president of the Federated Group, at left, glow over success of the recent L.A. Hi Fi Stereo Music Show that drew 28,000 to the Sheraton Universal. One highlight was the home disco setup, above, being filmed by CBS-TV as put together by Sound Unlimited and Pas-Port Fibre Optics, who produced the audio and lighting, respectively.

## Swire Into Canada: Pro & Consumer

By ELIOT TIEGEL

LOS ANGELES—Swire InterMagnetics, which recently established a base of operations in the consumer and industrial tape market in the U.S. now is expanding its operation to Canada.

The company is introducing consumer and industrial tape product lines in Canada in an effort to gain a significant portion of that country's more than 30 million unit cassette market.

Product for the Canadian market will be exported from InterMagnetics' overseas factories in Asia to a warehouse in Toronto and distributed by a network of representatives in the consumer, educational and industrial areas, says Brian Lundstram, international vice president.

"We view the Canadian market as expanding—growth rate of about 12% to 15% per year—and extremely quality aware," Lundstram says. "The market is equally divided between the high-end and promotional product, but growing faster in the middle to high-end ranges."

Swire InterMagnetics is offering its Laser and XL lines in cassette and 8-track cartridges in the consumer

(Continued on page 90)

## RKO Broadcast Tape To Launch New Line

By STEPHEN TRAIMAN

NEW YORK—RKO National Tape Service, a major custom duplicator for the broadcast industry, enters the consumer blank tape market soon with an RKO Broadcast I premium audio cassette, first product from a new RKO Tapes division.

Headed by Hugh Wallace, vice president and general manager of the West Caldwell, N.J.-based duplication operation of RKO Radio, the new division will use the national marketing services of Gamma Industries, Smithtown, N.Y., with a network of 18 top rep firms initially targeting the high-end audio outlet market.

The tape itself is American-made, and will be loaded into a premium grade five-screw shell, Wallace says, at the 25,000 square foot New Jersey plant. He claims the normal bias (120 microsecond) "Special formulation" is equal in quality to anything on the market today, with the C-60 to be list priced in the \$3.50-\$4 range and the C-90 from \$5.50-\$6.

Bill O'Connor, who heads Gamma and has been involved in the past 20 years with marketing of Ampex, Maxell and Teac products among others, says dealers margins "will be in the 30% bracket," based on the above suggested list range.

A lower-priced promotional line is anticipated before year-end, and a high bias Broadcast II, probably

chrome-based, is also in the future, according to Wallace.

Both he and O'Connor have no illusions about the tough competition in the market from other U.S. tapes, as well as the Japanese and German products. But both feel the RKO Broadcast name, and the quality image of the duplication facility, will carry over to the consumer market.

"If you have the right reps with the right connections to the key distributors, then we know we'll get our share of the pie," O'Connor says. He reports the five lab tests to date on the tape and competitive formulations give the new line high marks, and that response to initial

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FOR MUSIC INDUSTRY

## 'Future Is Now' At ITA Seminar For A/V Technology

• Continued from page 1

videodisk/digital audio disk progress are some of the highlights. Others include: Focus on home and audio-video piracy by a copyright panel, a look at the early steps in digital recording by Sony, and metal-particle tape by 3M.

Additional looks at new high-speed audiotape duplicating equipment and bulk formulas for better quality, results of an in-home and in-store Bell & Howell survey of consumer and dealer attitudes on the home VTR, and reports on video progress in Europe and Japan also are on the program.

The promise of home video for the record industry will be covered by Dave Grossman of the National Assn. of Recording Merchandisers updating an earlier study of the first marketing of prerecorded movies and other tapes by major disk/tape retailers presented by Joe Cohen at the ITA home video seminar in New York last fall.

An SRO attendance of more than 450 executives on both the supplier and user ends of the audio-video industry is faced with a series of concurrent sessions and workshops in home video, audio, corporate video and supplier topics, with general sessions on the key copyright question.

Among scheduled highlights announced by ITA executive director Larry Finley as the seminar got underway:

• Magnavox's experience with the first three months of videodisk marketing will be covered by Ken Ingram, detailing the results in At-

lanta since the Dec. 15 launch. Nearly 400 units had been delivered as of last week out of about 1,500 orders by Allen & Bean, Rich's and McDonald Magnavox at \$695 list, with wholesale price ranging from \$485 to \$525.

About 10,000 disks have been sold of some 133 titles delivered to date of the 202 in the MCA DiscoVision catalog. The balance is promised by the end of April.

(The Seattle-Tacoma mart is to open late this month, with perhaps one more area in 1979, then national distribution in 1980, MCA's Norman Glenn told NARM last week.)

• Matsushita's Tadashi Nagaoka is to update progress on the firm's Visc videodisk and compatible digital audiodisk system first previewed at the June 1978 Summer CES. The question of its relative compatibility with the announced RCA system is sure to be covered. Sony's Roger Pryor is to highlight the understanding of digital audio, and is expected to recap the company's digital audio player compatibility with its videodisk system as well. And Carlos Kennedy of Ampex is to capsule digital audio-video tape and disk potential. JVC had to postpone its planned April 10 U.S. preview in New York of its VHD/AHD vidisk/digital audiodisk system, unveiled last year in Japan, but Dick O'Brien promises the demo later this spring.

• The U.S. copyright Tribunal's decision to survey the attitudes of consumers on home taping (Billboard, March 31, 1979) with a view

(Continued on page 69)

IN-HOUSE TO IN-STORE TO IN-HOME

## Most Labels Boost Video Use

• Continued from page 4

panies, MCA Records, Capitol-EMI, Arista, and several of the labels affiliated with the Polygram group.

All have committed sizable budgets to video production in the past year and indicate the trend will continue into the future.

Typical of the prevailing attitude

is a remark made recently by Warner Bros. vice president of artist development and public relations, Bob Regehr, who acknowledges the growing sophistication of video production among record labels.

"We're going after more production values with an eye toward further use," he says. "We're interested in showing more than just a band playing onstage."

"So far as the future is concerned, we're treading on virgin soil," he adds. "There's not enough hardware out there to support a large home market right now, but when it happens we'll be ready for it."

With that in mind, Warner Bros. recently named Jo Bergman to the newly created post of director of television, Bergman, whose involvement with the medium stretches back to Britain's "Ready, Steady, Go" musical tv show, assumes responsibility for both the production and distribution of video programs for the label.

Current Warner Bros. video productions include footage of George Harrison, Van Halen, Nicolette Larson, Neil Young, Doobie Bros., Dire Straits, Rod Stewart, George Benson, Roger Vourdis and Ricky Lee Jones, with a Fleetwood Mac tape also in the works.

Warner Bros. was one of the first labels to offer its promotional videotapes to cable systems. They are also actively courting the college video

market as well as network shows like the Midnight Special and Rock Concert.

CBS, on the other hand, is not making its video tapes available to cable or pay tv outlets, although it does make them available to network tv.

Sandy Key is in charge of CBS' film and video production department. She is a former producer with EUE/Screen Gems in New York.

"We like the look of film," she notes. "If we have the time we prefer to edit on film also."

The hectic production schedule doesn't always allow for this, she admits, and film-to-tape transfers are used when the schedule demands it.

Since January she has supervised production of film and/or video clips on Gladys Knight, Cheap Trick, Journey, Eddie Money, Boomtown Rats, Toto, Fabulous Poodles, Heat Wave, Rock Rose and the Jacksons.

She works with three producers in addition to herself, and says most of the productions usually involve the presentation of three or four songs.

CBS' use of video is geared to in-store and in-house promotional activities and, of course, the network rock concert shows.

And while concert footage is preferred, sometimes done to playback tapes to preserve sound quality, the company is not adverse to employ-

(Continued on page 68)

# LIBERTY FIXTURE

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# German Home Electronics Sees 5% Growth In 1979

BERLIN—Buoyed by possible doubled sales of home video recorders and a rise in high quality hi fi equipment, the West Germany consumer electronics branch expects a growth rate of 5% over 1978 levels. However, profits are likely to continue to deteriorate, and the pressure of competition, especially on foreign markets, is unrelenting.

The forecasts and a recap of 1978 sales are provided by the consumer electronics division of ZVEI, which represents manufacturers of radio, television, video, phono and tape recording equipment in the Federal Republic.

With some 40% of households estimated to have some form of hi fi, the so-called "separates" are expected to do good business. In 1978, this overall area was up about 15%, and components—tuners, amplifiers, receivers—did particularly well, with a 31% gain overall and a whopping 326% increase in the domestic market.

Growth rate of hi fi record playing equipment and cassette decks also is keeping pace, and while the three-way combinations—compact systems or music centers to DIN 45 500 standards—lost some ground, the total was still about 11% ahead of 1977 levels.

Sales of color tv sets were up more than 7% in 1978, with portables doing very well in showing a 42% increase. Latter reflects the growing importance of second-set business as color tv penetration is now about 60% of households.

Positive aspects for the future are the attractiveness of German tv sets, and the improvement in performance and features of hi fi components, which are said to have greatly improved their competitive position versus foreign products.

## Feb. Home VTR Dealer Sales Up

WASHINGTON—Despite the unusually harsh February weather on top of a colder than usual January, U.S. market unit sales to dealers of home videotape recorders and auto radios continued their patterns of increases over year-ago figures.

Home VTR sales in February more than doubled with 32,881 units sold to retailers, nearly 120% over the 14,954 machines in 1978. First eight weeks this year, sales are 56,211 units, nearly twice the 28,521 sold in the 1978 period.

Keeping pace with new car purchases, auto radio sales to dealers topped 1.1045 million units, more than 12% ahead of the 984,661 sold in February 1978.

## Sound Guard Shifts

MUNCIE, Ind.—Ball Corp., manufacturer of Sound Guard record care preservative and other accessories, has named Philip Stogel Co. Inc. of New York as ad/p.r. agency, replacing N.W. Ayer on the account which will bill about \$1 million in 1979.

## DIGITAL LPs NOTHING NEW AROUND CBS

NEW YORK—If there appears to be a race by major labels to the retail mainstream with digitally produced recordings, scrutiny of the record books show the finish tape was breached years ago.

It's some five years since CBS released on Odyssey an album of Tele-mann Fantasias performed by Jean-Pierre Rampal, acquired from Nippon Columbia. What has gone largely unnoticed, however, is the liner logo which states that it was recorded using the Japanese company's PCM system. Since no facilities existed in the U.S. then to master digital tapes, metal parts were sent to CBS.

Unlike more recent digitals, marketed through audio stores and some record outlets at prices ranging up to \$16, the Rampal entry was issued at the regular Odyssey list of \$3.98, a price tag it still carries.

## QUESTION 'LOWEST PRICES'

### Ariz. Hi Fi Dealer Hit

TUCSON—The county attorney's office here has filed a suit against Custom Hi-Fi charging the company has falsely claimed that it sells stereo equipment at the "lowest prices in town."

The consumer fraud suit, filed Feb. 26 seeks to have the company fined \$5,000 per violation and also seeks an injunction to halt such advertising claims.

The suit also accuses the company of comparing its sales prices against so-called "nationally advertised values," a comparison that is prohibited under a local consumer fraud ordinance unless other merchants in the area actually sell products at those prices. Authorities contend the comparison prices used by Custom are not the current prevailing prices for the merchandise.

The injunction, if granted, would not affect Custom Hi-Fi

operations elsewhere in the state or country. Officials say it would apply only to the company's one Tucson retail store, Custom Hi-Fi Discount Center, 2595 East Broadway. Custom operates 70 stores nationally.

The county attorney's office sent letters to five stereo dealers in Tucson, including Custom Hi-Fi, in mid-October warning them not to continue to advertise stereo equipment in their stores as being "the lowest price in town" unless each and every piece of merchandise was actually priced at a level below all competition. Custom Hi-Fi continues to make its lowest price claims, an assistant county attorney reports.

He said that daily newspapers, radio and television advertisements are routinely monitored by the office to check advertising claims in various industries.

# Labels Up Video; Eye Home Mart

• Continued from page 66

ing more sophisticated techniques such as the Cheap Trick clip which featured dream sequences and a story line as well as concert footage.

RCA's man in charge of video production is Steve Kahn, a former product manager and promotion man who saw the benefits of video on the retail level first. Kahn points out that RCA is the only label to possess in-house production facilities. The label has access to two RCA TK 76 color cameras which it uses on location and in its own recording studios on occasion.

RCA produces a new videotape each month in conjunction with its regular sales meeting and product presentation. Like CBS, the label gears its video efforts to in-store and in-house use primarily, and to alert wholesalers to new artists.

Kahn spends an average of \$5,000-\$6,000 on a typical shoot. This is considerably less than some other labels are reportedly spending. Estimates range as high as \$30,000 in some cases, with \$10,000 to \$12,000 being cited as an average for a live performance shot in broadcast quality tape.

Varley Smith heads Capitol-EMI's film and video department, which was created in July 1978. The three-

man operation makes use of outside production companies. Both studio and in-concert footage is used. Capitol has produced approximately 25 tapes since the department was founded. In-store and in-house promotion, as well as television spots, are the prime targets, but Capitol also scores with network appearances for its artists.

Dr. Hook, Wings, Cheryl Ladd, Taste of Honey, Anne Murray and Natalie Cole are among the acts that have received network exposure as a result of the label's video program.

MCA's Ann Lewis is director of audio/visual services for the label, where the emphasis is to get as much use out of a single clip as possible. MCA uses both film and tape in its productions, which are handled by independent production companies although some work has been done on the MCA/Universal lot in Hollywood.

The film is generally transferred to 2-inch tape, and duplicated as necessary to 1/2-inch or 3/4-inch formats for in-store use.

MCA is not adverse to getting exposure on cable systems or college video outlets, and it also supplies regional television stations with filmed or taped interviews with artists on occasion. Out-takes from tapings are

used for tv commercials, a practice becoming popular with many labels.

Arista who have been featured in MCA video promotions recently include Tanya Tucker, Olivia Newton-John, Elton John, Joe Ely and Chuck Brown and the Soul Searchers.

Aside from the uses of video in the domestic market, labels are beginning to see the importance of video or film in breaking acts abroad where there are sometimes more opportunities for exposure than in the U.S.

In any event, when the home video market opens up to musical programming, record companies, with few exceptions, will be ready to meet the demand.

## Holland's Video 'Hardware War' Trims VTR \$\$

AMSTERDAM—A fierce price war on video hardware has broken out in the Netherlands as the consumer market for the new medium gets into its stride, trimming dealer margins.

First off the mark was Sony, which cut Betamax prices to \$1,397.50 at the end of last year. Sony equipment is imported by Brandsteder.

In response, Akai and JVC lowered costs of their VHS recorders by about \$200 to \$1,297.50, with major retail chains such as Electrorama offering an additional \$150 discount.

Since wholesale prices remain unchanged, dealer profit margins are squeezed. To compensate in some measure, Akai importer Feder BV now offers retailers seven free cassettes with each machine taken.

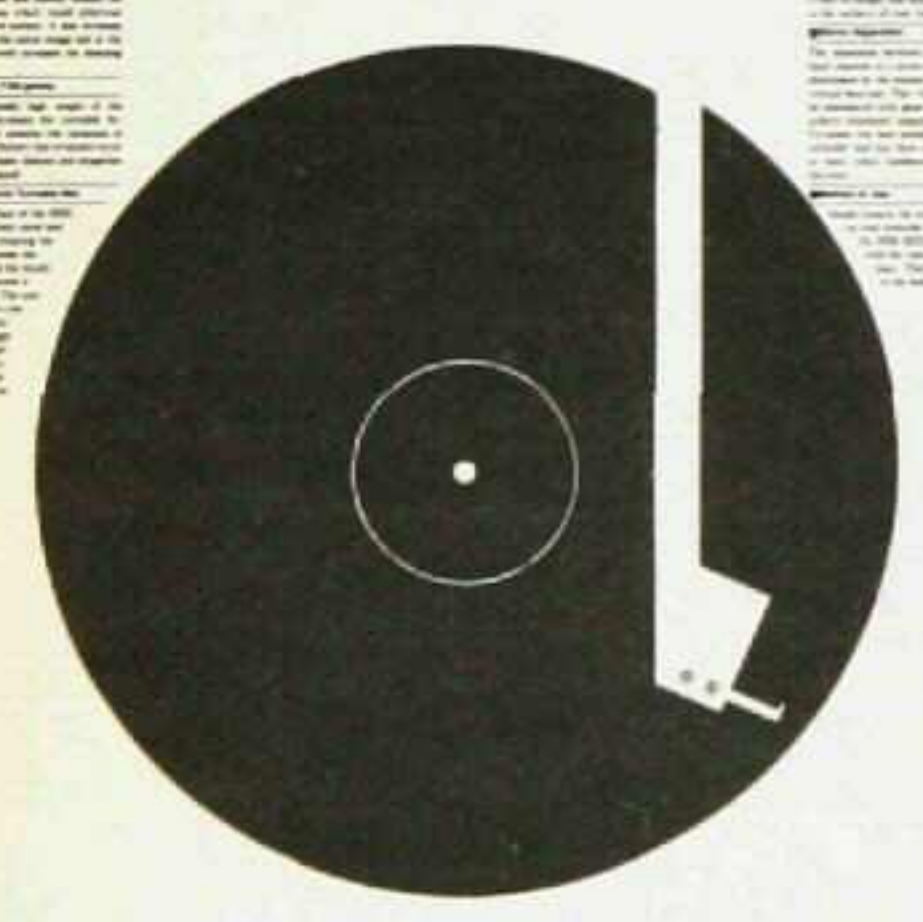
Philips Netherland has cut recommended price of its N1700 VCR recorder to \$1,225, with typical shop prices about \$1,150 and at least one chain—Electro Combinatic Nederland—going as low as \$1,050. The Grundig Super VCR cost is slashed by \$450 to \$1,350.

New product is imminent from Akai and Sanyo. Akai's VHS 9500EG is expected to have a retail price of \$1,447.50, and Feder is introducing a color portable set with camera this month, retailing at \$3,497.50.

APRIL 7, 1979, BILLBOARD

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## STORES IN INDIANA, KENTUCKY

### Karma Skein Relies On Video Aids

By ALAN PENCHANSKY

CHICAGO—Mobility and self-contained high fidelity sound have been emphasized in the design of in-store video monitors recently completed by the Indianapolis-based Karma Records chain.

The Karma stores, among the growing number of record retail outlets to adopt video merchandising, are located in four Indiana cities and Louisville, Ky. Two additional locations are contemplated by the chain this year.

In-store video fixtures shipping to seven Karma stores before mid April include 25-inch television receivers mounted with self-contained stereo components for sound, according to the chain's Randy Scott. Design of the unit was handled by technicians and carpenters inside the Karma organization, part of the Father's and Sun's one-stop.

Another key design factor is the

mobility of the platforms, allowing customers to be drawn to any part of the store, claims Scott. Tapes to be played on the machine in their first week of operation come from Polygram, CBS, WEA, Capitol, Chrysalis and A&M, with scheduling of store exposure and coordination with buying under Scott and Father's and Sun's executive John Valant.

According to Scott, Karma's involvement with video could be entirely vertical in the near future, though initial stocks of prerecorded videocassettes have moved somewhat slowly. Blank videocassettes from TDK and Sony are stocked, and interest in the videodisk is running high, Scott indicates.

Three of the Karma stores handle audio hardware, he notes, and videocassette decks also have been part of the product mix.



## AT ITA SEMINAR

## Bow New A/V Technology

• Continued from page 66

toward some type of royalty relief, and the growth of video piracy while audio piracy is abating, are just two of the hot topics to be covered by the copyright update panel chaired by Joe Bellon of CBS News and moderated by Ernest Meyers, ITA counsel. Panelists include Jules Yarnell of the RIAA, Al Berman of the Harry Fox Agency, Jim Bouras of the Motion Picture Assn. of America and retired FBI supervisory agent Homer Porter.

• The promise of metal-particle tape in both new audio formats such as a "micro-musicassette" and new video configurations for more compact home VTRS will be highlighted by Don Rushin of 3M, whose Meta-fine is the first commercial metal-particle audiotape on the market. Other input on new blank videotape is to come from a panel moderated with participation by 3M's Rushin, Jake Rohrer of Memorex, Maxwell's Jim Ringwood, Fuji's Gary Conway, Terry Aoko of Sony and BASF's Jim Walker, who also will touch on the new LVR home video format to be "introduced" later this year.

• Videocassette hardware update will cover some of the newest concepts in both the VHS and Beta camps. Included are the new two-speed Beta decks offering 4½ hours in the slow-speed mode with the I-750 three-hour tape by Sanyo, recently adopted by Sony and Toshiba and for Zenith and Sears; a programmable 10-day VHS machine by Hitachi with six speed modes; add-on seven-day programmable units for all VHS machines promised by Matsushita and JVC, and more multi-speed deluxe machines from more companies.

The hardware session, chaired by Roger Sammon of ICI Americas and moderated by Bob Gerson of TV Digest, includes RCA's Jack Sauter, JVC's Dick O'Brion, Dave Schulte of Magnavox, Quasar's Tony Mirabelli, Bill Caire of Panasonic and Sony's Masa Namiki.

• Growth of the prerecorded program distribution mart for videocassettes is highlighted by Video Corp. of America's marketing plan for the first national rental distribution service of a baseball blooper and major/classic film package, with fees from \$9 to \$14 a week, detailed by Dick Kelly. Also on the panel, moderated by Ken Winslow of the Public Broadcasting Library,

are Al Eicher, Magnetic Video; Joe Pershes, Allied Artists; John Lollos, Video Tape Network; Gary Ewing, Sports World Cinema; Paul Eisele, Time-Life Multimedia; Ted Ewing, Blackhawk Films; Ron Friedman, Home Theatre Movies; Mike Swank, Swank Motion Pictures, and Paul Casey, Niles Cinema.

• Dramatic progress in audiotape duplicating will include a panel of duplicators moderated by Aaron Wasserstrom of Magnetic Media, including a presentation by George Preston of CBS Records on new concepts in high-speed duping and sophistications of winding cassettes and 8-tracks.

George Ziadeh of Ampex will moderate a panel with topics including base differences, Lance Ziering, ICI Americas; tape coding manufacturing Roland Swett, Morehouse Industries; high coercivity/chromium dioxide, Lew Bancroft, Dupont; cassette reliability in care, Orlando Taraborelli, Ford Aerospace, and electro-acoustic curves, Dave Rubenstein, Agfa-Gevaert.

A separate session moderated by Agfa-Gevaert's Maris Curry will feature Joe Kempler of Capitol Records on increasing quality demand for prerecorded cassettes, and Joe Wells and Frank Polomski of RCA Records on the relationship between the studio and duplicator on quality product.

• Home video progress in the just emerging European market will include talks by Don MacLean, EMI Audio-Visual, on original video-programming; Kurt Lowy, JVC Ltd., impact of home video; Peter Funk, International Video Systems Ltd., a burgeoning mart for prerecorded programming, and Guy Berthier, Societe La Cellophane, on how three configurations—Philips, Beta and VHS half-inch—co-exist.

Keynote address by John Chancellor of NBC-TV was titled "Listening, Reading And Viewing," with the annual banquet Tuesday night (3) featuring Victor Borge and his "Comedy In Music."

## E-V: Montreux Again

BUCHANAN, Mich.—Electro-Voice will promote its unprecedented third annual contract for sound reinforcement at the 1979 Montreux Jazz Fest with a dealer trip promotion. The firm will provide all commercially available mikes, horns, drivers and enclosures, and test new products as well.

## \$2 MIL TV PLUGS VIDEO FOR PHILIPS

LONDON—Philips is to spend more than \$2 million this year on a major television campaign in the U.K., aimed not only at promoting new products from the company's Video Division but also at increasing public awareness of the implications and potentials of the video revolution overall.

Prime time spots will run in the first week of each month between now and Christmas, and will feature one new product every month. Presenter throughout will be actor Daniel Massey, and the commercials have been shot in a strikingly futuristic style to emphasize Philips' corporate image as a leader of high technology in video.

This month, the first ads promote Model 674 26-inch Teletext receiver, which can display both the BBC's "Ceefax" and ITV's "Oracle" information services.

Subsequent airtime will feature a new incompatible half-inch VCR machine, a new family of small screen color tvs with infrared remote control, and a hifi sound tv.

## Tape Duplicator

Pentagon industries of Chicago will feature its Tri-Master Editor Series duplicator at the May 15-18 Audio Engineering Society convention in Los Angeles. Part of the Pro series, the unit will copy production reel-to-reel, reel-to-cassette, cassette-to-cassette or cassette-to-reel in any combination of reel and cassette copies simultaneously, according to Jim Dow, vice president, marketing.

Production capacity is expandable to 40 two-channel or 20 4-2 channel slaves, and the 4-channel system can make copies from either ¼-track mono or ¼-track stereo open reel masters, with track select at the slaves also available. The Editor model also allows duping from the cassette master position back to the open reel master position, which operates as a reel slave.

Other standard features include 10½-inch reel capacity, track transfer, accutrack metering, bias monitor and individual slave audio/bias adjustments, with an additional cost option for automatic rewind/rescue/restart of the open reel master.

Pentagon also will introduce its two new highspeed cassette copiers, the model C-100 mono and C-400 stereo, to the West Coast after their preview at the New York AES last November. The units copy both sides simultaneously at 30 i.p.s., 16 times real time. Both units have an erase feature allowing re-use of cassettes and auto rewind of both master and copy and a "short copy" warning light helps eliminate missed programming.

Rye, N.Y.-based Preferred Sounds Inc. is entering the videotape duplication market, president Sal Nastro reports. Currently one of the largest independent audiotape duping facilities on the East Coast, PSI will offer duplication of ½-inch VHS and Beta videotapes and ¾-inch U-Matic, as well as transfer from film to tape and 2-inch quad mastering, providing an initial source for customers' and audio' visual requirements.

Audico Ltd., Elk Grove, Ill., is offering new length-to-time and time-to-length conversion tables for cassettes, allowing manufacturers and duplicators to determine yields from pancakes and prices to pennies for cassettes. Length-to-time conversion chart starts at one inch and goes to 630 feet (134 minutes 24 seconds), showing playing time in minutes and seconds. Time-to-length chart shows minutes from one to 130 and seconds from one to 120, with length shown in both feet and inches, and the feet in Decimals. Available at \$1 from Audico, Ltd., 219 Crossen, Elk Grove, Ill. 60007.



Billboard photo by Maurie Orodner

**ERA HONOR**—Harry Estersohn, left, national president of the Electronic Representatives Assn., presents the ERA Honor Award to Mrs. Samuel Macdonald, accepting for her late husband who was a four-time national president. She now heads Philadelphia-based S.K. Macdonald & Co. Looking on at the recent Mid-Lantic Chapter meeting presentation are Marvin Perkel, NEDA national vice president, and George Sandell, right, local chapter president.

## RKO Debuts Consumer Tape Line

• Continued from page 66

rep inquires from dealers has been excellent to the RKO name and the "made in U.S." label.

RKO was unable to get on the main floor with the other major tape manufacturer marketers for the Summer CES in June, O'Connor said, so the firm will be in a Chicago hotel suite to meet potential dealers and distributors with samples of the new line.

Wallace notes that the duping subsidiary has been a major custom supplier with RKO since 1967, primarily in spoken word. However, some classical and other music is done for the broadcast industry, with clients including the syndicated "BBC Rock Hour," Musical Herit-

age Society and Caedmon Records.

While the initial market is the audiophile outlet, both Wallace and O'Connor emphasize that future marketing will be much broader-based, with the record/tape industry's rackjobber distribution pipelines to be sought for the major chains and mass merchandiser outlets.

"We're approaching the consumer tape market in the same spirit as we handle our custom duplication business," Wallace says, "with the quality image that has reflected well with our broadcast and other customers. This should give us a leg up in what we know is a very tough and competitive market."

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**ONE SOURCE FOR:** Phono needles and cartridges, accessory lines — audio, telephone, CB, tape and record care. Largest inventory in the industry makes you first with the latest.

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The unit is 115 volt, 50/60 Hz or 230 volt, 50/60 Hz, switchable.

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## Studio Track

LOS ANGELES—Peter Coleman is producing Nick Gilder for Chrysalis at MCA/Whitney, Doug Schwartz assisting with the engineering.

Brooks Arthur producing Debby Boone at Record Plant for Warner Bros. Other activity there sees: Tom Werman producing Blue Oyster Cult for CBS, Gary Ladinsky at the board, Ron Nevison producing Survivor for Atlantic, McKinley Jackson overdubbing Tower Of Power for CBS, Alan Chinowsky at the board, Eddie Leonetti overdubbing 1994 for A&M, Dave Mason producing Mark Stein for CBS, Michael Braunstein engineering, and Jeffrey Bowen producing Bonnie Pointer, Mike Stone at the console.

Producer Walter Stewart mixing Stonebolt's second Parachute LP at United Western, Neil Brody engineering. . . . Leila Greenstone promoted to director of administration at Kendun. Other personnel shifts there see Leah Bernstein promoted to director of creative services, Margaret Garabedian becoming executive assistant to the president, Martha Valle joining the creative services department and John Stronach and Baker Bigsby joining the engineering staff.

Bishop and Gwinn recording an LP for Infinity at Cherokee, Fred Molin producing, Jim Sadler engineering, Patty Brooks also there cutting an album for Casablanca, Bunny Sigler producing, Tom La Tondre behind the board.

The A's, newly signed to Arista, recording its initial album project at New York's Soundmixers, Rick Chertoff producing, William Wittman engineering, assisted by Tim Bomba. . . . Activity at Jack Clement Recording Studios, Nashville, sees Russ Reader producing Gene Watson, Jim Williamson at the board, while Byrd Burton produces Columbia's Bobby Bare.

Jim Malloy and Even Stevens co-producing Stella Parton at Woodland Sound, Nashville, for Elektra, Gene Eichelberger engineering along with Skip Shimmin and Danny Hilley. Also there, Tom Collins producing Barbara Mandrell for MCA, Les Ladd engineering along with David McKinley and Danny Hilley, and Jimmy Bowen mixing Hank Williams Jr. for Elektra, Ron Treet engineering with Skip Shimmin and David McKinley.

Sea Level recording its next Capricorn LP at the Capricorn Studios, Macon, producing itself along with Sam Whiteside, Whiteside also engineering with David Pinkston. . . . Charles Kaplan producing several King Biscuit Flour Hour segments at Secret Sound, New York, including David Johansen, Blue Oyster Cult and portions of

Todd Rundgren's IRC benefit at the New York Palladium.

MeatLoaf working on overdubs for its second Cleveland International LP at House Of Music, West Orange, New Jersey, John Jansen at the board. . . . Activity at San Francisco's Automatt: Skip Scarborough producing Con Funk Shun for Mercury, Fred Catero engineering; Eliot Mazer producing the Durões for Capitol, along with members Ron Nagle and Scott Free; and Roy Segal engineering Spellbound for EMI-America.

Activity at New York's Music Farm sees Vinnie Poncia producing Peter Criss of Kiss, Jerry Garzva and Gerry Gabinelli engineering; Meco Menardo and Tony Bongovi producing vocal overdubs for Mariena Shaw; and George Clinton producing Bootsy's Rubber Band, Akili Walker engineering.

Jeff Hanna producing the Dirt Band for United Artists at Caribou Ranch, Nederland, Colo. Hank Medress and Dave Appel also there producing Tony Orlando for Casablanca.

The Imperials working on a Tammi Records project at Las Vegas' new Commercial Recording, Tony Silvester producing, Jon Parks engineering, Tom Jones also taped there recently.

Jim Ed Norman working on a new Capitol album at Ontario's Eastern Sound, Ken Friesen engineering and Peter Holcomb assisting, Terry Brown also there producing and engineering three projects including Rush, Surrender and B. B. Gabor and Instaband.

JIM McCULLAUGH



SCORE CROWD—Conductor Roger Calloway, left, and the 97-piece Los Angeles Philharmonic Orchestra score music for the 200th "All In The Family" television episode in Filmways/Heider Recording Studio A in Hollywood. The session broke the all time record for the number of musicians used at one time in the studio, topping the "Ice Castles" motion picture date which featured a 91-piece setup.

## SOUND PALACE Old Bell Studios Prosper In Janet Rosenblatt's Aegis

By DICK NUSSER

NEW YORK—An enterprising 25-year-old woman is trying to restore one of this city's most prestigious recording studios to its past glory, and she appears to be succeeding.

Janet Rosenblatt took over the former Bell Sound Studios last year after the company filed a bankruptcy petition, and renamed it the Sound Palace. Rosenblatt won't disclose the purchase price, but she admits the deal was contingent on "picking up the tab for the creditors." She financed the purchase through a loan from an offshoot of the Small Business Administration.

Although the presence of disco producer Patrick Adams has been a key factor in keeping the studio busy lately, much of the activity at the Sound Palace stems from its past reputation as the site of innumerable hit sessions.

A favorite studio with many of the 1960s top producers, Bell Sound hosted sessions by the Drifters, Coasters, Rascals, Herman's Hermits, Paul Anka, Gladys Knight & the Pips, Roberta Flack and countless others, with the pattern continuing into the 1970s when David Bowie and Kiss cut disks before the studio began to slide.

Poor management and increased competition from newer studios were blamed for the studio's ultimate demise.

"It took Atlantic Records three

days to move its tape library when we took over," Rosenblatt recalls. "The entire first floor had been used for tape storage and some legendary material from many labels were in those vaults."

The Sound Palace now occupies the second and fifth floors of 237 W. 54 St. With two studios on each floor. Renovations are continuing throughout the building, with the major changes confined so far to the old Studio B, scene of many past r&b hits and a favorite with disco producer Adams today.

"It's the perfect rhythm room," Rosenblatt claims. "The walls are unbelievably thick and the overall structure makes it a hot room."

One of the first things she did was move the original control room, enabling it to be expanded to more than three times its size.

"We took over several of the old mastering rooms, broke through the walls, installed a fully automated, computerized MCI series 536 console and MCI multi-track machine, and installed custom monitors," she says. The monitors, designed by studio specialist Ted Rothstein (whose credits include Bearsville Studios, Electric Lady and Mediasound), are touted as "the cleanest, most distortion-free low-end speakers in the city."

Their response dispersion, Rosenblatt says, "guarantees accurate reproduction even in the bass at 20 cycles."

Dubbed "Big Teds," the speakers are an amalgam of Urei, Altec, and JBL components. The wood in the cabinets is 1½ inches thick.

Studio B boasts a complete line of outboard gear, she says. "Whatever a client wants, we have it," she adds.

Studio C, also on the second floor, is being called the keyboard clinic, since it houses an extensive array of synthesizers and electronic keyboards, plus string synthesizers and a Korg Vocoder.

"It makes it possible to cut rhythm tracks in 'B' and then take them into 'C' and work out more extensive arrangements on the synthesizers. You can make charts on the spot if you want," she says.

Eventually a new 24-track board will be added to Studio C's lineup.

In the meantime it's used exclusively for the electronic instruments.

Upstairs, Studio A is awaiting the installation of a 48-track MCI console. Sierra Design's Tom Hidley is handling the overall design work, and Rosenblatt expects him to make the most out of the room's 35-foot ceilings.

Studio D, also on the fifth floor, will be used as a mixing and overdub facility. It will be designed by Rothstein for that purpose. A custom console is being built for the room, which will feature Westlake monitors.

Rosenblatt, a graduate of Queens College, began her studio career as an independent "time broker," hustling here and there among Manhattan's studios, buying and selling blocks of valuable studio time. She studied piano and composes pop and disco melodies in her spare time.

One of the things she's most proud of these days is her pact with Elektra/Asylum, where she has a five-year contract to supply finished masters to the label. Her first act is a Latin singer named Bruni Pagan, who she describes as appealing to both r&b and disco audiences. Rosenblatt has written many of the tunes for Pagan and will produce her.

The short, wiry entrepreneur likes to spend her free time on the dance floor of as many discos as possible. It is characteristic of her approach to her work. As she puts it: "You have to keep hustling."

### Golden Age Expands Culver City Plant

LOS ANGELES—Golden Age Recorders here in suburban Culver City has undergone a complete refurbishment and expanded its facility.

The 24-track studio contains an Amek M2000 console, Stephens 24-track recorder, Ampex ATR1000 2-track mastering machine and custom JBL monitors.

The studio itself is 15 feet by 35 feet while the control room is 12 feet by 12 feet. Jeff Cooper handled the new acoustic design.

Outboard equipment includes an EMT echo chamber.

## Nashville Firms Effect Merger

NASHVILLE—Tennessee Tracks, a locally-based jingle production firm, has merged with the Soundshop, Inc. recording studio, according to Soundshop president, Craig Deitschmann.

As a result of the merger, Mike Meyers, former president of Tennessee Tracks, has been named vice president of the Soundshop, Inc. and will serve as producer, arranger and performer.

Deitschmann claims that the merger, effective April 1, will establish the Soundshop, Inc. as Tennessee's largest commercial music production house.

### MDM-4s Installed

NASHVILLE—Woodland Sound Studios has installed MDM-4 mix-down monitors in both its Neve-equipped studio control rooms.

MDM-4 near-field monitors incorporate time alignment, allowing both high and low frequencies to reach the ear at the same time.

Woodland, the first studio in Nashville to install the MDM-4 monitoring systems, purchased the equipment from Denny Purcell, local representative for E.M. Long Associates in Calif.

## Clement Studios Produce 13 Hits

NASHVILLE—13 of the Top 100 singles on Billboard's Hot Country Singles chart for this week were cut at the Jack Clement Recording Studios here.

Artists include Moe Brandy, Kenny Rogers & Dottie West, Gene Watson, Freddy Weller, Roy Clark, Don Williams, Ray Price, Charlie Rich, Johnny Cash, Mickey Newbury, Sonny James, Connie Smith and Leon Everett.



FINAL MIXING—Mick Ronson, left, and Ian Hunter listen to tracks from Hunter's upcoming Chrysalis album at the Power Station recording studios in New York. Ronson plays on the LP and will also be in the former Mott the Hoople member's stage band.

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1. **A Historical Perspective**—studios then and now: An overview.
2. **Studio Diversity**—what makes California studios work.
3. **Emerging Technology**—the breakthroughs, digital, laser and the future.
4. **California on Wheels**—the mobile studio, its early years to the current "late model" line up.
5. **Studio Engineers**—their evolution from obscurity, the engineer-producer team.
6. **The Support Story**—musical rentals, equipment by hour, midnight catering.
7. **The Creative Community**—the vocal groups, the session players, talent services and resources.
8. **The Finishing Touch**—how an album recorded in Florida gets finished in California. The how and why.
9. **California Studios**—The current list.
10. **Designing the Studios**—the top designers tell what characterizes a California studio—inside and out.
11. **Where's California Going**—an overview on the people and technology shaping a world industry.

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Los Angeles, California 90069

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## PUERTO RICAN CRISIS *Bill Before Legislature Aims At Setting Club Opening, Closing Hours*

By LORRAINE BLASOR

SAN JUAN—A bill recently filed before the Puerto Rico Legislature with the aim of regulating the closing hours of local discotheques could, if passed, ring the death toll for discos here, industry sources warn.

The bill establishes that "discotheques and similar businesses" must open no earlier than 7 p.m. and close no later than 2 a.m.

Currently, there are no restrictions placed on the operating hours of discos, most of which open around 10 p.m. and close between 3 a.m. and 5 a.m., depending on what day of the week it is.

Representative Antonio Sagardia Sanchez, chairman of the House Commerce and Industry Com-

mittee, which is conducting public hearings on the bill, strongly endorses the measure but feels that certain amendments might be necessary. He would not discuss what these amendments might be.

Sagardia says the bill is the outgrowth of numerous complaints issued against disco operations. The complaints, he states, centers around the noise discos create, the alleged widespread use of drugs, and the violence they often engender. He was referring to recent violent acts committed in discos which have resulted in at least one death.

The legislator further argued that many discos here are fire hazards, having only one exit door which would prove highly inadequate in

the occurrence of a fire or an earthquake.

"This is a good project," he says. "It has my sympathy although I see room for some amendments."

Meanwhile, San Juan's disco operators, which include several hotels, are reportedly trying to get together in a united front in order to lobby against the bill. Backing them is the Hotel Assn. which has already expressed strong opposition to the bill.

Disco industry sources say a similar bill was filed last year but quickly shelved. They are hoping the same might happen this year although they expressed concern over the possible implications should the bill be approved.

Disco operators admit to the pres-

ence of drugs but claim that regulating their hours of operation is not the answer and could, instead, lead to disco closures.

"To pretend that you can cure the island's social evils by putting controls on free enterprise will not lead to a solution of those problems," says Miguel Domenech, executive director of the Puerto Rico Hotel Assn.

Island hotels that currently have disco outlets include the Caribe Hilton, the Candado Holiday Inn, Carib Inn, Swiss Chalet Inc., and the El San Juan.

Leading private disco operations include the Warehouse, San Juan San Juan, the Abbey, and Star.

Domenech further argues that al-

though drugs do find their way in, discos provide some supervision over youths and are therefore preferred to other outlets where there might be no supervision at all.

Albert Salas, owner of the Warehouse in old San Juan, labels the bill "stupid" and says that kids don't need to go to a disco to get drugs as they can get them right in the lobby of any hotel.

Salas warns that if the bill is passed it could bring some discos to close down as, he explains, the bulk of the disco's business is done late at night.

"Most people don't go to a disco until after 11 p.m.," he says, adding that if discos were forced to close at 2 a.m. they could not be profitable.

## \$1 Mil Club Hiking Appeal Of Bay Area

SAN FRANCISCO—The newest discotheque in the Bay Area's bubbling hive of disco activity is a million dollar extravaganza called Jessica's.

Located in Concord, a suburb of this city, Jessica's was created and is owned by Dale and Bobbi Luger. It stretches over 11,000 square feet of space in a three-story building.

The club, which takes its name from Jessica Thatcher, a legendary turn-of-the-century figure whose exploits are said to rival those of Belle Starr, features a \$25,000 sound system which includes speakers by Altec-Lansing, Altec's model 9440A

amplifier, Soundcraftsman equalizer with two dbx "boom boxes" driven by an Altec model 9334, 130 amplifier, Technics turntables, Teac open reel recorders, Pioneer cassette decks and Meteor 2 plus 2 mixing board.

Jessica's also features a \$50,000 video system by Videomedia, Inc. According to the Lugers, the system will be used to relay in the club such programming as tv network specials and sports events. It will also be used for videotaping private parties, wedding receptions and other special club events.

(Continued on page 78)



STEWART'S GOLD—Ariola Record's artist Amii Stewart, beams as she receives her gold record for her debut album "Knock On Wood." The joy of her triumph is shared by Jay Lasker, Ariola president.

### L.A. Will Host the 1980 Disco Forum

LOS ANGELES—Billboard's Disco Forum VII will be held here next Feb. 10-15 at the Century Plaza Hotel marking the first time a Disco Forum has been held on the West Coast.

Disco VI is slated for the New York Hilton, July 12-15. The Coast activity will allow those persons in this part of the country who haven't been able to attend a previous Forum to do so easily, notes Bill Wardlow, Forum director. Also, the growth of the Coast necessitates a Forum here.

### Disco Action Chart Has More Numbers

NEW YORK—In a move aimed at maintaining its leadership in the disco industry, Billboard will extend its National Disco Action Top 40 charts from 40 to 60 positions beginning with the current issue. The chart will be further expanded to 80 positions effective with the issue of April 14, 1979, according to Bill Wardlow, Billboard's chart director. In addition, four more regional markets are being added.

According to Wardlow, the move is in line with requests made at Billboard's recent disco forum held here.

### SATELLITE EMPLOYED

## Spanish Production On 16 U.S. Outlets

NEW YORK—SIN, the Spanish television network, has become the first tv company in this country to produce "Fiebre" (Fever) a live disco dance program for airing via satellite to the station's 16 affiliates across the U.S. and on tv stations in such countries as Ecuador, Guatemala, Costa Rica and Santo Domingo.

According to SIN's spokesperson, Marcia MacDonald, the show is being produced live in a studio setting in Mexico City. However, plans are underway to produce it in top discos in major cities in this country.

Although geared primarily to a Spanish-speaking audience, MacDonald states that the show is attracting an increasing number of non-Latin viewers. She feels that there are three main factors responsible for this: the quality of the show's production, the fact that it uses English disco music instead of salsa, and that it uses visiting American disco artists for guest appearances.

Dancers for "Fiebre" are all Hispanics, and are flown from around the U.S. to Mexico to take part in the program which incorporates a weekly disco dance contest with at-

tractive prizes offered to the winners.

Primarily because of its widespread appeal to both Spanish and non-Spanish viewers, The Pepsi-Cola Co. has picked up the national sponsorship rights to the show, and MacDonald expects other U.S. sponsors to climb on the bandwagon.

MacDonald describes "Fiebre" as a Latin version of "Saturday Night Fever" and "Grease." She states that it was originally aimed at a youth audience, but is today reaching an estimated 73% of all Spanish-speaking tv viewers.

"Fiebre" is being aired Saturday Nights on WXTV, New York; KMEX, Los Angeles; KDTV, San Francisco; WLTV, Miami; KWEX, San Antonio; KMXN, Albuquerque; KTVW, Phoenix; FKTV, Fresno; KORO, Corpus Christi; KLOC, Sacramento; KFTV, Hanford, Calif.; KLOC, Modesto, Calif.; KRIV, Houston; WCIU, Chicago; KEWT, San Diego; XHBC, Colerico, Calif.; XEFE, Laredo; and XEJ, El Paso.

A number of non-Spanish stations have shown interest in the show, but the technicalities of beaming live, via satellite, are still to be ironed out.

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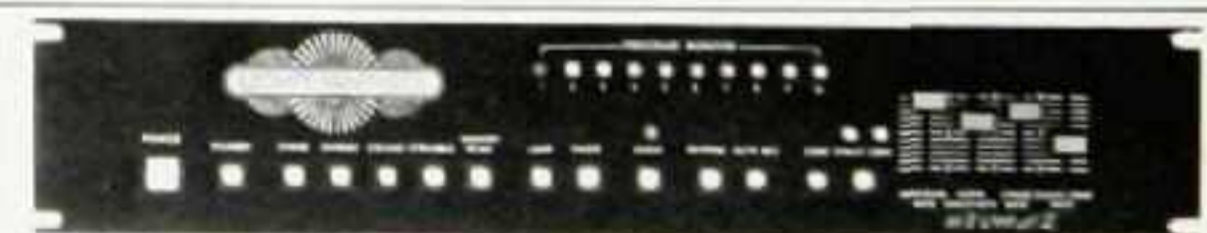
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# National Disco Action

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| TW | LW | TITLE(S), ARTIST, LABEL   | TW | LW | TITLE(S), ARTIST, LABEL  |
|----|----|---|----|----|--|
| ★  | 2  | DANCE TO DANCE/DANCER—Gino Soccio—Warner Bros. (LP) RFC 3309  | ★  | 36 | IT MUST BE LOVE—Alton McClain & Destiny—Polydor (12-inch) PRO 074                      |
| 2  | 1  | WE ARE FAMILY/HE'S THE GREATEST DANCER/LOST IN MUSIC—Sister Sledge—Cotillion (LP/12-inch) SD 5209/COT 44245 | 32 | 37 | BRIDGE OVER TROUBLED WATERS/DON'T GIVE IT UP—Linda Clifford—RSD (LP/12-inch*) RS2 3902 |
| 3  | 4  | GOT MY MIND MADE UP—Instant Funk—Salsoul (12-inch) SG 207   | 33 | 34 | ROCK IT TO THE TOP—Mantus—S.M.I. (LP) SM 601   |
| 4  | 3  | (EVERYBODY) GET DANCIN'—Bombers—West End (12-inch) WES 22115  | 34 | 35 | WUTHERING HEIGHTS LP—all cuts—Ferrara—Midsong (LP) MSI 008                             |
| 5  | 5  | KNOCK ON WOOD—Amii Stewart—Ariola (12-inch) AR 9000   | ★  | -  | PICK ME UP, I'LL DANCE—Melba Moore—Epic (12-inch) 28 50665                             |
| ★  | 7  | DISCO NIGHTS—G. Q.—Arista (12-inch) SP 38   | ★  | -  | EVERYBODY HERE MUST PARTY—Direct Current—TEC (12-inch) #59                             |
| ★  | 9  | TAKE ME HOME—Cher—Casablanca (LP) 7133  | ★  | -  | IN THE NAVY/MANHATTAN WOMAN—Village People—Casablanca (LP/12-inch*) NBLP 7144          |
| 8  | 6  | FIRE NIGHT DANCE—all cuts—Peter Jacques Band—Prelude (LP) PRL 12163   | ★  | -  | MUSIC IS MY WAY OF LIFE—Patti LaBelle—Epic (LP) JE 35772                               |
| ★  | 11 | FORBIDDEN LOVE—Madleen Kane—Warner Bros. (12-inch) WBSD 8772  | 39 | 31 | CRAZY—The Glass Family—JDC Records (12-inch) JDC 12-1                                  |
| ★  | 12 | HOLD YOUR HORSES—all cuts—First Choice—Salsoul (LP) GG 401  | 40 | 38 | WHOLE LOTTA LOVE/WONDERFUL MEDLEY—The Wonder Band—Atco (LP/12-inch) OSKO 158/SD 38 131 |
| ★  | 21 | DANCE WITH YOU—Carrie Lucas—Solar (12-inch) YD 11483  | ★  | -  | HAPPINESS—Pointer Sisters—Planet (12-inch) AS-11407                                    |
| ★  | 17 | BANG A GONG/ALL RIGHT NOW—Witch Queen—Roadshow (LP) EXL1 3312   | ★  | -  | SATURDAY NIGHT, SUNDAY MORNING—Thelma Houston—Motown (12-inch) M 100013                |
| ★  | 15 | MAKIN' IT—David Naughton—RSD (12-inch) RPD 1007   | ★  | -  | LA BAMBA—Antonia Rodriguez—Buddah (12-inch)  |
| 14 | 8  | THERE BUT FOR THE GRACE OF GOD GO I—Machine—Hologram/RCA (12-inch) RCA 11457                                | ★  | -  | FOR YOUR LOVE—Chilly—Polydor (LP) PD 1-6191  |
| ★  | 26 | MY BABY'S BABY—Liquid Gold—Parachute (Casablanca) (12-inch) RRD 20523                                       | ★  | -  | HOT FOR YOU—Brainstorm—Tabu (12-inch) 228 5515   |
| ★  | 18 | ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly (LP) FLY 016                      | ★  | -  | SUNSHINE HOTEL—Richard T. Bear—RCA (12-inch) JD 11492                                  |
| ★  | 22 | I WHO HAVE NOTHING—Sylvester—Fantasy (12-inch) D-129  | ★  | -  | WHAT A FOOL BELIEVES—Doobie Brothers—Warner Bros. (12-inch) WBSD 8778                  |
| ★  | 19 | BY THE WAY YOU DANCE—Bunny Sigler—Gold Mind (12-inch) GG 403  | ★  | -  | FLY LIKE AN EAGLE/N.Y. BY NIGHT—Dennis Parker—Casablanca (LP/12-inch*) NBLP 7140       |
| 19 | 13 | KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—SAM/Columbia (12-inch) 23-10885                              | ★  | -  | PANIC—French Kiss—Polydor (LP) PD 1-6197   |
| 20 | 14 | AT MIDNIGHT—T. Connection—TK (LP/12-inch) DASH 30009 X  | ★  | -  | SPANK—Jimmy "Bo" Horne—Sunshine Sounds (TK) (12-inch) (Remix) SS 206                   |
| 21 | 16 | ULTIMATE LP—all cuts—Ultimate—Casablanca (LP) NBLP 7128   | 51 | -  | I ONLY WANNA GET UP AND DANCE—Raes—A&M (LP/12-inch) SP 4754/12017                      |
| 22 | 20 | I WILL SURVIVE/ANYBODY WANNA PARTY/I SAID YES—Gloria Gaynor—Polydor (LP) PD 16184                           | 52 | -  | AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—PIR (12-inch) Z58 3675                   |
| 23 | 24 | SHAKE YOUR BODY (DOWN TO THE GROUND)—The Jacksons—Epic (12-inch) 28-50657                                   | 53 | -  | STANDING RIGHT HERE—Melba Moore—Buddah (12-inch) DSC 128                               |
| 24 | 25 | PARTY SONG/TAKIN' A CHANCE/NIGHT TIME—Sticky Fingers—Prelude (LP) PRL 12164                                 | 54 | -  | HERE COMES THE NIGHT—Beach Boys—Caribou (12-inch) AS 557                               |
| ★  | 28 | STAR LOVE—Cheryl Lynn—Columbia (LP/12-inch*) JC 35486   | 55 | -  | DON'T YOU NEED—Linda Evans—Ariola (12-inch) 7739 A/S                                   |
| 26 | 23 | CLIMB/RUSHING TO MEET YOU/MIDNIGHT RHYTHM—Midnight Rhythm—Atlantic (LP) SD 19216                            | 56 | -  | TURN THE MUSIC UP—Players Assoc.—Vanguard (LP/12-inch*) VSD 79421                      |
| ★  | 32 | WORK THAT BODY—Taana Gardner—West End (12-inch) WES 22116   | 57 | -  | CUBA—Gibson Bros.—Mango (12-inch) MLPS 7779 A  |
| 28 | 10 | DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. (12-inch) WBSD 8727   | 58 | -  | FOXY—Hot Number—TK (LP/12-inch*) 300-10  |
| 29 | 29 | LET THE MUSIC PLAY—all cuts—Arpeggio—Polydor (LP) PD 16180  | 59 | -  | STREET SENSE/212 NORTH 12th—Salsoul Orchestra—Salsoul (LP) SA 8516                     |
| ★  | 33 | NIGHTTIME FANTASY—Vicki Sue Robinson—RCA (12-inch) PD 11442   | 60 | -  | KEEP YOUR BODY WORKIN'—Kleeer—Atlantic (12-inch) 4715                                  |

\*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

## Disco

# 'Superdisco' Theme Of Polygram Campaign To Boost Nine Labels

NEW YORK—"Superdisco" is the theme of Polygram Distribution's first disco sales and marketing program, which got underway Monday (26) and runs through April 30.

The program keys in on 44 current, some new April and catalog titles from nine labels handled by the distribution company, including Casablanca, Parachute, Polydor, BGO, Harem, MVP, Spring, RSO and RSO/Curtom.

Major elements of "Superdisco" include a cash discount on each order, special advertising funds, advertising materials and merchandising aids. Program order forms, ad mats and radio spots highlighting the program will be available.

On a merchandising basis, materials including the "Superdisco" logo will include four-color posters, mobiles and header cards, with special merchandising materials used to unify label aids that promote specific product and to tie-in all eligible Polygram-distributed product at the retail level.

All program orders must be written by a Polygram Distribution sales representative and no telephone orders are being accepted.

The program arrives at a point when Polygram-distributed disco product is making impressive chart showings. "Disco is no longer a limited product line as far as penetration in the marketplace is concerned," notes Jon Peisinger, vice president of marketing development at Polygram.

"It has truly become the definition of popular music in 1979. The thrust of the 'Superdisco' program is to increase customer involvement in disco by increasing product availability to the consumer through expanded shelf space in all accounts." Participating in the program are complete catalogs from Donna

Summer and the Village People (Casablanca) and best selling selections by the Bee Gees (RSO), Cher (Casablanca), Alicia Bridges (Polydor/BGO), Andy Gibb (RSO), Fatback (Spring), Love & Kisses (Casablanca), Arpeggio (Polydor/Harem) and Ultimate (Casablanca).

Top 10 charting hits by Gloria Gaynor and Peaches & Herb (Poly-

dor/MVP) and new March releases by Village People (Casablanca), Linda Clifford (RSO/Curtom) and French Kiss (Polydor) are also featured.

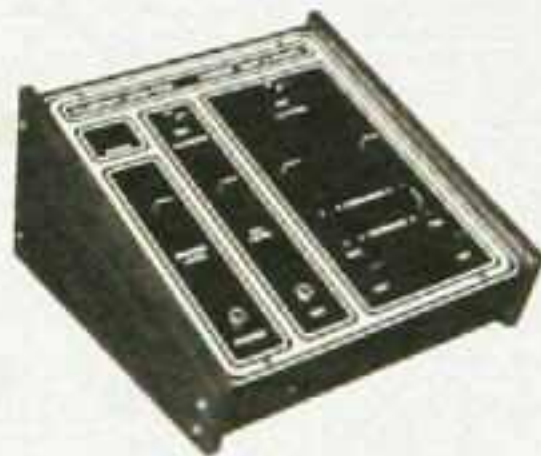
Also included are such soundtracks as "Saturday Night Fever" (RSO), "Midnight Express" (Casablanca) and Meeco's "Star Wars" and "Superman" (Casablanca).



INTERSONG PACT—SMI Records president Will Crittendon, left, discusses a new worldwide publishing agreement signed with Intersong Music, with that firm's vice president and general manager, Don Oriolo, center. Julian McBrowne, Chappell's Music studio engineer is at right.

APRIL 7, 1979, BILLBOARD

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## Innercity Shifts To Teenage Club

STROUDSBURG, Pa.—Although the Innercity Discotheque couldn't make it as an adult disco here, Willard Hodge and Charles Penwell, two area businessmen, figure they could do better in operating the spot as a teenage disco.

Since the Pocono Mountains resorts in this area attract mostly a family trade, there's always a heavy younger age element in these parts all year for winter skiing and summer sunning.

As the Innercity, it was opened in January 1975, by Daniel Prosseda, of Brooklyn, N.Y., with 4,000 square feet of floor space. Hodge and Penwell plan to use the space for disco and game room, with pinball machines and electronics games. It has a 200-person capacity.

The disco, as yet unnamed, will cater to persons of high school age and high school graduates, with late afternoon and early evening hours.

In spite of competition from other teenage discos expected to be in operation here by the summer, Hodge and Penwell feel there is plenty of room for their operation.

An old ice house here is being converted into a teenage disco and is expected to be opened in May, also providing a game room and discoing. Also, the Big Wheel roller skating rink is building an addition to its facility.

## More Disco Fare For N.Y.'s Roseland

NEW YORK—The 60-year-old Roseland Ballroom has extended its disco policy to four nights a week, according to Nancy Brecker Leeds who runs the place with her brother Dick.

The Ballroom now functions as an immense disco on Wednesdays, Thursdays, Fridays and Saturdays. The disco policy goes into effect at 11 p.m. Wednesdays and Thursdays, and at midnight on Fridays and Saturdays.

Although a new sound system featuring the latest state-of-the-art equipment and a new light show have been installed to enhance the overall disco effect, the owners of the room have no intention of instituting a total disco policy.

States Leeds: "We will continue to offer our live big band sound as usual prior to the start of the disco. Two bands, one Latin, the other American, play the room every night prior to its takeover by the discophiles."

Leeds notes the original disco policy was instituted on an experimental basis as something to do with the space once the bands stopped playing at about 1 a.m. Response was immediate and overwhelming. Leeds states that in the old days the average Saturday admission to the 3,400-capacity room would be 1,200. Today, it attracts in excess of 3,000 on any given Saturday night.

In addition to offering the most popular in recorded disco music, Roseland also features top disco recording stars in concert. Among those who have played the room to date are Donna Summer, Village People and Grace Jones.

For early arrivals on Wednesdays, there are disco dance lessons and a buffet all for a \$10 admission charge. Late arrivals (after 10 p.m.)

miss the food and dance classes, but pay only \$5.

Roseland still attracts a sizeable percentage of waltz and samba dancers, who terp to the sounds of the live bands. But after they pack up their dancing shoes and leave, the crowd becomes a predominantly youth-oriented one, eager to try the fancy new disco steps they have picked up elsewhere.

## 'Disco Italiano' Rates TV Campaign

NEW YORK—Sunrise Music has released its first disco album recorded exclusively for marketing through television advertising and mail-order, notes the firm's Barry Shaw.

The two-record set, "Disco Italiano," features 20 Italian standards remixed with a disco beat. Vocals on all tunes are done by Gene Ferrarri.

According to Shaw, the tv ad scheduled is being aired across the country in markets where there are large numbers of Italian viewers. However, he adds that buyers cross all ethnic boundaries. An estimated 100,000 albums have been sold to date since the program began.

Shaw states that in some cases,

buyers have been showing up in person at Sunrise Music offices to buy their LPs rather than wait for their arrival by mail.

Sunrise Music originally functioned as Crane Norris Marketing. In the past the company successfully used tv to market products by Elvis Presley, Bing Crosby and a record titled, "Saturday Night Discomania."

Shaw states that the firm plans release of another disco album of Italian standards later this spring. However, he adds, that with the new LP more emphasis will be placed on Ferrarri as an artist because of the recognition he has received since the recording of "Disco Italiano."

## Penn Jazz Group Off To a Big Start

BETHLEHEM, Pa.—Jazz enthusiasts in Eastern Pennsylvania have banded together "to preserve and bring a new era of jazz to our locality." With jazz concerts as one of the main activities, the newly-formed Pennsylvania Jazz Society had an auspicious first concert March 11 at the Green Pond Golf Club. Several hundred buffs filled the club dining room to capacity to hear Parke Frankendorf and his Dixieland All Stars along with Ben Ventura and the New York Jazz.

For four hours, the two groups alternated one hour onstage. Frankendorf, who leads his dixielanders playing the trombone, is a heavy area favorite based in nearby Allen-

town, Ventura, former trumpeter with Benny Goodman and Woody Herman, was imported from the Summit in New York City where the group had finished an 18-month engagement.

George Fraley is president of the society, which has its offices in neighboring Easton, Pa. Future plans for the membership include a riverboat excursion to Philadelphia with a jazz concert on board, a bus trip to New York City to hear the jazz featured at Eddie Condon's club and a concert in this area during the Christmas season.

## Mighty Twins Publishing Settling In

NEW YORK—Mighty Twins Music has taken a 4,000 square foot loft, one block from the New York Stock Exchange, as its New York headquarters. The address is 9 Maiden Lane.

Pearl Duncan, vice president,



CHER SKATES—Cher takes her first halting lessons in roller skate disco from concerned teachers at the Empire Rollerdom, N.Y.

## DISCO MIX ON WDAI-FM

CHICAGO—Half-hour disco mix segments are being produced on tape by disco spinner Lou DiVito for WDAI-FM.

DiVito and the ABC-owned radio station have negotiated an exclusive contract for the disco spinner's services. DiVito also is handling production of special three-hour dance party segments for Saturday night airings.

Spinner is being credited on-air for the special segments, called "hot mixes." These 27-minute club mixes air several times per day as a regular feature of the station's disco format.

DiVito, named best regional deejay by Billboard for the past two consecutive years, is a spinner at Dugan's Bistro club. All production work is being done at the club.

The disco format was ushered in at WDAI late in 1978, replacing an AOR music format. Most of the music aired is heard in simple segues. However, the more complicated, layered effect of club mixes is reproduced during the new indie produced segments.

## Bassey's 12-Incher

NEW YORK—United Artists has released a 12-inch 33 1/2 r.p.m. disco disk of Shirley Bassey's "This Is My Life." It is the artist's first disco release, and puts her in league with a growing number of top pop and rock entertainers who are recording disco songs.

The disco mix on "This Is My Life" was done by Meco Monardo and Tony Bongiovi.

## \$20,000 Prize Loot

OSHKOSH, Wis.—Contestants vying for \$20,000 in prizes in a 60-hour dance marathon were given the starting gun here Friday (30). Jack Ehrhardt, operator of the Fox Restaurant and club disco produced the fund raising event staged to benefit Big Brothers and Big Sisters of Fox Valley.

## Big Wheel Rink

used for skating. Since the Big Wheel is geared primarily for children and teens, the disco will also cater to that age group and therefore no liquor will be sold.

Young people make up 90% of the Big Wheel's business and Christmas expects that the disco will also attract basically a teenage crowd.

Plan is to have youngsters attend the early weekend sessions that run from 7 to 10 p.m., with the teenagers taking in the 10:30 p.m. to 1 a.m. sessions. A summer opening is planned.

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*Stan watts*

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# Country

## Concern Over Oil Supplies Shakes Nashville

### Industry Hit By OPEC Price Hike

NASHVILLE—Despite the Israel-Egypt peace pact, the Mideast situation with its oil supply and cost problem is causing no peace of mind in Nashville.

Talk of rising prices of oil industry-related products and possible Sunday closings of gas stations has music business leaders in various moods ranging from severe pessimism to guarded optimism.

A Billboard survey shows concern cuts across several stratas of the entertainment industry, including pressing plants, booking agents, clubs, performers, labels and such music related theme parks as Opryland U.S.A. It also reveals that the price of vinyl has again risen, with two Nashville firms paying an additional four cents a pound to vinyl suppliers.

"Usually the price increase is one or two cents a pound," comments Joe Talbot, co-owner of Precision Record Pressing Inc. and United Record Pressing Inc. "It just went up an average of four cents a pound—and the increase is sticking."

The increase will be passed on to record companies and "eventually

everybody," says Talbot. "Effective Monday (2), we're raising our prices two cents on LPs and one-half cent on singles."

Though he terms business "phenomenal," Talbot adds, "It still doesn't keep you from being concerned. I've never been complimented or won an award for raising prices—it's not fun."

Besides the price increases by vinyl suppliers and pressing plants, the oil supply problem is having ramifications at the booking level. "It puts talent buyers in a crazy frame of mind and puts artists in a bind concerning transportation," states Andrea Smith, vice president at Top Billing Inc.

She noted that cancellation of a recreational vehicle show at Opryland in April—with its \$100,000 worth of talent—may have resulted because of the gas scarcity threat. A Sunday sales ban on gas would hurt such talent-users as Ponderosa Park in Salem, Ohio, Smith states. Top Billing presently isn't feeling any ill effects, according to Smith.

Don Taylor at the popular Dallas club, Palms Danceland, feels gas rationing or Sunday closings would hurt long-distance trade, but help boost local clubgoer attendance.

"It'll keep a lot of the local people from commuting to the lakes." Those customers might then decide

on Danceland rather than a Lakeland, says Taylor, adding, "But I've got customers that travel quite a distance to get here."

The clubs depending on a heavy tourist business will be the ones that suffer most heavily, believes Taylor.

The problem, if it develops, will be more acute for the larger auditorium shows than club shows, believes Jean Shepard, country singer and executive director of the Assn. of Country Entertainers. Since the larger shows draw customers from a wider area, as opposed to the local clubs, the impact of higher priced gas or possible Sunday closings would be felt most intensely by these venues, believes Shepard.

"This would affect fans as well as entertainers," Shepard says. "If rationing occurs, the entertainers will have to be allotted a certain amount to get to show dates."

The plight of the entertainer is emphasized by Sonny Osborne of the Osborne Brothers who notes, "If they raise the prices, I'll buy it be-

cause I have to have gas in order to work shows and survive."

Justin Tubb, a "Grand Ole Opry" regular and touring performer believes Sunday closings would have a negative impact on entertainers. "It'll also hurt the 'Opry' and Opryland because fans won't drive long distances if the stations are closed."

Officials of Opryland, the music theme park near Nashville, have termed possible weekend station closings as "not a very proportional way for saving energy." Opryland leaders have launched a lobbying effort in Washington to defeat the proposal.

Some country entertainers fought the problem when it last occurred by carrying extra gas tanks in their buses and vans.

"I'm getting ready to put another tank in my truck," advises Norm Osborne, national country promotion director of Elektra/Asylum, Nashville. He notes that he label hasn't felt any bad effects yet, but that if the shortage problem worsens, airlines and buses will also be affected.

### Vinyl Cost Jumps; Gas Restricted

"Everyone worries about the entertainers and their buses, but that's not the main problem," claims Frank Leffel, national director of country promotion for Mercury Records, here. "Tack the gas problem, if it happens, onto the price of going to a concert, and you've really got a problem."

Potential problems at the retail level were explored by John Thomas, manager of Music City One-Stop, Nashville, the retail operation of Music City Record Distributors which owns five retail stores as well as racking such accounts as Opryland and Sears.

"Besides raw material, this could raise the price of delivery and handling," says Thomas, pointing to a possible price increase affect on United Parcel Service, Greyhound, Trailways, trucks and airlines. "It could really affect the jukebox business—that's where we sell the majority of singles."

Wholesale price of singles to jukebox operators is now 78 cents, with little profit margin, maintains Thomas. An increase to 85 cents is likely, if the cost situation worsens.

"And," concludes Thomas, "it'll be passed on to the consumer."

### MANILOW SPOOF

## Ray Stevens WB Parody Going Over With Public

By KIP KIRBY

*"I owe Master Charge my life,  
I've got adolescent skin,  
And my doctor says I can't use any salt ...  
My waist is getting thick  
But my hair is getting thin,  
And my home is on the San Andreas Fault.  
"I need your help, Barry Manilow ...  
Your songs can really comfort the unlucky.  
Sing me a song,  
Sing it sad and low,  
I wish I didn't have to feel so yukky ...  
So yukky!"*

Manilow's, so I just sat down and started listening to a bunch of his songs. Barry has a distinctive style to his music which I wanted to capture in this record."

And capture it Stevens definitely has. The song opens with refrains highly reminiscent of "I Write The Songs," continues with a lavishly constructed orchestra arrangement that nearly camouflages the hilarious lyrical content of the number, and continues with a narrative plea half-way through in which Stevens manages to use the title of almost every well-known Manilow composition.

Warner Bros. shipped an initial order of 50,000 units on Stevens' record in early March. The single was dressed in a sleeve bearing a remarkable resemblance to the blue and white reversed-negative album jacket that formed the cover of "Barry Manilow II."

About two days later, says Stevens, he heard from Manilow. "He sent me a telegram saying he'd listened to the record, loved it and hoped it would be a big hit. That made me really feel good!"

Since then, the record has begun causing a furor of excitement in a variety of markets, including MOR and country, and is currently climbing up the Billboard Hot 100 pop chart as well.

Although Manilow's management refused to allow him to comment personally on this topic, his press agent, Josh Ellis, did say that "Barry thinks the song is fun and flattering and got a big kick out of it."

NASHVILLE—These unlikely words, set to the strains of a full orchestra production, are the basis for what looks like a new smash by Ray Stevens, the man who brought the world such spoofs-in-song as "Ahab the Arab," "Git-Tarzan" and "The Streak."

Not that Stevens wrote this tongue-in-cheek ode to Manilow; it was actually penned by Dale Gonyea, a singer-songwriter friend of Stevens' who shares the same manager, Don Williams (no relation to the country music artist of the same name).

But Stevens did publish, arrange and produce the record himself, and it was his characteristically zany sense of humor that played a large part in the design of the single's jackets.

"Don brought me the song," explains Stevens, "because he thought it would be right up my alley. I happen to be a big fan of



NASHVILLE VISIT—Robert Sherwood, right, new president of Phonogram/Mercury visits Nashville for the first time since his appointment to meet with Jerry Kennedy, vice president/a&r, country. Here they review album slicks for Mercury's forthcoming country LP releases on the Statler Brothers and Glenn Sutton.

### Billboard Now On Laurel St.

NASHVILLE—There's a new neighbor on Nashville's Music Row area.

Billboard has moved into its new two-story building at 1509 Laurel St. Billboard Magazine is located on the second floor of the modern, new building that also houses the national headquarters for Amusement Business.

In May, the first floor of the new Billboard Publications Inc. building will house the two flagship stations of the Billboard Broadcasting Group—WLAC-AM and WKQB-FM.

Several music business firms will lease space in the new structure conveniently located less than a block from the Country Music Hall of Fame and Museum.

The new phone number for Billboard Magazine is 615-748-8100 and the address is P.O. Box 24970, Nashville, Tenn. 37202.

### New Name Selected

NEW YORK—Cee Note Music (BMI), the publishing firm owned by Arista act Tycoon, has been renamed Morning Dew Music.

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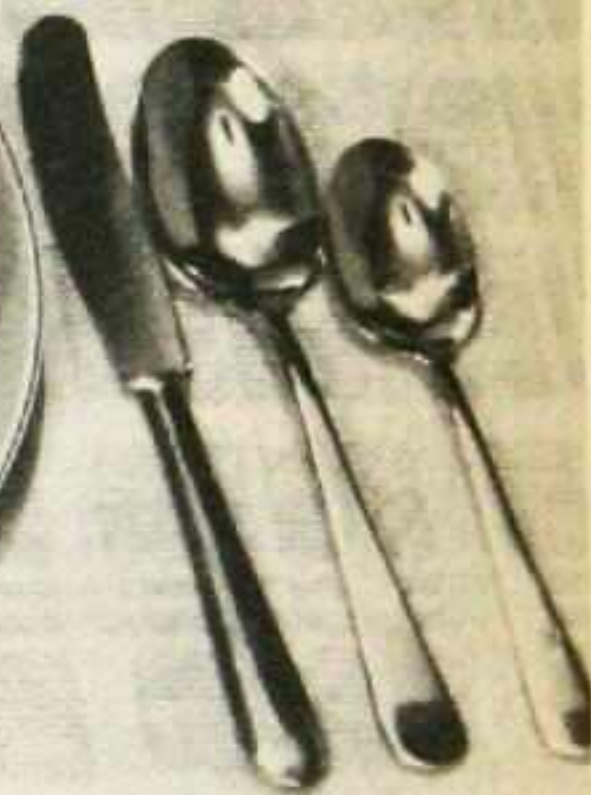
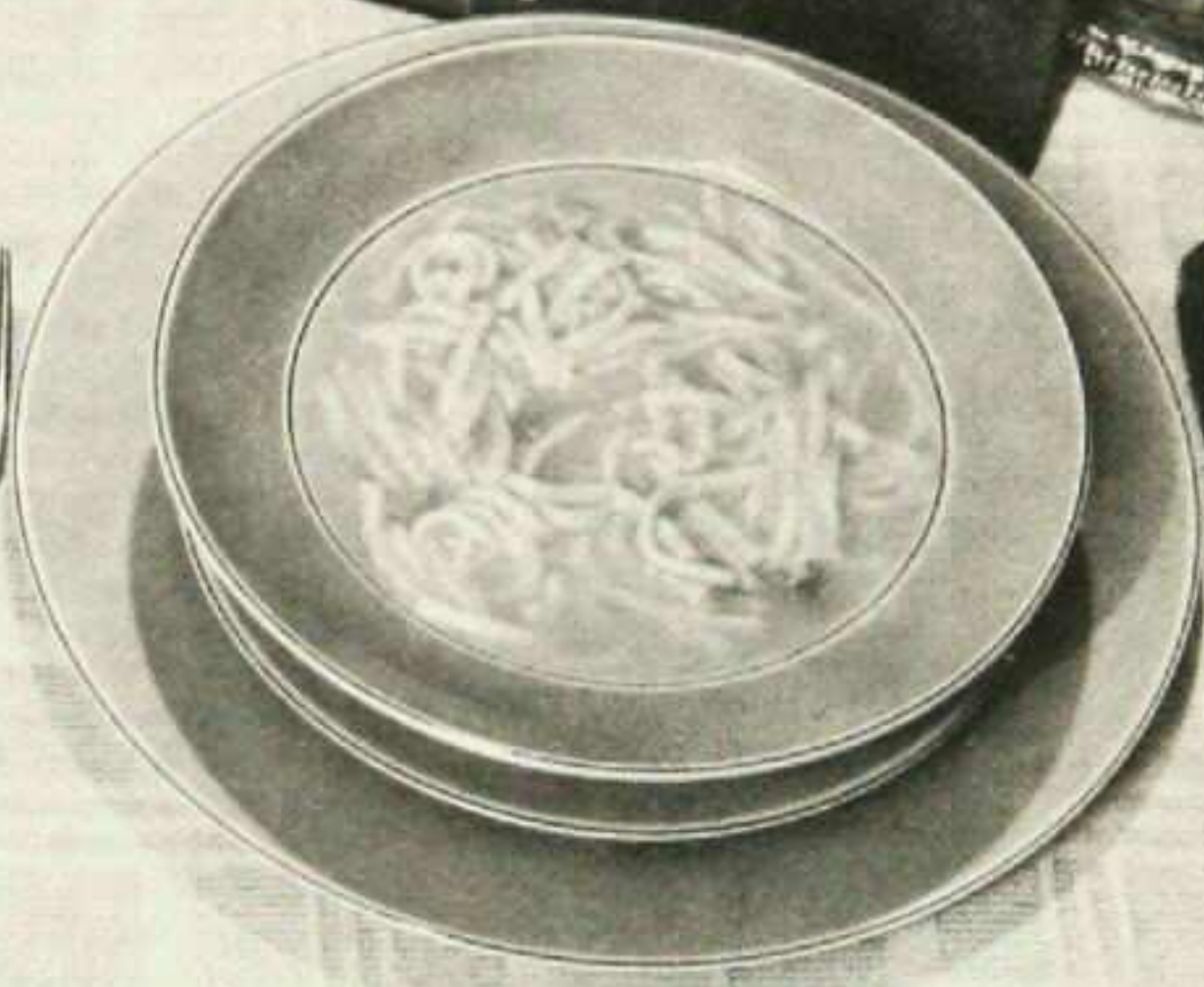
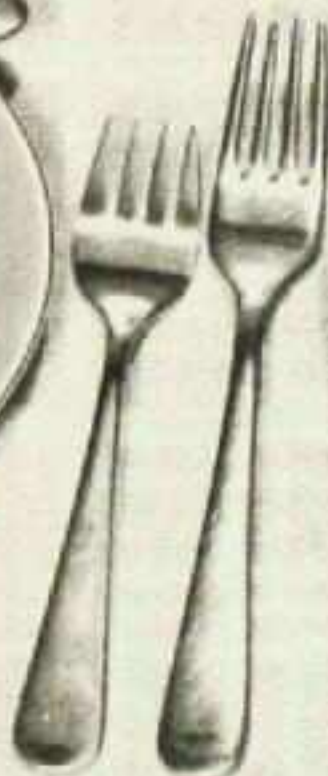
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## 18TH LP BY GROUP

### Statlers Get \$ Push Into Pop Market

NASHVILLE — Mercury is launching a support campaign designed to spark increased sales action for the Statler Brothers' newest album, "The Originals."

"The Originals," which shipped last week, is the 18th LP the group has recorded for Mercury, and pre-shipment sales orders total 225,000 units, according to Lou Simon, senior vice president of marketing.

"This will be our heaviest promotional effort on behalf of the Stat-

lers," says Simon, adding that Mercury is investing its largest dollar amount on the group to date in an attempt to expand its appeal into pop markets.

The thrust will be centered around trade and consumer print ads, media exposure and television spots co-ordinated with special marketing plans involving rackjobbers and national retail accounts.

The promotion, notes Simon, includes the use of four-color, full-page trade ads, posters, black and white ads in national consumer publications, concentrated tv merchandising in selected markets, and radio tie-ins and contests developed on a per-song basis.

"With the Statlers' 'Entertains On And Off The Road' certified gold and possibly reaching platinum by the end of the year," comments Simon, "and their 'Best Of The Statler Brothers' already certified platinum, we feel response to the group justifies a major push in the crossover direction."

Another prime Mercury concern is Glenn Sutton whose first album, "Close Encounters Of The Sutton Kind," shipped at the same time as the Statler Brothers LP.



CLOSE ENCOUNTERS—Glenn Sutton presents the new "Glenn Sutton doll" during his recent appearance at the Exit/In. The Mercury showcase was timed with the release of Sutton's first album for the label, "Close Encounters Of The Sutton Kind."

## Loretta Lynn Looks To Career Highlights

Continued from page 42  
her teens and just embarking on a musical career

Among the songs set to appear in the soundtrack are six original Lynn compositions: "Squaws On The Warpath," "Fist City," "You Ain't Woman Enough To Take My Man," "Don't Come Home A-Drinkin'," "I'm A Honky Tonk Girl" and "You're Lookin' At Country." Also tentatively penciled in for soundtrack inclusion are such tunes as "The Pill," "One's On The Way," "Cold Cold Heart," "I Fall To Pieces," "Walkin' The Floor Over You," and four Patsy Cline songs: "Sweet Dreams Of You," "Crazy," "Back In Baby's Arms" and "Walkin' After Midnight."

The long hours spent together practicing and rehearsing at Bardley's Barn Studios just outside Nashville have paid off, according to David Skepner, Lynn's long-time manager and executive vice president of Loretta Lynn Enterprises.

"The resemblance between Sissy and Loretta has become uncanny," he says. "When someone played me a tape of Sissy singing one of Loretta's songs recently, I couldn't be certain it wasn't Loretta singing."

The prerecorded music tracks and dubs for the film were produced by Owen Bradley, who has been Lynn's producer since she first arrived in Nashville. After weeks of informal rehearsals and tapings, Lynn decided to invite the actress to perform with her one evening on "the Grand Ole Opry."

"It was hilarious," recalls Lynn. "Sissy was so nervous she liked to die backstage, and when I called her out onstage, her throat sort of closed up. But I yelled, Sing, Sissy!, and after that she was just fine. People listening to us on their radios said later they couldn't tell us apart, 'cause I was singin' the verse and she'd come in on the chorus. As far as I'm concerned, 'the Opry' is the tops when it comes to country music, and if Sissy can please that audience, she can please anyone."

With key roles in "Coal Miner's Daughter" filled by Levon Helm (formerly with the Band) as Lynn's father, Beverly D'Angelo as Cline and Tommy Lee Jones as Mooney Lynn, and a production budget estimated at \$7 million with another \$4 million slated for advertising and publicity, the film is on its way toward its projected March 1980 release date. The MCA soundtrack LP is expected to be released at approximately the same time for maximum promotional thrust.

Meanwhile, Lynn continues to make headline appearances in such non-country bastions as the Harrah's clubs in Reno and Lake Tahoe and the Aladdin Hotel in Las Vegas, with national tv guest shots sprinkled throughout her touring schedule.

She is slated for a performance on the May 2 Academy of Country Music awards show (for which she has been nominated for four awards),

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 4/7/79

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| This Week | Last Week | Weeks on Chart | TITLE—Artist, Label & Number (Distributing Label)  |
|-----------|-----------|----------------|--|
| 1         | 1         | 17             | THE GAMBLER—Kenny Rogers, United Artists UA-LA 834-H                                     |
| 2         | 2         | 7              | NEW KIND OF FEELING—Anne Murray, Capitol SW 11843  |
| ★         | 5         | 18             | WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642                                |
| 4         | 4         | 20             | TNT—Tanya Tucker, MCA 3056   |
| 5         | 3         | 14             | EVERY WHICH WAY BUT LOOSE—Soundtrack, Elektra SE 503                                     |
| 6         | 6         | 18             | TOTALLY HOT—Olivia Newton-John, MCA 3067   |
| 7         | 7         | 48             | STARDUST—Willie Nelson, Columbia JC 35305  |
| 8         | 8         | 35             | HEARTBREAKER—Dolly Parton, RCA AFL 1-2757  |
| 9         | 9         | 29             | EXPRESSIONS—Don Williams, ABC AY 1085  |
| 10        | 10        | 10             | JOHN DENVER, RCA AQL 1-3075  |
| ★         | 11        | 9              | SWEET MEMORIES—Willie Nelson, RCA AHL 3243   |
| 12        | 12        | 21             | LARRY GATLIN'S GREATEST HITS, VOL. 1, Monument MG 7628                                   |
| 13        | 13        | 8              | THE BEST OF BARBARA MANDRELL, ABC AY-1119  |
| 14        | 14        | 41             | WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H                                    |
| ★         | 18        | 4              | OUR MEMORIES OF ELVIS—Elvis Presley, RCA AQL 13279                                       |
| 16        | 16        | 25             | I'VE ALWAYS BEEN CRAZY—Waylon Jennings, RCA AFL 1-2979                                   |
| 17        | 15        | 3              | JUST LIKE REAL PEOPLE, The Kendalls, Ovation OV 1729                                     |
| 18        | 17        | 60             | LET'S KEEP IT THAT WAY—Anne Murray, Capitol ST 11743                                     |
| 19        | 19        | 18             | ARMED AND CRAZY—Johnny Paycheck, Epic KE 35444   |
| 20        | 21        | 19             | PROFILE/BEST OF EMMYLOU HARRIS, Warner Bros. BSK 3258                                    |
| 21        | 20        | 8              | LEGEND—Poco, ABC AA-1095   |
| 22        | 22        | 63             | TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H                               |
| 23        | 23        | 43             | ONLY ONE LOVE IN MY LIFE—Ronnie Milsap, RCA AFL 1-2780                                   |
| 24        | 28        | 29             | TEAR TIME—Dave And Sugar, RCA AFL 1-2861   |
| ★         | 32        | 21             | ROSE COLORED GLASSES—John Conlee, ABC AY-1105  |
| 26        | 27        | 22             | BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)—Charley Pride, RCA AFL 1-2983       |
| 27        | 30        | 5              | MEL TILLIS—Are You Sincere, MCA 3077   |
| 28        | 29        | 64             | THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)                         |
| 29        | 33        | 25             | MOODS—Barbara Mandrell, ABC AY-1086  |
| ★         | NEW ENTRY | 31             | IT'S A CHEATING SITUATION—Moe Bandy, Columbia KC-35775                                   |
| 31        | 24        | 8              | NATURAL ACT—Kris Kristofferson & Rita Coolidge, A&M 4090                                 |
| 32        | 25        | 43             | ROOM SERVICE—The Oak Ridge Boys, ABC 1065  |
| ★         | 41        | 26             | LIVING IN THE U.S.A.—Linda Ronstadt, Asylum SE 155                                       |
| 34        | 31        | 50             | ENTERTAINERS... ON AND OFF THE RECORD—The Statler Brothers, Mercury SRM15007 (Phonogram) |
| 35        | 36        | 3              | JIM ED BROWN AND HELEN CORNELIUS, RCA AHL 12258  |
| ★         | 44        | 12             | DUETS—Jerry Lee Lewis & Friends, Sun 1011  |
| ★         | 45        | 82             | HEAVEN'S JUST A SIN AWAY—The Kendalls, Ovation OV 1719                                   |
| 38        | 39        | 52             | VARIATIONS—Eddie Rabbitt, Elektra SE 127   |
| 39        | 26        | 62             | WAYLON & WILLIE—Waylon Jennings & Willie Nelson, RCA AFL 12588                           |
| 40        | 38        | 17             | ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley, RCA CPL 1-3082                       |
| 41        | 43        | 118            | GREATEST HITS—Linda Ronstadt, Asylum TE 1092   |
| 42        | 42        | 50             | REDHEADED STRANGER—Willie Nelson, Columbia KC 35482                                      |
| 43        | 34        | 9              | WE'VE COME A LONG WAY BABY—Loretta Lynn, MCA 3073  |
| 44        | 48        | 2              | CONWAY—Conway Twitty, MCA 3061   |
| 45        | 47        | 2              | GARY—Gary Stewart, RCA AHL 1-3288  |
| 46        | 35        | 21             | PLEASURE & PAIN—Dr. Hook, Capitol SW 11855   |
| 47        | NEW ENTRY | 47             | THE PERFORMER—Marty Robbins, Columbia KC 35486   |
| 48        | 40        | 22             | JOHNNY PAYCHECK'S GREATEST HITS VOLUME II, Epic KE 35623                                 |
| 49        | 46        | 2              | A WOMAN—Margo Smith, Warner Bros. K-3296   |
| 50        | 49        | 4              | LOVE LIES—Cristy Lane, LS LS 8029  |

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and the singer will also tape the "Osmond Family Show" scheduled for early May airing.

Lynn, who was the first woman ever to win the Country Music Assn's entertainer of the year award, has no illusions about "crossing over" musically at this stage of

her career. "Why should I?" she says. "Country music's been good to me and I started out country, so I guess I'll just stay this way. Besides, with country all goin' pop, about the only thing I could do different would be to go pop and then come back country."



## Computicket Collapse To Hurt Australian Tours?

By GLENN BAKER

SYDNEY—Though keeping a uniformly brave face, many Australian concert promoters are privately wringing their hands over the damage done to international relations by the collapse of the Computicket booking system (Billboard, Feb. 24, March 31, 1979).

Already it has been reported—but not confirmed—that Leif Garrett, Burton Cummings, Bob Seger and Todd Rundgren have cancelled proposed Australian tours as a result.

This comes at a time when large scale tours throughout this country are suffering a battering from all sides. Sydney attendance for the recent Rod Stewart tour was 18,000, as opposed to 38,000 for his 1977 Sydney appearances.

Sydney's second computer ticketing company, Mitchel Bass, which was firmly established as a leading booking agency for many years before the advent of the computer systems, is reporting brisk business, and plans to expand its operations to fill the void left by the Computicket collapse.

The latter's crash into bankruptcy has left more than 350 creditors in its wake, standing to lose amounts up to \$250,000.

The company's liquidators, Pegler, Ellis & Co., have now confirmed the scale of the debt: more than \$2.6 million. This is three times the amount initially anticipated by the Australian press.

Major creditors are the Australian Opera Co. at \$257,812; Celebrity Services (Rod Stewart)

at \$213,336; Linda Ronstadt at \$126,587; and Cleo Laine at \$94,919.

Three weeks after the crash, executive chairman, Harry Miller, was served with three summonses by Fraud Squad detectives and officers of the Corporate Affairs Commission.

One charge, under the Crimes Act, alleges that Miller made a false written statement, while others, under the Securities Industry Act, allege further misleading statements for the purpose of inducing the purchase of securities, as well as the dishonest concealment of material facts. One of the charges carries a maximum penalty of 14 years' imprisonment.

Miller was subsequently remanded on bail of \$10,000, on condition that he did not leave Australia.

He was then sacked from his honorary position as federal government advisor on the 1988 Bicentennial celebrations (Miller had previously been director of the 1976 Queen's Jubilee celebrations in Australia) and tendered his own resignation from two top government advisory positions, on the boards of Qantas Airways and the Australian Meat & Livestock Corp. At the same time, Miller insisted that the charges were politically motivated, and could not be upheld.

Interestingly, the public suffered least from the disaster, as the majority of theaters and cinemas in Sydney continued to honor Computicket vouchers for some time afterwards.

## USE REVENUES TO FUND LOCAL RECORDING

# Swedish Govt. Unit Advises: Place Levy On Blank Tape

• Continued from page 1

basis of two ore (.05 of a cent) per minute of playing time, or 1.20 kroner (roughly 25 cents) for a C-60 cassette. The fee would be charged to wholesalers.

The Council estimates that such a levy would bring in a revenue of 30 million kroner (\$6.5 million) in 1980. Blank cassette sales in Sweden total about 18 million units annually.

And the Council recommends that this revenue be used to finance recordings of local repertoire on the grounds that it is local product which suffers most from home duplication.

The Council report, created after an investigation of the Swedish phonographic industry by a specially appointed team, says the use of cassettes has become increasingly widespread among young people, and this breakthrough of the cassette configuration has made it that much easier to copy records for private use.

It goes on: "Such copying is perfectly legal and should remain so in the future. It results, among other things, in the individual being able, to a greater extent than ever before, to put together his own phonograms on the basis of his personal needs and wishes. But copying on such a scale can have a negative effect on phonogram activities.

"Insofar as the copying takes the place of a purchase of a phonogram, there is a loss of income for the copyright owner and for the phonogram company."

The report ascribes the stagnation in record sales in 1977-78 as being due to a great extent to the increase in home duplication. It says if home copying continues to build, it will mean that more and more records fail to cover their production costs.

"This decline will hit Swedish productions first and foremost, as such repertoire has only Sweden or Scandinavia as its potential market. It is possible that the increase in home duplication will also have the greatest adverse effect on those types of production which are most urgently needed from a cultural standpoint."

So the Council concludes there will be increased demands for state support. That is why it proposes the money raised from the levy should go to finance record production by the State Institute for National Concerts (Rikskonserter) which has been putting out some 20-25 records a year for the past seven years, in accordance with directives issued by Parliament.

It is planned that Rikskonserter productions be increased annually to 50 so it can provide alternatives to the commercial repertoire available from record companies in the private sector, and can contribute to a wider appreciation of Swedish music in foreign countries.

And the Council advocates the establishment of a state-subsidized distribution network for the Rikskonserter repertoire.

Arguing strongly for a tape levy, the Council says: "it is only reasonable that those persons who make private copies of phonograms should, by means of a fee, make a financial contribution towards the state support aimed at the maintenance of a many-sided production of phonograms. This fee should be collected

in the wholesale sector, on the basis of the cassettes which are supplied to the retail trade."

Elsewhere the report refers to the fact that, increasingly record sales are concentrated on a small number of releases and notes that between July 1, 1976, and July 1, 1977, 30 releases, or just 15% of the total number put out, accounted for almost 20% of total sales.

"This is a reflection of the way in which the commercial companies concentrate their marketing resources on a very few releases, and of the extremely limited assortment which is at the disposal of most consumers via the rack outlets."

Anders Holmstedt, chairman of the Swedish IFPI group and regional director of EMI Scandinavia, says the industry generally welcomes the Council report as "a step in the right direction."

But he adds that the proposal that the revenue from a blank tape levy be allocated entirely to local production has been referred to the department of jurisdiction here, on the grounds that there are wider impli-

cations of the home duplication program apparently ignored by the Council.

He says home copying takes away the incentive of composers, artists and musicians and they should be compensated. The IFPI group would react more favorably to the report if it were proposed that some part of the revenue be allocated as compensation for copyright holders and artists.

Holmstedt agrees that the repertoire involved in home taping in Sweden is about the same proportion as that reflected in sales of records and tapes. That is, 80% international and 20% domestic. But he says that in expectation of other countries adopting a similar levy to protect their native copyright holders, it would be acceptable to have compensation limited to domestic artists and composers.

And it is felt in Sweden that if the levy funds are to be allocated to recording of local repertoire, then it should be spread across the whole industry spectrum, including the private sector.

## SACEM Fees Stir Conflict

By HENRY KAHN

PARIS—Arguments over payment of copyright fees to SACEM (the Societe des Auteurs, Compositeurs and Editeurs de Musique) in the discotheque field in France could create legal history.

Certainly a vicious battle is building as discos and cabaret owners complain about the high rates demanded by the society, which built up its own collection system to coun-

ter the difficulty of keeping tabs on each record played.

Instead of claiming copyright on actual disks played, the society requires an 8.8% levy on the price of entry, plus a 4.4% levy on drinks sold inside.

The national Disco Syndicate claims this demand is out of all proportion. Some 98% of the records played are from the U.K. or U.S. and while the syndicate does not question the society's right to collect on behalf of foreign composers, it does assert that comparative figures in the U.K. would be 0.5% and in the U.S. 0.9%.

In instructing its members to pay only 20% of the sum demanded, the syndicate asks exactly where the "considerable difference" in French fees actually goes.

By way of replay, the copyright society is asking the courts' permission to seize the remaining 80% of the fees via "normal channels of law."

## Promoter Sued

SYDNEY—Local rock industry figure, Adrian Rawlins, has instigated civil action here against promoters AGC Paradine for alleged "unprofessional conduct" in the rain-soaked staging of Bob Dylan's April 1978 Sydney outdoor concert.

This is the first action of its kind to be taken against a local entrepreneur. Rawlins is known as a journalist and publicist, among other identities.

## MR. EARL JARRED

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## PHONEY FAULTIES IN BRITAIN

# Polydor Boss Tells Of Returns 'Swindle'

LONDON—Under fire from record dealers for the basic standard of record pressing in Britain and for the Phonodisc operation in particular, Tony Morris, managing director of Polydor U.K., said: "If retailers want to take an aggressive attitude, then I can be similarly aggressive."

He was speaking at the Music Trades' Assn. conference here, and surprised delegates by saying that in the first 20 days of March this year, Polydor had received some \$500,000 worth of faulty returns.

Morris said firmly that this was judged, by Polydor technical experts, to be some 10 times higher than the real situation.

And there were gasps of surprise when he said: "There are many dealers who deliberately set about swindling my record company. They send back records as faulty when plainly they are not."

Challenged by protesting dealers, Morris insisted: "My remarks are made on a basis of hard fact. If your association would like to nominate a couple of dealers to come and assess the situation for themselves at Phonodisc, then that would be fine by me."

Morris was backed by some retailers who felt that if there was a swindle on such a large scale, then it

was up to their own trade to hit the offenders, hard. "In the end," said one, "this kind of swindle must make the product cost more for everyone of us."

But Morris' claim brought a further protest that "your product from Phonodisc has a very high percentage of faulties."

Later, Morris said some of the blame attached to the unacceptable number of faulties came from retailers de-stocking after the Christmas period, and doing so in the guise of faulty returns. And he told the dealers: "Every manufacturer makes a few faulty records, but we know it is nothing like the amount I have cited.

"Maybe it is \$2,500 worth. Certainly it is nowhere near \$250,000."

While Polydor now plans to increase its staff so that better control and inspection of faulties can be established, Pye is also strengthening (Billboard, March 31, 1979) its returns department and increasing inspection facilities because it is sure many "faulties" are, in fact, not faulty at all.

The Pye theory, expressed by Derek Honey, managing director, is that many returned "faulties" are actually unwanted stock which dealers want to off-load over and above the 5% returns allowance.

# Break American Act Thru European Deal

By NICK ROBERTSHAW

LONDON—EMI Europe has scored an industry coup with new worldwide signing of Promises, the three-piece rock act whose first single, "Baby It's You," is a top 10 hit throughout Europe.

What makes this success unusual

is that Promises is an American band, and reportedly the first to achieve chart status after signing direct to a European company.

The orthodox route, of course, is for U.S. acts, probably signed to an American record label, to use success at home on which to build European acceptance.

The initiative of EMI EAR has turned that pattern upside down. As managing director Roel Kruize points out, with more than a little satisfaction: "This may seem a round-about way to establish an American band internationally, but it has clearly worked, and if nothing else, it should help to convince American a&r men of the need to think internationally these days."

"The United States may be the biggest record market in the world, but it's certainly not the only one. There could well be more acts in the U.S. with tremendous European potential, and if there are we will find them—before the American companies, if we possibly can."

It was EMI EAR a&r director Frank Jansen who spotted the band. Following a call from producer Don Blocker and publisher Steve Verroca, he flew to Los Angeles, liked what he heard and provided the budget for 10 tracks to be laid down in a Hollywood studio.

Response to the new material from EMI's various European companies was unanimous in its enthusiasm, and EMI EAR knew it had hit material on its hands.

## New Song Fest Garner Support

LONDON—Top cash prize of \$6,000 went to London-based singer-songwriter, Kay Garner, in the first British International Song Festival, a successful contest very much dominated by home-grown product.

Garner, an established session vocalist, won with a ballad entitled "A Song For Sammy," while another of her songs, "Dreamer," came in fourth in the overall competition. Now she's sifting offers from interested record companies.

Second prize of \$2,000 went to U.S. contestant, Ilze Platais, who wrote and sang "It's Better To Cry." She contributed 15 songs to the event, getting three in the last 27 and two in the finals. The California-based artist also has not finalized a recording deal.

Third place went to local writers, Lionel Levine and Michael Chew, with a disco item, "Feeling Fine," performed by Angie Gold and Regina Johnson, who shared \$1,000.

In the orchestral section, \$2000 prize money went to Steve Joseph for "Time Slips Away," with Lewis Clark's "A Fool's Errand" second (\$1,000) and a tie for third place between Zack Laurence's "Night Dancer" and Tony Hatch's "Isabella's Theme."

The event, well supported at all levels, looks like becoming an annual addition to the U.K. music calendar.



**RUBINSTEIN AUDIENCE**—Arthur Rubinstein invited the Melos Quartet for an "audience" at his Paris home, where it played music by Schubert, Beethoven and Mozart for the benefit of television cameras. The series is built around the pianist inviting noted musicians from all over the world for private concerts. The Melos Quartet is the German contribution.

## Pre-empt Swiss Imports?

By PIERRE HAESLER

ZURICH—Record distributors in Switzerland are offering retailers preferential terms on advance orders, in a bid to reduce the flow of parallel imports to the country.

Importers taking advantage of "lost" royalties and the increasing value of the Swiss franc have caused considerable sales losses.

Organized by the association of Swiss record distributors, VSSL, the scheme gives retailers improved margins via special offers on early orders.

Latest titles available under the scheme are Manfred Mann's "Angel Station" on Ariola, and Polydor's Roxy Music album "Manifesto."

Ariola manager Bruno Huber says he is amazed by the positive reaction for retailers. Importers have been

pre-empted by finding product already in the shops.

However, Polydor general manager Dr. Schwartz points out that this action only achieves a really strong impact on sales of items that are already popular. Less successful results have been obtained with new product from unknown artists. Both agree, though, that such measures do enable them to cut Swiss imports considerably.

## From The Music Capitals Of The World

### LONDON

Polydor's first picture disk here is Roxy Music's "Manifesto," in a limited edition of 20,000. Noosha Fox, formerly lead singer with Fox which had three hits in the mid-1970s, now exclusively signed to Chrysalis.

Stiff re-released its first cassette since the Ian Dury album 18 months ago with a remix of the Lene Lovich album "Stateless." Big promotional push from Magnet Records here on "Deltics," second album from singer-songwriter Chris Rea.

Former Meldoy Maker New York correspondent Chris Charlesworth now senior press officer with RCA in London, reporting to Shirlie Stone, responsible for overall administration of the division. U.S. tour at the end of April for Cleo Laine, whose new single here is "He's So Beautiful," with original lyrics by the singer of the theme (by Stanley Meyers) of the movie "The Deer Hunter."

Five-week tour for Edwin Starr, from April 24, follows his chart success with "Contact." Excellent reviews here for "Ain't Misbehavin'" a two-hour tribute on stage to the music to Fats Waller. PETER JONES

### PARIS

More than 2,000 people attended memorial service for the late Claude Francois, who died a year ago. "Gay Paris" likely to be the title track of new Patrick Juvet album, produced in New York by Jacques Morali and Henry Belolo, for Barclay.

RCA here now publishing a separate jazz catalog, "Jazz '79," featuring most of the big jazz names of the past 30-40 years, with box-sets of three and five disks involved. Pathe Marconi issued a series of 18 albums, "Espace," with prestigious artists such as Edith Piaf, Charles Aznavour, Gilbert Becaud, Tino Rossi and Charles Trenet.

Michel Fugain, whose "Big Bazar" show toured France for years, has set up a musical comedy center in the Nice Victorine Studios, charging \$6 a day for teaching already trained singers and dancers the specialized style of performance. Eurodisc now distributes American Tomato company product here, mostly jazz, including Dave Brubeck, Sam Rivers, but also the Magma group. HENRY KAHN

### MOSCOW

B.B. King and his band in for concerts in Tbilisi, Yerevan, Baku, Leningrad and Moscow.

## Video Home Taping Under TV Scrutiny

PARIS—French TV-1, the state-owned national network, is preparing a television documentary attacking the practice of home taping in the videocassette field.

The channel, which recently featured a film condemning the home taping boom in audio terms, describing it as a form of piracy, expects to show the new production in three weeks.

It's understood here that the French government fears the growth in video home taping will lead to drastically reduced advertising revenue from its tv interests, and it's only too aware of the sales buildup in audio-video tapes.

The thinking is that the public will record good programs and view them when less attractive programs are scheduled for tv. Ratings will fall, and then, goes the logic, so will advertising income.

The new film will underline "serious economic" effects on the entertainment industry generally. At the same time, it's known that the French government is getting nearer a final decision over imposing a tax levy on blank tapes, both audio and video.

under the current U.S.-USSR exchange agreements. ... And an extended concert and tv tour for Czechoslovakia's Pavel Grana Sound group.

The Russian national consumer electronics companies are now manufacturing 10 models of quality stereo record players, the most expensive (at about \$1500) being the Elektronika BI 01. Monolit company based in Kharkov set production of quadrasonic-effect device, creating a "pseudo" quad aura but with ordinary stereo hardware.

"Lady Who Sings" is title of new musical movie featuring top local girl singer Alla Pugatchova, doing well in Russian cinemas, with music written by the singer with Alexander Zatspin and Leonid Garin.

Among classical acts booking in for Russian concerts by Gosconcert: Vienna String Trio; New Irish Chamber Orchestra; pianists Mikele Campanella (Italy), Leonora Mita (Spain) and Kjell Bekkelund (Norway); and the Children's Choir of NHK Radio and TV, Japan, under Fudzio Furuhashi. VADIM YURCHENKOV

### ATHENS

Composer Mikis Theodorakis adapted his "Zorba The Greek" score to a ballet for the National Opera Theater here. Showbiz couple Marinella and Tolis Voskopoulos making a rare appearance together at the open-air Lykavittos Theater this summer, as part of a series of concerts organized by the Greek National Tourist Organization.

Local artists due overseas soon include Haris Alexiou (Australia) and Manolis Mitsias (U.S.). CBS artist Joe Dassin here in May for his fifth Greek tour. Athens press recently ran features on the 20th anniversary in music of Nana Mouskouri.

Polygram Greece, with a 65% share of the classical market here through Deutsche Grammophon, putting out Greek versions of international RSO hits, with Bessy Argyraki and Paschalis on "You're The One That I Want," "Summer Nights" and "Hopelessly Devoted To You." JOHN CARR

### HAMBURG

Telder has launched Ahorn, label owned by Achim Reichel and Frank Dostal, in Germany, Austria and Switzerland. Big sales campaign by WEA in Stuttgart for Rod Stewart. Angela Bernhardt, international manager of Cyclus Musikverlage in Hamburg, has quit the company. (Continued on page 90)

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## Test British Children For Disco Deafness

LONDON—A plan to counteract the effects of "disco deafness" among British school children has been put forward here by an architectural scientist.

He wants, as a first step, education authorities to add a special hearing test to the normal routine checks, involving throats and chests, of the youngsters.

Ron Fearn's research project in Leeds showed that amplified pop music had damaged the hearing of some 10% of the children and young folk examined. He says: "Though the hearing loss is not generally serious, maybe 10 to 15 decibels below normal, there's a real danger these people will suffer later."

"Young people with reasonably good hearing may not notice a 10 decibel loss, but the pernicious effect comes in 20 or 30 years time when natural hearing loss comes."

"That 10 decibel loss when young could make the difference between a 50-year-old person coping reasonably well with his hearing, or being in serious difficulty."

He adds: "My medical colleagues have found some people in their early 20s suffering a sudden catastrophic hearing loss. By a process of elimination, this can only be put down to amplified pop music."

Fearn was one of the scientific "brains" behind a council attempt in Leeds some years back to impose a maximum noise level of 96 decibels for discotheque amplifiers—a level he says is "very loud" for normal ears.

## TEN-YEAR TALE

## Rodriguez Is Australian Cult

SYDNEY—In 1969 Australia's Festival Records, under a licensing agreement with Sussex Records U.S., released an album by (Sixto) Rodriguez entitled "Cold Fact." Within a year it had been deleted after selling just a few hundred copies.

During 1972, 2SM deejay Holger Brockman began to play the "Cold Fact" cut, "Sugarman," on an occasional basis. An immediate cult built up around the Mexican-American social-conscience singer with a voice not unlike a cross between Bob Dylan and Jose Feliciano.

With the LP almost impossible to obtain by then, even on import, thousands of private cassettes began to circulate around the country.

When Brockman moved to the progressive rock format station, 2JJ, in 1975 he gave regular airplay to the artist's complete repertoire of two albums, and the Rodriguez cult began to take on awesome proportions—though the records remained elusive. (A small number of South African imports were launched, but were snapped up within days.)

Two Melbourne concert promoters, Zev Eiziks and Michael Coppel, aware of the Sydney-based cult, contacted the artist's ex-manager Clarence Avant, who now operates the Tabu label in the U.S.

Avant agreed to the leasing of a compilation album, "Rodriguez At His Best," to the local Blue Goose independent label.

Gold sales of this 1977 release then persuaded Avant to allow the Australian availability of the original "Cold Fact" album which, without commercial airplay or film clip/television exposure, moved in excess of 40,000 units (double gold in this country).

Through Avant, Eiziks and Coppel (as Australian Concert Entertainment) tracked down the artist in Detroit, where he was employed as a social worker for the mayor's depart-

ment, and also studying for a sociology degree. He was initially disinterested in touring Australia, and it was not until 12 months after first contact that he agreed to the proposal. "The problem was," relates Coppel, "he had never played a concert

before, just bars and clubs—where he could rarely perform all his own material. He was just stunned by what was being put together for him in Australia."

Rodriguez arrived with two teen-  
(Continued on page 90)

## U.S. PROMOTER LAUDED

## Russia Focus On Leiser

By VADIM YURCHENKOV

MOSCOW—Jacques Leiser, U.S. classical promoter and impresario, is rated in Russia today as a natural successor to the late Sol Hurok, in the tradition of presenting leading Russian classical artists to American audiences.

A story published about Leiser in Muzykalnaya Zhizh, leading Soviet bimonthly music magazine, confirms Leiser's importance to the international aspirations of local musicians.

Leiser has collaborated with the Russian Gosconcert booking agency for several years. First Russian artist to benefit from the liaison was pianist Lazar Berman, who made his first U.S. tour in January-February 1976. Though then unknown to American audiences, his tour was a complete sellout. Leiser later arranged other tours for Berman, who has now played more than 100 concert dates in the U.S.

It can also be argued that Berman has become better known in his native Russia since doing well in the U.S., and this can also be attributed to Leiser's efforts.

Daniel Shafran, Soviet cellist, made his first U.S. tour in 11 years under the management of Leiser during the 1976-77 season.

Since then Leiser has presented many other Russian classical performers, some barely known to local audiences, including pianists Gri-

gori Sokolov, Igor Zhukov, Mikhail Pletniov, Vladimir Feltsman, violinist Oleg Kagan, and prominent Soviet singers Yevgeni Nesterenko and Zurab Sotkilava.

In reciprocal deals, Leiser presents leading American artists to Russian audiences these days, pianist Leonard Shure being the first, followed by violinist Aaron Rosand.

## Italian Pop Acts Click In Poland

WARSAW—The fast-building recent boom in the popularity of Italian pop in Poland was underlined by frantic crowd scenes to welcome Drupi here for a concert season.

His three shows in the Sala Kongresowa 3,500-seater hall were all sold out inside a couple of hours and he played nine other concerts, all to capacity audiences, in four other centers. His reception on arrival at Warsaw airport was reminiscent of crowd scenes at peak times of Western "pop-mania."

The upsurge in Italian pop interest here stems largely from Polish Radio, which pumps out much product by such acts as Umberto Tozzi, Matia Bazar and Santo California. No Italian pop recordings are officially available in Poland, but fans pay up to \$30 for black market product.



**HOLLYWOOD DANCE**—RCA Australia's promotion department takes its dance routines to Sydney's Radio 2UE in support of the first 45 by Ted Gardestad, "Take Me Back To Hollywood" (singer is from the Polar Music stable). Seated, from left, is 2UE announcer, Chris Kearns, RCA promotion staffer, Al Thompson and on-air personality, Jackie Weaver. Standing are Annie Wright, left, and Shelley Bamford, both of RCA.

## Heatwave Settles Legal Action

LONDON—Heatwave, chart act signed to GTO Records in this market (Epic elsewhere) with hits such as "Boogie Nights" and "The Groove Line" to its credit, has settled its "name's-the-same" legal action out of court.

The group had started the battle against a London-based r&b band, Blast Furnace and the Heatwave, many months ago. It had been claimed that the latter shortened its name to just the Heatwaves, and played a gig at London's Marquee Club billed as such, using a similar type face to that regularly employed

by the much more popular CTO act.

Mark Cran, representing Heatwave, said his band's financial success could be damaged by a rival group having a similar name. He claimed that young people go out and buy records with the flimsiest information about the performers.

Johnny Wilder, Heatwave's singer and a U.S. citizen, ill in Ohio after an automobile accident, had produced an affidavit saying that Heatwave was formed in 1971, and had been successful in recent years.

Blast Furnace had been formed in 1975 for a one-off gig, then did nothing until July, 1977, when it re-emerged and gave rise to the start of the legal action.

The Blast Furnace group had claimed there was no confusion as it appeared as an "unkempt" band, while Heatwave was essentially neat and tidy.

However, Heatwave finally dropped its action in the wake of agreement that the offending word, "Heatwaves," was excised from the other group's billing.

## Seven Sider

LONDON—First heptagonal 45 has been released here by the Mix-crest label, featuring ex-Rubette T.J. Thorpe. The seven-sided disk is modeled on the British 50 pence coin, silver in color and retailing aptly, if not economically, at 50p (\$1). Each copy, claims label chief Tony Wolbrom, has "actual silver content."

## 2nd DISCOEXPO GENOA, 25th APRIL - 1st MAY 1979

# disco expo

National market-exhibition  
of records, tapes  
and music

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di genova

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# THE DISEASE YOU CAN'T SEE.

# THE COMMITMENT YOU CAN.

## **Leukemia, the invisible problem.**

You can't see cancer of the blood on the outside. But it usually looks like a killer on the inside. It can appear at almost any time, at virtually any age. But tragically, it's most likely to strike the same demographic group that buys the records and tapes we sell.

## **The Foundation, the visible solution.**

**(The Music Business Charity.)**

Today, the leukemia fight is at the very fore-front of all cancer research. And today, The T.J. Martell Memorial Foundation For Leukemia Research is THE music business charity. The only such organization totally supported by our own contributions.

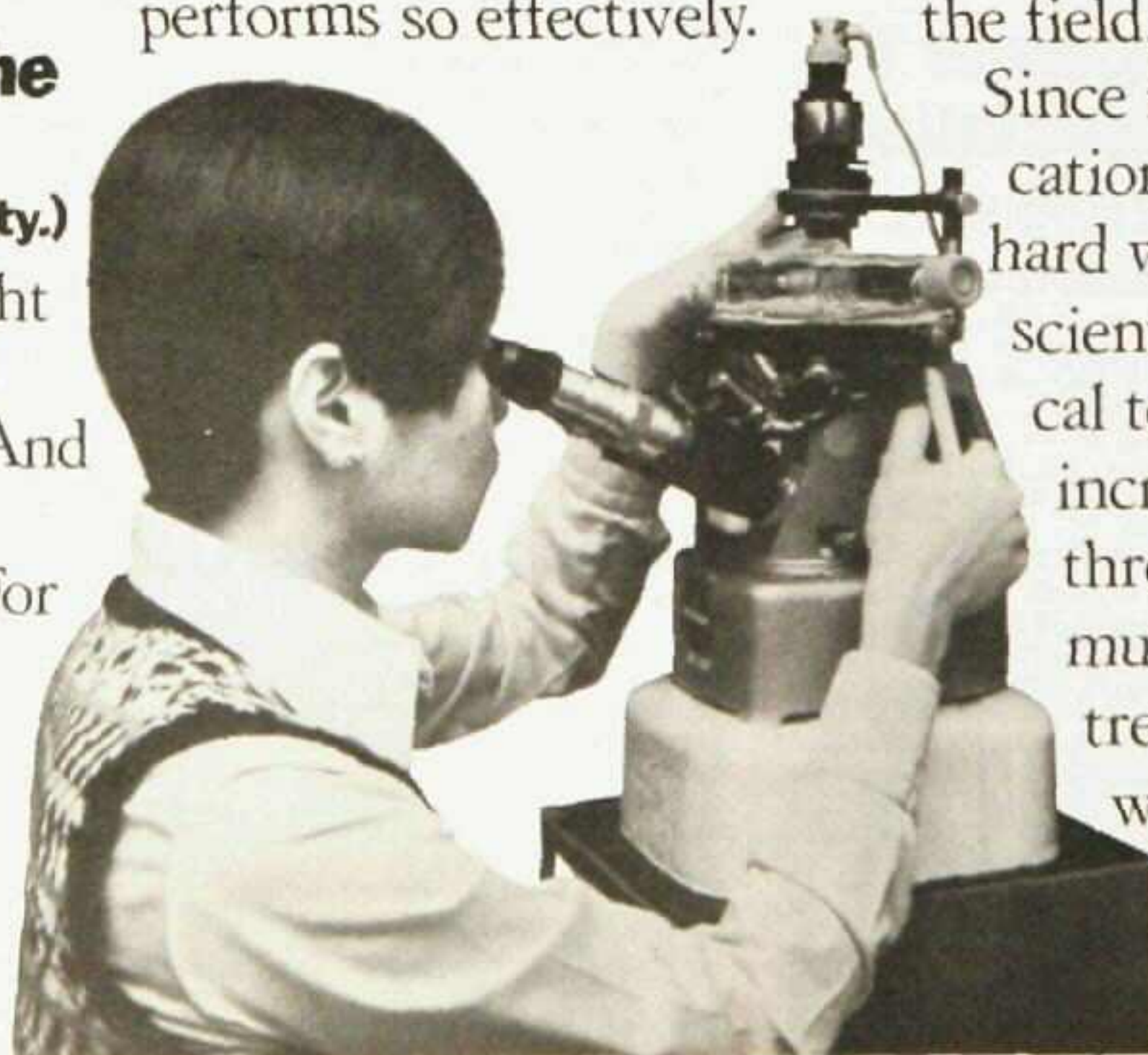
## **A visible return on the donated dollar.**

The money we raise to support The Foundation goes right to the fight. Through the generosity of industry-donated services—and the efficiency of Foundation-run solicitation—total fund raising costs are held to 3%. No other national charity performs so effectively.

## **A visibly-dedicated research staff.**

Based in New York's Mt. Sinai Medical Center, the Foundation fight is led by Dr. James F. Holland—one of the nation's leading leukemia specialists. His staff of cancer research pioneers includes several internationally-recognized authorities in the field.

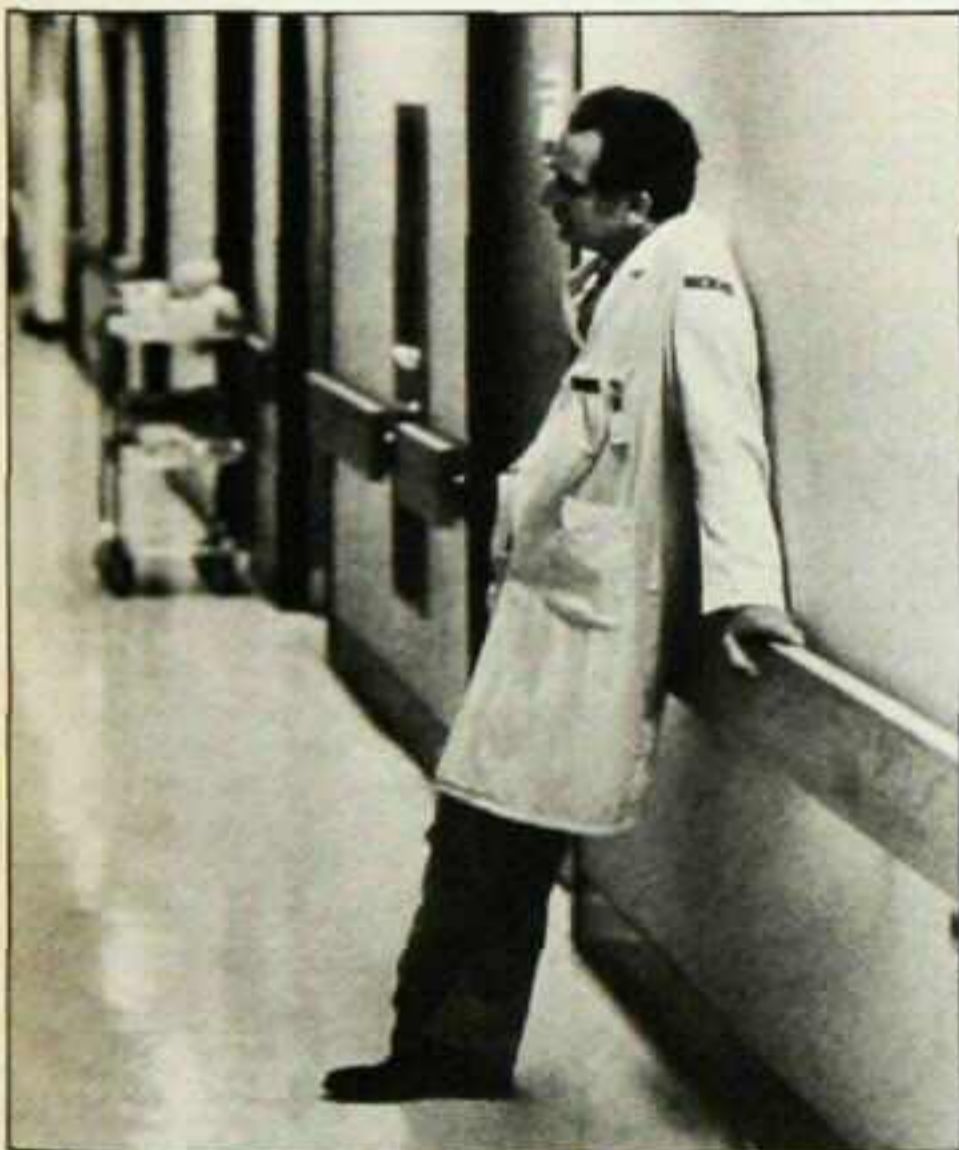
Since its opening dedication in 1976, this hard working medical/scientific/technological team has made incredible strides through chemoimmunotherapy—treating leukemia with experimental drugs in a germ-free environment.





## A visible investment in the hardware of hope.

The Foundation's fight continues with the development and deployment of state-of-the-science equipment. Cell-growth incubators and centrifuges. Microscopes in the lab that look up instead of down. The laminar air-flow room (an ultra-sterile "bubble" chamber). Examples as expensive to operate as to plan for and purchase.

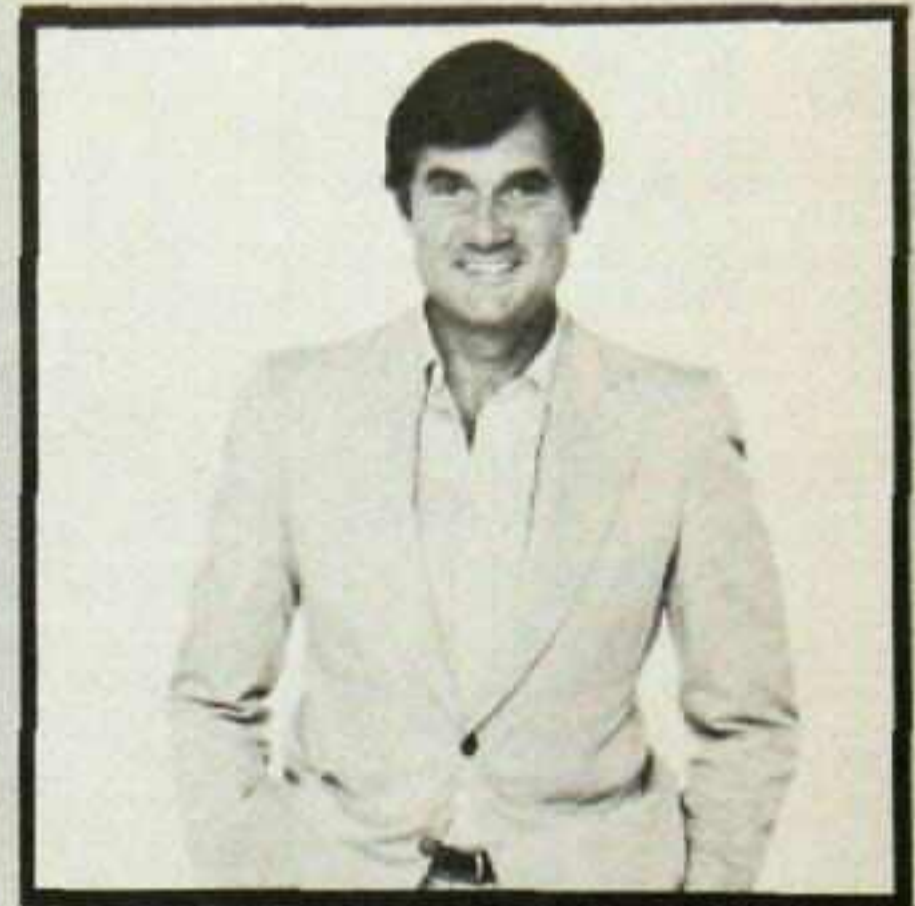


## The commitment and the hope continues...

With your help. For The Foundation's fight is our fight. The fight against leukemia.

# PLEDGE YOUR SUPPORT FOR OUR ANNUAL CHARITY DINNER:

A&M Records President Gil Friesen will receive The Foundation's annual honor at this year's Humanitarian Awards Dinner, the organization's fund-raising focal-point. He joins past Award-winners — CBS Records President Bruce Lundvall and Atlantic Recording Corp. Chairman of the Board Ahmet Ertegun — in soliciting your much-needed and much appreciated support.



## PLEDGE YOUR SUPPORT WITH A GIL FRIESEN RESEARCH FELLOWSHIP

A donation category earmarked for new research personnel makes its Foundation bow this year.

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Each \$5,000 contribution helps bring a new mind to work on an old problem—the conquering of leukemia.

And each and every donation will bring The Foundation's combined fund-raising totals to its first million-dollar plateau.



Gil Friesen

Dr. James F. Holland

So please mark down the date:

**Saturday evening,  
April 21, 1979  
New York's  
Waldorf Astoria**

And call The Foundation for all the details:

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Director Of Development  
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Foundation For  
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1370 Ave. Of The Americas  
New York, N.Y. 10019  
(212) 245-1818

# HELP THE FOUNDATION GO GOLD.

T. J. MARTELL MEMORIAL  
LEUKEMIA RESEARCH LABORATORY

# PLEDGE YOUR SUPPORT NOW.



# VAN HALEN II



ONE YEAR AGO THIS WEEK,  
VAN HALEN RELEASED THEIR FIRST ALBUM.  
FEW RECORDS HAPPENED FASTER.  
THIS WEEK, TWO MILLION ALBUMS LATER,  
THERE'S VAN HALEN II.  
THIS TIME, THERE'S NO MISTAKING AMERICA'S  
HOTTEST BIG ROCK BAND FOR ANYTHING BUT

VAN HALEN II  
Produced by Ted Templeman  
On Warner Bros. records & tapes HS 3312



“ You could almost hear the buzz in the building when early copies of Nicolette Larson and Dire Straits arrived. The excitement spread to tip sheets and the trades, to radio and stores. Both were new, they were exciting and they happened very quickly, without touring. There was nothing going on except two great records and one record company doing what it does best. ”

**Ed Rosenblatt,**  
*Senior Vice President, Director of Sales and Promotion*

## Dire Straits

“One of the reasons I moved from being a program director at a radio station to working for a record company is because certain records give me chills, and I wanted to be in a position to do all I could for the music. *Dire Straits* gave me chills the first time I heard it...The record has such incredible appeal. When the electrician was in my house, he saw the album and said, 'All my friends really like that record.' Then I figured this one was real.”

—Bonnie Simmons  
*National Album Promotion Director*

“This record did something very unusual for an unknown group. It exploded around the entire country simultaneously. I've never seen anything like it. By the time the single 'Sultans of Swing' came out, we knew the LP was headed for Gold. Now we know it's going beyond Platinum.”

—Kent Crawford  
*Assistant to the Vice President of Sales*

**S**ometimes everyone wants to go on the record. Since the auspicious, late '78 debuts of **Dire Straits** and **Nicolette Larson**, the talk has boiled up from every corner of the USA. The talk's come long; it's come short. And it's come charged with a runaway enthusiasm, the kind of unbounded praise you get from people who've just discovered something brand new. Which they have. The biggest fans of all, though, might just be in Burbank. The people who helped turn two new albums Gold talk about their work as if it were play.





"Enthusiasm was generated from all departments. There was a lot of energy and excitement on everyone's part. *Dire Straits* went from an unknown English band to an overnight success, and it's just the beginning..."

—Mark Maitland  
National Singles Sales Manager

## Nicolette Larson

"You could tell she was a star. There was something about her—her pig-tails—lots of things. She sparkled in a way that reduced everyone else in comparison."

—Andy Wickham  
Vice President/Director Country Music

"When I was managing Discount Records in Berkeley, Nicolette worked in my store. We'd drive to work together every day with a couple other people and Nicolette would always sing. Even when she was putting away records she was always humming. Now America hums while she puts them away."

—Hale Milgrim  
National Coordinator of Merchandising

"I talked to Nicolette in order to help find her a producer. I liked her voice so much—even the sound of her speaking voice—that I decided to produce her myself."

—Ted Templeman  
Vice President/Executive Producer

"Both Top 40 and Album Radio supported *Nicolette* immediately on release. The single 'Lotta Love' got tremendous backing from AM and FM program directors, music directors and air talent. Thanks to their continued support and direction and our enthusiastic promotion/sales staff, 'Rhumba Girl' (her second single) is off to a great beginning."

—Russ Thyret  
Vice President, Director of Promotion



"In five months she's gone from 6 point type on the back of someone else's album cover to making headlines of her own."

—Bob Merlis  
Director of Publicity



"Mark Knopfler's guitar-playing is so distinctive and melodic—so clean. The tone he gets out of his guitar is really memorable, and besides that, the lyrics are interesting. It's a treat for your ears."

—Adam Somers  
Director of Merchandising/  
National Operations Manager

"I was immediately impressed by Mark Knopfler's guitar playing. And lyrics rarely get to me, but these did. Ed Bicknell, the manager, and Robert Allen, the attorney, were sitting in my office while I listened. I remember thinking, 'We've got to have this, but be cool. Don't be over-anxious. Tell them you like it but don't tell them you're crazy about it. Don't show how you really feel.'"

—Roberta Petersen  
General Manager, West Coast A&R

Dire Straits released on Warner Bros. Records by arrangement with Phonogram Limited

American Talent International, Inc. 888 Seventh Avenue New York, N.Y. 10019

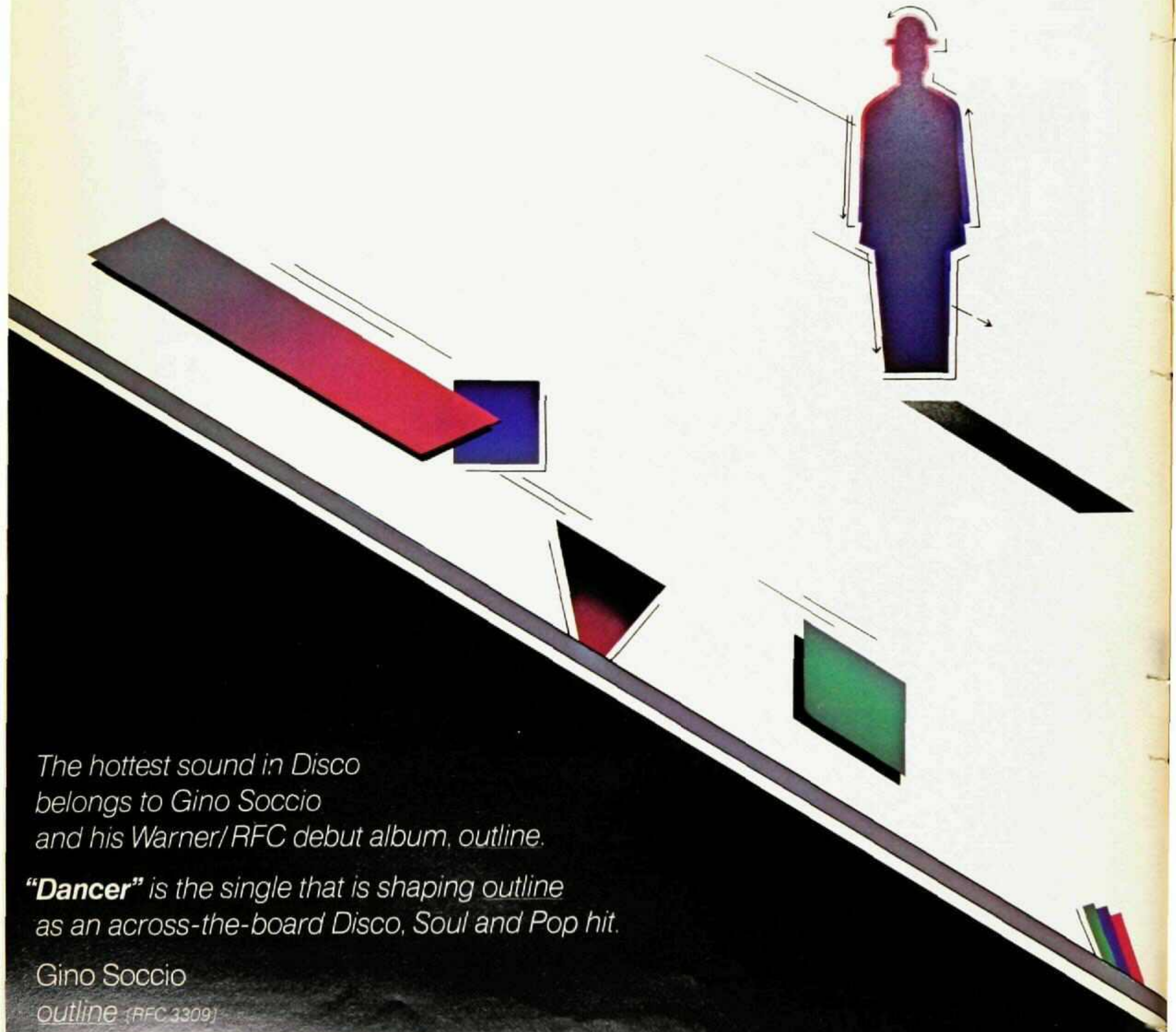


**Sometimes everyone wants to go on the record.**



# GINO SOCCIO

*outline*



*The hottest sound in Disco  
belongs to Gino Soccio  
and his Warner/RFC debut album, outline.*

***"Dancer"** is the single that is shaping outline  
as an across-the-board Disco, Soul and Pop hit.*

Gino Soccio

*outline* (RFC 3309)

*Dancer* (RCS 9757 and Disco RQSD 8788)

Produced by Mx Machine

The first step from Warner/RFC Records. 

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# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 4/7/79

Number of singles reviewed  
this week **80** Last week **89**

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## Pop

**SAMMY HAGAR**—(Sittin' On) The Dock Of The Bay (3:03); producer: Carter; writers: S. Cropper, O. Redding; publishers: East/Memphis/Time BMI. Capitol P4699. Hagar is backed by three members of Boston calling themselves the Bos Tones on this reworking of the Otis Redding classic. Steve Cropper supplies tasty guitar licks and Hagar's vocals convey emotion.

**NIGEL OLSSON**—Little Bit Of Soap (3:25); producer: Paul Davis; writer: B. Berns; publisher: Robert Lellin BMI. Bang ZS84800 (CBS) Olsson's followup to the top 20 "Dancin' Shoes" finds him in a different groove with this remake of the popular 60's hit. Solid kick drum and a slick, commercial production highlight.

**SANTANA**—One Chain (Don't Make No Prison) (3:31); producers: Dennis Lambert, Brian Potter; writers: D. Lambert, B. Potter; publisher: ABC/Dunhill BMI. Columbia 310938. The group's latest is a punchy pop-soul track written and produced by Lambert and Potter, which had a midchart hit with it five years ago via the Four Tops. The record's commercial approach continues the pattern set by "She's Not There" and "Stormy."

### recommended

**EXILE**—How Could This Go Wrong (3:44); producer: Mike Chapman; writers: Mike Chapman, Nicky Chinn, James P. Pennington, Lynda Lawley; publisher: Chinnichap BMI. Curb WBS8796 (WB).

**DR. HOOK**—When You're In Love With A Beautiful Woman (2:58); producer: Ron Huff; writer: Even Stevens; publisher: Deb/Dave BMI. Capitol P4705.

**FRANK ZAPPA**—Dancin' Fool (3:45); producer: Frank Zappa; writer: Frank Zappa; publisher: Munchkin ASCAP. Zappa 210. Mercury.

**THE OSMONDS**—You're Mine (3:32); producer: Maurice Gibb; writers: A. W. M., J. Osmond; publisher: Os BMI. Mercury 74056.

**DOBIE GRAY**—Who's Lovin' You (3:48); producer: Rick Hall; writer: Mark James; publisher: Screen Gems-EMI BMI. Infinity INF50010.

**TKO**—Ain't No Way To Be (3:18); producer: Mike Flicker; writers: Sinsal, Bortko, Pierce; publishers: Knucklenose/Vaz-zogg/Relic ASCAP. Infinity INF50012.

**LEN BOONE** (With Holly Sherwood)—There's No Me Without You (3:21); producer: Roger Watson; writer: Len Boone; publishers: Rare Blue/Tiny Titan ASCAP. Chrysalis CHS2317.

**MICHAEL MURPHEY**—Chain Gang (3:30); producer: John Boylan; writer: S. Cooke; publisher: Kaps BMI. Epic 850686.

**THE BOYZZ**—Shady Lady (3:06); producers: Ron Albert, Howard Albert; writers: D. Dusk, D. Angel; publishers: Dr. Dirt's Clinic/Burning River, Cleveland International 850685 (Epic).

**BILLY BURNETTE**—Believe What You Say (2:39); producer: Chips Moman; writers: Johnny Burnette, Dorsey Burnette; publishers: Unart/Matragun BMI. Polydor PD14549.

**ORIGINAL MOTION PICTURE SOUNDTRACK**—Pinball, That's All (3:00); producer: Rudy Duran; writer: Bill Wray; publisher: Mel-Bren ASCAP. ABC AB12449.



## Soul

**TAVARES**—Straight From The Heart (3:42); producer: Bobby Martin; writers: L. Hanks, Z. Grey; publisher: Medad/Irving BMI. Capitol P4703. Tavares' followup to "Never Had A Love Like This Before" is an uptempo, pop flavored tune featuring a strong lead vocal and sprightly orchestration.

### recommended

**PARLIAMENT**—Rumpolsteelskin (3:50); producer: George Clinton; writers: G. Clinton, W. Collins; publisher: Rubberband BMI. Casablanca NB976D).

**THE ISLEY BROTHERS**—I Wanna Be With You (Part 1) (4:12); producers: Ernie Isley, Marvin Isley, Chris Jasper, Rudolph Isley, O'Kelly Isley, Ronald Isley; writers: E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley; publisher: Bovina ASCAP. T-Neck ZS82279 (CBS).

**BRICK**—Raise Your Hands (3:58); producer: Bill Schnee; writers: R. Hargis, R. Ransom, J. Brown; publishers: WB/Good High ASCAP. Bang ZSB4802 (CBS).

**RONNIE LAWS**—All For You (3:34); producer: Ronnie Laws; writers: R. Laws, L. Dunn; publishers: At Home/Fuzz ASCAP, RoterCake BMI. United Artists UAX1278Y.

**STEPHANIE MILLS**—What Cha Gonna Do With My Lovin' (3:30); producers: James Mtume, Reggie Lucas; writers: J. Mtume, R. Lucas; publisher: Scarab BMI. 20th Century TC2403.

**MCFADDEN & WHITEHEAD**—Ain't No Stoppin' Us Now (3:38); producers: John Whitehead, Gene McFadden, Jerry Cohen; writers: J. Whitehead, G. McFadden, J. Cohen; publisher: Mighty Three BMI. Philadelphia International ZS83681 (CBS).

**THE NEVILLE BROTHERS**—If It Takes All Night (3:01); producer: Jack Nitzsche; writer: David Forman; publisher: Calligula ASCAP. Capitol P4688.

**FIRST CHOICE**—Double Cross (3:21); producers: Norman Harris, Ron Tyson; writers: N. Harris, R. Tyson; publisher: none listed BMI. Gold Mind G74019 (Salsoul).

**BILLY PAUL**—Bring The Family Back (3:29); producers: Philip Terry, Frank Smith; writers: F. Smith, P. Terry; publisher: Mighty Three BMI. Philadelphia International ZS83676 (CBS).

**CHOCOLATE MILK**—Say Won'tcha (3:33); producer: Allen Toussaint; writers: J. Smith III, A. Castenell, D. Richards; publisher: Mansaint BMI. RCA JH11547.

**CREME D'COCOA**—Mr. Me, Mrs. You (3:44); producers: Tony Camillo, Cecile Barker; writers: Robert G. Young, H.B. Barnum; publishers: Audio Arts ASCAP, Madelon BMI. Venture V106.

**PARLET**—Ridin' High (3:59); producer: Ron Dunbar; writers: R. Dunbar, B. Sterling; publishers: Rick's/Malbiz BMI. Casablanca NB975D).

**NITEFLY**—If You Want It (2:50); producers: Sandy Torano, Barry Mraz; writers: Sandy Torano, Howard Johnson; publisher: Face BMI. Arista 7747.

**DEE DEE BRIDGEWATER**—Bad For Me (3:22); producer: George Duke; writers: Deborah Thomas, Charles Veal Jr.; publishers: Hurrah/Chas ASCAP Elektra E46031A.



## Country

**CRYSTAL GAYLE**—When I Dream (3:25); producer: Allen Reynolds; writer: S. Mason Theoret; publisher: Jando, ASCAP. United Artists UAX1288Y. Gayle's sensuously fragile voice and unique phrasing style carry this slender ballad to its maximum impact. Lean production with delicate touches make the song unmistakably hers. A smooth MOR feel with lavish use of strings pinpoint this as another potential crossover candidate.

**MERLE HAGGARD**—Red Bandana (2:32); producer: Fuzzy Owen; writer: Merle Haggard; publisher: Shade Tree, BMI. MCA 41007. He can't settle down and he can't grow up but he sure can appreciate the way she looks with a red bandana tied around her hair. Tangly characteristic guitar licks spice up this light, breezy tune that benefits from a laidback production and good background vocals.

**MARVEL FELTS**—Moment By Moment (2:57); producer: Johnny Morris; writers: J.L. Wallace-Terry Skinner; publisher: Hall-Clement, BMI. MCA MCA41011. Felts follows his "Everlasting Love" with another high energy production. Basic elements of piano and electric guitar are smoothed with strings for verses and kicked with a disco rhythm and bright horns for chorus.

**BIG AL DOWNING**—Touch Me (I'll Be Your Fool Once More) (3:46); producers: Tony Bongiovi, Lance Quinn & Harold Wheeler; writer: Al Downing; publisher: ATV, BMI. Warner Bros. WBS8787. Downing's second single outing has him playing the fool for love with a dramatic love ballad. His rich vocal interpretation lends itself well to this self-penned effort accompanied by piano and steel while strings and background vocals add body.

### recommended

**DAVID HOUSTON**—Faded Love And Winter Roses (2:47); producer: Ray Baker; writer: Fred Rose; publisher: Milena, ASCAP. Elektra E46028.

**MUNDO EARWOOD**—My Heart Is Not My Own (3:04); producer: Jay Collier; writer: Mundo Earwood; publisher: Music West of the Pecos, BMI. GMC GMC106.



## Easy Listening

**ORIGINAL SOUNDTRACK RECORDING**—Easy To Be Hard (3:30); producer: Warren Schatz; writers: Calt MacDermot, Jerome Ragni, Jim Rado; publisher: United Artists ASCAP. RCA JH11548. The first single from the "Hair" soundtrack is Cheryl Barnes' torchy, heartfelt ballad reading of the song "Three Dog Night" hit gold with 10 years ago. Of all the "Hair" songs this probably works best outside of the musical, with its universal, timeless lyric.



## Disco

**ST. TROPEZ**—One More Minute (7:04); producers: W. Michael Lewis, Laurin Rinder; writers: Dave Jordan, Barry Blue; publishers: Health Levy/April ASCAP. Butterfly BFCP10. Taken from its forthcoming second LP, this tract features horns, bass and drums underlining the group's clean vocals in unison. An average melodic line is enhanced by string orchestration and clear production techniques.

**EAST COAST**—The Rock (6:52); producer: Charlie Wallert; writers: M. Foreman, C. Wallert, A. Gee; publisher: Mich-Den/Moonstruck BMI. RSO RSO301. Funky Latin rhythms are showcased here in this guitar-anchored effort. The breathy singing is effective coloring which at times suffers from over-repetition of sound.

### recommended

**LE PAMPLEMOUSSE**—Do You Have Any? (Ya Know Where I Can Get Some?) (7:50); producers: Laurin Rinder, W. Michael Lewis; writer: G. Karson; publisher: Equinox BMI. AVI PRO12262D.



## Jazz

### recommended

**SPYRO GYRA**—Morning Dance (3:58); producer: Jay Beckenstein, Richard Calandra; writer: Jay Beckenstein; publisher: Harlem/Crosseyed Bear BMI. Infinity INF50011.



**STEVE FORBERT**—Goin' Down To Laurel (4:09); producer: Steve Burgh; writer: S. Forbert; publisher: Rolling Tide ASCAP. Nipper 2587520 (CBS). First single from Forbert's critically acclaimed debut LP is a midtempo rocker that boasts strong lyrics and tight guitar work. Forbert's coarse vocal delivery has Rod McKuenish intonations but more rocking.

**THE JAN PARK BAND**—Runnin' After Love (Making It Easy This Time) (3:06); producer: Eric Holtze; writer: M. Salka; publishers: Neighborhood/April ASCAP. Columbia 310942. This is a lively track that has an Abba feel to it. The melody and lyrics are catchy and upbeat as are the lyrics.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

## Billboard's Recommended LPs

Continued from page 98

### soul

**PLATINUM HOOK**—It's Time, Motown M7918R1. Produced by Greg Wright. The female lead vocalist here is excellent and the entire group is best when singing ballads or engaging in intricate harmonies. However, some cuts are overproduced and appear to be loosely strung together. Instrumentation is both large and small but nearly always sporting heavy bottom. **Best cuts:** "Croon Interlude," "Be Not A Long Time," "Play With You," "One More Day."

**APOLLO**—Apollo, Gordy G7985R1. Produced by Ray Singleton. The first time around for this five-man band is musically and technically good. Several selections, closely similar to Earth, Wind & Fire as well as the Miracles, tend to indicate a search for an identity. But the nucleus is its production, featuring clear, catchy vocals, and strong guitar and keyboard support. **Best cuts:** "Apollo," "Astro Disco," "Never Learn," and "Hungry Eyes."

**SMASH**, Source SOR3083 (MCA). Produced by Greg Williams, Jody Sims, Darnel Wyrick, Berné Lichters. A funky organ dominates some instrumental portions of this LP. Vocals are basically above average but overall this first effort shows strong potential. There's some James Brown-type material here, which is better left to Brown. Instrumentation is simply structured and offers little in terms of creativity. **Best cuts:** "Anyway," "Your Love," "Please Don't Let Me Go."

### country

**TOMMY OVERSTREET**—I'll Never Let You Down, Elektra E4E178. Produced by Bob Millsap. Overstreet's first for Elektra is a series of refreshing new songs. "Forever In Blue Jeans"

typifies the lush arrangements of guitars, violins and Overstreet's rich voice. Randy Goodrum contributes some excellent keyboard work as well as two songs, including his Grammy-nominated "You Needed Me." **Best cuts:** "Forever In Blue Jeans," "I'm Not Dead Maria," "Just A Simple Song," "I've Got To Hold On To You."

**GLENN SUTTON**—Close Encounters Of The Sutton Kind, Mercury SRM15018. Produced by Glenn Sutton. Sutton's kinky sense of humor—kind of a merger of Phil Harris crossed with Frank Zappa—enlivens this musical comedy LP. Bits of Sutton's insane mental meanderings spice the space between cuts. The best selections are first class humor, the other are tourist class. "The Football Card" has already been on Billboard's pop and country charts. **Best cuts:** "Tailspin Airlines," "The Football Card," "TV Preacher Man Blues."

**WOOD NEWTON**—Wood Newton, Elektra 6E176. Produced by Even Stevens. A mellow debut album by newcomer Newton offers a refreshing and melodic interlude. The general contents could benefit from a smattering of more uptempo material, but the overall effect is pleasing nonetheless. Excellent musicianship throughout and laidback production keep the spotlight on Newton's voice, which receives extra emphasis with back-up vocals by Sherry Grooms and a guest duet on "Julie (Do I Ever Cross Your Mind)" by Eddie Rabbitt. **Best cuts:** "Lock, Stock And Barrel," "Love The Hurt Away," "Last Exit For Love."

### disco

**VARIOUS ARTISTS**—Disco Madness, Salsoul SA8518. Produced by Vincent Montana Jr., Baker-Harris-Young. This single-pocket double-disk package features prime disco hits by the Salsoul Orchestra, Double Exposure, First Choice, and Loleatta Holloway. The cuts were written and arranged by some of the top names working in disco and the slick orches-

trations and swirling rhythms define, to many, the quintessential disco sound. **Best cuts:** "Magic Bird Of Fire" (Salsoul Orchestra), "10 Percent" (Double Exposure).

**FRENCH KISS**—Panic, Polydor PD16197. Produced by Simon Soussan. Second release on producer Soussan's Harem label is by two female, one male outfit that sings behind the Simon Orchestra. The eight disco tracks boast pulsating rhythms, standout synthesizer, strings, horns and alternating female vocals. Soussan wrote seven of the cuts as well as arranging and conducting the orchestra. **Best cuts:** "Save Me," "You Got Me Groovin'."

**VARIOUS ARTISTS**—Disco Spectacular Inspired by the Film "Hair," Produced by Warren Schatz. Evelyn "Champagne" King, Vicki Sue Robinson, New York Community Choir team in this set of four songs, ranging in length from 7:29 to 9:12. The string and horn arrangements by George Andrews are the prime hook. **Best cuts:** "Easy To Be Hard," "Good Morning Starshine," "Aquarius"/"Let The Sunshine In."

### jazz

**ELLA FITZGERALD**—Fine And Mellow, vablo 2310829. Produced by Norman Granz. America's first lady of song is comfortable, and magnetic in her lyrical approach, with a small combo in which Clark Terry, Zoot Sims, Lockjaw Davis, Harry Edison, Joe Pass, Tommy Flanagan, Ray Brown and Louie Bellson participate in top-drawer accompaniment. Some of the tunes are those popularized by the late Billie Holiday, including the title song. Fitzgerald handles them all well, she remains an inspiration to a legion of younger vocalists. **Best cuts:** "Rockin' In Rhythm," "Fine And Mellow," "Polka Dots And Moonbeams."

**TATUM-HAMPTON-RICH**—Again, Pablo 2310775. Produced by Norman Granz. Dull graphics can't diminish the annual of

this trio's performances, eight tracks taped 23 years ago including two versions of "Love For Sale." Tatum's keyboard genius is evident and Hampton's vibes with Rich's stellar drumming are defensible extra added attractions. **Best cuts:** "Please Be Kind," "This Can't Be Love."

**BILL PERKINS & HIS SAN FRANCISCANS**—The Other Bill, Famous Door HL128. Produced by Harry Lim. Tenor saxist Perkins is one of the Bay Area's most respected jazzmen and he demonstrates his enviable musicianship on eight stirring, pleasing tracks with five other San Franciscans assisting. Tunes are all standards ranging from "Easy Living" to Gillespie's "Ow." High marks, too, to Cal Lewiston's trumpeting and piano by Al Plank. **Best cuts:** "Easy Livin'," "Blues Lim-Rick."

### classical

**YOURI EGOROV AT CARNEGIE HALL**—Peters International PLE121. Critics were bowled over with the mature, communicative playing of this young Soviet emigre at his Carnegie Hall recital last December. The disk, taken from that concert, substantiates their enthusiasm with compelling versions of the Chopin F-Minor Fantasy, Bach's Chromatic Fantasy and Fugue and Mozart's Fantasy K. 475, revealing a pianist clearly beyond his years in interpretive stature.

**ROCHBERG: VIOLIN CONCERTO**—Stern, Previn, Pittsburgh Symphony, Columbia M35149. There are plenty of big expressive gestures in this modern opus, as composer George Rochberg links with the past while forging his own explorations. More popular acceptance than many will grant the piece might be aroused with radio and in-store play (the scherzo-like first intermezzo is very accessible). Because the piece is of major stature, nobly performed and beautifully recorded, it deserves cannot



# A LEGEND IN THEIR OWN PRIME.

The Statler Brothers' newest album takes them beyond superstars of country music to superstars in our country's musical tradition.

There's never been a better time than now to make their fame your fortune. "The Originals." Featuring the new single, "How to be a Country Star." # 55057



Produced by Jerry Kennedy SRM-1-5016

# THE

# STATLER

# BROTHERS

# Millie Jackson's new album is "A Moment's Pleasure." You'll love every moment.

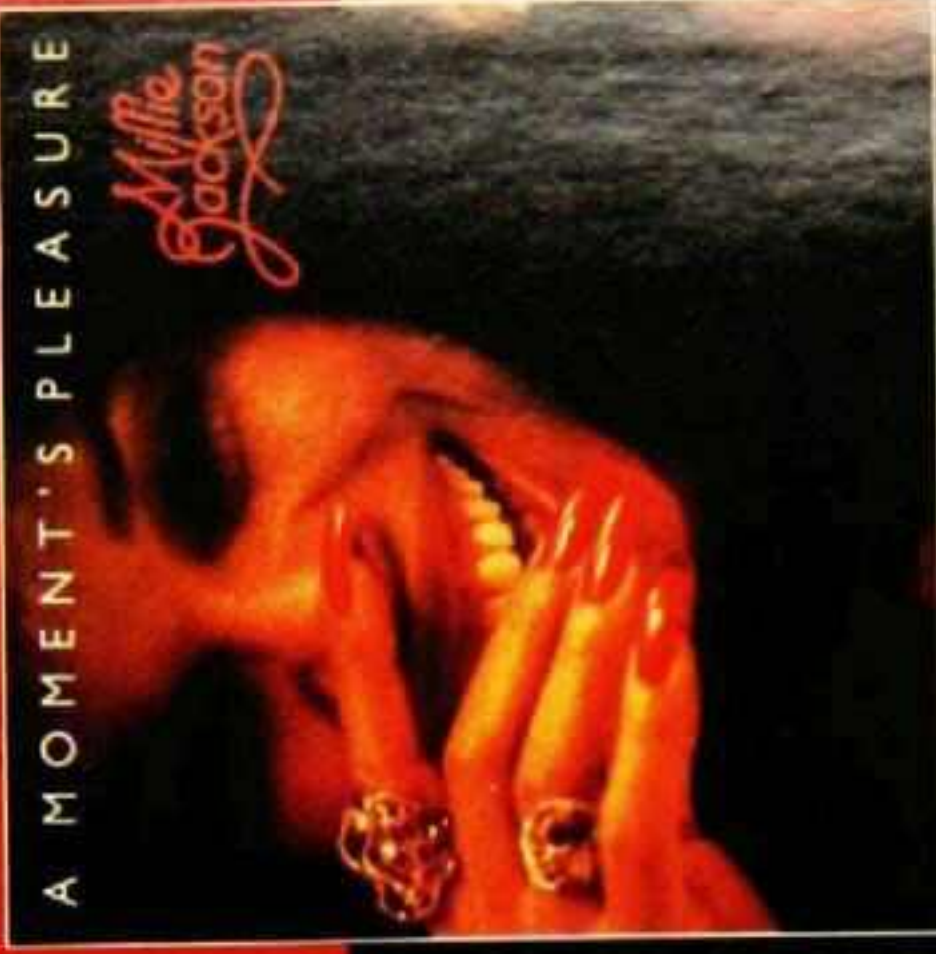
There's pure pleasure in every song on Millie's new album. Her fantastic voice and earthy reputation are perfectly combined on songs like "Never Change Lovers In

The Middle Of The Night," "We've Got To Hit It Off" and Millie's exciting version of "Kiss You All Over." Listen to Millie Jackson's new album. It's non-stop pleasure.

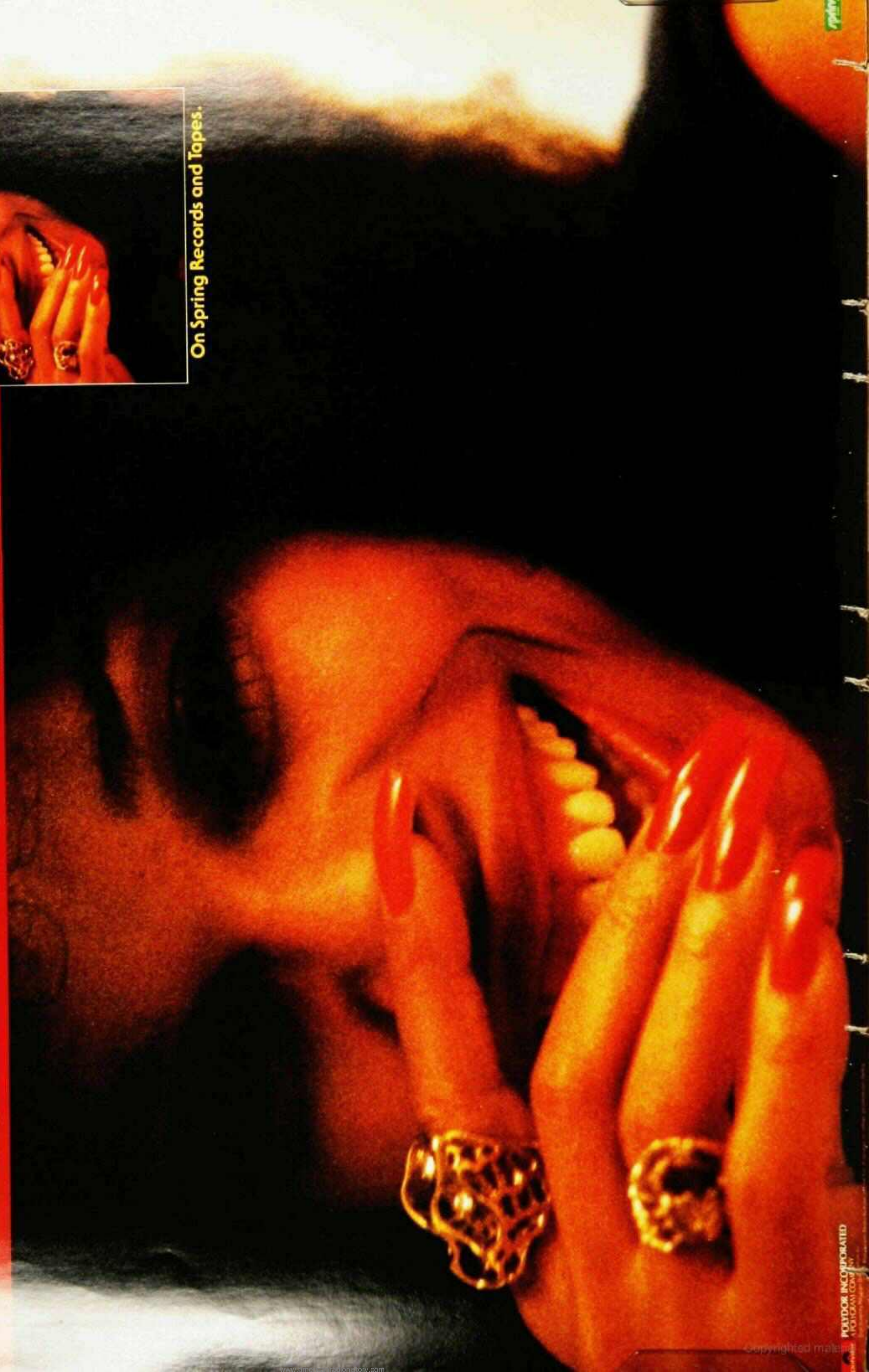
**New from Millie Jackson.**  
**"A Moment's Pleasure." Featuring,**  
**"Never Change Lovers In The Middle Of The Night".** SP 19

Produced by Brad Shapiro and Millie Jackson.

SP-1-6772

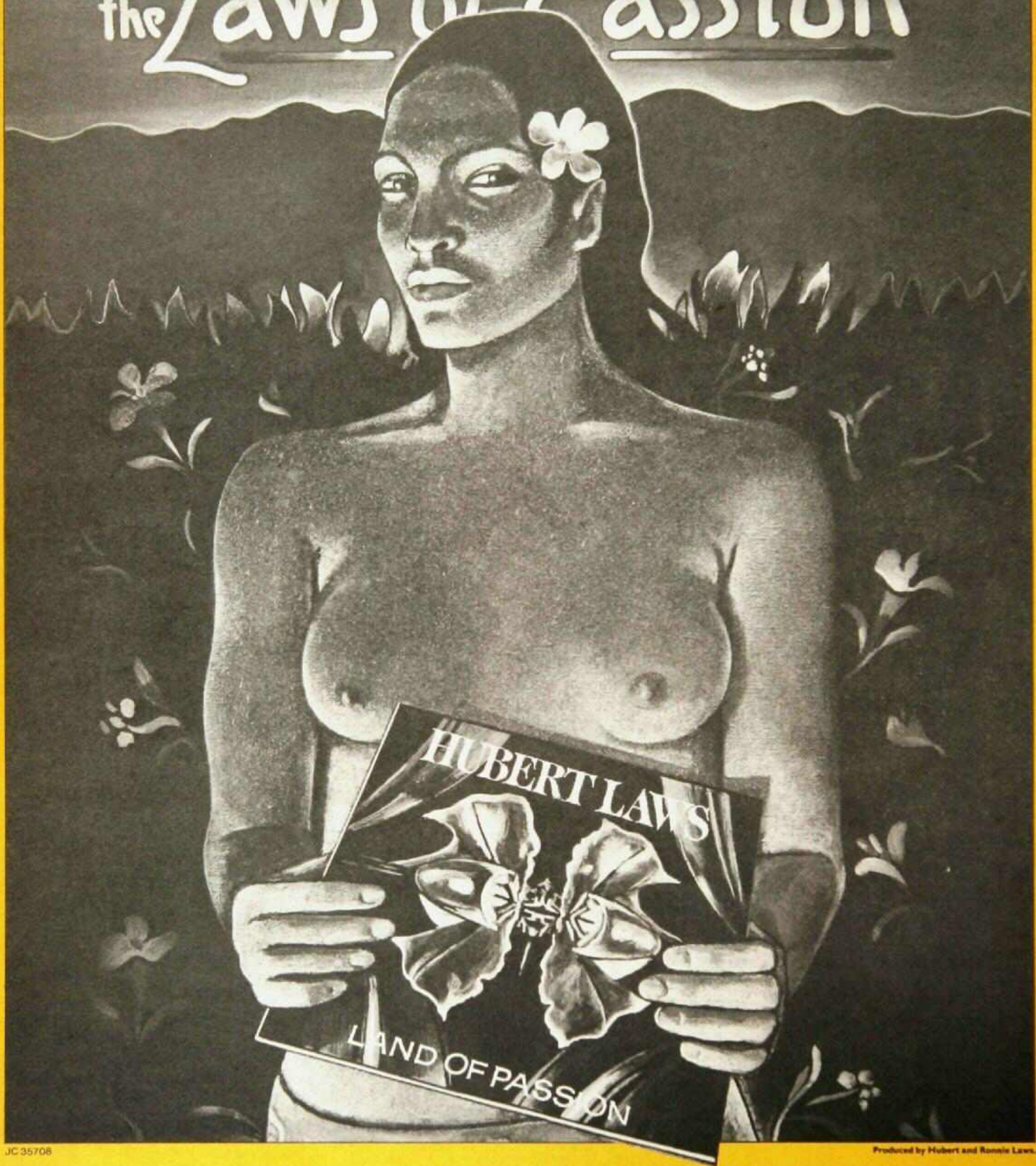


On Spring Records and Tapes.





# the *Laws of Passion*



JC 35708

Produced by Hubert and Ronnie Laws.

Hubert Laws, the *down beat* poll's #1 flutist, has a new album. "*Land of Passion*." Featuring Ronnie, Eloise, Deborah and Johnny Laws. On Columbia Records and Tapes.



# TOP LPs & TAPE

POSITION 106-200

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST<br>Title<br>Label Number (Dist. Label)   | ALBUM | 4-CANAL | B-TAPE | CASSETTE | REEL TO REEL |
|-----------|-----------|----------------|---|-------|---------|--------|----------|--------------|
| 106       | 76        | 35             | THE TALKING HEADS<br>More Songs About Buildings And Food<br>Sire/SBK 6058 (Warner Bros.)        | 7.98  |         | 7.98   | 7.98     |              |
| 107       | 108       | 10             | HEAD EAST<br>Live<br>A&M 6007   | 5.98  |         | 5.98   | 5.98     |              |
| 108       | 102       | 18             | GRATEFUL DEAD<br>Shakedown Street<br>Arista AB 4198   | 7.98  |         | 7.98   | 7.98     |              |
| 126       | 5         | 5              | NARADA MICHAEL WALDEN<br>Awakening<br>Atlantic SD 1922  | 7.98  |         | 7.98   | 7.98     |              |
| 123       | 3         | 3              | ROBERT GORDON<br>Rock Billy Boogie<br>RCA APL1 3294   | 7.98  |         | 7.98   | 7.98     |              |
| 111       | 98        | 12             | EDWIN STARR<br>Clean<br>20th Century TSSS (RCA)   | 7.98  |         | 7.98   | 7.98     |              |
| 112       | 84        | 20             | SOUNDTRACK<br>Midnight Express<br>Casablanca NBLP 7114  | 7.98  |         | 7.98   | 7.98     |              |
| 113       | 103       | 23             | STEVE MARTIN<br>A Wild And Crazy Guy<br>Warner Bros. WS 3238                                    | 8.98  |         | 8.98   | 8.98     |              |
| 114       | 115       | 29             | CHUCK MANGIONE<br>Children Of Sanchez<br>A&M SP 6190  | 12.98 |         | 12.98  | 12.98    |              |
| 115       | 116       | 6              | BOOMTOWN RATS<br>Tonic For The Troops<br>Columbia JC 35750                                      | 7.98  |         | 7.98   | 7.98     |              |
| 116       | 88        | 57             | VAN HALEN<br>Warner Bros. BSX 3075  | 7.98  |         | 7.98   | 7.98     |              |
| 117       | 117       | 11             | SAD CAFE<br>Misplaced Ideals<br>A&M SP 4737   | 7.98  |         | 7.98   | 7.98     |              |
| 118       | 112       | 28             | ALICIA BRIDGES<br>Polydor PD1 6158  | 7.98  |         | 7.98   | 7.98     |              |
| 119       | 124       | 18             | PETER TOSH<br>Bush Doctor<br>Rolling Stones CDC 35109 (Atlantic)                                | 7.98  |         | 7.98   | 7.98     |              |
| 120       | 120       | 76             | MEAT LOAF<br>Bat Out Of Hell<br>Epic/Davidson International PE 34974                            | 7.98  |         | 7.98   | 7.98     |              |
| 121       | 121       | 10             | GREY & HANKS<br>You Fooled Me<br>RCA APL1 3069  | 7.98  |         | 7.98   | 7.98     |              |
| 122       | 122       | 43             | BRUCE SPRINGSTEEN<br>Darkness At The Edge Of Town<br>Columbia JC 35318                          | 7.98  |         | 7.98   | 7.98     |              |
| 123       | 97        | 27             | AL STEWART<br>Time Passages<br>Arista AB 4190   | 7.98  |         | 7.98   | 7.98     |              |
| 124       | 104       | 17             | RICHARD PRYOR<br>Wanted Live In Concert<br>Warner Bros. 2BSX 3364                               | 14.98 |         | 14.98  | 14.98    |              |
| 125       | 125       | 10             | TAVARES<br>Madame Butterfly<br>Capitol SW 11874   | 7.98  |         | 7.98   | 7.98     |              |
| 126       | 78        | 12             | SOUNDTRACK<br>Every Which Way But Loose<br>Elektra SE 503                                       | 8.98  |         | 8.98   | 8.98     |              |
| 127       | 110       | 14             | HOT CHOCOLATE<br>Every 1's A Winner<br>Infidelity INF 9002                                      | 7.98  |         | 7.98   | 7.98     |              |
| 128       | 131       | 7              | THE CLASH<br>Give 'Em Enough Rope<br>Epic JE 35543  | 7.98  |         | 7.98   | 7.98     |              |
| 129       | 113       | 17             | J. GEILS BAND<br>Sanctuary<br>EMI-America SD 17006  | 7.98  |         | 7.98   | 7.98     |              |
| 131       | 127       | 10             | HAZARATH<br>No Mean City<br>A&M 4741  | 7.98  |         | 7.98   | 7.98     |              |
| 132       | 132       | 5              | ELVIS PRESLEY<br>Our Memories Of Elvis<br>RCA APL1 3279   | 7.98  |         | 7.98   | 7.98     |              |
| 133       | 133       | 32             | BOSTON<br>Don't Look Back<br>Epic FE 35050  | 8.98  |         | 8.98   | 8.98     |              |
| 134       | 138       | 36             | SYLVESTER<br>Step II<br>Fantasy F 3556  | 7.98  |         | 7.98   | 7.98     |              |
| 135       | 137       | 30             | DAN FOGELBERG & TIM WEISBERG<br>Twin Sons Of Different Mothers<br>Full Moon/Epic JE 35339 (CBS) | 7.98  |         | 7.98   | 7.98     |              |

## TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

|                                  |        |
|----------------------------------|--------|
| Aerosmith                        | 198    |
| Allman Brothers Band             | 10     |
| Arpeggio                         | 75     |
| Sad Company                      | 9      |
| Bar Kays                         | 150    |
| Babys                            | 24     |
| Badfinger                        | 137    |
| Bee Gees                         | 2, 141 |
| Dill & James                     | 34     |
| George Benson                    | 8      |
| Blondie                          | 21     |
| Blues Brothers                   | 17     |
| Boomtown Rats                    | 115    |
| Angela Bofill                    | 49     |
| Boston                           | 133    |
| Alicia Bridges                   | 118    |
| Brooklyn Dreams                  | 154    |
| Chuck Brown & The Soul Searchers | 35     |
| Peebo Bryson                     | 76     |
| Bobby Caldwell                   | 22     |
| Camel                            | 142    |
| Cars                             | 26     |
| Gene Chandler                    | 173    |
| Cheap Trick                      | 11     |
| Cher                             | 21     |
| Chic                             | 30     |

|                              |         |
|------------------------------|---------|
| Chicago                      | 93      |
| Eric Clapton                 | 74, 143 |
| The Clash                    | 128     |
| Judy Collins                 | 77      |
| Commodores                   | 197     |
| Elvis Costello               | 19      |
| Tyrone Davis Delegation      | 85      |
| John Denver                  | 64      |
| Desmond Child & Rouge        | 157     |
| Devadip Carlos Santana       | 96      |
| Neil Diamond                 | 57      |
| Doobie Brothers              | 1       |
| George Duke                  | 58      |
| Earth, Wind & Fire           | 53      |
| Fabulous Poodles             | 71      |
| Firefall                     | 199     |
| First Choice                 | 184     |
| Fleetwood Mac                | 170     |
| Dan Fogelberg & Tim Weisberg | 135     |
| Foreigner                    | 66      |
| Steve Forbert                | 83      |
| Michael Franks               | 89      |
| Gary's Gang                  | 46      |
| Marvin Gaye                  | 60      |
| Crystal Gayle                | 200     |
| Gloria Gaynor                | 4       |
| J. Geils Band                | 129     |
| Andy Gibb                    | 192     |
| Gonzalez                     | 101     |
| Robert Johnson               | 110     |
| Grateful Dead                | 108     |

|                         |          |
|-------------------------|----------|
| Herbie Hancock          | 50       |
| Herbie Hancock & Chick  | 102      |
| Grey & Hanks            | 121      |
| George Harrison         | 15       |
| Dan Hartman             | 159      |
| Hear                    | 59       |
| Head East               | 107      |
| Horslips                | 160      |
| Hot Chocolate           | 127      |
| Phyllis Hymari          | 81       |
| Instant Funk            | 18       |
| Jacksons                | 12       |
| Bob James               | 16       |
| Rick James              | 63       |
| Al Jarreau              | 153      |
| Jefferson Starship      | 55       |
| Billy Joel              | 7, 54    |
| Kayak                   | 175      |
| Evelyn "Champagne" King | 62       |
| Patti LaBelle           | 183      |
| Lakeside                | 92       |
| Nicolette Larson        | 40       |
| Little River Band       | 91       |
| Cheryl Lynn             | 73       |
| Melissa Manchester      | 47       |
| Chuck Mangione          | 114, 194 |
| Barry Manilow           | 65       |
| Herbie Mann             | 86       |
| Marshall Tucker Band    | 144      |
| Steve Martin            | 113      |
| Ian Matthews            | 169      |

|                          |         |
|--------------------------|---------|
| Johnny Mathis            | 188     |
| Paul McCartney           | 193     |
| McGuinn, Clark & Hillman | 45      |
| McClain & Destiny        | 139     |
| Meat Loaf                | 120     |
| Steve Miller             | 179     |
| Frank Mills              | 43      |
| Eddie Money              | 32      |
| Anne Murray              | 23, 84  |
| Nazareth                 | 131     |
| Wilie Nelson             | 88, 156 |
| Olivia Newton-John       | 37      |
| Nigel Olsson             | 140     |
| Original Cast            | 178     |
| Pablo Cruise             | 187     |
| Parliament               | 162     |
| Peaches & Herb           | 6       |
| Pink Floyd               | 196     |
| Poco                     | 14      |
| Pointer Sisters          | 34      |
| Police                   | 33      |
| Judas Priest             | 145     |
| Richard Pryor            | 124     |
| Elvis Presley            | 132     |
| Suni Quatro              | 87      |
| Queen                    | 186     |
| The Raes                 | 161     |
| Gerry Rafferty           | 189     |
| Kenny Rogers             | 38      |
| Rolling Stones           | 70      |

|                                    |         |
|------------------------------------|---------|
| Linda Ronstadt                     | 95      |
| Roxy Music                         | 48      |
| Rufus                              | 152     |
| Rush                               | 195     |
| Sad Cafe                           | 117     |
| Joe Sample                         | 68      |
| Santana                            | 82      |
| Seawind                            | 168     |
| Bob Seger & The Silver Bullet Band | 77      |
| SOUNDTRACKS                        |         |
| Every Which Way But Loose          | 126     |
| Grease                             | 172     |
| Midnight Express                   | 112     |
| Rocky Horror Show                  | 180     |
| Saturday Night Fever               | 79      |
| Superman                           | 171     |
| Sister Sledge                      | 25      |
| Lonnie Liston Smith                | 191     |
| Bruce Springsteen                  | 122     |
| Edwin Starr                        | 111     |
| Dire Straits                       | 3       |
| Steely Dan                         | 181     |
| Al Stewart                         | 123     |
| Amis Stewart                       | 29      |
| Rod Stewart                        | 5       |
| Barbra Streisand                   | 69      |
| Styx                               | 42, 158 |
| Donna Summer                       | 27      |
| Supertramp                         | 31      |

|                       |             |
|-----------------------|-------------|
| Switch                | 177         |
| Sylvester             | 134         |
| Talking Heads         | 106         |
| Marc Tanner Band      | 176         |
| Tavarez               | 125         |
| T-Connection          | 51          |
| Third World           | 105         |
| George Thorogood      | 36          |
| Isao Tomita           | 172         |
| Toto                  | 28          |
| Peter Tosh            | 119         |
| Tubes                 | 97          |
| Tanya Tucker          | 149         |
| Dwight Twilley        | 146         |
| Tycoon                | 167         |
| Van Halen             | 116         |
| UK                    | 52          |
| UFO                   | 56          |
| Ultimate              | 164         |
| Gino Vannelli         | 94          |
| Village People        | 13, 44, 100 |
| Voyage                | 67          |
| Narada Michael Walden | 109         |
| Bob Welch             | 20          |
| Barry White           | 138         |
| Bill Withers          | 136         |
| Gary Wright           | 147         |
| Neil Young            | 103         |
| Frank Zappa           | 61          |

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APRIL 7, 1979, BILLBOARD

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## MUSICAL CHAIRS

# Here Today, Gone Tomorrow, Back Again Next Day

By PAUL GREIN

LOS ANGELES—Where are they now?

**Artie Mogull**, former cochairman with **Jerry Rubinstein** of United Artists Records, says: "After I take a good rest, I'll be back in action around June 1."

To bide his time until he returns to the record business, Mogull is serving as associate producer (again with Rubinstein) of a Broadway comedy, "Break A Leg," starring Julie Harris and Jack Weston. The non-musical show, to be produced by "Annie" producers Steve Friedman and Irwin Meyer, will open at the Palace Theatre April 29.

Rubinstein explains that he and Mogull have a monetary interest in the show, along with James Nederlander and Warner Communications Inc. It is the first involvement in Broadway for either of them.

The day before the opening, on April 28, Rubinstein will marry Fran Rifkin, former assistant to Charlie Minor at both United Artists and Xeti Records. After honeymooning in Europe in May, Rubinstein will return in June to re-enter the business full-time. (Both he and Mogull are consultants and members of the board at UA at present.)

Will they retain their partnership after the Broadway project? "I think we'd like to," says Rubinstein, "but we haven't formulated any definite plans. We've talked about forming a new company; we haven't talked about going to work for an existing company since that idea doesn't really excite us."

Mogull is even more emphatic: "I won't go to work for an existing company," he says.

**Dave Hubert**, who resigned Friday (30) as vice president of international at A&M, is launching Dave Hubert & Associates, a consulting firm dealing in record licensing, marketing, sales and publishing on a global scale. He will also produce classical recording sessions, something he did in the '50s when he founded OmegaTape, which he says was the second prerecorded tape company in the U.S.

Hubert will continue as a consultant at A&M, where he has worked since 1966. His reason for leaving: "Three years ago we had five or six overseas tours every year; currently there are 26 on the schedule. My job changed rather drastically from

being an international trouble-shooter to being a tour czar. I wanted to get back into more creative activities."

Hubert, who founded A&M's international department in 1968, will switch back and forth between his home in L.A. and the new firm's other office in Copenhagen.

**Steve Diener**, who was president of ABC until its sale to MCA three weeks ago, says that he'll be announcing his plans within the next month. He notes it will most likely entail a post at an existing record company.

Diener declines comment about a printed report that he is expected to return to CBS—where he once worked—with a position in Europe.

**Harvey Cooper**, until recently senior vice president of promotion at 20th Century-Fox, has formed White Smoke, a management, publishing (BMI-affiliated) and record production firm.

Its initial signings are Stephanie Phillips, Richie Fagan and Willie H. Wilson, writer of "Substitute," a big European hit for Clout and the B-side of Gloria Gaynor's "I Will Survive." Cooper is a partner with Bob Gaudio for Fagan. None of the acts is yet signed to a record deal.

The staff, in addition to president Cooper, includes Jose Quintana, engineer/producer, and Sheila O'Connell.

**Arnie Orleans**, former vice president of sales and merchandising at ABC, has moved to become executive vice president and general manager of MCA-distributed Montage Records Inc.

Orleans will be responsible for sales, marketing and merchandising activities for Montage and will act as liaison with MCA.

**Mike Maitland**, who has instituted suit against his former employer MCA Inc. in Superior Court here seeking accumulative \$14 million damages (Billboard, Feb. 17, 1979), declined comment on any new projects. Maitland had been president of MCA until his removal last Christmas Day.

**Barney Ales**, former Motown president, was at NARM making contact with people. He hasn't announced any deals yet.

**Bill Gallagher**, former president of AudioFidelity, was also at NARM and still at liberty.

## Cutout Material Available

• Continued from page 95

Marley are all also 8-track cutouts, as are "Black Sabbath," "Master Of Reality," "Black Sabbath Vol. 4," and "Greatest Hits" by Black Sabbath.

New wave cutouts are led by the Sex Pistols "Never Mind The Bollocks" and the first two Ramones LPs. The first Blondie LP, on Private Stock, is also available, but hard to find. Other new wave LPs include "New York Dolls," and the Dolls' "Too Much, Too Soon," "Stiffs Live," "New Boots And Panties" by Ian Drury, "Raw Power" and "Metallic KO," "The Idiot," and "Lust For Life" by Iggy Pop.

Also: "This Is The Modern World" by the Jam, "Life On The Line" and "Teenage Depression" by Eddie & the Hot Rods, "Tuff Darts,"

"Radio Ethiopia" and "Horses" by Patti Smith, and "Robert Gordon With Link Wray" and "Fresh Fish Special" by Robert Gordon.

From Lou Reed: "Street Hassle," "Rock And Roll Heart," "Coney Island Baby," "Berlin," "Daily Can't Dance," and the notorious "Metal Machines Music" are all cutouts.

"Experience" and "Glorious" by Gloria Gaynor are two disco cutouts currently available. So is "Fame" and "Portfolio" by Grace Jones, "Up The Yellow Brick Road," by the Salsoul Orchestra, "From Disco To Love" by Van McCoy, "Greatest Hits" and "Kool Jazz" by Kool & the Gang, "Silver Convention," "Disco Express," "Vicki Sue Robinson," "Midnight Love Affair" by Carol Douglas, "Legendary Sing Album" by the Trampas.

It appears that Janus Records is about to be phased out. Janus, the rock arm of the GRT Record Group released its entire staff, nine persons, Friday (30). Ed DeJoy, president of Janus and one other employe remain. The label's number one group Charley is also out on the street. Rumors have been circulating that the GRT Record Group, headed by Larry Welk, may be sold to MCA Records. Meetings were going on Friday (30).

Polygram Distributing has notified its labels that it will not participate in the many retail chain and rackjobbing conventions coming up this summer. Labels can, however, go it on their own, which many intend to do... Expect some blockbusters at the Assn. of Independent Music Publishers luncheon meeting Tuesday (3) when a battery of attorneys including moderator Martin Cohen, Fred Ansis, Leonard (Warner Bros. Music) Golov, Vince (Screen Gems) Perone and Al Schlesinger, along with Ron Gertz, who represents Mary Williams Music, talk over synchronization rights. La Williams, a pioneer in music clearance, and the legal eagles will ponder what's up for film, tv and videodisk and videocassette. It's at the Holiday Inn Hollywood.

The recent Easter Seals Telethon raised a record breaking \$12,610,857. Last year's total was \$8 million. Co-host Don Kirshner exclaims that the music stars "really came out" to help. He and actor Jack Klugman manned the rostrum for 20 hours as the program was carried by 113 stations.

Among the music names participating were the Beach Boys, Donna Summer, Stevie Nicks, Gloria Gaynor, A Taste Of Honey, Frankie Valli, the Village People, Yvonne Elliman, Tony Orlando, the Commodores and Cheryl Ladd.

Recuperating after the strenuous task, Kirshner proclaimed: "The incredible increase in the amount of money we raised shows what music people can do." For the pop and disco performers it marked their first participation in a television charity.

**Kenny Rogers' "The Gambler"** got numerous national network tv plugs verbally when flamboyant former Marquette Univ. coach Al McGuire constantly referred to the line from the ditty, "you gotta know when to hold 'em, you gotta know when to fold 'em," throughout the NCAA basketball championship playoffs. But how does a licensing organization register a lyric reading only?... **Robbie (The Band) Robertson** finally got a starring movie role. And he'll also produce, "Carny," an original story about carnival life. **Gary (Buddy Holly) Busey** is in the supporting cast... **The Ramones** do a benefit April 10 to raise loot for bullet-proof vests for New York's finest. No punk rocker would've tried it five years ago.

**Music Makers, Dadeland East Mall, Miami**, was selling Celi Bee, Cher, Dire Straits, Gloria Gaynor, Bob Welch and Arpeggio at \$3.99 and the Doobie, Rod, Bee Gees and Billy Joel for \$4.49 during the NARM convention period... **Rich Bullock**, Odyssey Records boss, held court on a boat tied up near the Diplomat during

NARM... Look for **Charlie Stewart**, former ABC Records sales executive, to return to his native Texas in a new role. And expect a good number of the currently unemployed to make some serious occupational shifts. The dew has dried on the industry lily.

**Zillah Young**, 33-year-old conductor of the Honolulu Symphony Chorus, was stricken with a heart attack while standing in the wings of the Blaisdell Concert Hall Tuesday (27).

Young had just finished a performance of Mendelssohn's "Elijah," and was standing in the wings, just out of view from the audience and waiting to take a bow, when she collapsed. The audience had no knowledge of her condition as they left the concert hall, but a chorus member with a knowledge of pulmonary resuscitation administered mouth-to-mouth artificial respiration until an ambulance arrived. Young was listed in critical condition the following day.

**Tidbits From The NARM Convention:** A group of prominent retail chain entrepreneurs reportedly huddled over the possibility of filing a class action over alleged violations of the Robinson/Patman and Sherman antitrust statutes... **Dr. David Rachman**, marketing professor at Baruch Univ. and NARM retailing consultant, provided the audience of retailers with an excellent outline for a regular audit of their operation.

When conventioners learned that the Bee Gees would perform on the same stage with brother Andy Gibb, the five-deep queue into the banquet ballroom at the Diplomat Hotel at 15 minutes before the doors were scheduled to open held more than 1,000 persons.

**Harry Bergmans** of Record Bar fame at the convention, with Bertha looking great after surgery. **Nate DuRoff** of Monarch Records, Los Angeles, missed his first NARM in years. His spouse, Lil, was hospitalized shortly before the convention began... Buzz has NARM's **Joe Cohen** investigating Hawaii as a possible 1981 site for the conclave.

The 40-minute **Polygram Distribution** audio/visual delayed a day when equipment failed, was an update of its New Orleans' company convention in January. **New narrator Orson Welles** perked up the entire showing... **Casablanca** gave away a Kiss pinball machine at the end of its a/v, further carrying out its coingame theme. A new Kiss LP and a U.S. tour, first in two years, were heralded in the film. Grapevine at NARM had act splitting up though, with label denying. Film also announced **Kidswork** division for moppets and its book division, revealed earlier by **Neil Bogart** exclusively to Billboard.

**A&M Records** is hosting and sponsoring the first annual Herb Alpert 10-K Run, "Come Run With The Stars" fund raiser April 29 at Los Angeles' Griffith Park.

Proceeds will be mutually donated to the T.J. Martell Foundation for leukemia in New York and St. Elmo's Village in Los Angeles, a non-profit community organization.

## MCA Maps Far Out War LP Campaign

LOS ANGELES—MCA Records in conjunction with Far Out Productions has mapped a marketing campaign for War's "The Music Band."

This LP marks the group's 10th anniversary.

The campaign aimed at several markets including pop, r&b, jazz.

AOR, MOR and Latin audiences is touted as one of the most diverse in MCA's history.

A program will be mounted in 20 top Latin markets including a print campaign in regional and national Latin publications.

A special Spanish language radio commercial is being developed and is expected to begin airing in about a week.

The label will attempt to develop the LP in the teen market through fan magazine contests, LP giveaways and promotional contests at all levels. War is set to appear on numerous television shows including "Midnight Special," "American Bandstand" and "Soul Train."

"Good Good Feelin'," a cut from the LP will be released both as a 7-inch and 12-inch 33½ single.

## Executive Turntable

• Continued from page 4

tion for Epic. Grossman will base in St. Louis... At Big Sound Records, Wallingford, Conn., **Douglas K. Snyder**, co-founder of the label, named to head the a&r department, while **Robert K. DeRosa** is named publicity director... An organizational restructuring of Rhino Records, Los Angeles, sees **Richard Foos**, a founder, assuming the title of president, **Harold Bronson**, the label's other founder, becoming executive director; and **Chaz Austin**, who had been managing the company's warehouse, promoted to director of merchandising... **Ed Levine** becomes New York press representative for Warner Bros. Records, New York. He was with New Audiences, Inc.

### Music Publishing

**Jay Asher** named to the Casablanca music publishing family of writers in Los Angeles. He will be associated with Rick's Music, Casablanca's BMI-affiliated company. He has been a musician and songwriter... **John Lombardo** named Intersong West Coast creative director in Los Angeles while **Mark Bauman** is appointed professional manager in New York. Lombardo has had been an independent producer while Bauman was an independent publisher... **Neal Joseph** to director of song promotion and development for the publishing division of the Benson Co., Nashville. He had been a freelance arranger and producer.

### Related Fields

**Sylvie Brown** is general manager of StorTracks, a division of Macey Lipman marketing in Los Angeles as incorrectly reported last week. **Shari Geffen** is general manager, Macey Lipman Marketing... **Chuck Morris** promoted to vice president of Feyline Presents, Inc., Englewood, Colo. He has been with the firm since 1976.

## Record World

• Continued from page 3

fellow with \$25,000 or \$30,000 to invest—one who probably can't afford to be a big-time investor," he says.

The Record World boss emphasizes he's not interested in any partnership arrangements. "Generally, if someone says he's interested in a partnership franchise, I discourage that," **Desmarchais** says. "I want one person per franchise."



**Jay Ferguson**  
**REAL LIFE AIN'T THIS WAY**  
 Produced by Jay Ferguson and Ed Mashal  
 Executive Producer: Bill Szymczyk



(6E-158)



**Jerry Lee Lewis**  
**JERRY LEE LEWIS**  
 Produced by Bones Howe

(6E-184)

**Susie Allanson**  
**HEART TO HEART**  
 Produced by Ray Ruff



(6E-177)

# WE'RE ROCKIN' THE COUNTRY

VERN GOSDIN

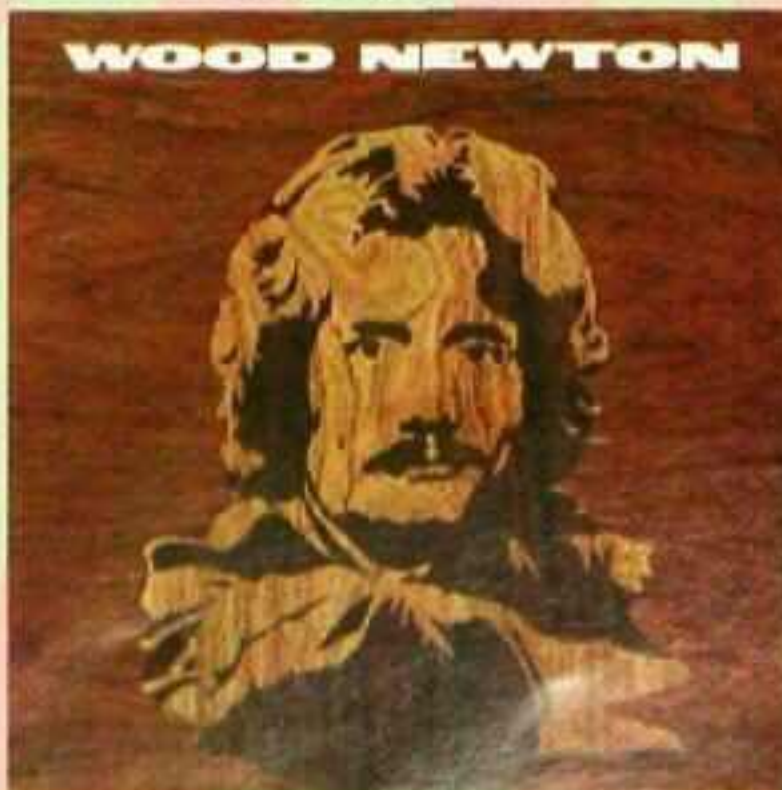


YOU'VE GOT SOMEBODY

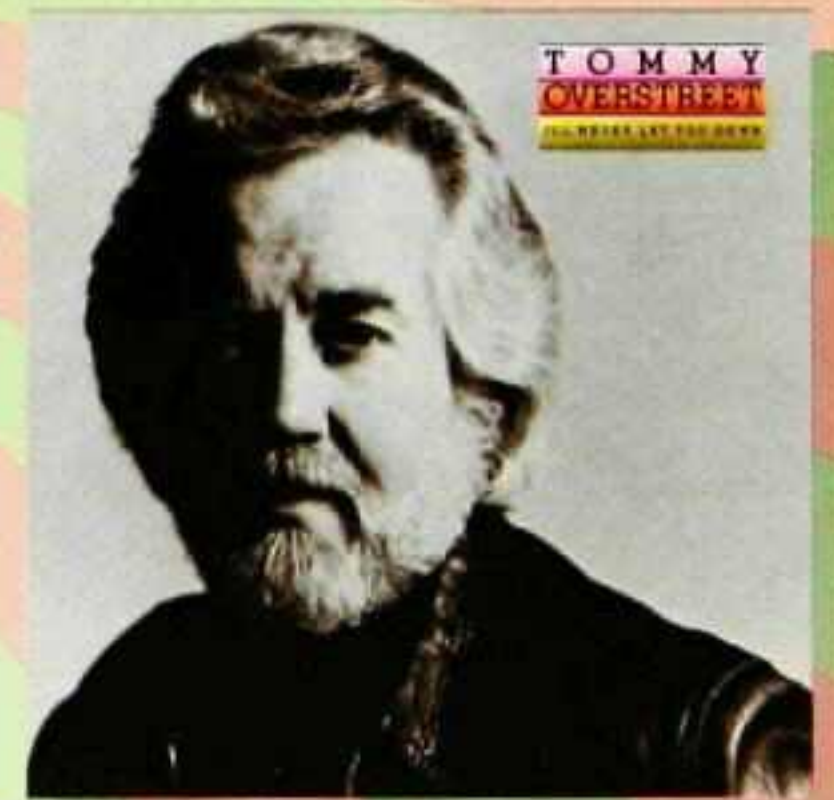
**Vern Gosdin**  
**YOU'VE GOT SOMEBODY**  
 Produced by Gary Paxton

(6E-188)

**Wood Newton**  
**WOOD NEWTON**  
 Produced by Even Stevens



(6E-176)



**Tommy Overstreet**  
**I WILL NEVER LET YOU DOWN**  
 Produced by Bob Millsap

(6E-178)

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