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NEWSPAPER

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BASF Seeks Partner For Music Division

By MIKE HENNESSEY

MANNHEIM—BASF is negotiating with a major German record company to set up a joint operation to run its music division.

The news comes after weeks of speculation about the future of the music division of the giant plastics and chemical combine and finally scotches rumors that BASF was planning to close down its record operation.

Although the major German record company has not been named, the most likely partner for BASF is the Munich-based Ariola-Eurodisc firm, owned by the huge Bertelsmann conglomerate.

In the U.S., BASF Records are distributed by Audiofidelity Enterprises with headquarters for both firms in New York. Ariola, on the other hand, has its U.S. label, Ariola America, headquartered in Los Angeles. How this new alignment in Europe will affect U.S. operations is not clear at this time.

(Continued on page 58)

House C'right Bill Action Advances To Full Judiciary Committee

By MILDRED HALL

WASHINGTON—The House copyright revision bill H.R. 2223 moves ahead to the full 34-member judiciary committee this week in its race to final passage by the 94th Congress.

The House judiciary committee has had little to do with copyright law since the House-passed revision bill of 1967, and the copyright extension and record antipiracy bills of more recent vintage.

ment of Public Broadcasting Service (PBS) rates.

As expected, the subcommittee vote went against Rep. George Danielson's (D-Calif.) attempt to exempt (Continued on page 80)

Europe Concerts Good For U.S.?

By NAT FREEDLAND

LOS ANGELES—Despite an uncertain overseas economy and fluctuating currencies, the European concert market over-all is healthier than the situation in America in terms of a higher percentage of shows that return a profit. So says Derek Block, who promotes some 650 concerts annually in the U.K. and on the Continent.

Block, who has already spent \$1 million booking American talent overseas so far this year, says: "For an American artist's longterm career benefits as well as for greatly increased record sales in many more

(Continued on page 10)

Rep. Robert W. Kastenmeier (D-Wis.), chairman of the subcommittee on Courts, Civil Liberties and the Administration of Justice, which concluded markup sessions on the bill last week, is confident of early consideration by the full judiciary committee. He is also worried about the intensifying lobbying pressures, and will send an explanatory resume of the subcommittee's draft bill to all members of the parent judiciary committee.

Fittingly enough, in the last markup meetings, the subcommittee voted on a mixture of traditional and brand new music use under compulsory licensing in the bill.

It voted to retain review of the \$8 jukebox royalty rate by the Copyright Royalty Rate Commission proposed in the bill and it rescheduled review dates for the future adjust-

'All Business' At NATRA Conclave

By JEAN WILLIAMS

LOS ANGELES—The National Assn. of Television and Radio Announcers (NATRA) has scheduled nine workshops to generate industry exchange at its 21st annual "Operation Unity" themed convention at the Anchorage and Haleyon Cove hotels in Antigua, British West Indies, this week.

Unlike last year's conference where no work sessions were held, Kitty Broady, president of the organization, feels that open communications cannot be realized without workshops. Therefore, from the first day of the conference, Sunday (1),

(Continued on page 45)

Vt.'s Illegal Dupers Defy Justice Dept.

By IS HOROWITZ

NEW YORK—Unauthorized tape duplicators in Vermont are planning to balance a chip on their shoulders, daring the Justice Dept. to knock it off.

They are girding to step up activities in the state, one of only five remaining in the nation without an antipiracy statute. They claim confidence that there will be no federal retaliation so long as duplication is limited to pre-1972 recordings.

Paradoxically, they find comfort in the recent decision by the U.S. District Court in Albany, N.Y., which denied an injunction sought against the U.S. Attorney General to prevent prosecution against anyone planning pre-1972 duplications (Billboard, July 31).

The court's jurisdiction extends to Vermont.

Mike Fink, a spokesman for the Independent Record and Tape Assn., headquartered in Vermont, (Continued on page 67)

Lowball Prices Spur L.A. Area High Fidelity Battle

By ELIOT TIEGEL

LOS ANGELES—The commercials come fast and heavy on key music stations. The ads take up full pages and blare out all kinds of enticing deals.

It's the high fidelity pricing and image war which is currently raging in this region and has made Los Angeles one of the most competitive, cutthroat markets for home sound equipment in the nation.

The advent of chain store operators selling put together systems with superb guarantees or exchange programs, is now topped by a relative newcomer to the discount high fidelity business, Cal Stereo, which defies anyone anywhere in the U.S. to beat any of its advertised prices. The reward: \$100 in cash if the indi-

(Continued on page 53)

50% Deposit Law Is Extended By Italians

MILAN—The compulsory 50% deposit imposed by the Italian government on any remittance abroad in excess of 100,000 lire (\$115) will remain in force until Nov. 3 this year.

The government's measure—which requires the deposit to be made without interest for a period of three months—should have been revoked on Aug. 3 but, with the approval of the European Economic Community, it has been extended for a further three months.

The measure, instituted earlier this year, was designed to help curb inflation. It has been strongly criti-

(Continued on page 63)



With a year-round TV, concert, club and festival itinerary and a string of 9 gold records in 4 years with producer Thom Bell, the Spinners are the five hardest working men in show business today. Their new Atlantic LP, "HAPPINESS IS BEING WITH THE SPINNERS," is bulleting up the Pop and R&B charts. They headline this week's NATRA Convention and await Oct. 3rd's Latin Casino benefit for Jackie Wilson, arranged with their manager Buddy Allen. (Advertisement)



BELIEVERS—That's What's Happening To Everyone From PD's to Discos Across The Country Who Listen To "CATHEDRALS," The First Picturesque Concept Disco LP By D.C. LaRUE. The Single, "DEEP DARK DELICIOUS NIGHT" And A Special Disco 12" 45 R.P.M. Of The Title Track Is Making People Listen Religiously. Thou Shalt Have No Idols Except For "CATHEDRALS" By D.C. LaRUE On Pyramid Records and Tapes PY 9003 and PT-9003 (Distributed By Roulette Records). (Advertisement)

(Advertisement)

PUT UP YOUR JOKES!

SOUTHSIDE JOHNNY and THE ASBURY JUKES

I Don't Want to Go Home

"I Don't Want to Go Home"
the most infectious debut album of 1976, from Southside Johnny and The Asbury Jukes. An Epidemic, on Epic Records & Tapes.

GINO



“THE GIST OF THE GEMINI” is what happens when **GINO VANNELLI** resolves the mysteries of sex, friendship, and solitude; time, space, and power; illusion, imagination, and invention with some extraordinary musical ideas about beginnings, middles, and endings.

GINO VANNELLI “THE GIST OF THE GEMINI”
NEW. ON A&M RECORDS
& TAPES

Produced by Gino Vannelli and Joe Vannelli with Geoff Emerick



TAYLOR & YETNIKOFF



Walter Yetnikoff, CBS Records Group president.



Arthur Taylor, CBS president.

CBS Execs See Glowing Future

By JIM MELANSON

LOS ANGELES—"One of the things I think we are doing better and better is divining what is happening to taste in music in this country and around the world," said Arthur Taylor, president, CBS Inc., in a speech at the company's CBS Records Group convention here July 20-24.

Taylor, attending the entire convention for the first time in a show of support for the record operation's activities, spoke of the "extraordinary way in which top management at CBS Records has taken hold" and of his "satisfaction" at the progress of the label over the last three years.

He described the Record Group's record-breaking sales

activities as part of the company's "heritage" to excel.

While Taylor praised both label executives and staffers for their work, he was also quick to note that other CBS operations have been doing equally well. "For the first time in many, many years, we do not have a profit center that is not profitable."

Turning his attention once again to label activities, Taylor said that CBS has never been stronger. "We have never been more poised for the future than we are right now," he offered.

"That is not to say that we do not have a myriad of problems

(Continued on page 30)

CBS Conclave Photos

See pages 28, 29, 30

Del. Sinks Pirates

NEW YORK—Delaware became the 45th state to enact an antipiracy statute, when Gov. Sherman W. Tribbit signed it into law.

The statute makes the unauthorized duplication of sound recordings a Class "E" felony punishable by up to seven years in prison and/or a fine of up to \$10,000. Corporations found guilty of such activity can be fined up to \$10,000 plus proven damages.

Distribution or sale of pirated or counterfeit recordings is a Class "A" misdemeanor punishable by up to

two years in prison and/or a fine of up to \$1,000. Corporations found guilty under this section face a fine of up to \$5,000.

In addition, the failure to list the name and address of the manufacturer of the sound recording is a Class "C" misdemeanor which, for individuals, is punishable by up to three months in jail and/or a fine of up to \$500. Corporations violating this section can be fined up to \$2,000.

Pye, WEA Sales Rise In U.K.; EMI Tops

By REX ANDERSON

LONDON—Dramatic sales recoveries by Pye and WEA are revealed in the market survey of singles sales during the second quarter of this year compiled by the British Market Research Bureau.

President, too, has begun to make a stronger impression, but the good fortune of these companies seems to have been at the expense of other companies like Bell, Polydor and Phonogram.

CBS, though closing the gap with EMI on album sales, has lost its posi-

(Continued on page 59)

LOS ANGELES—In 17 years, Bob Higgins has risen from his opening job as a stockboy for the now defunct Mershaw of New York to head of a rackjobbing/retailing combine that will probably gross \$15 million in 1977.

And 1977 will be only the fifth year of operation for Trans-World Music Corp., the rack firm of which Record Town Inc., the retail division, will do \$4 million. The 36-year-old Higgins still bases in Albany, N.Y., where his two-pronged business extends west into Pennsylvania and northeast into New England, covering 11 states.

When Transcon folded, Higgins went to BeeGee, where he was sales

FCC Decides To Stay Out Of Station Programming

By MILDRED HALL

WASHINGTON—The FCC has decided to stay out of music format or other entertainment programming decisions by radio stations. The commission announced Thursday (29) that it will not interfere in licensee decisions to make changes in music format during their license period, or in a station sale.

The FCC decision will be a sharp setback for citizen's groups that have been successfully demanding commission hearings on format changes in station sales, or in forcing retention of a format (generally classical) by a licensee who wants to switch to something else. A Supreme Court appeal could be the next step.

The FCC began an inquiry into its proper role in the whole format question last December, as a result of remands by the U.S. Appeals Court here of FCC decisions ap-

(Continued on page 80)

Discrimination Assists Mobile Michigan Discos

By RADCLIFFE JOE

NEW YORK—Disenchantment by disco audiences in Southeastern Michigan over alleged discrimination against gays and blacks by local discotheque operators, is giving rise to a demand for mobile disco services. So says William "Sparky" Schlei, operator of Disco Party Services in Ann Arbor, Mich.

Schlei, who resigned a regular job as disco deejay at one of Ann Arbor's more successful discotheques to start his own mobile disco service, charges that one of the primary reasons for his resignation was unhappiness with the attitude by management to keep gays and blacks out at all cost.

He also complains that the club's management was anti disco music which it labeled "black" music, and tried to dictate to jocks that shows should be programmed with more

(Continued on page 40)

New RCA Albums Spark S. F. Meet

By STEPHEN TRAIMAN

SAN FRANCISCO—RCA unveils a major seasonal release of albums—35 alone in August—as it celebrates its Diamond Jubilee birthday year with efforts to make the last half of 1976 bigger than the first six months which produced the highest sales and profits in the company's history.

The massive LP output was showcased in a blockbuster 90-minute multimedia presentation at the label's four-day convention which ended Friday (30) at the St. Francis Hotel.

More than 500 sales/promotion executives, custom label staffers and

guests attended the seminars, product presentation and talent showcases.

"We're in the business of selling music," Ken Glancy, RCA Records president, emphasized as he key-noted the final birthday party event.

Keystone of the new releases is John Denver's new LP, "Spirit," which will receive one of the label's biggest promotional kickoffs Monday (9).

Jerry Weintraub, Denver's manager, presented one of the first disks to Glancy at the product presentation meeting.

Other new product, by category, includes: Red Seal releases by Horowitz, Stokowski, Ormandy and the Philadelphia Orchestra, Guarneri Quartet and Julian Bream.

Legendary Performer series, including a vintage Caruso aided by Dr. Thomas Stockham's computer acoustic restoration, Mario Lanza,

Additional RCA coverage on page 16.

Perry Como, Henry Mancini, Jim Reeves and Russ Columbo.

Jazz from Phil Woods (Gryphon), Lonnie Liston Smith and Groove Holmes (Flying Dutchman).

Soul from Chocolate Milk, Rhythm, the Tymes, D.J. Rogers.

(Continued on page 14)

CHAIN DROPS DISKS-TAPES

LOS ANGELES—The 31 stores which make up the Broadway Department Store chain are phasing out records and tapes. A store spokesman confirmed the gradual closeout.

Stores are located primarily in Southern California, with individual stores in Las Vegas, Salt Lake City, Phoenix and Tucson.

In the year 1975, the store chain did an estimated \$2.5 million at retail in records and tapes. It will continue to sell hardware, it's understood.

MS Distributing Opens Its Sun Valley Coast Branch

CHICAGO—Chicago-headquartered MS Distributing inaugurates its West Coast branch this week, resulting from the independent's takeover of Eric-Mainland. Transamerica's Bay Area distribution point (Billboard, May 1).

"All we purchased was the assets, the records and fixtures," explains John Salstone, MS vice president who is overseeing the relocation of Eric-Mainland's warehousing to 9420 Telfair St., Sun Valley, Calif., MS's West Coast operations base.

Salstone says a team of nearly two dozen MS warehousemen from Chicago are working round the clock to prepare the Sun Valley location. It will be operative Monday (2), he

says. Five of the Chicago staff will permanently relocate there, while Al Bramey, manager of Eric-Mainland, remains in that post under the new ownership. Bramey will continue to live in San Francisco, Salstone informs.

MS also has acquired Transamerica's Denver distribution point, Record Sales of Colorado, that will be inventoried later in August. Salstone explains.

The West Coast expansion allows independents to reach two of the nation's three largest markets through one organization, and will boost MS's monthly billing to a point among the largest in the industry.

Albany Racker-Retailer Projects \$15 Mil Gross In '77

By JOHN SIPPEL

manager for three years before opening his current operation.

The combined Higgins companies, of which the rack is the fulcrum, are based in a 15,000-square foot Latham, N.Y., base, which will be enlarged 10,000 square feet in the next six months. Higgins will slowly introduce computerization, with everything including inventory control covered in perhaps another year. The warehouse now operates with a 15,000 to 17,000 album title inventory.

Record Town is a 10 store-chain. There are shops in Glens Falls, Colonie, Saratoga, Rensselaer, Ithaca, Plattsburg and Oneonta, N.Y.; Barrie, Vt.; and Billerica and Hadley,

Mass. Stores range from 1,500 square feet in Saratoga to 5,000 in Colonie. Today, Record Towns are freestanding, neighborhood or mall-oriented.

But by 1980, Higgins foresees 25 stores. All new stores will be in malls. "On a per-square-foot average, we are doing more dollars in malls. The mall rental cost is higher, but we are doing many more additional dollars in that type location," Higgins avers.

While Record Town started essentially as record/tape retailers, the stores now stock many accessories and are into packaged stereo playback units. Tom Cross, a former Northern New York retailer now responsible for the Record Town

wing, is stocking lines like Pioneer, Craig, KLH, Utah, BIC and Marantz in hardware. The stores have been most successful, Higgins says, in selling a carefully selected playback package of receiver, turntable and speakers. Customers can spend from \$249 to \$649 for four different packaged playback units.

Higgins sees retail headed more and more for the supermart concept, with a reliable store stocking everything the recorded music consumer wants. He visualizes a Record Town store in the future providing 8,000 square feet of well exhibited merchandise. His next store opens before 1977 in Delmar, N.Y. The typi-

(Continued on page 67)



Mike Maitland, MCA president, addresses the opening of the company's recent national convention in Los Angeles with remarks on company unity and new product.

MCA Followup Meeting Firmed; Session Will Accent Marketing

LOS ANGELES—MCA Records has scheduled a followup meeting with its district managers for Miami Sunday-Monday (8-9) as an outgrowth of its recent four-day national convention here at the Sheraton Universal.

The Florida meeting will concentrate on reviewing program procedures, the marketing of new products and increased communications between field personnel and corporate headquarters.

Answers to many questions raised at the recent individual convention meetings will try to be resolved in

addition to the bettering of existing policies.

This year's convention lacked the traditional showstopper entertainment, with Rick Frio, marketing vice president, characterizing it as a "back to basics" type of convention.

The company stressed its commitment to further pursue r&b and progressive country acts. Although MCA has proven successful in the country field with a roster of performers that includes Olivia Newton-John, Loretta Lynn, Conway Twitty and Tanya Tucker, it is looking to supplement the likes of coun-

try rocker Jerry Jeff Walker, with other progressive country/rock/folk music acts.

First step in that direction is the singing of Byron Berline and Sundance whose LP will be released in August. Berline gave a live performance at the new product presentation where forthcoming releases were introduced. Future releases will include Grand Funk Railroad's first MCA LP, "Good Singin' Good Playin'," the KGB Band and a Glyn John-produced Buckacre LP, plus albums by newcomers Andra Willis, Jericho and Sonoma.

Bill Wardlow, Billboard marketing director, addressed the convention July 17 with an analysis of the magazine's charting procedures.

Tulsa Tape Raid

TULSA—More than 25,000 allegedly pirated tapes were seized from several locations here by FBI agents. The agents armed with 10 search warrants raided Sun Distributors at 551 South Lewis, a warehouse at 1266 South Memorial, Cox's DX Station at 6341 East Admiral and the Acorn Printing Co. at 1111 South Peoria. The investigation by the FBI is continuing.

AUGUST 7, 1976, BILLBOARD



Rick Frio, marketing vice president, with district managers from left: Sam Mercurio, Santo Russo and Jeff Scheible, prior to the individual manager sessions regarding marketing policies.

Ex-Motown Men Open New \$500,000 Detroit Studio

By JIM McCULLAUGH

LOS ANGELES—In an effort to lure back a large chunk of the recording industry to Detroit, two ex-Motown engineers, John Lewis and Michael Grace, have opened a \$500,000 recording studio on Detroit's northwest side.

Dubbed Sound Suite Recording Studio, it is the only Westlake designed studio now in the Detroit area.

Crocker Arraigned

NEWARK—Frankie Crocker, WBLS-FM program director, pleaded not guilty to charges of perjury before Judge Frederick B. Lacey at his arraignment Friday (30).

Bail was set at \$20,000 with the trail set for Nov. 1 in federal court here. Crocker was represented by Chicago attorney Truman Gibson.

Progress Firmed

NEW YORK—Dharma Records of Libertyville, Ill., has named Progress Record Distributing as Cleveland area representative. Paul Johnson is Dharma national sales director.

"We wanted to start making things happen musically again in Detroit and we want to bring the recording industry back here," says Grace.

Both Lewis and Grace worked at Motown from 1969 until September 1974 when Motown closed its studios in Detroit and went to Hollywood.

In addition, both men worked in various capacities at the old Motown facilities including recording engineers, mixing engineers, disk cutters and in electronics maintenance.

They were instrumental in recording, mixing, and cutting the disks for many of the gold records Motown produced with such artists as Diana Ross, Stevie Wonder, Marvin Gaye, the Temptations, Smokey Robinson and the Miracles, and Gladys Knight and the Pips.

The new studio also boasts access to the session musicians who were involved in recording the Motown sound of the '60s. Among them Earl Van Dyke, pianist; Johnny Griffith, keyboard; Robert White and Eddie Willis, guitarists, and Ural Jones, drummer.

According to the studio owners. (Continued on page 41)

Executive Turntable

Marvin Cohn upped to vice president, business affairs, at CBS Records. He replaces Larry Harris. Cohn was most recently vice president, talent contracts.

... Anita Wexler named East Coast a&r director at Mercury/Phonogram. She was last with Atlantic's a&r department. ... Industry veteran Bernie "Y" Yudkofsky has joined the staff of Platinum/Chess Record Group as national sales manager. He was formerly branch manager of Cosnat Distributors in New York and a distributor to the jukebox industry. ... At MCA Records, promotions to sales manager include Rod Tremblay of the Dallas office from sales manager in Miami; John Burns to St. Louis from salesman; Jerry Statler to Chicago from salesman in Dallas and Larry Glaser to Miami from salesman.



Cohn

... Bob Reitman joins A&M Records in the newly created position of creative director of the label. In his new post he will supervise all creative aspects of the label's advertising and merchandising plans and will assist in defining the creative direction for all campaigns for its artists. ... Lloyd Gelassen appointed national director of press and publicity for Cayre Industries' American wing (Salsoul, Bethlehem and Differant Drummer). ... Allen Levy, director of publicity for United Artists Records, has left. A replacement will be named shortly. Ray Anderson, who was with UA for the past two



Reitman

years as national promo chief, has also departed along with Bernard Comas of the press department. ... Mick Borthick has been appointed production manager of Chrysalis Records. He joins the label from ABC Records where he held the post of assistant production manager. ... Promotions at Elektra/Asylum/Nonesuch include: Ken Buttice to vice president, promotion, from national promotion director and Fred DeMann to national promotion director from director, field operations. Both will continue to work out of the Los Angeles office. ... Major changes in A&M's promotion department



Buttice

include: Charlie Minor, formerly national singles sales director to national promotion director, replacing David Ezzell who has resigned; Al Monet, from director of regional special projects in the South to singles promotion director; Don Tolle takes over Monet's post in Atlanta from local promotion man in the Dallas-Ft. Worth area; and replacing Tolle is Mike Taylor from local promotion representative in New Orleans.

... Maye Hampton James named vice president, national promotion, Desert Moon Records. She comes to the label from Scepter where she served as director of national promo-



DeMann

tion for six years. ... Billy Bass, album promotion topper at Rocket Records, has left. Prior to joining Rocket, Bass spent a short stint at David Bowie's firm and prior to that he handled album promo at UA Records. ... John Barbis has split from London Records, where he did Western regional promo and a&r. He was with London since 1970, starting as local promo in San Francisco.



Minor

Blake Mevis joins ABC Records' publishing division as assistant professional manager to Dianne Petty, manager of

the Nashville office. His duties will include reviewing new material as well as working with staff writers and re-evaluating the existing catalog. ... Joe Shamwell has been appointed professional manager of Malaco and Chatawa Music, the publishing arms of Malaco Records. He is based in Jackson, Miss. ... Susan Salstone, only daughter of Milt, enters the record business as San Francisco promo gal for the new MS Distributing branch there, working under the tutelage of Al Bramy. ... Michael Luby named national sales manager for Dynaco. Prior to this he was the company's Western regional sales manager. ... At the Koss Corp., Guido Francolucci appointed national sales director and Jeffery T. Martin stereophone sales manager. ... Tom Carr named vice president and national sales manager at Communications Products Manufacturing. ... Richard Riedel and John J. Natale have left the Teletape Corp. They founded the company 16 years ago.



Tolle

Dolores B. Smiley, well-known Nashville agent and manager, joins the Nashville staff of the William Morris Agency.

She was vice president and general manager of Top Billing which she helped to establish in 1968. And Fred Moch has been named vice president in charge of the Morris West Coast variety department. Moch has been with William Morris for 27 years. ... Tom Maciag appointed merchandise manager for audio merchandise division at Hess's department store chain in Eastern Pennsylvania. ... At Audiovox, five new executives named. They are: Phillip Christopher, senior vice president; Andy Ioanou moves up to assistant vice president; Ron Needleman appointed vice president engineering;



Monet

George Wafter named vice president of automotive sales and Jim Wohlberg appointed vice president Audiovox West Corp. ... Gerald Sharp has replaced Curt Albright in the PRC Richmond, Ind. record manufacturing plant. Albright has been moved to Compton Calif., where he is plant manager of the new PRC operation. ... Lee Lawrence, president of Star Entertainment Complex, Inc. is now serving in the dual role of president of the newly formed TWM Management South Services Ltd., Inc., Miami. ... Paul Jordan has joined the First Bank of Los Angeles as assistant to Lou Horowitz, who heads the bank's liaison with the record/tape industry. ... Joseph Molina joins the disco management, design, and construction firm of Light, Times, Dimensions, Inc. in Denver as director of publicity and promotion.



Mevis



Taylor

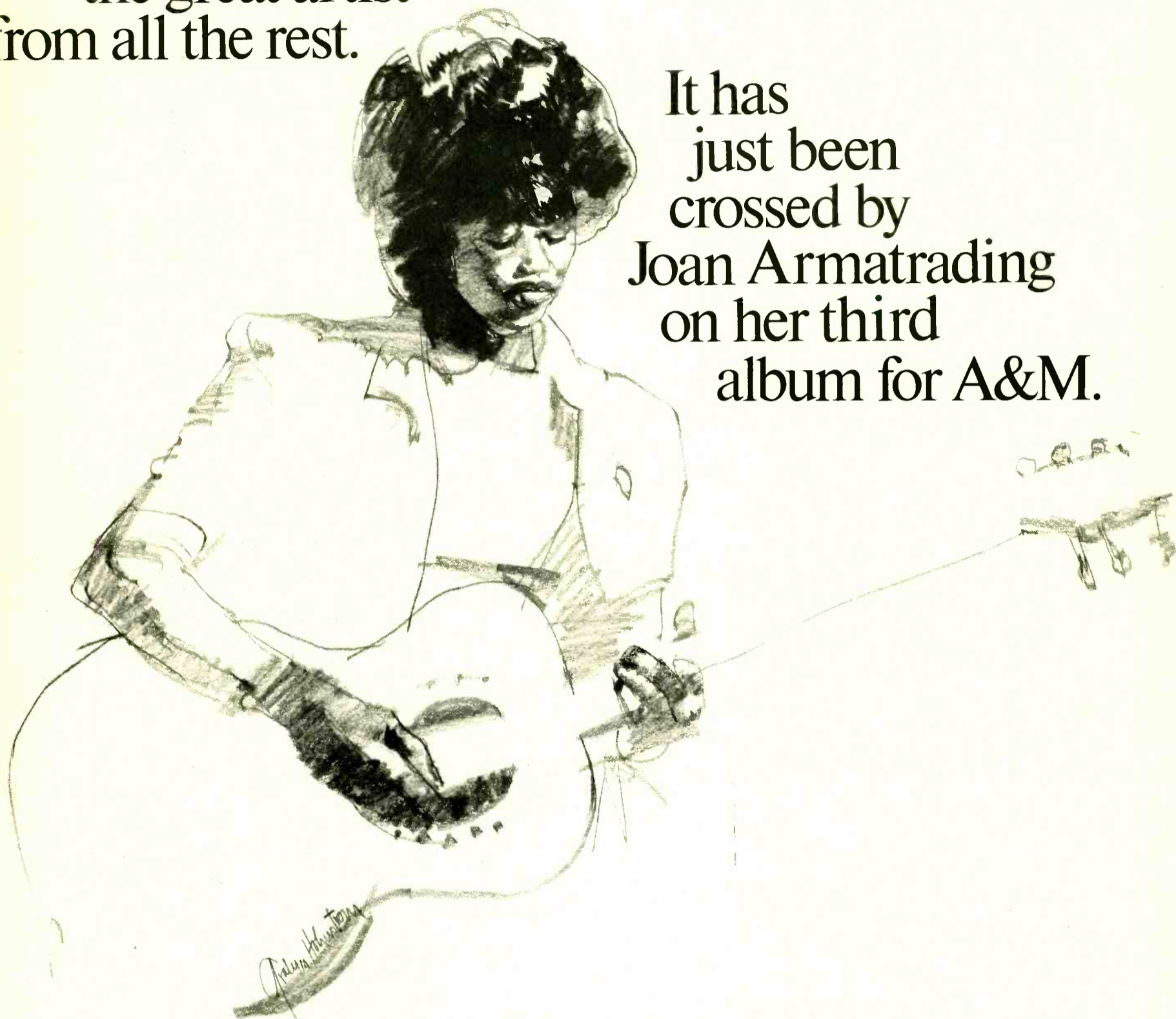


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There is an
imaginary line that separates
the great artist
from all the rest.

It has
just been
crossed by
Joan Armatrading
on her third
album for A&M.



Joan Armatrading's new album is quite possibly one of the most impressive albums made in recent years by a female artist.

Magnificently passionate and at times urgent and even desperate, Joan Armatrading's voice comes at you like a thunderbolt—striking when you least expect it.

Often described as a "funky Joni Mitchell" and a "female Jimi Hendrix," Joan Armatrading on her third album finally achieves the promise created by her earlier **JOAN ARMATRADING** *recordings.*



Joan Armatrading. Her new album on A&M Records

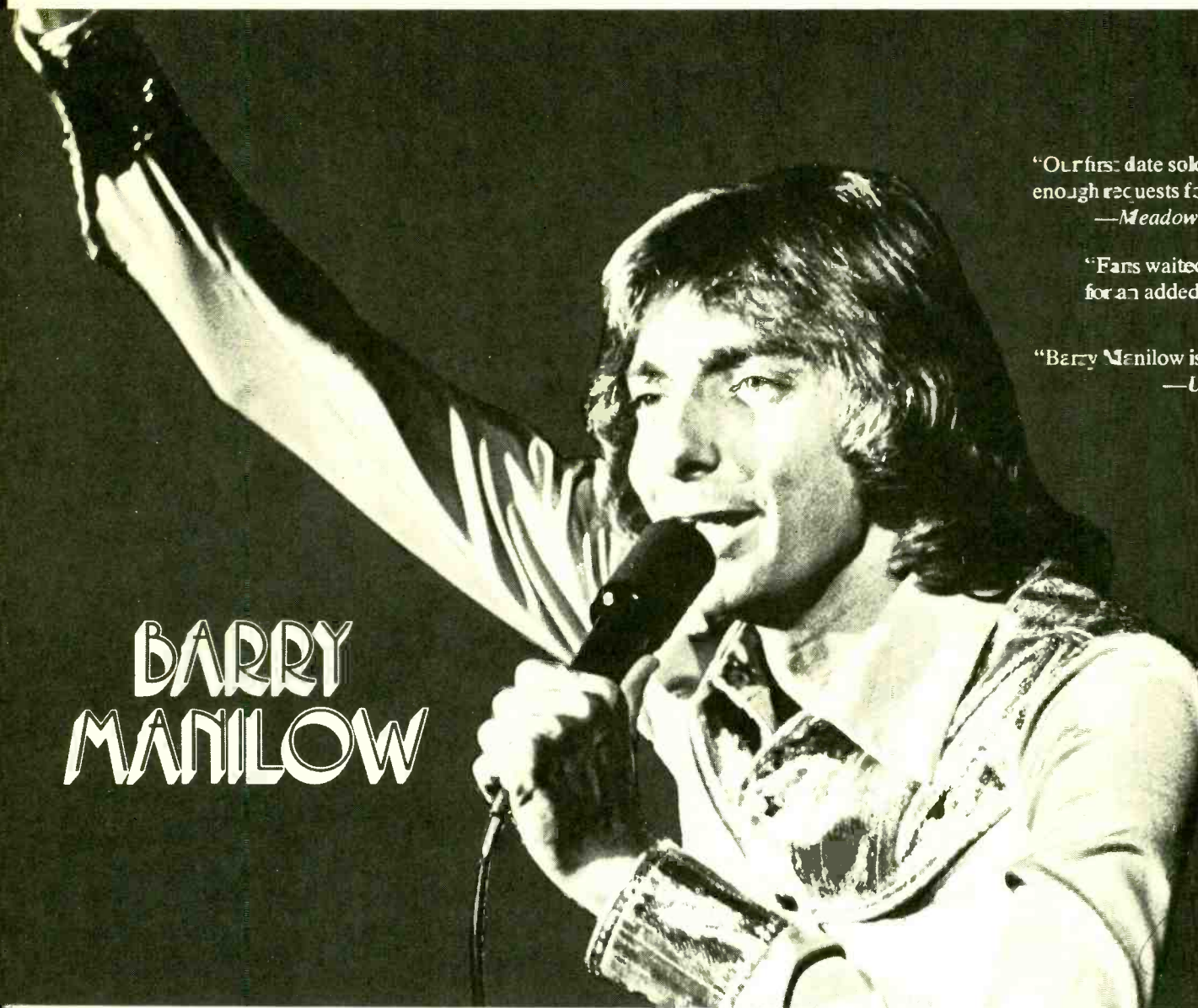
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—Ravinia Festival, Chicago

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August 5 Blossom Music Festival Cuyahoga Falls, Ohio	Sold Out	August 20, 21, 22, 23 Masonic Auditorium Toledo, Ohio	Sold Out
August 6 Ravinia Festival Chicago, Illinois	Sold Out	August 25 Meadowbrook Festival Rochester, Michigan	Sold Out
August 7 Mississippi River Festival Edwardsville, Illinois		August 26 Hulman Center—Indiana State Univ. Terre Haute, Indiana	
August 9 Ravinia Festival Chicago, Illinois	Sold Out	August 27 Meadowbrook Festival Rochester, Michigan	Sold Out
August 11 Red Rocks Amphitheatre Denver, Colorado		August 29 Saratoga Performing Arts Center Saratoga Springs, New York	

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Booking:
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Public Relations:
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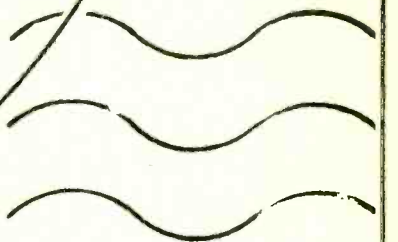
waiting for Barry

North Shore teenagers began gathering at Chicago's Ravinia Festival the night before tickets went on sale for Barry Manilow's concert.



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P E T E R
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FANTASY FLAIR 'Nest' Aside, Calif. Firm Enjoys Its Best Year Ever

By CONRAD SILVERT

BERKELEY — Ralph Kaffel, Fantasy/Prestige/Milestone president, says that, independent of revenues from Fantasy Films' highly successful "One Flew Over The Cuckoo's Nest," the disk operation is enjoying nearly unprecedented success entirely on its own.

"Our chart presence so far this year has greatly increased," Kaffel notes. "The Blackbyrds, McCoy Tyner, Stanley Turrentine and Pleasure, for instance, all are doing far better than last year."

The record operation, Kaffel feels, by concentrating on building a limited artist roster in three main areas—rock, jazz and soul—has been able to strengthen its market, and thus increase sales.

Fantasy's roster of pop acts includes Country Joe McDonald, David Bromberg, Tommy James, plus the groups Angelo and Pleasure.

Kaffel likes to get involved with all aspects of the business.

"My time," Kaffel says, "is split between talking to artists we're con-



Saul Zaentz: leading the way to film-land.

sidering and dealing with our existing artists' problems, as well as their producers and attorneys. I also get involved with sales, production schedules, album covers and advertising.

"I do all these things because I enjoy them, and because we don't have an artists relations department per-



Ralph Kaffel: directing the record operation.

se, and we don't have a scout or a talent manager."

Fantasy's a&r man is Orrin Keepnews, a vice president whose main job is to oversee Fantasy's jazz product, as senior producer (Tyner, Turrentine, Flora Purim, Sonny Rollins, etc.) and as "curator" of the company's acquisitions of the Prestige, Milestone and Riverside catalogs, which collectively make Fantasy the world's largest jazz label.

Keepnews makes clear that he enjoys working closely with artists without the buffer of an a&r department: "We like the artist to bug us—up to a point," Keepnews says with a smile.

Fantasy, Keepnews notes, has just released a dozen jazz twofer reissues, a concept whose invention has often been credited to Kaffel. Over the past five years more than a dozen domestic labels have launched series of their own, following Fantasy's lead.

"This will be our most extensively supported and merchandised twofer release," Kaffel says of the current batch, which swells his twofer catalog to 124. "There's been discussion of too many reissues in the marketplace, but I feel if you concentrate on records with real merit, you can't do too many."

"And of course we have the lux-
(Continued on page 63)

PROFILE

CBS Corp. Policy Exemplified By West Coast Moves

By JIM MELANSON

NEW YORK—Appointment of Larry Harris, Lorne Saiter and Randy Brown to key positions at CBS' new West Coast label, announced at the label's recent national convention in Los Angeles, continues the company's predilection for promotions from within for positions created by increased market growth.

Harris, named vice president and general manager of the label, was most recently vice president, business affairs and administration, responsible for all negotiations with artists and a&r financing. He joined the label's law department in 1963 and, after three years, left in 1969 to go to Elektra/Asylum where he was in charge of all international operations and served on the executive committee of Elektra. He exited the label in 1969 to form Ampex Records.

During his two years with Ampex, Harris worked with such artists as Todd Rundgren and Jesse Winches-

(Continued on page 67)

BROADWAY REVIEW

'Guys & Dolls' In Successful Revival

By RADCLIFFE JOE

NEW YORK—The real heroes of the all-black remake of "Guys & Dolls" which opened July 21 at the Broadway Theater here are the outstanding musical score by Frank Loesser, and the funny, fanciful, winsome characters by Damon Runyon.

That the remake is done by a cast of black performers is irrelevant. "Guys & Dolls" is made of timbre that would survive a cast of little green people from Mars. This does not mean that the black cast is ineffective. Ernestine Jackson as the prim, proper and evangelistic Sister Sarah Brown; James Randolph, as the suave, debonair gambler, Sky Masterson; Robert Guillaume as the shifty-eyed, crap game organizer who would bet his mother on the roll of a dice; and Norma Donaldson as the sweet, inoffensive but not too bright Miss Adelaide are superbly cast.

This is not a finger-snapping, toe-tapping, hustle-dancing, discoized version of the original show. With the exception of a few minor changes, its producers have followed the original story line to the letter.

What makes "Guys & Dolls" transcend ethnic barriers to light up Broadway with the sparkle of a new

success is that it is a street story about street people. It is funny and whimsical and full of romance and camaraderie. And above all there is the excellent Loesser score with such evergreens as "Luck Be A Lady Tonight," "I've Never Been In Love Before," "Bushel & A Peck," the title tune, "Guys & Dolls" and the show-stopping, "Sit Down, You're Rockin' The Boat," the only number that has been jazzed-up and gospelized.

This version of "Guys & Dolls" was choreographed and directed by Billy Wilson who has been responsible for bringing "Bubbling Brown Sugar" to a boil on Broadway. Sets by Tom John and costumes by Bernard Johnson are simple but effective. Howard Roberts is credited as choral arranger and musical director, and Danny Holgate and Horace Ott share credits for arrangements and orchestrations.

The accusation has been levelled that Broadway producers, spurred by the recent successes of all-black shows, are going overboard with these productions in their attempts to attract patrons. Whatever the reasoning behind remaking "Guys & Dolls," the show will excel on its own merits, and the color of its cast will have little to do with its ultimate acceptance.

Europe \$ For U.S. Acts

• Continued from page 1

markets, it is vital for them to start playing Europe as soon as they get something going at home. The most professional personal managers today have the foresight to understand this.

"The Bellamy Brothers and Manhattan Transfer are perfect contemporary examples of acts building themselves the right way in Europe with early career tours," he says.

Block points out that if you look at the world hit charts, most markets follow either the U.S. or English patterns. "This gives the artist two gateways to break into multiple overseas record markets. Look at how Neil Sedaka and the group America first broke in England before getting big in America."

Another vital factor in European tour acceptance is the well-known longevity in this market. Says Block: "Al Martino sold 500,000 units of his disco "Volare" single in France alone during a relatively quiet period in his career at home. That's the sort of thing that keeping an artist alive in overseas markets can mean to his career."

As for the financial rewards now possible overseas for American artists whose tours are well merchandised, Block says, "When I first started promoting the annual English tours of Johnny Mathis four years ago, he was just doing a week of cabaret and a concert or two in London. This last time we had him up to three weeks of concerts around the U.K. and two weeks of cabaret. All the show were soldout four months in advance. We've already got Mathis booked in May 1977 for a week at the Palladium and four weeks of concerts and television."

For a return appearance by Leonard Cohen after establishing himself in England, four extra London shows had to be added to his 15-day tour and all concerts were soldout prior to the artist's arrival.

Derek Block Concert Promotions.

now 12 years old, operates its own London walk-in boxoffice as well as a printing service which turns out high-quality color souvenir programs for the U.K.'s other top promoters.

Admittedly, the biggest drawback to touring Europe is lack of large indoor facilities. "But there are hundreds of smaller auditoriums all through the U.K. that can keep a middle-sized act working forever at good money," says Block.

However, there are a number of encouraging recent developments towards larger European venues. Many headliners such as Tom Jones are now playing the massive bull rings of Southern Spain during the summers. And several privately owned estates in the U.K. are opening up their ample grounds for concerts and festivals, such as Cardiff Castle in Wales.

"An act like the Drifters can work in England 20 weeks a year, playing one show nightly at 1,500-capacity cabarets, and get paid \$35,000 a week," says Block. "Frankie Valli & the Four Seasons were always big here in the years they didn't have U.S. hits."

Block travels to the U.S. four times yearly to book talent and is considering a Los Angeles office.

WEA Gets Foreign Big Tree Distrib

NEW YORK—Big Tree Records has pacted with WEA International for the exclusive distribution of its product outside the U.S.

Domestically, Big Tree distribution has been handled by Atlantic for the past 2½ years.

First release covered by the deal is the single "I'd Really Love To See You Tonight" by England Dan & John Ford Coley. The duo's LP, "Nights Are Forever," ships simultaneously worldwide this week.

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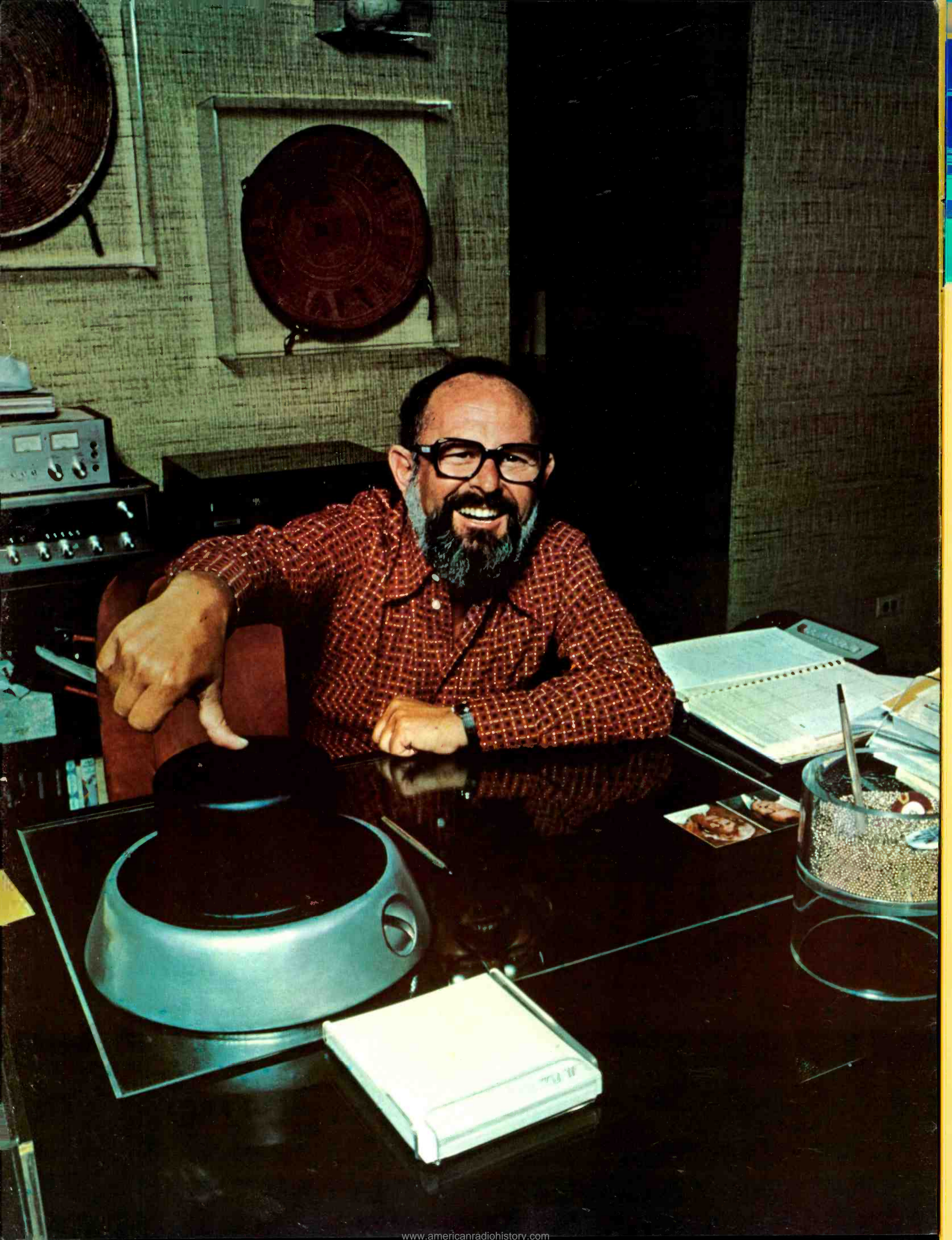


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How Mo Ostin Controls America's #1 Sales Force

There are those who suspect that Mo Ostin's thumb has been blessed by the Good Fairy. They are probably right.

As can be seen in the glamour portrait opposite, however, Warner Bros. Records head Mo Ostin's thumb is blessed also. It can push The Biggest Button in the record business.

That button connects to the sales/distribution organization that sells more records than any other: the Warner/Elektra/Atlantic distribution machine.

Is Mo Ostin Ashamed of Having So Big a Button?

Au contraire.

Mr. Ostin is tickled pink. He points that out in conversations with newer Warners artists, all of whom lust for Big Time Sales.

Mo will tell freshman artists about Warner/Elektra/Atlantic's capacity for accommodating their overnight stardom, how it's unparalleled throughout the record biz.

He'll tell them that WEA's Los Angeles branch, for example, can handle a whooping 500 separate orders a day (which is over one-a-minute, picked, packed and shipped, even counting the dread coffee break). One day last June, he'll say, that same branch (WEA has seven) shipped over 50 tons of records.



What Mo's Enormous Button Has Been Known to Do:

Although by birth a modest man, Mo is unstoppable when describing what his Biggest Button can turn on:

- The sales/promotion organization which gives Warner Bros. Records four #1 singles in the first few months of '76. (Warner Bros. Records' own combined singles performance for the period took a commanding 16.3% of the *Billboard* charts; the second best company came in at 10.2%. So much for the rumor that Warners is only an artsy-fartsy *albums* label.)
- The career development process which takes Fleetwood Mac from a standing start to Double Platinum in one year.
- The clear supremacy on breaking the most beautiful debutants of the last season. Warners' list includes Gary Wright, George Benson, Candi Staton, Emmylou Harris, The Bellamy Brothers, Elvin Bishop, Bootsy Collins' Rubber Band, Michael Franks, Al Jarreau and Leon Redbone, all of whom are ending with big tax headaches.

These artists know how to listen when Mo mentions the Biggest Button in the Business. And they know it's no lie when Mo says that button's connected to the Number One records sales company in the business, Warner/Elektra/Atlantic.

Not many of Mo Ostin's fellow chief execs even try to make a like claim.

For not any press a bigger button.

Autry Rides Back On Scene With a Massive LP Release

By GERRY WOOD

NASHVILLE—One of the largest product releases ever attempted for one artist on a single day—a double album, plus three additional LPs on Gene Autry—has hit the marketplace with a massive promotion campaign that could total more than \$200,000.

Exploiting the renaissance of western music, the nostalgia craze and the return of the western film hero, the Autry set will involve some unique promotional ventures, including racking in head shops and film festivals.

"By the middle of August we'll be

25,000 albums on the Gene Autry packages alone," comments Dave Burgess, vice president and general manager of Autry's Republic Records. "That's without starting our massive campaign."

The campaign will place 10,000 Autry posters in head shops and record stores throughout the country, stock western film festivals with Autry LPs and posters and buy time nationally for a series of 60- and 90-second TV spots. "We've made deals with GRT tape—and they're really doing some numbers for us promotion-wise," Burgess adds.

The biggest project hasn't been announced yet since final contracts haven't been settled: tie-ins with a major car manufacturer for a large-scale offering of Autry product, including another album now being developed—"Great American Singing Cowboys." This compilation LP features Autry, Roy Rogers, Rex Allen, Tex Ritter, Eddie Dean and Jimmy Wakely. John Wayne added the liner notes and will narrate a "Great American Singing Cowboy" TV special, launching the set.

"The cowboy trend is bigger than it's ever been," notes Burgess.

"What's blowing our minds is that the head shops are ordering Autry albums. It's like the Humphrey Bogart craze."

Burgess is also surprised about the Autry appeal to young buyers and listeners. "We're selling albums to kids like crazy. And the underground FM stations are asking for albums, so we reserved them."

Feedback from distributors has added to the promotional campaign, says Burgess, who credits Heilicher Brothers in Atlanta for the ideas on the poster and merchandising at film

festivals and head shops. "Atlanta ordered 1,200, plus 5,000 singles, while in inventory, and told us they'd soon come back with a big order."

Another surprise has been the strength in pop as opposed to country markets. "It's more western music than country music. Gene sells more in major markets like New York City, Chicago, Detroit, Atlanta and Dallas than in Louisville, for instance."

The two-part LP is Autry's "South
(Continued on page 47)

CLIVE DAVIS DIALOG

(Beverly Hilton Hotel, Los Angeles)

The Arista Records president's announced intention to create "dialogs" with local record dealers is a multi-faceted experience. For approximately 2½ hours Wednesday (28), Davis interwove inside information on music with his own DJing of forthcoming product on Arista.

It was a good show. And maybe it was epochal. Labels have been taking product showing to dealers since 1950. Warner Bros. was probably

the last to do it via a series of road show meetings in the sixties.

But in this hyper-competitive, multiplicity-of-product vortex maybe it's going to take the president of a company pitching his own product in key marketplaces. There were 160 adults present. About 50 represented personnel from Arista's six Western independent label distributorships, Arista employees and personal managers, acts and concert promoters.

Davis' primary target was the retail managers and clerks who made up the rest of the audience. Only three of these important people walked out 20 minutes before finale. The rest hung in there and many stayed to "dialog" personally with Davis, who agreed and answered all kinds of questions. At least nine chain retailers were present.

Davis played five cuts or 28 minutes of an album by the Fuzzy Kings, an unknown group, and three consecutive cuts by Silver whose "Wham, Bam Shangalang" is 37 this week on the Hot 100.

Davis convinced all of his complete involvement in Arista a&r and marketing. His dialog could best be succinctly described as what should reappear quickly on the backliners of new albums.

He began by noting that he got the idea for the four local dialogs with dealers (Billboard, July 31) because of habitual Saturday visits to dealers all over the New York area. He

(Continued on page 67)

Polydor Beatles LP Wins Release In London Court

By ADAM WHITE

LONDON—George Harrison and Ringo Starr failed in their High Court bid Tuesday (27) to stop Polydor from releasing a double album of Beatles tape interviews.

Justice Walton said it was "quite ridiculous" to suggest that anyone would buy the record thinking it was issued by the Beatles.

The album, "The Beatles Tapes," is made up of interviews with the Beatles recorded by journalist David Wigg between 1968 and 1973, interspersed with Beatles tunes played by other performers.

Ledlin Price, counsel for Harrison and Starr, had argued that ordinary purchasers would be likely to think that it was a Beatles record. James

(Continued on page 58)

N.Y. NARAS Elects Steckler

NEW YORK—Allan Steckler and Tom Morgan have been returned to their posts of president and first vice president, respectively of the New York chapter of NARAS. The board of governors also elected Nat Shapiro secretary; Ray Moore, treasurer; and as additional vice presidents, Connie DeNave, Jane Jarvis and Paul Kresh.

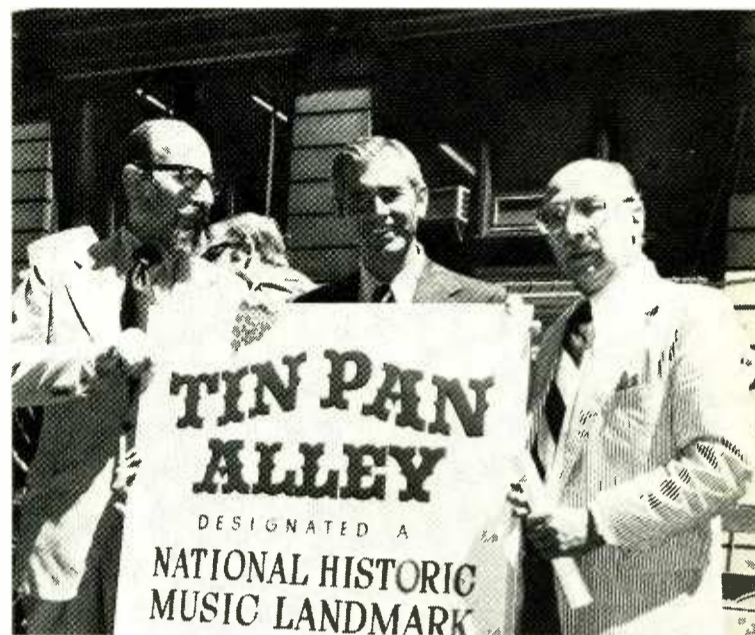
Incumbent trustee Steckler and Anne Phillips were also elected to the national board by the local chapter of the Academy, as were Morgan and Garry Sherman. New York now has seven representatives on the national body. Others, still serving out two-year terms, are Selma Brody, Dan Morgenstern and Stephen Schwartz.

New members of the chapter's board of governors include Ray Barretto, Bill Borden, John Hammond, Andrew Kazden, Toddi King, Fred Marcellino, Chico O'Farrill, Fred Plaut, Jay Saks, Ettore Stratta and Margaret Whiting. They join Brody, Morgan, Schwartz and Larry Keyes.

Atlantic Reports Banner 6 Months

NEW YORK—Sales totals for the first six months at Atlantic this year produced one of the best dollar tallies in the label's history, according to Jerry Greenberg, president.

By itself April ranked as the second greatest sales month in Atlantic's history, he explains. Greenberg credits the WEA's "Summer Gold Rush" campaign and his own label's "Sizzlin' Summer Soul" sales program as major contributors to the sales totals.



TIN PAN ALLEY—The corner of West 28th St. and Broadway was reborn with song Monday (26), when many of the world's top songwriters joined together for the unveiling of a plaque naming the site of the original Tin Pan Alley as a National Historic Music Landmark. Pictured at the unveiling are, left to right, Leonard Feist, president of the National Music Publishers Assn.; Richard Knowles, Northeast region manager of Exxon; and songwriter Sammy Cahn. The plaques, scheduled to be marked at 27 New York sites, are sponsored by The National Music Council and the Exxon Corp.

Nominations In For Rock Kudos

NEW YORK—Nominations for Don Kirshner's second "Rock Music Awards" television show, to be aired by the CBS network Sept. 18, have been completed, chosen by a blue ribbon panel of rock critics and radio DJs.

Next step is the voting by some 1,000 critics and DJs from around the country to determine award winners.

Categories involved are: personality of the year, best female vocalist, best male vocalist, best album, best single, best r&b album, best r&b

single, best group, best new female vocalist, best new male vocalist, best new group, best producer, best composer, outstanding public service and hall of fame.

Lou Boorstein Dies

NEW YORK—Lou Boorstein, formerly president of Leslie Distributors, a leading one-stop here in the 1950s and 1960s, died in Florida July 27. He is survived by his wife, Eleanor, and four sons, Raymond, Martin, Richard and Allen.

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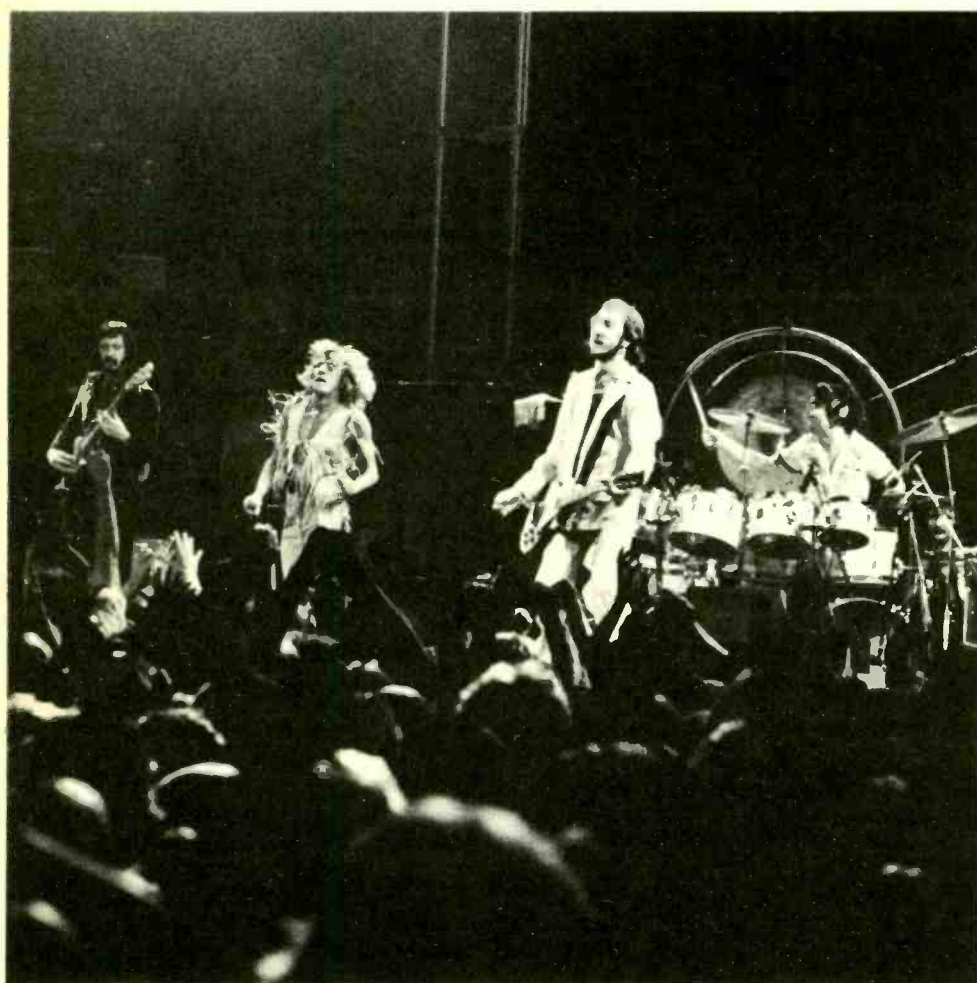
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AUG. 7

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AUG. 9

Miami, FL
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MCA RECORDS

High 6-Month Goal At RCA Meet

• Continued from page 3

comics David Banks, Ralph Grant and Vicki Sue Robinson.

Country from Chet Atkins, Jerry Reeves, Eddy Arnold's first work since his return to the label, Dolly Parton, Waylon Jennings and new artists Dave & Sugar, Tennessee Pullybone and Rob Galbraith.

Pop from Custom label artists Carol Douglas and Silver Convention (Midland International); the Buckeye Politicians, Kevin Westlake and Albert King (Utopia); a new single from Starland Vocal Band (Windsong) and Lena Horne (Gryphon).

Contemporary on RCA, a Norman Granz-produced "Porgy" with Cleo Laine and Ray Charles; new artists like Arizona, Ryo Kawasaki and Ruth Copeland; second LPs from Juice Newton & Silverspur, Aztec Two Step, Hall & Oates, the Noel Redding Band, plus a new David Cassidy.

Theme of the convention—how the various industry segments help develop and build the artist—focused on various roles of the management firm, radio, the one-stop, rackjobber and retailer. "Instructors" were division vice presidents Mel Ilberman, commercial operations; Jack Kierman, marketing; John Rosica, promotion, and sales director Mario De Filitto.

Speaking on management, Jerry Weintraub of Management III, and partner in the Windsong label, emphasized that everything starts in the field. He recalls his Zager & Evans hit "In The Year 2525" at the RCA Mexico City convention eight years ago where he first met Denver. "Take Me Home Country Roads" was No. 1 two years later at RCA's Florida meeting, and now five years

after that, his Starland Vocal Band has the No. 1 hit "Afternoon Delight."

He noted the problems in both the club and concert areas, emphasizing the need for closer cooperation between the management firm, artist and label. "We can overcome the problems of the concert business, but we must be in a position of control," Weintraub concluded.

Speaking on radio were Gavin Report publisher Bill Gavin and wife Janet, country editor; KDIA's program manager Keith Adams, and public affairs director Dr. Harold Varner. Gavin emphasized that the label's attitude to new artists is quite different from radio, with Adams claiming no interest in "breaking" a record but rather in programming for an audience to build ratings and advertising dollars.

The number of new artists on his Hundred Top Hits Of The Year since 1961 went down from 33 that year to 16 in 1973 before starting back up. Gavin points out, reflecting tightened playlists and the emerging disco alternative from mid-1974 on. Country artists generally have more longevity, Janet Gavin noted, and Dr. Varner detailed the station's public affairs artist interviews aimed at the man or woman behind the music.

Acknowledging a type of reverse backlash, Adams admits to the reluctance of some black outlets to play white artists' soul disks, and that he personally is affected subconsciously to the "black hit maker image" of a label like Philly International versus an RCA.

There was general agreement that the ethnic and demographic lines are blurring, with radio becoming "radio," and a more universal format emerging in the next decade.

Speaking on one-stops, Brud Oseroff and Harvey Campbell of Pittsburgh Mobile One-Stop detailed their success in moving singles quickly to locations in 17 states via vans, with product supplied to 15 resident salesmen from Pittsburgh and Miami warehouses.

They both emphasized the need for expert knowledge of music for the vastly different jukebox and smaller retail outlets they service, summing up their philosophy in one word—"cooperation."

Campbell took the industry to task for being antiquated on relying too much on radio. "Radio owes the record industry a lot more than we're getting," he emphasized. He urged more label promotion on the loca-

tion level, including jukeboxes, and most of all more innovative ideas.

Speaking on rackjobbers, Dan Heilicher, NARM chairman and head of J.L. Marsh as well as the Musicland retail chain, pointed out how the evolution of racks from distributors played a vital role in industry expansion. Racks are now filling the needs of stores which will always have a "necessary" record/tape department for a steady customer who only buys at his department or discount outlets.

"We're here to stay to fill a definite need with your help," he emphasizes. Heilicher feels the label has an obligation to do more than just call on the racks—the label should call on their accounts as their customers also. By helping the rack with certain stores, the rack can analyze the information and do a better job of merchandising for the label.

"We've got to create the same environment so an artist is bought rather than his song or album, just like a popular author is bought whatever his next book might be."

Speaking on retailing, Russ Solomon of Tower Records capsuled the evolution of his first "super store," following his demise as a rackjobber while crediting the original concepts to Sam Goody who gave away Columbia LP attachments to everyone buying 25 records. He only broke even on the deal but created 25,000 customers overnight and helped the industry launch the LP.

Solomon took Goody's basic idea of full line inventory and added new merchandising techniques to open his first super store here in 1968. The public responded and Tower was on its way to today's \$700,000 inventory with 32,000 titles—50% classical—and 215,000 pieces of product in the main store, plus 5,000 cassettes and 6,500 8-track titles.

The 90-minute multimedia product presentation was prepared by RCA staffers Jack Maher and Steve Cohn.

As Glancy emphasized, it was more
(Continued on page 63)

WAYLON JENNINGS STARLAND VOCAL BAND D.J. ROGERS

Bimbo's, San Francisco

Convention showcases headlined by these three acts vied with live area performances by Jefferson Starship and Becky Hobby as attendees at RCA's Diamond Jubilee birthday party-convention had more than enough pop talent to keep them well entertained between meetings.

Jennings hosted the Wednesday (28) afternoon showcase at Bimbo's running through more than 15 numbers over the full range of his impressive repertoire. The sparks especially flew when he and wife Jesse Colter, Capitol's contribution to "Outlaws," teamed on an electric "Suspicious Mind," and Steve Young came on with his 12-string guitar for a duet on Young's "Lonesome, Ornerly 'N' Mean" and Willie Nelson's "It's Not Supposed To Be That Way."

Jennings was the man of the hour and a-half, from his "Lady's Love Outlaws" and his new single "Can't You See" to encores of "Piano Roll Blues" and "I'm a Rambling Man." In between were such hits as "Light Of My Life," "Willie The Wandering Gypsy In Me," "This Time," "Dreaming My Dreams With You," "Amanda," "Bob Wills Is Still The King" and "Rainy Day Woman."

Jennings' superb vocals and guitar got super backing from Ralph Mooney, steel guitar; Cliff Robin-

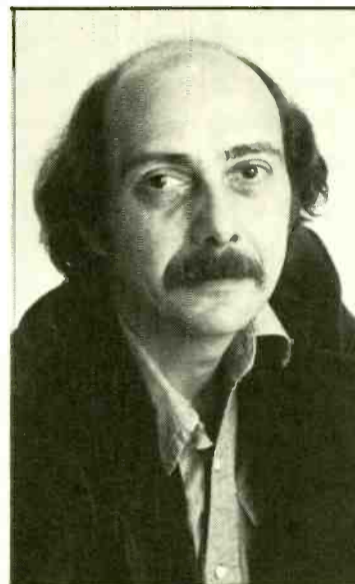
Convention Speakers



Mel Ilberman



Ken Glancy



John Rosica



Jack Kiernan



Jerry Weintraub



Dan Heilicher

son, keyboards, wife Colter, vocals; Gordon Payne, lead guitar; Richie Albright, drums; Sherman Hayes, bass, and Rance Watson, rhythm guitar.

Headlining the r&b showcase Thursday (29) at Bimbo's was D.J. Rogers, with comic host David Banks, Rhythm, and the Tymes, all with important roles in the label's expanding thrust into black music.

Starland Vocal Band on RCA—distributed Windsong, John Denver's label, spotlighted the convention's closing showcase Friday (30), featuring its No. 1 single "Afternoon Delight" and emphasizing the increasingly vital part that custom labels are playing in the RCA sales and profit picture.

Comedian Steve Landesberg kept things moving, with Rosie and Free

Beer also showing their range of new talent.

Many RCA staffers also attended two solid Jefferson Starship shows (27-28) at the Hearst Greek Theatre across the Bay at the Univ. of Calif.

Also featured were Country Joe McDonald and the Whale Band (formerly Fish) and Stoneground with duo vocalists Joe Baker and Annie Sampson, and guitarist Tim Barnes.

One of the label's newest artists, Becky Hobbs on the new Tattoo label of BNB Associates, had a solidly well received club date Wednesday through Sunday (28-1) at the Savoy, with material from her first LP, "From The Heartland," showing promise of a fine future in the country/pop area.

STEPHEN TRAIMAN

Rackers' Efforts Poor With New Acts

SAN FRANCISCO—The rackjobber can help "break" established artists but it's difficult with a new talent. Dan Heilicher admitted to the RCA convention.

The NARM chairman, president of both the giant J.L. Marsh rack operation and the Musicland retail chain, explained that given the limited space for inventory, the rack has to wait for radio airplay to establish a hit before it can move a new artist's LP to its accounts. Retailers like Musicland, on the other hand, can use their clerks' word of mouth for a week-in, week-out push backed by in-store displays and co-op print and radio ads.

Label Branches Win Achievement Awards

SAN FRANCISCO—Outstanding achievement awards for RCA branches with the highest percentage of sales increases over quotas for the first six months of 1976 were shared by San Francisco and Denver (each taking top honors in two months) and by Dallas and Minneapolis.

A "Nipper" plaque was presented to the branch manager, with individual trophies to staffers—replicas of His Master's Voice trademark, from Mario DeFilitto, director of sales, and John Rosica, promotion vice president.

Top achievement was by Dallas, with 195% of quota in January via sales administration manager Tom McCusker, and staffers John Betancourt, Jim Yates, Wayne Ed-

wards, Roger Moore, Al Mathias, Jim Alston, Bert Williams, Peggy Graham, John Kane and Edmond Hubert.

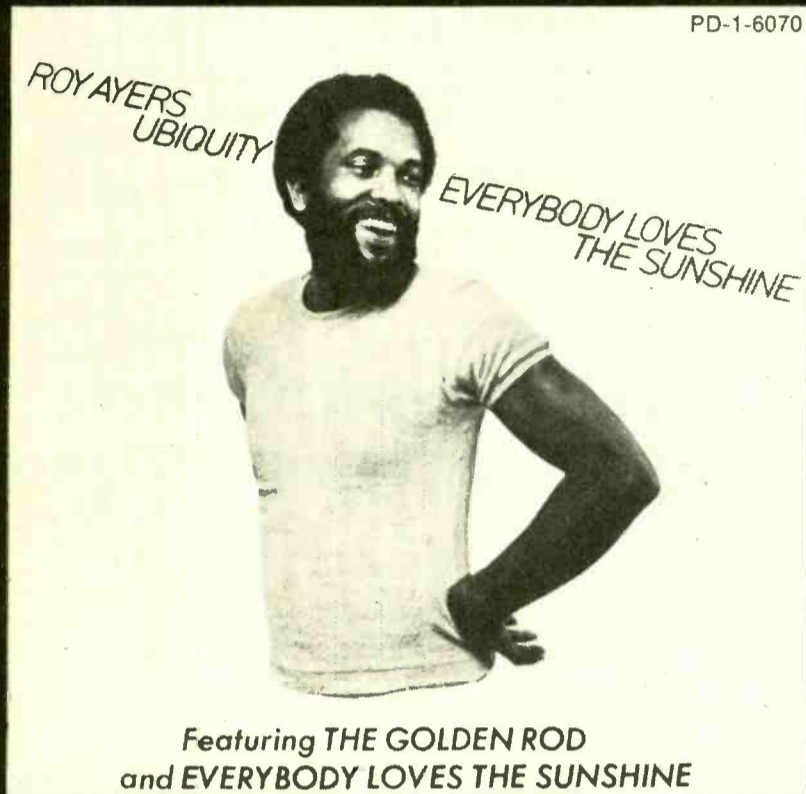
Denver achieved 159% of quota in April, following a 125% gain in March, via sales manager Mike Ketchum, and staffers Robin Wren, Del Wood and Keni Johnson.

San Francisco hit 137% of quota in May, encoring a 106% increase in February with plaques going to Charles Rice and staffers David Newmark, Kent Mitchell, Charles Clendenin and Eddie Humber.

Minneapolis took June honors, achieving 134% of quota, via sales manager John Swenson and staffers Ron Geslin, Jerry Cunningham and Bob Heatherly.

SUMMER SCORCHERS

FOUR WAYS TO KEEP THE HEAT ON



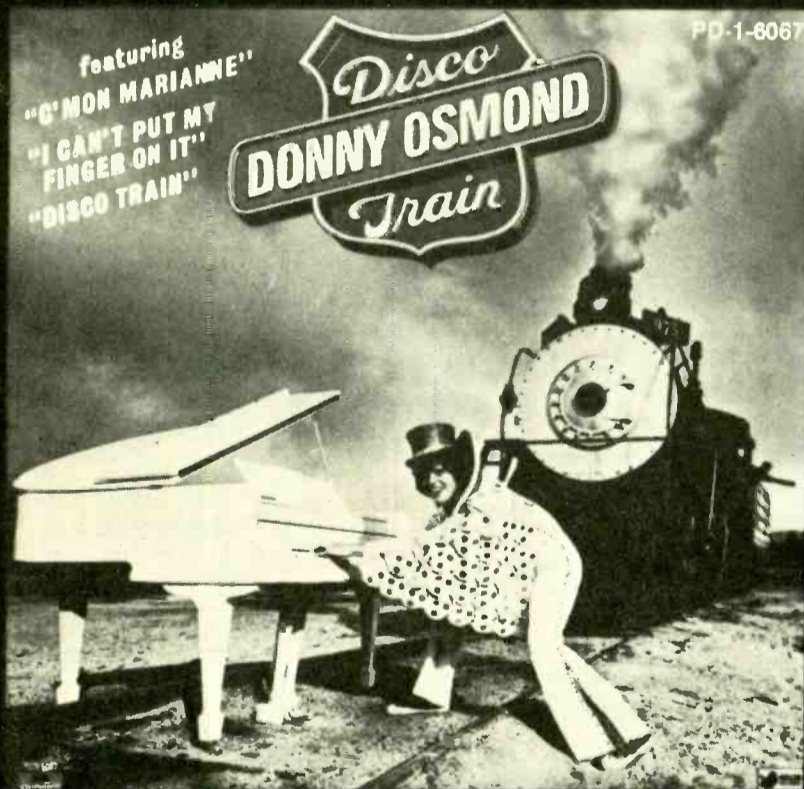
ROY AYERS UBIQUITY
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Radio-TV Programming

Hard Core Folk Big Buyers Survey Shows Pro Listeners Affluent

By CLAUDE HALL

LOS ANGELES—There's a hard-core group of radio fans that accounts for an amazing number of record sales—both singles and albums—according to research just completed by Radio MusiCo, a new research firm operated by Steve Gaspar here.

Gaspar, music research specialist for several years with the Buzz Bennett operation, delves deeply into likes and dislikes of a select group of people—those who've won prizes or contests in radio station promotions coast-to-coast and/or those radio fans who constantly call up radio stations for requests.

In a study of seven different major radio markets, Radio MusiCo found that 69.3% listen more than three hours a day, they are active radio station callers and requesters, with 64.3% calling stations more than three times in an average week and 37.6% more than six times a week.

The survey shows that 91.6% purchase albums, as compared with only 67.3% that purchase singles on a regular basis. Of the album purchasers, 56.5% purchased three or more albums in the past three months and 16.9% purchased six or more. Of the singles buyers, 12.5% purchased only singles and no albums. In the past three months, 50% of the total group and 74% of the singles purchasers have purchased

more than three singles, while 25.2% bought six or more.

Gaspar says that 72.3% buy their records primarily (although not exclusively) from music/record stores, with only 23.8% buying primarily at a discount department store. The secondary source for most of these was by mail-order.

When it came to primarily influences, 32.7% buy only records that they have heard and 40.1% indicate that they most often buy records they have heard; 26.2% will sometimes buy without hearing a record. However, the recommendation of a friend appears to have an influence on many people: 58.9% sometimes buy a record recommended by a friend and 21.8% often buy a record on this basis.

No particular favorite group or artist is mentioned with any overwhelming degree of regularity, Gaspar says. Elton John, however, is a clear favorite with 27.8% of the respondents. The Eagles are second in popularity with 13.4% listing the group as their favorite. Others who stand out somewhat in number of mentions include Led Zeppelin, Queen, Chicago, Barry Manilow, K.C. and the Sunshine Band, and Lynyrd Skynyrd. A total of 69 other artists are mentioned, but none as consistently as those above.

When it comes to radio listening,

Gaspar finds that 30.2% listen one to three hours a day, 45% three to six hours, and 24.3% listen more than six hours a day.

As for requests, 25.2% call a station to request or respond to a contest one to two times a week on the average, 26.7% call three to five times, and 18.8% call six to 10 times. Another 18.7% say they call more than 10 times a week. Gaspar says that 57.4% indicate that they called usually to request a new release or a current record.

(Continued on page 25)



CRUISIN'—KHJ air personalities Dr. John and Bobby Ocean, right, load the Prize-Surprise Van of radio station KHJ, Los Angeles, with goodies such as T-shirts, albums, concert tickets and cash to give away to listeners. The van is cruising the streets of the city this summer, especially the beaches on hot days, and stopping at locations mentioned over the air.

COMPETITION CLOSES OCT. 4

Radio Awards Competition Gets Underway As a Forum Highlight

LOS ANGELES—The annual radio awards competition for the International Radio Programming Forum is underway, announces awards chairman L. David Moorhead, vice president and general manager of KMET here. Awards for best air personalities, best program directors and best radio stations—along with several other awards—will be presented at a banquet Dec. 4 concluding the event at the Marriott Hotel, New Orleans.

Last year's competition, which culminated with awards presentations at the Fairmont Hotel in San Francisco, was the most successful in the Forum's history and had the

largest number of entries ever received. Not only were the major broadcast groups such as Metro-media, RKO Radio, Bartell, Capital Cities and Cox well represented with entries, but the new system of seeking out talent who do not normally enter in competition devised by awards chairperson Moorhead last year resulted in many new faces and names in the awards roster.

Scott Burton (then in St. Louis) was named grand international program director of the year with Bill Hayward of KOY Phoenix getting the nod as grand international air personality. Other first-time winners/entrants included WNEW-

FM, the Manhattan progressive powerhouse selected as grand international station of the year.

"Most gratifying to me was the fact that the entries were a truly catholic sampling of the industry reflecting every format, every market size and every type of personality from the major market super stars to the smallest market apprentice," says Moorhead.

The fact that many people who were award winners had never entered a competition before attests to the efficacy of the new nominating system, he says. Also noted was the fact that the winners seemed to be evenly divided on a geographical basis.

This year the same system will be utilized for nominating and judging, with the number of nominating chairmen expanded to completely cover the U.S.

In next week's Billboard, the 1976 nominating ballot will be printed with instructions for entering the competition. For the first time, you will be able to nominate and enter an individual at the same time by sending an aircheck directly to the judging chairman for the district involved. All entries are preferred on cassette, but the judges will accept reel-to-reel telescoped tapes at 7½ i.p.s.

Judicial districts will be assigned by telephone area code with the complete list and instructions printed next week.

Again this year's awards will be given by format for program director, station air personality of the year, with a special bicentennial award made to a station.

Winners of the above awards will be the finalists for the grand international awards.

Record promotion awards will be made as follows: national (one), regional (one), local (four—East, Midwest, South and West), and independent.

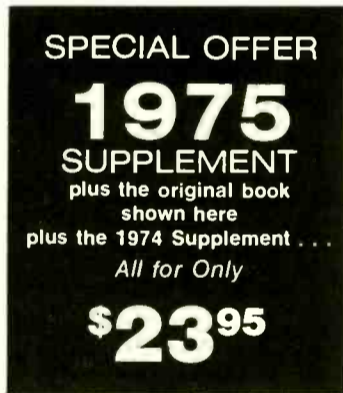
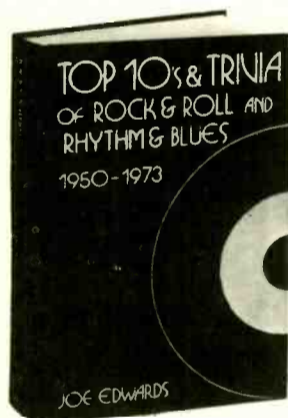
Next week's Billboard will feature the complete list of judges, nominating ballot, and complete rules for entering all competitions.

This year's awards committee members are: Jan Basham of A&M Records, Mardi Nehrass, general manager of Big Tree Records, George Burns, president of Burns Media Consultants, Billy Bass of Rocket Records, and Moorhead. Both Nehrass and Bass are radio people who recently in their careers moved into records. Nehrass

(Continued on page 25)

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GROUP

WHAT IS FRANKIE VALLI'S REAL NAME?

WHO WERE JOHNNY CASH'S

A Latin 'Salsa Machine' 30-Minute TV Musical Launched By L.A. Firm

LOS ANGELES—A half-hour Latin music tv show called "The Mean Salsa Machine" has been launched here by Pan-American Entertainment Group, a new firm headed by Michael G. Lee and Art Brambila.

The half-hour Monday-Friday show will emphasize Latin, soul and disco music. Host will be Danny Martinez of KIIS radio. The show will be taped live at the Starwood, a popular nightclub. And Brambila says there will be feature appear-

ances by leading acts on the show. First will be Freddy Fender.

A unique feature of the show will be that the best performances of the five-day series will be edited and jelled into an hour weekly show that will also be made available to tv stations. Bob Barnett, formerly of Dick Clark Productions, will direct. Lee and Brambila will produce. The show is being syndicated by West Coast Broadcasting Consultants in Sacramento. In Los Angeles, the series will be sponsored by Coca-Cola.

TV 'Soundstage' Ties With WXRT

LOS ANGELES—WXRT in Chicago will simulcast the audio portion of "Soundstage" in combination with WTTW-TV. The music show, in its third season, will be on more than 230 tv stations this year. Producer Mac Ehrlich feels that in moving to simulcast the tv show "will be assured of reaching a young audience that is interested in a wide variety of music."

The two organizations are also concerned with quality, reports Terri McCullough of WXRT. "Just as WXRT strives to play the best music available, Ehrlich selects acts for 'Soundstage' with the utmost care. He chooses artists who really have

something to say in their music and then provides a special studio environment complete with an appreciative audience where they can give their best television performances.

"In keeping with public television's policy of non-interrupted programming, WXRT will simulcast 'Soundstage' without commercial clutter."

The associate producer of "Soundstage" is Charles Mitchell. The directors are Richard Carter and Bill Heitz. Jackie Fabish is the program coordinator."

First broadcast will be during the week of Oct. 25.

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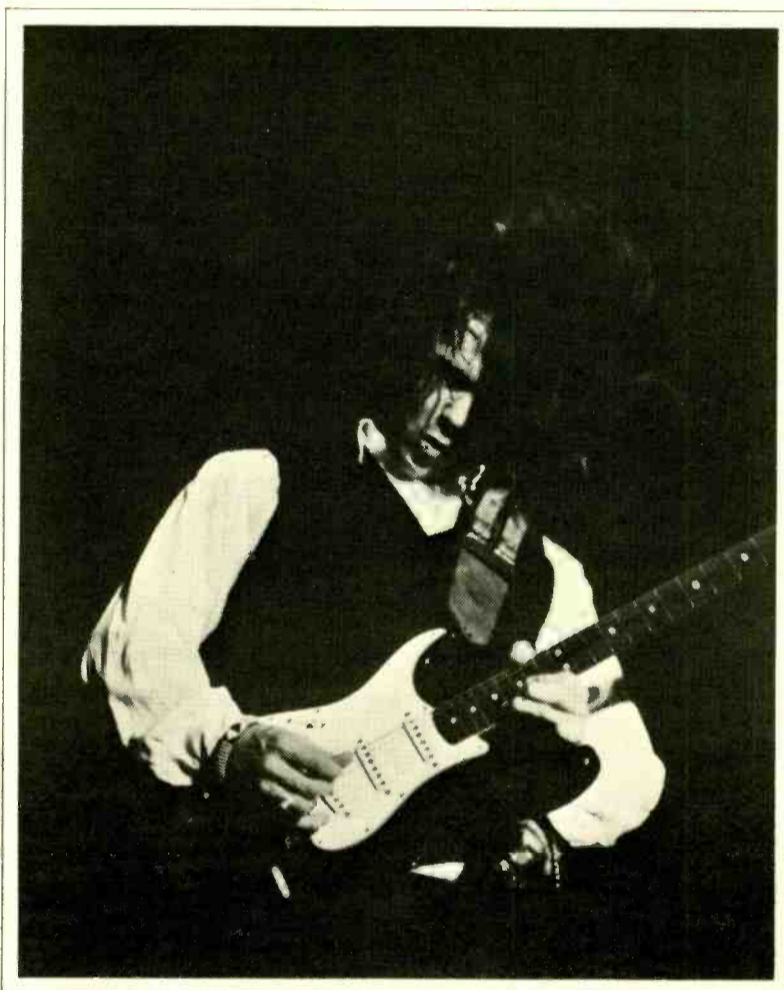
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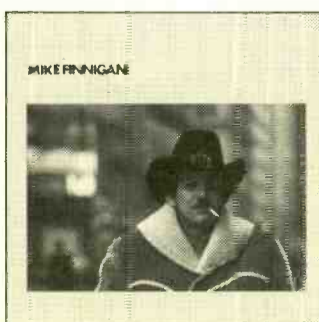
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Mike Finnigan’s first album is **MIKE FINNIGAN**. It features Mike performing the songs of John Sebastian, Allen Toussaint, Billy Joel and others. It was produced by Jerry Wexler for Warner Bros. Records, where he was signed by President Mo Ostin.

This is the album which Mike sang, Jerry produced and Mo signed.

BS 2944

A HIT IS A HIT Miami's WMJX Playlist Isn't Like All the Others

By SARA LANE

MIAMI—"Our definition of a hit is a record that's doing well in our market: one that will be beneficial to 96X (WMJX) once we put it on the air. We don't care who is or isn't playing it," says Dean Mitchell, WMJX's music and research director.

"If it fills our criteria and is selling well in our market, then we add it. We don't look at add-ons from an adult listener or teeny-bopper listener, we look at it from a

mass appeal point of view—a record appealing to everyone."

By doing "heavy research" phoning and in-person visits to local record stores, getting reports on singles, albums and requests, Mitchell and his youthful staff are able to determine which records to add on the playlist of 30 current records.

"I suppose you'd call it a large playlist by today's standards where many stations are cutting back, yet out total playlist comprises between 800 and 900 records. This is such a competitive market that we try to have an expanded playlist to appeal to more audience numbers, our target being the 12- to 34-year-old," Mitchell explains.

Since 96X doesn't wait for records to hit major trade charts, they've been able to break many in the area. K.C. and the Sunshine Band's "That's The Way I Like It" and "Get Down Tonight," Maxine Nightingale's "Right Back Where We Started From," "Heaven Must Be Missing An Angel," "Disco Lady," and "Kiss And Say Goodbye" are all recent breakouts.

"They laughed at us for adding 'Young Hearts Run Free,' but I noticed last week two of our competitors added it after we'd been playing it for six weeks," says Mitchell.

Mitchell is one of the Miami rarities—a native—a fact he contends is a definite asset. Born and raised here, he received an Associate of Arts degree from Miami/Dade Community College, then went to Florida International Univ. majoring in psychology and wound up getting a Bachelor of Arts degree from the Univ. of Miami where he double majored in psychology and communications.

"Radio is a communications business trying to attract people, psychology is the study of the mind, so it's only natural it is helpful in radio."

Mitchell is aiming for the moon but is realistic enough to know that he may "only land on a planet." His long-range plans include running a contemporary radio station and then eventually owning one.

One of Mitchell's goals has already been attained—to work for 96X program director Jerry Clifton. "He's brilliant," Mitchell says.

Mitchell's radio career began at WOCN, then a beautiful music station, programming an automation system. Another stint at another beautiful music station, WVCG, followed. Then he went on to Miami's top country station, WWOK.

"I learned an incredible amount from Mal Harrison, the program director who previously worked with KCBQ, 96X sister station in San Diego. The thing that stuck in my mind most was that it doesn't matter what format you use, so long as you're playing the hits you're going to win or at least you're going to have a really good radio station," Mitchell explains.

He wanted to get into contemporary radio and went with WFUN for three months until one day when he was on the air. Clifton phoned him and asked him to go to work for 96X.

Mitchell has been influenced by other program directors in addition to Clifton—Michael Spears at KRFC in San Francisco, Bartell national music coordinator Rochelle Staab and George Wilson, president of Bartell—"one of the all-time great program directors," Mitchell enthuses.

Public image is important to 96X staffers and Mitchell explains that broadcasting is an involvement medium: "We're selling the station from a merchandise standpoint, trying to be more visible in the market."

and disk jockey on WMEX in Boston back in 1973-75.

★ ★ ★

Dale (Dan Tucker) Tucker, KSPN, Aspen, Colo., writes: "This is my third and final letter to you on the same subject. Where is **Al Gates**, **Joel Cash**, **J.J. Jeffrey**, et. al.? Also mentioned in that Vox Jox paragraph was **Dan Tucker**. I am Dan Tucker. My real legal name is **Dale A. Tucker**. Having been Dan for years and not being on the air any longer, I have reverted to Dale. But, Dan Tucker lives. I have been with KSPN since January of 1973, which a brief few months at KHAR in Anchorage (another story entirely).

"Now, being a native (unfortunately) of Cleveland, only I among your tens of readers know **Specs Howard's** real legal name. As inducement for you to call me or in some way acknowledge this letter, I will titilate your interest with his real legal initials—J.L.

"I was there. I was there when **Pete Meyers** did his **Mad Daddy** thing on WJW; I was there when **Big Wilson** was the morning king on KYW; I was there when **Ernie Anderson** was on WHK; I was there when **Dick Drury** was on KYW; when **Phil McClean** worked out of the Bulkle Building on WERE; **Ed Fisher**, **Bob Dale**, **John B. Hughes** and the news on channel 5, **WEWS**; **Bill Gordon** (stay smoochie, you rascal you) on WHK; you wanna do radio trivia from Cleveland? You got it."

Tucker: You old rebel from a Drake format. I'm sure glad I never got those first two letters. Okay, here's the big number on Cleveland: Who out there has an aircheck of **Jack G. Thayer** in his Cleveland disk jockey days? And who has an aircheck on **Bill Randle** in his first trip at WERE when he was the most important disk jockey in the nation (outside of, perhaps, **Alan Freed**) at breaking new records?

★ ★ ★

WCOZ in beautiful out-of-town Boston does, after all, have an air staff. The station, celebrating its first anniversary with an adult rock format this coming Aug. 15, has **George Taylor Morris** 6-10 a.m., **Lisa Karlin** 10 a.m.-2 p.m., **Mark Parenteau** 2-6 p.m., music director **Ken Shelton** 6-10 p.m., **Lesley** 10 p.m.-2 a.m., **Robert Desiderio** 2-6 a.m., with weekend people **Jerry Goodwin** and **Maggie Patten**, **Clark Smidt**, program manager, once programmed a pretty successful station and was 50% of the air staff.

★ ★ ★

Got several letters about my Cleveland "gool" and here's one from **Ted Alexander**, disk jockey and program assistant at WWWE in Cleveland: "Being a faithful and devoted listener to the old days radio of what this very radio station was, I feel compelled to list the lineup exactly as it was: **Martin and Howard** 6-10 a.m., **Jim Runyon** 10 a.m.-2

(Continued on page 26)

(Continued on page 26)

Vox Jox

By CLAUDE HALL

LOS ANGELES—**Shotgun Tom Kelly** has left KCBQ in San Diego to do the morning show at B-100, an FM rocker in the same market. ... **Roger Laing** has been named program director of KPOL-FM, Los Angeles. **Al Hersokovitz**, program director of KPOL-AM, reports that, contrary to street rumors, no format change at the FM station is contemplated in the near future. Laing, as most of you don't know, was responsible for building the KNX-FM, Los Angeles, sound which is much copied around the nation. Good man to have on board.

★ ★ ★

Rick Dees, morning personality at WMPS in Memphis, has been named program director of the station. ... **John Kosian**, program producer at TM Programming, Dallas, writes: "I thought you might like to hear the story behind the alternate version of 'Get Up And Boogie' that KHJ in Los Angeles has been airing lately. The song features the shout 'That's wrong!' in place of the original's 'That's right!' throughout and was produced here in Dallas one night with fellow TM employee **Ron Harris**."

"I started the new version on my weekend shows on KLIF here in Dallas and people called up saying: 'There's something wrong with your record.' I told them: 'That's right!'"

Two weeks ago while vacationing in Los Angeles, Ron stopped by KHJ and played 'That's Wrong' for **Charlie Van Dyke**. The song was on the air a couple of hours later and there it remains, in addition to KLIF, of course, "whenever I think it's time to shake up the listeners a little." Kosian was music director

Forum Highlight

• Continued from page 18

started in radio at WOKY, Milwaukee, and served with Bartell's KCBQ in San Diego before joining KHJ in Los Angeles, seeing service with RKO radio's home office before moving to Big Tree.

Bass was one of the super-jocks of the '60s producing top ratings at Cleveland's WIXY during that station's golden years before getting his stripes as program director of WNCR and later WMMS. George Burns is a broadcast entrepreneur, starting in radio as a DJ in the '50s. As an air personality and executive, Burns saw service with some of this country's largest groups including Cap Cities, Metromedia and Pacific and Southern. As president of Burns Media Consultants, one of the most successful consulting firms in the business, Burns is involved in every phase of broadcasting on three continents (and at least one island).

This year for the first time there will be name entertainment at both the awards luncheon and the awards dinner. Entertainment director for both functions will be Billy Bass, according to Moorhead.

KSON Sets Up a CB Request Line

LOS ANGELES—KSON in San Diego has installed a CB base and is taking requests—along with traffic information—from CB operators 6-9 a.m. and 3-6 p.m. on channel 13, reports Dan McKinnon, owner of the country music station. KSON-AM-FM now simulcasts 6 a.m.-7p.m. Monday through Friday.

Hard Core Folk

• Continued from page 18

The persons described in the survey, Gaspar says, are "individuals who exhibit a high degree of interest in and involvement with radio and music." The purpose of the survey is to develop a profile of the radio listening and record-buying habits as well as other descriptive characteristics of these people."

Radio MusiCo then capitalizes on this "profile" for in-depth study of new releases for record labels on a contract basis. While Gaspar feels all of that information is confidential to his clients, a recent study shows that a given group could score in the top 10 of national charts with strong promotion or in the top 20 with ordinary promotion.

"Within the psychographic and lifestyle section, respondents were asked how they felt about certain statements and to indicate the extent to which they agreed or disagreed with the statements: 72.3% indicate that they feel that to some extent they are leaders in the groups they are in. Over 60% like to introduce new things to their friends. The group likes listening to music, going to concerts, and participating in sports. They appear to be very social people."

The age breakdown is interesting: 12-13-year-olds make up 16.8% of the group, while 14-15-year-olds comprise 31.7% and 16-17-year-olds make up 26.2% of the total surveyed. At least 10.9% were 18-19 years of age and 10.6% were 20-25 years of age. Females make up 57.4% of the group.

New Owners For San Jose KEZR

SAN JOSE, Calif.—KEZR has been purchased by the owners of KXRX here, according to new program director Don Welsh. The station will shift from an adult contemporary format to an easy rock format similar to that of KNX-FM in Los Angeles. The station will be automated, but use voice tracks from local personalities. Changeover is expected about Aug. 9.

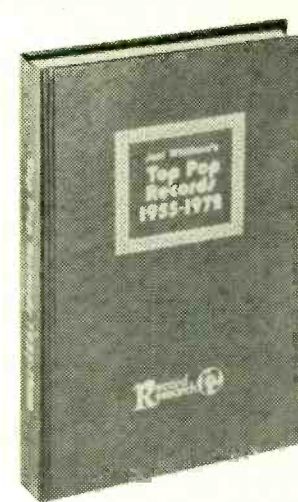
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Bob Watt at **KLYD**
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Vox Jox

• Continued from page 25

p.m., **Jim Stagg** 2-6 p.m., **Jerry G.** 6-10 p.m., **Harv Morgan** with 'Contact' 10-midnight, **Jay Lawrence** mid-night-6 a.m.

"I'm now proud to be working as an air personality at what used to be the old KYW, now WWWE, where even though there has been a considerable number of changes, both technical and otherwise (we are now operating from the old WTAM tower, non-directional, which is what we used to be before we were KYW), still as the 50,000-watt, 1100 kHz Cleveland leader.

"You may want to mention that I have just a few hours of tapes of some of the old personalities mentioned above that I can dub off" for

anyone who will send me some tape, care of the station. They're not exactly hi fi, but still not bad for old off-air tape. I also have dug up some of the old KYW jingles from the archives of WWWE (please call it 3WE) that I can run off for anyone interested.

"I wonder where **Don Williams** of WELW in 1965 is now?"

★ ★ ★

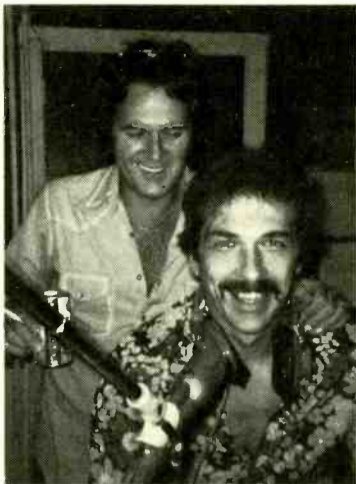
Dick Summer has a new book of poems out—"Lovin' Touch V." And this one comes complete with a cassette. "We've just published and the results are incredible. I think it'll outsell my other books. Concurrent with the publication, E.A.C. Marketing is offering a syndicated 'Lovin' Touch' radio program, an hour a week for starters, to major market stations. There's a unique marketing arrangement involved, so the station taking the show will, without putting up any cash in front, come out with a profit from several sources." Summer does the 10 p.m.-2 a.m. show on WNBC in New York. Remember when **Bill "Rosko" Mercer** used to read poetry on WNFV-FM in New York? And wasn't it **Bob Poole** out of some station in New Orleans that used to read poetry occasionally several years ago?

★ ★ ★

Bill Thompson writes: "Hello, from Hawaii. Have returned home after three years of being on the road and getting it to happen as manager of **Cecilio & Kapono**. No more management for me. Came back here where I was born and raised in 1972 to get away from the management scene and got right back in it, then out again in January of this year. Am currently doing the morning show at KGU as a vacation relief for their regular man, **Tom Adams**. The ironic thing about the whole trip is that **Ron Jacobs** and I started out together in radio here, back in 1951 on KIKI when we were going to high school. The morning he took to the air with his new show, I came on, too. Now there is talk from KGU of retaining me for afternoon drive or something. Will be doing five weeks of morning and afternoon drive and by that time will know. KGU has a super format and their program director, **Bernie Armstrong** is a real pro. Great to work with. One of the best I have ever contacted in the business, going back to the beginning.

"My basic reason for returning this time was setting up Bill Thompson Un-Limited and am doing artist consulting work, am involved with about five artists in all areas from photography to music; also doing concert production, radio and tv commercials—both production and voice—and the radio trip was a nice fill, but it's also great fun to be back on the air. First time, really, since I left KGBS in Los Angeles in 1968 to rejoin the **Smothers Brothers**. The market is really changing with **Ron Jacobs** back, **Pat O'Day** coming into KORL, the market has all of a sudden become professional and has advanced from 1963 radio to the present. It is good, because some great talent is coming on the air. **Ian Roberts** is super and there is going to be more. I think **Aku** is going to have his first major opposition in 25 years.

"Anyway, just wanted to say hi and let you know what I am doing. Will keep you advised as to the full-time trip at KGU (the KMPC of the Pacific). **Dick Cook** is there. Loved him when he was KSFO in San Francisco and I am working with him in the mornings; he does the most fantastic news ever. What a sense of humor. Aloha."



T.G. Shepard (standing) with WRCP afternoon drive man, **Mike Sugar** (sitting), visiting WRCP radio to promote hit recording of "Solitary Man."

T.G. Shepard and his band visited WRCP in Philadelphia the other day and afternoon drive personality **Mike Dugan**, front, put him on the air to talk about his hit "Solitary Man."

★ ★ ★

Ken Lamb has been named operations manager of KOIT, the Bonnevill FM station in San Francisco; he'd been operations director the past two years for KJOI in Los Angeles, which featured the beautiful music programming of Stereo Radio Productions. Before that, Lamb was chief announcer for Bonneville's WRFM in New York. . . . Does anybody want a five-hour documentary called "Beach Music: Sound Of The South?" Talk to WKIX program director **Pat Patterson**, Raleigh, N.C. He'll be glad to send you a demo tape.

★ ★ ★

Mel Phillips, once program director of WXLO in New York, is now program director of WNBC, New York; **Bill Rock**, temporary program director, drops back to production, etc. . . . **Bruce Johnson**, president of the Sterling Recreation Organization's radio division, leaves any day now to become head of Starr; Starr will move headquarters to Los Angeles. Johnson, an attorney as well as a radio man, will have to dive in and solve financial problems and organizational problems—something he's extremely efficient at. Rumor strong on streets that **Bo Donovan**, former national program director of SRO, may leave Peters Production in San Diego to return to his old job. And I believe you can expect SRO to drop out of their planned building motif Johnson had initiated.

★ ★ ★

Hal Davis, general manager of Doubleday Broadcasting's KITE in San Antonio, has resigned. He is being replaced by **Jack Aldrich**, who sold out his interest in KCLE in Cleburne, Tex., to join Doubleday. . . . **Antal "Tony" Czicsatka**, who invented the General Electric stereo broadcasting system (**Carl Eilers** of Zenith also invented a stereo system; they shared rights), died July 9 at his home in Utica, N.Y. He had retired this past January. Only had the pleasure of meeting him once when he attended the after midnight CD-4 discrete quad tests at KIOI in San Francisco.

★ ★ ★

Bob Watson, 816-637-6062 after 5:30 p.m., says "I realize that I'm not ready for major market, but I do feel I am ready for a three or four-station market. Would like MOR, but am currently doing country and would

do that, too. I am a college graduate (my degrees and subsequent graduate work are not in radio, however) and have 2½ years experience. Everything I have learned to this point I have picked up on my own by listening to the major market jocks (am influenced by KMBZ's **Mike Murphy**, I admit it). I would like to work for a program director who really knows his stuff and can teach me what I'll need to know for the climb to major market MOR. I've taught myself all I can." Watson is now working at KEXS in Excelsior Springs, Mo., which is outside Kansas City.

★ ★ ★

Bo McCloud is now doing the 9 p.m.-1 a.m. show on WGCL in Cleveland. . . . **Greg Lawrence**, program director of KCVL in Colville, Wash., writes: "As a young program director, I'm eager to get input. But I see a sad picture, that of a long line of boxcars rolling down the track with no apparent engine. Program directors dutifully answer the "reason for your station's success" question with some cloudy statement about involving themselves in the community. Other than the big buck contests and promotions, what methods are used? And is it on-air or off-air involvement. And how?"

"I'm left feeling these are words bandied about without necessarily fulfilling their meaning. The beg-off of 'competitive situation' seems to be the easy answer."

★ ★ ★

Would a couple of you guys write **Greg Lawrence** at KCVL, P.O. Box 111, Colville, Wash. 99114, and help him out? Send me a carbon or xerox of the letter; I'll print them because I think a lot of younger program directors and hope-to-be program directors would be interested.

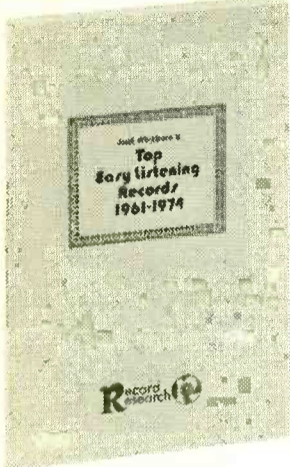
Bubbling Under The Top LPs 459

- 101—WE'RE ALL ALONE, Frankie Valli, Private Stock 45098
- 102—SLOW MOTION, Dells, Mercury 73829 (Phonogram)
- 103—ROSE OF CIMARRON, Poco, ABC 12204
- 104—HIGHFLY, John Miles, London 20084
- 105—I DON'T WANT TO GO HOME, Southside Johnny & The Asbury Jukes, Epic 8-50238 (Columbia)
- 106—CHERRY BOMB, Runaways, Mercury 73819 (Phonogram)
- 107—BRAND NEW LOVE AFFAIR, Jigsaw, Chelsea 3043
- 108—LAZY WAYS/LIFE IS A MINISTRONE, 10 cc, Mercury 73805 (Phonogram)
- 109—KILL THAT ROACH, Miami, Drive 6251 (TK)
- 110—DID YOU BOOGIE (With Your Baby), Flash Cadillac & The Continental Kids, Private Stock 45079

Bubbling Under The Top LPs

- 201—JAN HAMMER, Oh, Yeah?, Nempteror NE 437 (Atlantic)
- 202—LAO SCHIFRIN, Black Widow, CTI 5000
- 203—THE RUNAWAYS, Mercury SRM-1-1090 (Phonogram)
- 204—CITY BOY, Mercury SRM-1-1089 (Phonogram)
- 205—IMPACT, WMOT/Atco SD 36-135
- 206—ABBA, Atlantic SD 18146
- 207—JOHN MILES, Rebel, London PS 669
- 208—JIMMY McGRUFF, The Mean Machine, Groove Merchant GM 3311 (PIP)
- 209—THAT'S ENTERTAINMENT PART II/ORIGINAL MOTION PICTURE SOUNDTRACK, MGM MC-1-5301 (Polydor)
- 210—KAY GEES, Find A Friend, Gang GR 102 (PIP)

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Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	7	5	LET 'EM IN Wings, Capitol 4293 (MPL Communications/ATV, BMI)
2	4	6	ANOTHER RAINY DAY IN NEW YORK Chicago, Columbia 3-10360 (Big Elk/Laminations, ASCAP)
3	3	9	I'D REALLY LOVE TO SEE YOU TONIGHT England Dan & John Ford Coley, Big Tree 16069 (Atlantic) (Dawnbreaker, BMI)
4	1	9	YOU'LL NEVER FIND ANOTHER LOVE Lou Rawls, Philadelphia International 3593 (Columbia/Epic) (Mighty Three, BMI)
5	2	12	I'M EASY Keith Carradine, ABC 12117 (American Broadcasting/Lion's Gate/Easy, ASCAP)
6	6	8	IF YOU KNOW WHAT I MEAN Neil Diamond, Columbia 3-10366 (Stonebridge, ASCAP)
7	11	4	SUMMER War, United Artists 834 (Far Out, ASCAP)
8	5	7	SHOWER THE PEOPLE James Taylor, Warner Bros. 8222 (Country Road, BMI)
9	15	5	DON'T GO BREAKING MY HEART Elton John & Kiki Dee, Rocket 40585 (MCA) (Big Pig/Leeds, ASCAP)
10	8	8	EVERYTIME I SING A LOVE SONG John Davidson, 20th Century 2293 (Peco, BMI)
11	9	8	GOT TO GET YOU INTO MY LIFE The Beatles, Capitol 4274 (Maclen, BMI)
12	12	8	KISS AND SAY GOODBYE Manhattans, Columbia 3-10310 (Nattahnam/Blackwood, BMI)
13	10	13	MOONLIGHT FEELS RIGHT Starbuck, Private Stock 45039 (Brother Bill's, ASCAP)
14	14	5	PEAS IN A POD Sammy Johns, Warner/Curb 8224 (Captain Crystal/Chattahoochee/Legibus, BMI)
15	13	9	I NEED TO BE IN LOVE Carpenters, A&M 1820 (Almo/Sweet Harmony/Hammer & Nails/Landers Roberts, ASCAP)
16	18	6	A LITTLE BIT MORE Dr. Hook, Capitol 4280 (Bygosh, ASCAP)
17	19	4	SEE YOU ON SUNDAY Glen Campbell, Capitol 4288 (ABC/Dunhill/One Of A Kind, BMI)
18	16	8	LET HER IN John Travolta, Midland International 10623 (RCA) (Midsong, ASCAP)
19	17	7	IF YOU LIKE THE MUSIC (Suicide And Vine) Stark & McBrien, RCA 10697 (American Broadcasting, ASCAP)
20	22	5	THIS MASQUERADE George Benson, Warner Bros. 8209 (Skyhill, BMI)
21	27	5	LIGHT UP THE WORLD WITH SUNSHINE Hamilton, Joe Frank & Dennison, Playboy 6077 (American Dream, ASCAP)
22	26	4	GOTTA BE THE ONE Maxine Nightingale, United Artists 820 (Unart, BMI)
23	23	8	THINK SUMMER Roy Clark, ABC/Dot 17626 (September, ASCAP)
24	29	3	TEACH THE CHILDREN Anthony Newley, United Artists 825 (Tarashel, ASCAP)
25	21	11	A FIFTH OF BEETHOVEN Walter Murphy & The Big Apple Band, Private Stock 45073 (RFT, BMI)
26	20	11	TODAY'S THE DAY America, Warner Bros. 8212 (Warner Bros., ASCAP)
27	28	5	THEME FROM STAR TREK Deodato, MCA 40578 (Bruin, BMI)
28	24	16	AFTERNOON DELIGHT Starland Vocal Band, Windsong 10588 (RCA) (Cherry Lane, ASCAP)
29	32	5	SOLITARY MAN T.G. Shepard, Hitville 6032 (Motown) (Tallyrand, BMI)
30	39	3	SAY YOU LOVE ME Fleetwood Mac, Reprise 1356 (Warner Bros.) (Genton, BMI)
31	33	4	ADIOS Santa Fe, Chelsea 3042
32	25	10	MAMA MIA Abba, Atlantic 3315 (Countless, BMI)
33	41	2	WE'RE ALL ALONE Frankie Valli, Private Stock 45098 (Boz Scaggs, ASCAP)
34	30	7	C'MON MARIANNE Donny Osmond, Kolob 14320 (Polydor) (Saturday/Seasons Four, BMI)
35	35	3	DEVIL WOMAN Cliff Richard, Rocket 40514 (MCA) (Chappell, ASCAP)
36	36	6	SONG FROM M*A*S*H* New Marketts, Farr 007 (20th Century, ASCAP)
37	43	2	STARGAZER Frank Sinatra, Reprise 1364 (Warner Bros.) (Stonebridge, ASCAP)
38	38	3	RAIN OH RAIN Fools Gold, Morning Sky 700 (Arista) (Frank Snare/Big Shorty, ASCAP)
39	31	10	SILVER STAR Four Seasons, Warner/Curb 8208 (Seasons/Jobete, ASCAP)
40	42	2	YOU SHOULD BE DANCING Bee Gees, RSO 853 (Polydor) (Casserole/Unichappell, BMI)
41	50	2	THE FIRST HELLO, THE LAST GOODBYE Roger Whittaker, RCA 10732 (Tembo, CAPAC)
42	47	2	HAPPY ENDINGS Melissa Manchester, Arista 0196 (Rumanian Pickle Works/Screen Gems Columbia, BMI)
43	49	2	LOWDOWN Boz Scaggs, Columbia 3-10367 (Boz Scaggs/Hudmar, ASCAP)
44	44	3	YELLOW ROSES Johnny Mathis, Columbia 3-10350 (American Broadcasting, ASCAP)
45	48	2	HEAVEN MUST BE MISSING AN ANGEL (Part 1) Tavares, Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP)
46	46	2	FUNNY HOW TIME SLIPS AWAY Dorothy Moore, Malaco 1033 (TK) (Tree, BMI)
47	NEW ENTRY		DON'T STOP BELIEVIN' Olivia Newton-John, MCA 40600 (John Farrar, BMI)
48	NEW ENTRY		BRING IT ON HOME TO ME Mickey Gilley, Playboy 6075 (Kags, BMI)
49	NEW ENTRY		WHAM BAM SHANG-A-LANG Silver, Arista 0189 (Colgems, ASCAP)
50	NEW ENTRY		AMBER CASCADES America, Warner Bros. 8238 (Warner Bros., ASCAP)

6-Month Tally— RCA Classics In 74% Sales Rise

NEW YORK—Domestic sales of RCA classical recordings for the first six months of the year are up a reported 74% over the same period in 1975.

Release of strong traditional classics and crossover titles are credited with contributing to the increase, as is public acceptance of the firm's mid-price Gold Seal label.

Ernie Gilbert, director, Red Seal marketing, also points to a step-up in field activities, with the division's product merchandising manager Glenn Smith joining him in establishing close contact with retailers and the development of new classical dealer accounts. Local artist and product promotions have also been given added emphasis, he notes.

Red Seal's best selling album thus far this year has been Tomita's "Firebird," said to have crossed over strongly into the pop field and to have moved "in excess of 100,000" copies to date. "Tashi Plays Messiaen," cited by Gilbert as one among a series of albums which are attracting new, younger buyers to the classical market.

Classical



HAPPY LISTENING—It's all smiles as the playback rolls on a particularly good take during the recording of the New York Shakespeare Festival production of "Threepenny Opera" by Columbia Masterworks. Registering pleasure, from left, are: conductor Stanley Silverman; cast members Caroline Kava, Raul Julia and Roy Brocksmith; Masterworks vice president and executive producer of the album Marvin Saines; and staff producer Larry Morton.

'ABC CLASSICS'

September Debut Planned For New Full-Price Line

By IS HOROWITZ

NEW YORK—ABC Records will expand its classical commitment this fall with the launch of a new full-price label, ABC Classics, to be comprised largely of material secured under license from foreign producers.

The initial release in September will feature 10 albums taken from the German Seon catalog, a label specializing in early music recorded on authentic instruments of the period. Until now their records have been available here only on an import basis.

Also to be included in the first ABC Classics release will be three albums produced by Kathy King, ABC director of classical a&r, last year and issued originally on ABC Command. As with the other ABC Classics, they will carry a suggested list of \$6.98, but these older records alone will be discounted as if they listed for \$5.98.

The Command classics currently sport a \$3.49 price tag. In this group is the firm's highly regarded early opera, "La Dafne," by the 17th century Italian composer Marco da Gagliano.

Under the Seon deal, ABC will have exclusive rights to the label in the U.S. and Canada for three years. Each record released may be retained in the catalog for at least five years.

Seon was formed in 1971 by Wolf Erichson, for 10 years prior to that time a producer for the Telefunken "Das Alte Werke" line.

Some 30 Seon titles will figure among ABC Classics releases during the next year, says King. Artists represented include the keyboard player Gustave Leonhardt, the recorder player Frans Bruggen, the lutenist Eugen Dombois, the Quartetto Esterhazy and the Capella Antiqua Munchen.

The latter group will be presented in a program of 15th and 16th century Christmas music in the first release, an album slated for special promotion by ABC, according to King. Also in the first release is a set of Haydn quartets, Bach's "Musical Offering," and a collection of organ music recorded by Leonhardt on old instruments located in Switzerland and Austria.

To introduce the line, ABC will issue a sampler of selections in the de-

but release which will be offered at a special price of \$1.98. Cassettes may be added at a later date.

For the time being, ABC will not do any new recording on its own. However, negotiations are currently underway with a number of other European labels, among them Aristocrat in France, which may provide product to swell the ABC Classics catalog.

The company will continue marketing its Westminster Gold and Music of the Earth lines, both listing at \$3.49, as well as the Audio Treasury series. Latter, at a list of \$6.98, is devoted exclusively to recordings featuring Beverly Sills.

Kresge \$\$ Aid Detroit Symph.

DETROIT—The Detroit Symphony Orchestra's drive to raise \$1.5 million for the 1976-77 season received a substantial lift last week when the Kresge Foundation awarded the group a grant of up to \$150,000 for the fifth straight year.

The foundation agreed to match 150 individual contributions of \$1,000 or more. Says Paul S. Mirabito, general chairman of the orchestra's "Quest For Excellence" funds campaign:

"The stimulus of the Kresge grant will generate increased support from the community, as did its previous grants."

Name Arron To Cincinnati Post

CINCINNATI—Judith Arron became manager of the Cincinnati Symphony Orchestra Aug. 1, the first woman to hold the post in the group's 81-year history.

Only one other woman, Nancy Sies, general manager of the Kansas City Philharmonic, holds a leading management position with a major American orchestra.

Arron, who once served on the staff of the American Symphony League, has been with the Cincinnati orchestra since 1969. She replaces Steven I. Monder, who was promoted to CSO general manager July 1.

AUGUST 7, 1976, BILLBOARD

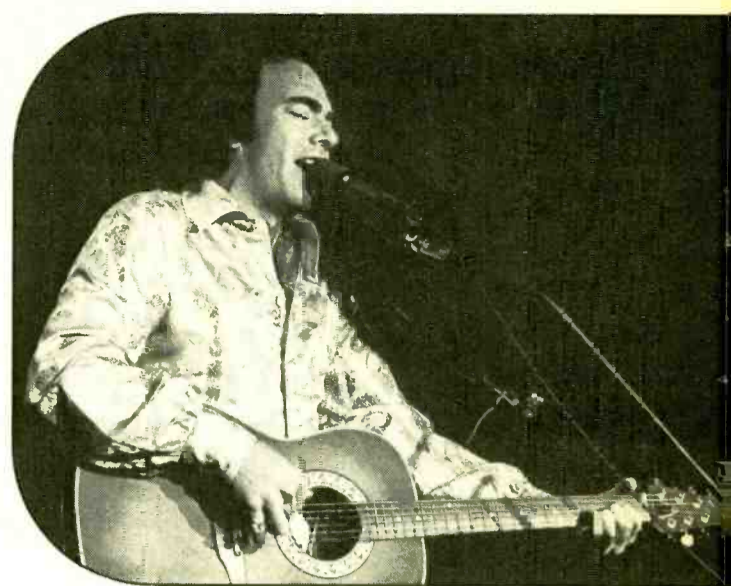
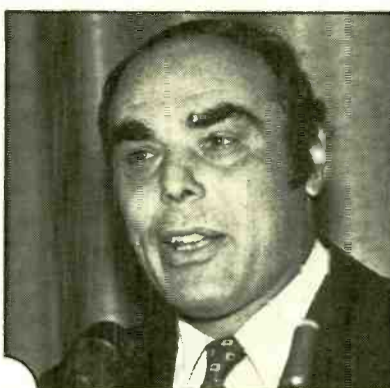
NEW DEVICE ENHANCES OLD SOUND

NEW YORK—A "black box" that smoothes out resonance peaks in old recordings has been pressed into service by RCA to add new acoustic bloom to some of its most treasured catalog items.

The first publicized use of the digital electronic process developed by Dr. Thomas Stocton will be on a historic Caruso reissue to be released later this month by the label in its "legendary performer" series. An unheralded use of the technique figured in the recently issued "Gershwin Plays Gershwin" album on Victrola.

Sensitivity of the process enables offending frequencies to be identified and equalized independently with unusual accuracy, a spokesman says. The Caruso album will list at \$7.98.

Highlights Of the CBS Convention In L.A.



Executives addressing the CBS convention in Los Angeles include on the top row from the left—Bruce Lundvall, CBS Records president; Ron Alexenburg, Epic & Associated Labels senior vice president; Dick Asher, CBS Records International president; bottom row—Larry Harris, vice president, general manager, new CBS label; Jack Craig, CBS Records vice president, general manager; and Paul Smith, vice president sales, distribution.

Artists adding their talents and sparkle to the convention include Neil Diamond (above) and on the middle row below from the left—Barbra Streisand, Joan Baez, Bruce Springsteen and Southside Johnnie Lyon. Below them from the left—Elliot Murphy (center) with manager Steve Leber and Walter Yetnikoff, president CBS Records Group; Kenny Loggins and Jim Messina with Columbia's Don Ellis on their left and Columbia's London a&R man Dan Loggins on their right, and Mary Kay Place with Columbia's Billy Sherrill.



Norio Ohga, president CBS/Sony Japan socializes with Yetnikoff.



Larry Fitzgerald of Caribou Records chats with Don Kirshner.



Manager Irv Azoff and Yetnikoff before one of the talent presentations.



Rochelle Staab of Bartell Broadcasting addresses a convention session.



Members of the Cleveland branch rejoice over being named Columbia branch of the year. Columbia execs onstage with branch members are Don Dempsey, merchandising vice president (left) and Paul Smith, vice president, marketing, branch distribution, right.



George Duncan, Washington, D.C., branch manager accepts the award for his operation being named Epic branch of the year.



Members of the Philadelphia branch with their accolade after being named top promotion team. Manager Ira Medway holds the award and is joined by key CBS execs.



Neil Hartley of the L.A. branch with the first annual Milt Goldstein memorial award for his being named salesman of the year. With him are key CBS executives Ron Alexenburg, Jim Tyrell, Stan Snyder, Walter Yetnikoff and Paul Smith.



Frank Mooney, L.A. branch manager, with the award for distributor of the year.



Members of the Houston branch with their award after being named top single branch.



Richard Mack, director of national promotion, special markets, holds the plaque won by Russell Timmons (third from the right) of the Southwest region as special markets regional promotion marketing manager of the year. Both are flanked by CBS execs.



Stan Moteiro, Columbia's national promotion vice president (left) presents Bob Smith, Seattle promotion manager with his "Killer Of The Year Award."



Artists accepting gold records at the CBS convention include: top row—Boz Scaggs (center) with wife Carmella, Columbia's Bruce Lundvall, manager Irv Azoff and producer Joe Wissert; Ted Nugent, members of his band and CBS execs; bottom row—Phoebe Snow

with from left, producer Phil Ramone, manager/husband Phil Kearns and Bruce Lundvall, and Charlie Rich and son Allan for dad's 2 million selling LP "Behind Closed Doors."

Taylor, Yetnikoff: Bright Future

• Continued from page 3

and challenges. Our competitors will not stand still. They'll try to undo many things that we have done or do them even better. We face in this country and in many countries abroad bad economic problems, and it can be very difficult to cope with them.

"I often have the feeling that we are all running harder together just to maintain our position, rather than to strengthen it. We have to run even harder yet to overcome the many problems and competitive aspects which confront us," he said. Taylor registered a vote of confidence that the division would continue its growth pattern.

In another major address, Walter Yetnikoff, president, CBS Records Group, noted that a record company "does not run on brick and mortar, its assets and balance sheets, but is fired by the imagination and dedication of its people." He congratulated label executives and staffers on having the best six months in the company's history.

"There is something in the air of this convention which is more difficult to articulate. There is a smell and a feel and an attitude and an expectation of success beyond all the statistics. You feel it and I feel it and you know damn well that the whole industry feels it," said Yetnikoff.

Yetnikoff spoke of the chart success achieved in recent months, bringing special attention to CBS' holding of the one through four positions on the national album charts for four successive weeks.

Special attention was also focused on CBS' strong moves this past year in talent acquisitions, as well as resigning major CBS acts Art Garfunkel, Janis Ian, Santana, Dave Mason, Aerosmith and the Blue Oyster Cult. Renegotiation of a deal with Philadelphia International was also accomplished recently, he said.

And, the lifting of certain CBS artists, Boz Scaggs, Ted Nugent, Johnnie Taylor, among others, to greater levels of commercial acceptance was also praised by Yetnikoff.

Yetnikoff placed special emphasis

on CBS as a singles company. "We are probably hotter now as a singles company than at any time in the past five or six years," he said.

"Everyone of you know that we still have a tough road ahead of us and we still have a long way to go in the singles area, but we have made the first big strides," he offered.

Examples given were singles by the group Wild Cherry, the Manhattans and Lou Rawls which each sold between 100,000 and 200,000 units over the five days prior to convention time.

"The last thing we can afford is any degree of smugness or complacency. The breaking of singles continues to be of the highest order of your priority."

Yetnikoff praised album sales results as well.

He also emphasized that staffers must continue to commit themselves to breaking artists to their full potential.

The scope and operation of CBS' worldwide activities were also praised by Yetnikoff.

In yet another speech, Bruce Lundvall, president, CBS Records Division, stated that, "The strategic game plan for the future then must be market share. And our primary goal is to carve out the largest possible piece of that pie.

"We must continue to sign established artists in every musical area, to selectively sign unique new talent and be prepared to stick with them until they break through and to actively work to continually raise the sales levels of all the artists on our rosters," he said.

"New methods of merchandising tape are being explored now and will be found to further expand growth of all configurations," he added.

A WHO'S WHO GALLERY

CBS Convention In Upbeat Finale

By JIM MELANSON

LOS ANGELES—Combine the potpourri of sights and sounds at this year's CBS convention—surprise artist appearances, multi-media product showcases, gold and platinum presentations, participation by those on a guest list resembling a mini who's who of the industry—with record breaking sales results and forecasts of continued growth and you come up with one of the most colorful gatherings in the label's history.

Whether at daytime business meetings, evening banquets or informal rap sessions around the pool or hotel lobby, the air was festive, the message delivered was one of "the job has been done well, but there's still more to do."

Recognition of the problems facing the industry was continually countered with promises to CBS staffers that they have the marketing, a&r and promotional expertise to overcome such obstacles. Greater share of market would demand greater efforts on their parts.

The pace of the convention itself, from the opening night's international division clambake to the closing night banquet where Irwin Segelstein, who recently resigned as president, CBS Records Group, to return to television at NBC made a surprise visit (he received a standing ovation) reinforced the notion that the CBS "team" has the energy and know-how to keep the ball rolling. Attendance by a broad sampling of key industry figures, personal managers, lawyers, producers, local re-

tailors and artists, among others, said that the push wouldn't be CBS' alone.

Making up that guest list were such people as Fred Heller, Larry Fitzgerald, Barry Fey, Joe Jackson, Dee Anthony, Lou Bramy, Mike Appel, Ina Meibach, Nat Weiss, Phyllis Teitler, Larry Larsen, Jean Powell, Joe Raffalo, Bob Cavallo, Jason Cooper, Marty Erlichman, Roger Hart, Gordon Mills, Dan Voss, Peter Bennett, Howard Kaufman, Sandy Pearlman, Murray Krugman, Ken Roberts, John Troy, Alan Bernard, Todd Schiffman, Irv Azoff, Vicky Wickham and Jerry Weintraub (all personal managers).

The producer guest list included David Rubinson, Peter Asher, Brooks Arthur, Nick Blackburn, Richard Perry, Don Davis and Phil Ramone, among others.

Throughout the week, though, artists and their music continually played key roles, whether in product presentations or on the bills for the evening banquet shows. And, while more than 20 acts performed, a host of talent, both on and off the CBS label, just showed up to be a part of the happenings. The list included Sly Stone, Peter Frampton, Jim Messina, Bruce Springsteen (who did make a surprise stage appearance onstage with Southside Johnny and the Asbury Park Jukes), Elliot Murphy, Chip Taylor, Rick Nelson, Dennis Wilson, Roger McGuinn, Ramsey Lewis, Nona Hendrix, Barbra Streisand (another artist who

(Continued on page 63)

PRC Opens a Calif. Pressing Plant

LOS ANGELES—PRC, the Richmond, Ind., record manufacturing firm, opened the largest new pressing facility here in years in suburban Compton last week. The 70,000-square-foot plant is capable of producing 24,000 LPs on a three-shift basis and 60,000 singles in the same time period.

Curt Albright, veteran manufacturing executive who moved here from the home base to manage the West Coast facility, says PRC plans to eventually triple the present eight SMT automatic album presses.

Six single automatic presses are currently in operation. The PRC plant will employ 45 hourly employees and 15 salaried employees. The plant will compression mold exclusively all-vinyl product.

Besides the presses, the plant has in-house plating and label imprinting, along with order services, warehousing and distributing.

In conjunction with the Coast expansion, PRC has opened a coast custom office in Hollywood, staffed by Rich Ware, vice president, and Rand Jones, account executive.

New On The Charts



BLUE OYSTER CULT
 "(Don't Fear) The Reaper"—83

After five albums and nearly five years on Columbia, this five-man group has finally put a single on the Hot 100. The song that broke through is an ambitiously constructed, melodic rock track that features smooth vocals topping a tempered acid backdrop. A fine example of restrained power, it has more in common with the Byrds' "Eight Miles High" than the heavy metal usually associated with the Cult.

The group first got together in New York in the late '60s, and made two unreleased albums for Elektra before signing with Columbia. Now a consistent gold album act and a strong concert attraction, the group's current LP, which includes this hit, is "Agents Of Fortune."

Management is by Sandy Pearlman of Smithtown, New York, (516) 265-8904, with booking by ATI of Beverly Hills, (213) 278-9311.

Vegas Speedway Out As a Concert Venue

By HANFORD SEARL

NORTH LAS VEGAS—Citing traffic, drug and security hassles, the City Council closed the door July 19 on future rock concerts at nearby Craig Road Speedway after Southern Nevada's largest-attended music event.

A quickly reached 4-1 vote came after 8,500-10,000 rock fans were drawn to the "Desert Rock Festival" July 4 at the 15,000-capacity facility situated some seven miles north of metropolitan Las Vegas.

"I'm completely disappointed, shocked. We bent over backwards to prove we weren't coming in here for a one-shot basis and now we don't even get a second chance," lamented Marc Biederman, 30.

An Encino, Calif., attorney, Biederman partnered Exodus Productions, the concert promotional and booking firm, with local businessman Eddie Huffman in showcasing Bachman-Turner Overdrive, Elvin Bishop and the Bill Wray Band in the five-hour-plus concert.

In denying Exodus a business license and use permit, the four officials opposed to another concert, were swayed by police reports, citizen complaints and inner concert difficulties.

On-site concert production problems included the failure of two advertised groups, Heart and R.E.O. Speedwagon, to materialize, generator power outages and a scratched Beatle documentary film.

Promoter-coordinator Marc Lemkin says travel complications and holiday-filled Strip hotels prevented the two groups from making the concert which was price-tagged at \$9 in advance, \$11 on the day of the event.

However, sources close to the concert report the bands never were contracted to play the festival and publicity coordinator John Hensel avoided clarification of the booking question.

About 30 refunds were made at speedway entrances to disappointed fans as announcements were blasted over hastily used bull-horns. Other internal problems involved unprofessional security operations by a local private firm.

Police spokesmen listed traffic congestion, drug overdoses and injuries incurred by thrown fireworks. Hundreds of cars were abandoned along the speedway frontage road from a distant freeway exit, as a result of the concert beginning and security at the gate stopping cars to take tickets.

Speedway owners and the city planning director, who saw the concert, recommended approval of the license review, which carried modified conditions covering better security, 30 days of advance work and concert bond improvements.

Claiming an economic loss on the concert, promoter Huffman noted \$6,500 invested in parking lot upgrading and future plans called for more work on air-pollution-dust controls as well as posting of the roads with "no-parking" signs.

Interestingly, the dissenting vote against the mayor and other three councilmen, was registered by a Las Vegas Metropolitan police officer elected councilman. He saw the problems as about average for such events. There are no appeal routes except reapplication.

Signings

The galaxy of artist signings announced at the recent CBS Convention includes: **Mary Kay Place** of the "Mary Hartman, Mary Hartman" tv series, **Sparks** and **Elliot Murphy** to Columbia. The **Tom Jones-Engelbert Humperdinck-Gilbert O'Sullivan** MAM lineup. **Rick Nelson**, **Gene Pitney**, **Bobbi Humphrey** and **Ricci Martin** to Epic. **Joan Baez** to the not-yet-named new CBS West Coast label.

The **Sylvers**, Capitol artists, to William Morris Agency. . . **Ozark Mountain Daredevils** to Paragon Agency. . . **Sean Nielsen**, of Elvis Presley's backup chorus, to Harrison Tyner Productions of

Nashville. . . **Sunrise**, husband-wife duo of Connie and Gene Strawhyn, to LK Records of Chicago.

The **David LaFlamme Band** to Amherst Records. LaFlamme, founder and leader of the now defunct It's A Beautiful Day group, is already in studio working on a debut album, slated to ship sometime this September. In addition to LaFlamme, there are four musicians in the band.

David Frizzell to RSO with his first country single, "A Case Of You" produced by Ken Mansfield. . . **Stuart Getz** to Phonogram/Mercury with his debut single, "I'm A Song, Sing Me."

NONE IN 4 YEARS

San Diego Stadium Rock Events Depend On Court

By NAT FREEDLAND

LOS ANGELES—If a Municipal Court hearing in San Diego July 30 goes his way, promoter David Thayer of California Concerts hopes to re-open 57,000-capacity San Diego Stadium to rock shows after a hiatus of four years.

Thayer has scheduled a ZZ Top concert at the city-owned stadium Monday (9). Only 25,000 tickets are being put on sale, under an agreement with the city. "I feel that I am taking on a test to open up this facility for the entire concert industry," says Thayer. "San Diego Stadium could easily hold 55,000 or more on the stands and field for a rock concert, just as Anaheim Stadium successfully does."

He is hoping the city will allow more ZZ Top tickets to be sold if the show sells out in advance.

But the legal challenge to this date comes in the form of an injunction sought by San Diego Entertainment Inc., which operates the 14,000-capacity indoors Sports Arena under a lease from the city. The challenger alleges that it is unfair competition for the city to use the larger outdoors concert facility while an exclusive contract leasing the Sports Arena to private operators is in effect.

In recent years, rock headliners have regularly filled 35,000-capacity Balboa Stadium. Says Thayer: "Besides being bigger and much newer, San Diego Stadium is far superior in its location, in parking space and in security."

Thayer's California Concerts put on some 35 San Diego shows in the past 12 months plus another 20 in Arizona.

Anaheim Gets 1,400-Seat Disco-Nightclub Shortly

LOS ANGELES—A new combination disco-nightclub capable of holding 1,400 for concerts will open in nearby Anaheim late in August, according to John Felizzi, director of operations. The facility used to be known as the Warehouse, which shuttered last year.

Felizzi, who has operated discos in the New York-New Jersey area, says about \$1 million has gone into revamping the Crescendo, which is owned by Jerry Owens and Fred Jordan. He sees no competition with similar facilities in Los Angeles, about 35 miles from Anaheim.

Orange County has one other club presenting top name talent, the Golden Bear in Huntington Beach. And a club similar to the Crescendo is slated to open in the Westwood section here this season, called Dilons.

Walter Kole's Power Audio of Toms River, N.J., and now Anaheim, is handling the technical end of the new club. Altec Lansing, Kole states, is subsidizing the equipment. Kole also is using Capitol Stage Lighting of New York, plus Arena Laser of Salt Lake City.

The club, with 22,000 square feet, will open as an industry showcase for record companies. The first week is to be devoted to label parties. Felizzi is lining up talent for the concert room. He also is working with Pacific Presentations on staging smaller concerts than the promoters usually present. For these shows, the facility can be expanded to 2,000 seats.

The Crescendo is unique in that it features a motif of the '30s and '40s, with the staff wearing tuxedos. Felizzi says he got the idea after checking with various Las Vegas hotels.

The club also will present kiddie shows on Saturdays, with Coca-Cola subsidizing.

Felizzi will franchise the Crescendo idea in California and the Southwest once the facility is in full operation.

The disco will operate seven nights a week, while the concerts will be held twice weekly, the price depending on the act being offered. The disco price will range between \$1 and \$2.

The club, at 1721 S. Manchester Ave., will feature full bar service and a late dining menu, with a game room and a V.I.P. room for private parties. There is valet parking for

1,000 cars, and Felizzi admits he is going for the "over 25 crowd."

Kole is using a 40-foot wide-at-the-mouth bass speaker system, "which will have great clarity. We'll have 150 speaker units, with the light and sound booth in dead center. The disco panel will be in the same booth.

Starlight KO's Rock

LOS ANGELES—Proposed concerts by Average White Band and Blackmore's Rainbow at 6,000-capacity Starlight Bowl in the San Fernando Valley community of Burbank have been vetoed by the Burbank City Council.

The council has the right to turn down individual concerts under its five-year exclusive summer booking deal on the facility with Jack Berwick's Cinevision Productions. Councilmen apparently were miffed at Berwick for scheduling only hard rock concerts instead of the pop-ballet-drama season they were expecting.

Genesis sold out the Starlight earlier this summer. Berwick's first concert there last October, with country-pop acts Hoyt Axton and Emmylou Harris, drew 2,500.

Like the Greek Theatre in Griffith Park, the Starlight Bowl is a municipally owned venue which can be reached only by driving through a high-income residential district. Nearby residents have been complaining about Starlight traffic jams, noise and litter due to the concerts.

70,000 At Foxboro

BOSTON—The Eagles beat Elton John's July 4 attendance record at Foxboro Stadium here with some 70,000 on hand for an Eagles-Fleetwood Mac-Boz Scaggs bill July 25 which was probably the biggest concert ever held in New England.

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New On The Charts



REVELATION
"You To Me Are Everything"—98

Though the roots of Revelation go back to mid-'60s gospel choirs, group founder Henny Diggs didn't decide on the current four-man lineup until 1974 when he was approached by Richard Perry to assemble a backup unit for Carly Simon's "Hotcakes" LP.

Signed to RSO in September 1974, the group released its debut album in July 1975 and has toured with the likes of AWB and the Bee Gees. Management and booking is by Dick Scott of Tiffany Management in New York. (212) 586-5252.

Red-hot Freddie Perren produced and co-arranged the group's newly recorded disco beat debut, which is one of three versions of the Ken Gold-Michael Denne song on the chart.

L.A. Sees 'Selma' For Single Night

LOS ANGELES—The Sports Arena here converted to an 11,000-seat theater Saturday July 3 for a one-night stand of "Selma," the musical play about Dr. Martin Luther King Jr. A proscenium stage was installed with special lighting and sound equipment. Executive producer of "Selma" is comedian Redd Foxx.

New California Ticket Service Opens In L.A.

LOS ANGELES—Ticketmart, a new rock-specialist ticket service, has opened its first office in Westwood, with several more Southern California branches to come. Co-owners are NES concert security principals Bobby Bartlett, Bill Hodge and Bob Geddes with producer Robert Mathews.

Ticketmart will sell all tickets with only a 75-cent service charge above boxoffice prices. Mathews says, "Scalping of tickets has gotten totally out of control in Southern California due to legal loopholes, especially on the rock concert scene. Ticketmart is developing plans with local facilities and promoters that we hope will help stop the flow of concert tickets to fast-buck operators who sell at extraordinary profits."

Long Treks For Eagles & Kiss

LOS ANGELES—The Eagles and Kiss, two of this summer's major tour attractions, have set more dates. The Eagles will be playing eight stadium shows out of 12 dates in a tour segment lasting July 20 to Aug. 8, covering Northern markets from New Jersey to Seattle.

Kiss is also crossing the entire U.S. between July 1 and Sept. 12. To carry its equipment and personnel, the tour requires two semi-trailer trucks, two custom buses, a private airplane and a road crew of 40. The two-hour show carries its own stage, with video projection, rockets and lasers for 31 dates including several stadiums.

Kiss Cancels

CHICAGO—Kiss cancelled a July 31 show at Comiskey Park here for Windy City Productions due to a municipal curfew of 6 p.m. which would not allow the group to perform its full new show. The date is to be moved to an indoors venue and rescheduled. Ticket buyers for the aborted Comiskey show could get refunds where they purchased their admissions.

Milwaukee's Summerfest Now Of Age; Good Vibes & Profits

By MARTIN HINTZ

MILWAUKEE—While Milwaukee's Summerfest may not be quite the transformation from a cow pasture into a Garden of Eden as director Henry Jordan enthusiastically—but tongue in cheek—explains, the city's 10-year-old show has finally come of age.

When the music-entertainment

festival was started in the late 1960s it was more like a carnival in search of a civic celebration. But the June 30-July 11 program this year was pulled off with few hitches, no catastrophes, in the profit ledger and with plenty of good vibes.

More than 600,000 persons attended the shows, although no exact count is made of tickets. In previous years, bags of tickets were weighed to determine approximate crowd size but the practice was stopped after someone inadvertently threw out a couple of the bundles a year ago.

"We can relax and the groups can relax," says Joel Garst, entertainment director. "That's because we don't have to do a boxoffice audit. Once on the grounds the shows are free: we're not promoters with money to lose."

Out of the \$1.5 million budget this year, \$500,000 had been earmarked for talent, Garst says. The figure will likely go up next year, according to Jordan, with probable expansion into other musical forms such as classical.

Admission to the grounds was \$2.50 for adults at the gate, \$1.75 in advance. Admission for children under 12 was 50 cents. On weekdays, children under 12 were admitted free before 5:30 p.m. when accompanied by an adult. Pass-outs were allowed with daily handstamps. Once inside, all shows were free.

Entertainment on stages in the Miller High Life Jazz Oasis, Pabst International Festival, Schlitz Country and rock areas began at 12:30 p.m., with continuous sets by local and national talent until 11 p.m. or later. Most main stage shows began at 7:30 p.m., with matinees on July 3 (Elvin Bishop), July 4 (Helen Reddy), July 5 (John Sebastian), July 10 (Waylon Jennings) and July 11 (Bobby Vinton). Visitors could stay for as many shows as they wished.

According to Jordan, the brewery-sponsored stages "came of age" this year, with fest visitors often coming primarily to hear jazz musicians, rock stars or ethnic performers rather than spinning off from the main stage entertainment. The three areas seat 6,000 persons, but often there were as many as 10,000 crammed into the viewing spaces, Jordan says. "They actually became the attractions this year," he stresses.

The main staging area seats 25,000, with most programs having

500-Seat Cabaret Eyes Disk Acts

LOS ANGELES—A new, 500-seat cabaret theater is projected to open in Century City at the ABC Entertainment Center in mid-1977 if approval is granted by the Securities & Exchange Commission for a public stock offering to finance the venue.

Norman Maibaum would manage and book the cabaret for Premier Theaters, a company formed by Lindy Ehrhart and Gene Hunter for this project. The below-ground facility would have a stage and theater seating with built-in drink stands and ashtrays on each seat. No food would be available.

It is expected that the not-yet-named cabaret would book recording artists as at least part of its schedule.

full seating utilized plus other persons seated on grass around the stage.

Early Summerfest programs were grimy affairs, where concertgoers staked out positions in front of the stages because there were no bleachers or seats. Security was a problem then, Jordan recalls, and led to a decreasing attention to booking so called hard rock acts. Several concerts in past years resulted in mini riots, with beer tents being torn down, fences ripped up and fans assaulting the stages.

"It wasn't the shows, it was the condition of the grounds then," Jordan says. "There were just too many people jammed in there stepping on one another. A couple of fist fights might start and then the thing would be all over." He says the adding of seating and landscaping around the grounds has eliminated such potential crowd problems and the lack of any serious trouble this year bears out his claims. Bookings of main stage rock acts may increase now that the seating has been installed, he says.

Security this year at the main stage area included 18 ushers hired from a local security agency, plus an undetermined number of city police. "They don't tell us how many men they have on," Jordan says. "although we work closely together. They still gave me a parking ticket once here though."

Summerfest remains primarily a regional attraction, due to space limitations in the lakefront site, Jordan says. "We just couldn't accommodate millions and millions, although we are aiming to increase our international impact," he says. Several tour groups from Europe did visit the site and Japanese filmmakers came to Summerfest for the second year in a row.

About 18% of the visitors are from out of state, with 13% coming from Chicago, Jordan says.

Summerfest is headed by volunteer presidents, aided by a 10-person executive committee from a 60-man board. Twenty board members (mostly local businessmen and women) are chosen yearly for a three-year term by a nominating committee.

Jordan, director for the past seven years, and his six-person staff are the only year-round employees. About 200 others are hired for the festival period.

For the first time this year, the stage areas are being leased to outside promoters for concerts later in the year. The first, by Daydream Productions, is set for Aug. 14 with Stephen Stills. Summerfest will get 10% of the gross, with security and cleanup clauses negotiated separately.

The advertising plug for the 1976 show was "a good time for a good price." Fest visitors could have seen Tony Bennett, War, Judy Collins, Elvin Bishop, Helen Reddy, John Sebastian, Ohio Players, Spinners, Kris Kristofferson & Rita Coolidge, the Band and Leon Redbone, Waylon Jennings & Jessi Colter, and Bobby Vinton on the main stage.

Jazz performers included Woody Herman, Buddy Montgomery, New Orleans Heritage Hall Jazz Band, Dave Brubeck, Maynard Ferguson and Les McCann, among others. The country stage performers included Eric Weissberg & Deliverance, Mimi Farina, Willie Dixon, Brewer & Shipley and Lester Flatt.

Talent In Action

JETHRO TULL
ROBIN TROWER
RORY GALLAGHER
Shea Stadium, New York

Most rock groups reserve the fireworks for the finale. On July 23, Jethro Tull demonstrated no such restraint. Tull's smoke bombs exploded with the arrival of Ian Anderson onstage, setting the evening's standard for both the band and the wet sellout crowd. While fans continually showered each other with ladyfingers, cherry bombs and roman candles, Tull provided sparks of its own.

From the opening, "Thick As A Brick," Anderson dominated the performance. In fact, his reign was so complete that the other members of the group were never introduced and seldom spotlighted. Although those musicians provided fine backup, they remained nothing more than backup. The crowd had obviously braved the rains to hear Anderson's flute and they were rewarded accordingly.

Anderson played with a ferocious energy, as though he was determined not to share the stage. His music was relentlessly clean, particularly during "Thick As A Brick" and a pair of instrumentals. When his playing was not dominating, Anderson's voice was exercising its control. In concert, his vocals achieve subtleties that somehow escape the recorded efforts. The superior vocalizing on "Too Old To Rock 'n' Roll, Too Young To Die" brought that number an urgency that the lyrics demand but the recorded version lacks.

It was, however, a night of showmanship as well as craftsmanship. In between the singing, Anderson pirouetted across the stage. He kicked, crawled, and strutted, tossing his flute like a drum major.

Using a process nicknamed Tullavision, three cameras projected the events onto three 20-foot screens that bordered the stage. In midst of the music, Anderson never forgot that the cameras were rolling. Whenever one moved in for a closeup, Anderson obliged by sticking out his tongue or twisting his face into a demented grin. His theatrics undermined the music more than once, particularly during the ballads. Twenty-foot images of Anderson's eyes popping open did nothing but detract from the subtler, quieter sections of "Thick As A Brick." The Tullavision process certainly is a feasible means of conquering Shea's monstrous size. Unfortunately, in this instance, it was abused as much as it was well-utilized.

Nothing, however, could destroy the power of the finale, "Aqualung." Predictably, Tull charged the song with overwhelming drive. The crowd, which had been waiting patiently for the number, rose to its feet on the first bars. After the rocking 10-minute version of "Aqualung," Tull capped the 90-minute performance with two sets of encores.

Robin Trower delivered a set that was reasonably effective if somewhat uninspired. At times, Trower's "thank you" to the audience appeared to have more energy than his guitar work. The performance was hurried, totaling 11 songs in a mere 50 minutes. Possibly because he felt uncomfortable with the weather or with Shea, Trower remained content to play his set and be gone. Both he and the crowd did come alive, though, for his hit, "You Need Love."

Rory Gallagher opened the Chrysalis Record's tripleheader with a half-hour set of wailing guitar. Although plagued by some sound problems and faced with a stadium only a fifth filled at the onset, Gallagher performed admirably. He

(Continued on page 35)

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Discos

Opulent Paris Spot
Conceived In N.Y.

• Continued from page 6

double midrange horn arrangement complete with acoustic lens to provide wide even sound dispersion. To complete the stack, eight ultra-high tweeters are being used to assure what Lobi calls "the most brilliant and distinctive tones."

The bass cabinets will be powered by a BGW amplifier, while the other sets will draw their power from a selection of Crown amplifiers.

Lobi explains that speakers and amplifiers for the discotheque have been designed for precision reproduction at all levels, as well as to provide adequate reserve power and reliable performance.

The restaurant and video rooms of Elysee Matignon will feature independent systems that can feed into available program source on the premises by means of a switching bay. Lobi explains that this enables the restaurant to hear a special tape program from the main disco room; or allows audiences in every room to follow the live show.

The architecture of Elysee Matignon has allowed Design Circuits to be innovative in orchestrating the lighting, according to Lobi. He says the lights will be reflected in mirrored walls with angled patterns running into infinity. "This design will make the club the first visual dance spot in Europe," he says.

Four rows of track lights—a double line of blue flanked by single

lines of red—will chase into the mirrors, thereby creating endless streams of light. A metal grid will be hung from the ceiling to give the design the illusion of being suspended.

Nine rotating spirals of neon, created by Georgina Leaf, Lobi's assistant, will interplay in contradicting patterns and will be the focal point of the dance floor. A second neon display of 20 sticks in varying colors and lengths will be dropped from the ceiling at an angle to simulate an opening fan. They will fill the space with undulating movement.

Colored strobes and 360 degree rotators will be used to accent moments of climax which the deejay will build through calculated use of his music and equipment.

To complete the design, 20 pin beams, and 90-degree rotators will be used to provide moments of tranquility. These, says Lobi, may resemble soft laser lights and, as with all the effects, will be multiplied infinitely in the mirrored walls.

The installation of special plastic material on the entrance walls of the discotheque will create a slowly moving unlimited rainbow design. This will be supplemented by a spiral chandelier of tivo lights.

Circuit Design will also train deejays and equipment operators for Elysee Matignon.

In addition to the Paris project, Circuit Design is also working on discotheques in Boston: Lexington,

(Continued on page 40)

Are 5 Clubs
Enough For
Nashville?

By PAT NELSON

NASHVILLE—Music City isn't Disco City yet. That's the consensus of the major discos operating in this area. Although the five discos here boast of good business, with plans to enlarge and hopes of a chain of discos, Nashville hasn't entered the mainstream of disco action compared with other major cities.

"Our first year has been extremely good," comments Lynne Galvin, owner and manager of the Cloud Nine Disco. The disco was one of the first to open here and recently celebrated its first birthday with a "birthday boogie" complete with a giant gold record cake.

The Dico Kids, a young dance group, is featured regularly at the disco and also promotes the club by doing shows in the area. The group has been spotlighted on a local tv show filmed at the disco, and highlighted a "bicentennial boogie" there with a tribute to the dance era from the waltz of the 1900s to the bump of the '70s. "We also encourage college and business groups to have their parties here," notes Galvin, "and we cater to them in whatever way we can."

The Other Side, which opened its

(Continued on page 46)

Disco Action

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Downstairs Records (New York)
Retail Sales

- This Week
- 1 DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA (LP)
 - 2 YOU SHOULD BE DANCING—Bee Gees—RSO
 - 3 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 4 SUN, SUN, SUN—Jakki—Pyramid
 - 5 JAWS/Flamingo—Lalo Schiffrin—CTI (LP)
 - 6 I GOT YOUR LOVE—Stratavarius—Roulette
 - 7 I GOT A FEELING—The Whispers—Soul Train (LP)
 - 8 SUMMERTIME—MFSB—PIR (LP)
 - 9 PORCUPINE—Nature Zone—London
 - 10 LIFE ON MARS—Dexter Wensel—PIR
 - 11 LOWDOWN—Boz Scaggs—Columbia
 - 12 LOVE TALK—James Gilstrap—Roxbury
 - 13 ALWAYS THERE—Side Effect—Fantasy
 - 14 EVERYMAN/MY LOVE IS FREE—Double Exposure—Salsoul (LP)
 - 15 SO MUCH FOR LOVE/Helplessly—Moment Of Truth—Salsoul (disco/disk)

Melody Song Shops
(Brooklyn, Queens, Long Island)
(Retail Sales)

- This Week
- 1 EVERYMAN/MY LOVE IS FREE—Double Exposure—Salsoul (LP)
 - 2 YOU SHOULD BE DANCING—Bee Gees—RSO
 - 3 RUBBERBAND MAN—Spinners—Atlantic (LP)
 - 4 DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA (LP)
 - 5 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 6 SHAKE, SHAKE, SHAKE YOUR BOOTY—KC & The Sunshine Band—TK
 - 7 NIGHT FEVER—Fatback Band—Spring (LP)
 - 8 SUMMERTIME—MFSB—PIR (LP)
 - 9 DISCO EXTRAORDINAIRE—Juggy Murray Jones—Jupiter (LP)
 - 10 YOU + ME = LOVE—Undisputed Truth—Whitfield Records
 - 11 SUN, SUN, SUN—Jakki—Pyramid
 - 12 ONE FOR THE MONEY—The Whispers—Soul Train
 - 13 PARTY NIGHT—Curtis Mayfield—Curtom
 - 14 LOVE TALK—James Gilstrap—Roxbury
 - 15 I GOT YOUR LOVE—Stratavarius—Roulette

Top Audience Response
Records In New York Discos

- This Week
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (disco-disk)
 - 2 CHERCHEZ LA FEMME/SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 3 HEAVEN MUST BE MISSING AN ANGEL/DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 4 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (all cuts, LP)
 - 5 RUN TO ME/YOUNG HEARTS RUN FREE—Candi Staton—Warner Bros. (LP)
 - 6 LET'S MAKE A DEAL/I GOT YOU/DARLING BE MINE (Medley)—Gloria Gaynor—MGM (LP)
 - 7 BEST DISCO IN TOWN—The Ritchie Family—Marlin (LP)
 - 8 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—PIR
 - 9 ONE FOR THE MONEY—The Whispers—Soul Train (disco disk)
 - 10 DESPERATELY—Barrabas—Atco (disco disk)
 - 11 SUN, SUN, SUN—Jakki—Pyramid (disco disk)
 - 12 GIVE A BROKEN HEART A BREAK—Damon Harris & Impact—Atco (disco disk)
 - 13 NICE & SLOW—Jesse Green—Scepter (disco disk)
 - 14 YOU + ME = LOVE—Undisputed Truth—Whitfield Records (disco disk)
 - 15 NIGHTS IN WHITE SATIN/I WANNA FUNK WITH YOU TONITE—Giorgio—Oasis (LP)

Colony Records (New York)
Retail Sales

- This Week
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO
 - 2 DR. BUZZARD'S ORIGINAL SAVANNAH BAND—RCA (LP)
 - 3 DON'T TAKE AWAY THE MUSIC—Tavares—Capitol (LP)
 - 4 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (LP)
 - 5 SUN, SUN, SUN—Jakki—Pyramid
 - 6 ONE FOR THE MONEY—The Whispers—Soul Train
 - 7 BEST DISCO IN TOWN—Ritchie Family—Marlin (LP)
 - 8 LOWDOWN—Boz Scaggs—Columbia
 - 9 SO MUCH FOR LOVE/HELPLESSLY—Moment Of Truth—Salsoul (disco disk)
 - 10 SUMMERTIME—MFSB—PIR (LP)
 - 11 GIVE A BROKEN HEART A BREAK—Damon Harris & Impact—Atco (LP)
 - 12 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia
 - 13 SUPER DISCO—The Rimshots—Stang
 - 14 GET DOWN HAPPY PEOPLE—Jimmy Dockett—Flo-Feel
 - 15 BLACK SOUL MUSIC—Black Soul—Beam Junction

Top Audience Response Records
In Houston, Texas Discos

- This Week
- 1 NICE & SLOW—Jesse Green—Scepter (disco disk)
 - 2 HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (disco disk)
 - 3 LIPSTICK—Michel Polnareff—Atlantic (disco disk)
 - 4 YOU SHOULD BE DANCING—Bee Gees—RSO (disco disk)
 - 5 WHERE THE HAPPY PEOPLE GO—The Trammps—Atlantic (all cuts, LP)
 - 6 LOVE TRILOGY—Donna Summer—Oasis (LP)
 - 7 TEN PERCENT—Double Exposure—Salsoul (disco disk)
 - 8 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls—PIR
 - 9 SAN FRANCISCO HUSTLE/NO, NO, JOE—Silver Convention—Midland Int'l (LP)
 - 10 LOVE CHANT—Eli's Second Coming—Silver Blue Records
 - 11 TROUBLE MAKER/LOVE POWER—Roberta Kelly—Oasis (LP)
 - 12 YOUNG HEARTS RUN FREE/RUN TO ME—Candi Staton—Warner Bros. (LP)
 - 13 CATHEDRALS—D.C. Larue—Pyramid
 - 14 SHAKE, SHAKE, SHAKE YOUR BOOTY—KC & The Sunshine Band—TK
 - 15 BODY SHOP—Clifford Curry—Buddah

Top Audience Response Records
In L.A. / San Diego Discos

- This Week
- 1 YOU SHOULD BE DANCING—Bee Gees—RSO (EP)
 - 2 BEST DISCO IN TOWN/ARABIAN NIGHTS—Ritchie Family—Marlin (LP)
 - 3 DON'T TAKE AWAY THE MUSIC/HEAVEN MUST BE MISSING AN ANGEL—Tavares—Capitol (LP)
 - 4 YOU + ME = LOVE—Undisputed Truth—Whitfield
 - 5 KNIGHTS IN WHITE SATIN—Giorgio—Oasis (LP)
 - 6 LUCK BE A LADY—Broadway Brass—20th Century (LP)
 - 7 CHERCHEZ LA FEMME/SOUR & SWEET—Dr. Buzzard's Original Savannah Band—RCA (LP)
 - 8 LET'S MAKE A DEAL/I'VE GOT YOU UNDER MY SKIN/LOVER BE MINE—Gloria Gaynor—Polydor (LP)
 - 9 SMOKE YOUR TROUBLES AWAY—Glass Family—Earhole (disco edit)
 - 10 TAKE A LITTLE—Liquid Pleasure—Midland Int'l
 - 11 THAT'S THE WAY TO GO/DISCO DOBRO—Bottom Line—Greedy (LP)
 - 12 TROUBLE MAKER—Roberta Kelly—Oasis
 - 13 ALWAYS THERE—Side Effect—Fantasy (disco edit)
 - 14 LET'S GET IT TOGETHER—El Coco—AVI (EP)
 - 15 IF YOU CAN'T BEAT 'EM, JOIN 'EM—Mark Radice—United Artists (LP)

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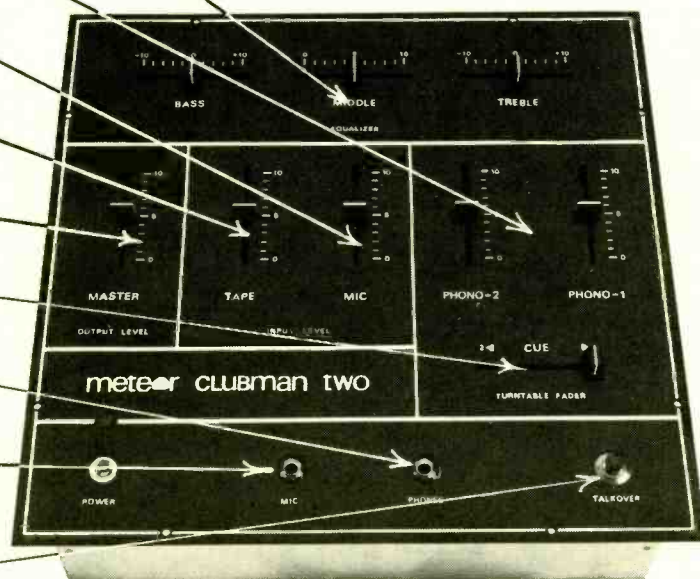
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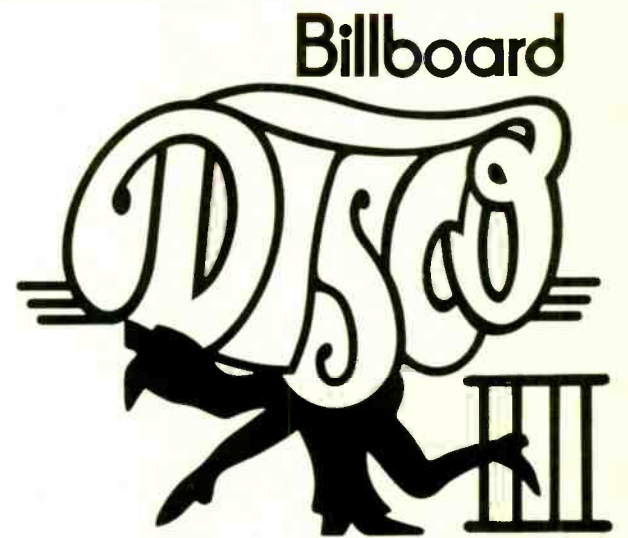
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Your registration includes continental breakfasts, lunches, the Awards dinner, entrance to all sessions, your work materials, and special disco entertainment and events.



(**Additional Panelists and Chairman to be Announced)

DISCO II AGENDA

Tuesday, September 28

10 a.m.-6 p.m.—REGISTRATION
8 p.m.-2 a.m.—ENTERTAINMENT
Tk Records Special—Top Disco Artists—Disco Dancing

Wednesday, September 29

- 9 a.m.-10 a.m.—CONTINENTAL BREAKFAST
10 a.m.-11 a.m.—KEYNOTE SPEECH
“Discos—A Multi-Billion Dollar Business Annually”
11 a.m.-11:15 a.m.—COFFEE BREAK
11:15 a.m.-12:15 p.m.: CONCURRENT SESSIONS
- 1) “Specialization of Advertising and Marketing Techniques for the Exposure of Disco Product”
Moderator: NANCY SAINES, UA
 - 2) “Professional in Design and Installation of Disco Systems”
Moderator: WALTER KOLE, Power Audio
Panelists: RANDY VAUGHN, Disco Scene
RONALD CLARK, LTD, Inc.
- 12:30 p.m.-2 p.m.—LUNCHEON
2:15 p.m.-3:15 p.m.: CONCURRENT SESSIONS
- 3) “Disco DJ Pools (Organizing, Functioning, Feedback to Record Labels)”
Moderator: DAVE MANCUSO, NY
Panelists: JANE BRINTON, LA
PATRICK JENKINS, LA
ERICA SMITH, Phoenix
JACK ELLSWORTH, Phoenix
JOHNNY HODGES, San Francisco
JIMMY RANDAZZO, San Francisco
SAM MEYER, Houston
RAM ROCHA, Houston
JOHN LVONGO, Boston
RUFUS SMITH, Chicago
VICTOR LAUBRIEL, Washington, D.C.
MICHAEL O'HARRO, Washington D.C.
 - 4) “Disco Club Owners Only (Financing, Selecting Locations, Staffing, Operating, Membership vs. Paid Admittance, etc.)”
Moderator: SCOTT FORBES, Studio One
Panelists: JOHN FELIZZI, Crescendo, Inc.
- 3:15 p.m.-3:30 p.m.—COFFEE BREAK
3:45-4:45 p.m.: CONCURRENT SESSIONS
- 5) “New Sight and Sound Technology for the Discos of Tomorrow”
Moderator: STEVE TRAIMAN, Billboard
Panelists: VINCE FINNEGAN, Revox Corp. Meteor
Light & Sound
MIKE GLASCO, GLI, Inc.
JOHN BUBBERS, Audio Dynamics
MARK ENGLE, Altec Lansing
GRAHAM SMITH, Digital Lighting
WALTER KOLE, Professional Sound & Ltng.
JIM PARKS, Panasonic
 - 6) “Disco Deejays Only”**
Moderator: BOBBY DJ
Panelists: TOM SAVARESE
WALTER GIBBONS

*This session is in addition to the Disco II DJ Aircheck Room, where top DJs will present tapes of their programming concepts, via tape playback equipment and headphones at each DJ booth.

12 noon-6 p.m.—EXHIBITS OPEN
12 noon-6 p.m.—DISCO DJ AIRCHECK ROOM OPEN
8 p.m.-2 a.m.—ENTERTAINMENT
Live Entertainment—Top Disco Artists—Disco Dancing

Thursday, September 30

- 9 a.m.-10 a.m.—CONTINENTAL BREAKFAST
10 a.m.-11 a.m.: CONCURRENT SESSIONS
- 7) “Updating: Disco Franchising/Disco Chains (including Restaurant and Hotel Chains)”
Moderator: TOM JAYSON, 2001 Clubs, Inc.
Panelists: KEN MACK, Stouffer Restaurants
BUNN WINTER, Something Else Ent.
PETE LANCELLOTTI, Uncle Sam's the American Scene
PAUL HOFFMAN, Apple Properties, Inc.
JERRY OWENS, Pleasurable Productions
BERT TENZER, Disco Dance Factory
 - 8) “Establishing InterDisco Communications—Locally, Regionally, Nationally, and Internationally”
- 11 a.m.-11:15 a.m.—COFFEE BREAK
11:15 a.m.-12:15 a.m.: CONCURRENT SESSIONS
- 9) “Producers Session—Disco Music Evolution to Multi-Music Sounds”
Moderator: NORMAN HARRIS
Panelists: VAN McCOY
VINCE MONTANA
BOB CREWE
WARREN SCHATZ
TOM MOULTON
 - 10) “Disco Club Managers Only”
Panelists: JERRY ROTH, Crescendo, Inc.
- 12:30 p.m.-2 p.m.—LUNCHEON
2:15 p.m.-3:15 p.m.—PLENARY SESSION
- 11) “Promotion of the Discotheque/Public Relations (Use of Radio, Printed Media, Special Parties, etc.)”
Moderator: MICHAEL O'HARRO, Washington, D.C.
Panelists: JOHN FELIZZI, Crescendo, Inc.
- 3:15 p.m.—3:30 P.M.—COFFEE BREAK

- 3:30 p.m.-5 p.m.—PLENARY SESSION
- 12) “Promotion of the Disco Artist (Artists and Artists' Managers Participating)—Live on Campus, Live in Discos, Video Tapes”
Panelists: BERT TENZER
VINCE ROTHCAP
NORMAN BERGER
- 12 noon-6 p.m.—EXHIBITS OPEN
12 noon-6 p.m.—DISCO DJ AIRCHECK ROOM OPEN
8 p.m.-2 a.m.—ENTERTAINMENT
Live Entertainment—Top Disco Artists—Disco Dancing

Friday, October 1

- 9 a.m.-10 a.m.—CONTINENTAL BREAKFAST
10 a.m.-10:30 a.m.—PLENARY SESSION
“The Future of Discos—Disco Music, Disco Hardware”
Moderator: BILL WARDLOW, Billboard
10:30 a.m.-12 p.m.—HOT SEAT SESSION
Panelists from every facet of the disco world in question and answer session, with Forum Attendees and Disco Artists
Moderator: BILL WARDLOW, Billboard
12 noon on—Forum attendees free to make own plans for individual meetings, etc.
12 noon-6 p.m.—EXHIBITS OPEN
12 noon-6 p.m.—DISCO DJ AIRCHECK ROOM OPEN
7:30 p.m.-10 p.m.—DISCO II AWARDS DINNER
10:30 p.m.-12:30 a.m.—ENTERTAINMENT
Disco Dancing
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Double Exposure
Loleta Holloway
The Tramps
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A Vidtaping Service For Discos

LOS ANGELES—Having completed taping the rehearsals of the Average White Band at Sunset Stage here, Jerry Landry of Landry Video Systems is looking to expand his service into the disco field.

Mainly the company tapes rehearsals of various acts so they can review themselves for flaws. And the tapes are available to the record companies as promotional and advertising aids. All the artists are taped at Sunset, which used to be the old Columbia Film Studios.

A former tour manager for the Doobie Bros. and Jethro Tull, Landry is celebrating his first anniversary in the video business this summer. He also has offices in San Francisco. Locally, the firm is asso-

ciated with Studio Instrument Rentals, but is self-owned.

Over the past few months, Landry has videotaped the KGB Band, the Pointer Sisters, Herbie Hancock, the Tubes, Rhythm Heritage, Donna Summer, Kool & the Gang, Firefall and Earl Slick. These were done in San Francisco and here. A two-hour film of the Doobie Bros. was shot at a Cow Palace concert.

Landry now would like to do similar tapes for discos throughout the nation. He estimates at least 8,000 of them in the U.S., and says "I think at least 75% of them will go to video if there is product. They would use the Advent screen.

"We would produce video music shows of bands, maybe even using

animation for background. There is also good money in this for the record companies. It's a good promotional vehicle."

Landry says he would lease the tapes to the discos and continually rotate them. "In that way they get more bands and at a cheaper price than using live bands, I will have to get distributors across the country."

The discos, he feels, are a good place to expose product such as this to the public, helping the acts. "Our software also will help RCA and MCA with their hardware."

Landry also sees the video machines in record stores as promotional aids, with stores eventually getting their own machines and large screens. These would be near the display of records of the act performing on the screen, as a point-of-display gimmick.

For the Doobie concerts in San Francisco, Landry used a remote truck with Norelco, IVC and CEI equipment. For rehearsals he uses JVC equipment, plus some Sony and some Panasonic. Seven video machines were used for the Doobie show, using 3/4-inch tape. Landry says this can be transferred to 2-inch tape for television.

The two-hour film was shot for European tv and eventually will be seen on American television. It can be edited, Landry explains, for tv commercials, music stores and any other promotional purposes.

As for his own company, he says "I am a video record company. I have the availability of the acts, since they often rehearse here at Sunset Stage." **FRANK BARRON**

STARS 'BILLY BUMP'

Oregon DJ Preps A TV Dance Show

By RADCLIFFE JOE

NEW YORK—A crusading Portland, Ore., disco deejay, disturbed by Oregonians' resistance to disco music, has turned to local television in an attempt to encourage wider acceptance of the music format and its dances.

Bill "Billy Bump" Allman, a 22-year-old ex-naval officer, who claims to have pioneered discos in Portland, has completed a tv disco dance party, with the help of producers from Mt. Hood Community College, and Dave Stoner, a deejay with KISN-AM in Portland, which will be presented as a pilot for a possible weekly series on local channels.

The show, taped last week, features the latest in disco music, with dances interpreted by 25 disco dancers recruited by Allman from discos in the Portland area. It is hosted by Stoner, with Allman appearing as a guest and offering background on the evolution of discos, the birth and development of disco music, the proliferation of clubs around the nation, and a general overview of the discomania now sweeping the country.

The 7-Up Bottling Co. has expressed interest in the show, and has shown a willingness to sponsor the pilot as well as future shows, says Allman.

In addition to the television disco dance party, Allman has also appeared on KATU-TV's talk show to plug discos, and is scheduled for a reappearance on the same station later this month.

Allman explains that his crusade for discos in the Oregon area is aimed at dispelling myths surrounding the music and its dances. According to the disco deejay, Portland and its environs are essentially country music communities which resist any new music format, especially disco which they label "soul" music in a beguiling new dress.

When Allman sold the idea of a discotheque to Portland's Keyhole

Supper Club just over a year ago, there were no other discos in the area. Today, there are five, and, according to Allman, as people are educated, and the music and dances gain in popularity, more clubs will be opening disco rooms.

Allman's aim is not only to maintain this disco presence in the area, but to enlarge on it. He feels that educated deejays, innovative programming, and constant promotion through radio and tv will help achieve this.

Allman is also trying to corral the 15-plus disco deejays working the Portland metropolitan area into a loose federation, in an effort to stabilize their salaries, and spread available jobs more evenly. He claims there is considerable enthusiasm over this move, and expects that it will work, along with his attempts to enhance disco's image.

'Q' Music At Tahoe Nitery

LOS ANGELES—The Hearthstone, a popular Tahoe City bar and restaurant, has introduced the first quadrasonic disco in the Tahoe area.

Brad Miller, the Mystic Moods producer, acted as consultant to owner-manager John Sproehne. Lou Dorran, inventor of the Dorren CD-4 Discrete FM broadcast system, handled the equipment installation.

Shadybrook Records disco group SSO was the featured music on opening night. Their recent hit, "Tonight's The Night" is the adopted theme song for the club.

Elvis In Texas Gig

SAN ANTONIO—Elvis Presley will appear in concert Aug. 27 at the Convention Center Arena. It will be the third local concert in four years for Presley. Tickets are \$7.75, \$10.25 and \$12.75.

Disco Mix

By TOM MOULTON

NEW YORK—Double Exposure's LP is out this week and response is strong on two cuts, "My Love Is Free" and "Everyman." The new SaSoul Orchestra LP, "Nice & Nasty" will be released by Sept. 1, with a 12-inch disco disk being rush-released this week on two cuts, "2001" and "Nasty" will both be commercially available on disco disk next week. "2001" is an electronic experience with a 747 taking off. It embodies a lot of sound effects and a strong synthesizer sound. These two cuts were produced by Vincent Montana Jr.

RCA has released the new Faith, Hope & Charity LP titled, "Life Goes On." There are several good cuts. "Your Peace Of Mind" is the strongest. It is also the single. The LP version runs for 6:53 minutes and has the usual strong McCoy sound with a haunting harmonica solo. "Cherish/Monday, Monday" medley are nice updated versions of these pop classics. "Life Goes On" is very melodic with the McCoy sound. "Gradually" and "Positive Thinking" are also good, plus the single version of "A Time For Celebration," with their guests, the Choice Four. The entire album represents a good arranging and production job by McCoy.

Westbound (distributed by 20th Century Records) will release the new Fantastic Four LP, "Night People" at the end of August. There is a strong cut called "Hiway," which will probably be the single. It is reminiscent of the Detroit Emeralds.

"Night People/Lives Divided By Live" is a 10-minute medley that goes into the Temptations sound. Westbound is also releasing a new Detroit Emeralds LP. This will come in September and will feature a remake of the group's super disco classic, "Feel The Need In Me."

AVI Records has released a new 12-inch disco disk on El Coco. It is "Fait Le Chat" (Do The Cat) b/w "Let's Get It Together." Both have definitely been inspired by MFSB and the SaSoul Orchestra. The group received some recognition from its first LP "Brazil" which was popular in New York City earlier this year.

Blue Note is not creating a disco label. The company intends to remain essentially a jazz label, releasing disco cuts only when they evolve as such from conventional jazz albums. This word from George Butler who heads the label.

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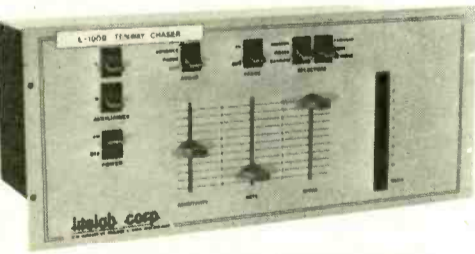
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• Continued from page 3
acceptable music formats like country and rock and roll.

Schlei emphasizes that the management policy is not unique to the club with which he worked, and claims that discrimination is so widespread in discotheques in Southeastern Michigan, that more and more disco lovers are sponsoring their own disco parties with music supplied by mobile disco operators.

Schlei's Disco Party Services is one of the several such organizations flourishing in the area, fanned by alleged discrimination at regular discotheques, and supported to a large extent by students at the Univ. of Michigan.

Greatest demand for Disco Party Services comes from sorority groups, fraternity groups, and dormitory organizations, as well as a growing number of minority off-campus groups.

Equipment of Disco Party Services consists of Russco turntables, amplifiers and mixing boards, BSR equalizers, Shure vocal masters and speakers and Stanton cartridges.

The service costs \$150 a night and offers a repertoire of close to 2,000 songs. Schlei claims that the idea is

escalating in popularity as mobile discos not only offers disco lovers an alternative to places where they feel unwelcome, but also offers them top entertainment at a fraction of what it would cost to hire a live band.

Schlei hopes that eventually the law would be enforced, and discrimination in discotheques would be phased out. "But," he adds, "until this is done, mobile discos are offering the viable alternative, and disco lovers in Southeastern Michigan are grateful for it."

Paris Spot

• Continued from page 38
Ky.; Jacksonville, Fla., and Philadelphia.

Lobi feels the demand for disco consultants and designers is growing, as most entrepreneurs getting into the disco business have no idea of how to create a room that will attract and hold customers.

"They are basically businessmen, restaurateurs, nightclub operators, and other people whose business ventures are faltering, and they want to turn to something more lucrative, so they need the consultants, and the disco packagers," he says.

U.S. DISTRIBUTOR

L.A. Firm Grabs Helios Consoles

By JIM McCULLAUGH

LOS ANGELES—Everything Audio, studio designers/builders here, will become the exclusive American distributor of the European Helios console, according to Brian Cornfield, president, as part of an ongoing and ambitious expansion program the firm has undertaken.

Begun only a year ago, the company has moved out of its old 1,000 square foot facility into a new 6,000 square foot building in North Hollywood.

The new facility will include an Everything Audio Control Room, similar to those turn key designs already installed, as well as those in various stages of design and construction.

The fully operational control room will now afford clients, according to Cornfield, the opportunity of a hands on interface with a wide selection of audio gear offered by the firm.

In addition, Everything Audio now boasts the interesting wrinkle of the ability to interface audio and video on the professional studio level. A sister company, Video Products Sales, headed by Barry Lenett, is also located in the same facility with a fully operational video products demonstration room.

Mapping out directions the firm is taking, Cornfield explains. "We recently sent one of our salespeople to London to consummate a deal with Helios of London for its custom designed consoles. Basically they are a custom designed console comparable or exceeding in quality, in my opinion, to Neve and costing slightly less.

"They will deliver a completely custom designed board from top to bottom and delivered in about three months, which is about one-half the waiting time for others.

"Very few will go completely custom and we start up with a standard module and you can change the buttons, color, whatever. We have some of their components here now and we are waiting for a full input module that we can demonstrate A/B against other consoles. We plan on getting a console for our new demo room that will be a custom designed Helios for Everything Audio."

In addition, Everything has also acquired some other equipment franchises in Europe such as an auto-changer from France as well as a cassette deck.

"We are always looking for new equipment and new ways of presenting it," says Cornfield, "and we plan to get into complete specifications also as well as disco and auditoriums. At present we are doing a large installation for the state."

Another area Everything will be emphasizing more heavily will be maintenance.

"We've just signed a contract," he continues, "with a new maintenance company that consists of individuals who have worked for large companies in the past, such as Motown, and who have a good working feel for the industry.

"We've got the test equipment and they are going to start working independently through us and with us doing all of our installation and handling maintenance for us in L.A. as well as service contracts.

"We are particularly excited about that because there seems to be

a strong lack of maintenance in the L.A. area. Maintenance men are demanding a tremendous amount of money and getting it and there seems to be precious few of them to go around."

Another new stragem in the Everything plan, relates Cornfield, will be to expand the sales team by sending out three members of the audio sales company as well as three members of the video company one week each month.

"There will be someone representing Everything Audio," says Cornfield, "in the surrounding 13 West Coast states and we may go as far as Chicago. The idea behind that is that L.A. is such a highly competitive market and there are a lot of clients who deserve to be serviced and we are going to see to it that they get that service."

Getting back to the video demonstration room, Cornfield says. "Nobody has fully realized that there's additional money to be made for a studio by putting in video equipment in an audio studio which opens up vistas of various other types of projects that can be done. A studio doesn't have to have a tremendous amount of money invested to do something with video as opposed to film."

Commenting on the current state of the studio designing and building industry locally, Cornfield says. "I think the market in L.A. is going to see a dramatic change in when you want to buy a piece of gear. I think the world has gone nuts here with the end of fair trade since the first of the year. People are just calling around now and bastardizing the industry. We have had to make a lot of bids lower than we would have liked to just to stay competitive and in the marketplace. The net result is that nobody's winning. I think we are going to see a big turn of events.

"People are still demanding the same amount of service and quality and studio treatment but they don't seem willing to pay for it anymore.

People don't realize that when they buy something for \$12,000 the check doesn't go to the designer/builder. A huge portion of it goes to the manufacturer and what's left over is pumped into overhead which includes service.

"Perhaps what we will see is direct purchasing where a client will write two checks. One to the manufacturer and one to the designer/builder for service. People seem overly dollar conscious today and just want the equipment.

"Yet, if anything goes wrong they are the first to get on your back. The dealer is in a very precarious position. You are right in the middle and making the least amount of profit. It's strange and something has to change. Either dealers will move away from individual item sales and move into packages combined with software and make their profit that way or else we will just go to the double check system.

"The basic misconception among many now in the recording studio industry is that expensive equipment bought at rock bottom prices should have maximum service and follow through. That extra money is not huge profit but takes care of service and maintenance."

New Studio In Detroit

• Continued from page 4

these veteran studio musicians went to the West Coast with Motown, eventually became disillusioned with L.A. and have now re-emigrated back to Detroit and are ready to work at Sound Suite.

Chief engineer is Robert Olhsson who was a senior staff engineer at Motown and was responsible for recording, mixing, disk mastering and quality control, and who developed Motown's stereo disk mastering technique.

Olhsson has worked at Wally Heider's, the Record Plant and Sound Labs and as a sound engineer has worked with such major producers as Stevie Wonder, Andrew Loog Oldham, Mickie Most, Tony Clark, Norman Whitfield, and Johnny Bristol.

Maintenance and assistant engineer is Mark Calice, formerly with Lansing Sound Studios, to round out the engineering staff of four.

The studio itself is capable of recording up to 16 tracks with the potential of going 24 tracks with some adjustments.

Included in the hardware lineup are M.C.I. 16-track with auto-locator; M.C.I. 2-track with auto-locator; and Ampex 2-track tape machines.

There's Dolby 16-track noise reduction, Westlake with selectable roll off monitor speakers, and B.G.W. amplifiers, as well as additional monitors and speakers from Altec, Acoustic Research and Auratones.

The console is custom designed and built 28 input-24 output.

Other elements are echo chambers, outboard equipment, cue system, and microphones.

Instruments include Steinway Grand, Model B, Hammond B-3, Clavinet, Wurlitzer electric piano, Fender Rhodes, Arp synthesizers, custom designed bass and guitar amps, as well as others.

The 22 feet by 40 feet interior has walls and surfaces of solid cherry and cork tree bark and inlaid, parquet flooring. The ceiling is solid walnut.

The control room is lined with thick shag carpeting and has special sound traps to capture as pure a sound as possible.

The studio also has a multicolored lighting system in order to achieve a variety of different moods.

While the studio cost both Lewis and Grace \$300,000 to build, both men did a lot of the work on it themselves and reason it's worth at least \$500,000 now.

An initial project at Sound Suite is an album for Desert Moon Productions (Buddah Records) with Mike Stokes producing and arranging the group, the Enchantment.

Lewis and Grace also note that Detroit is also home to an abundant array of talented arrangers, writers and musicians they can draw from.

New Fania Studio

NEW YORK—Fania Records' own recording studio, Tierra Sound, began full operations here July 19.

The new studio is equipped with 16 tracks, with John Fausty chief engineer and general manager; Gene Kohn, studio manager; Irv Greenbaum, engineer "extra-ordinaire"; and Rob Berman, engineer at large.

Production began with Tito Puente for Tico Records with Louie Ramirez producing.

Studio Track

By JIM McCULLAUGH

LOS ANGELES—At Filmways/Wally Heider Recording in L.A., Consumer Rapport was in to record an LP with Steven Schaefer handling both production and engineering. Producer Jerry Goldstein of Far Out Productions cut some tracks on Jimmy Witherspoon with Chris Huston engineering. El Chicano worked on their upcoming LP for Shadybrook Records with some help from Shadybrook president Joe Sutton and engineer, "Flash."

Recent Wally Heider remotes included Bill Cosby at the Las Vegas Hilton, produced by Stuart Gardner with Ray Thompson engineering and two nights with Dave Mason at the Universal Amphitheater with Doug Botnick pulling engineering duty.

Jonathan Winters cut some spots at Wally Heider's Audio Media commercial studios for Aves Advertising with Jim Stevens producing and Jimmy Hite at the board.

Up in San Francisco at Wally Heider's, Herbie Hancock finished his newest LP with Fred Catero at the board and Susie Foot assisting.

In addition, Louis Jordan and the Nelson Riddle Orchestra were in working on a special project for B.B. and O. David Coffin was on the boards and Dave Frazer assisted. Eric Jacobsen continues to work with new group Indigo with Steve Jarvis mixing. Wah Wah Watson's LP is in the final stages with Fred Catero mixing and Susie Foot assisting. Catero and Foot also engineered the recently completed Labelle LP. A barbershop quartet convention was in town and 45 of its best were in making an album. Glen Glancey of United Sound was the engineer with assistance from Dave Frazer and Willie Norton, both of Heider. Finally, Edwin Hawkins was in working on his latest LP with Phil Edwards.

Gerhard Augustin recently produced Patrick Gammon at United Artists Recording Studios for Augustin's newly formed Mr. Pleasure label. Gammon's first single, "Party Hardy (What I Like To Do)" was also recorded in UA's newly remodeled studios. Christina Hersch was behind the controls on both projects. Greg Lewerke of Jet Records was in with UA's director of recording Dino Lappas preparing some sides on Electric Light Orchestra. All the ELO product was mastered in UA's mastering room. Kenny Coleman began work on some sides for UA with Danny Jordan producing and Ralph Eck mixing. Also working in the main studio was Billy Mitchell. Duane Scott took over the mixing chores. Jill Jones oversaw the mastering of the new Jenny Jackson single for Farr Records. Finally, Doug Farr dropped in to eye the new facility.

The Village Recorder in West L.A. has been a hotbed of activity. In recently was the Band producing themselves on some overdubs and a single mix. Neil Brody handled engineering chores with Tim Kramer assisting. Eric Clapton was working on an LP being co-produced by himself and Rob Fraboni, Nat Jeffery, Ed Anderson and Terry Becker engineered. Olivia Newton-John worked on a live album with John Farrar producing and engineering. Tim Kramer assisted. Donovan worked on both album and single projects produced by Alen Pariser with mixing handled by Neil Brody with Tim Kramer, second engineer. Average

White Band re-mixed a single with Lew Haan mixing and Tim Kramer assisting.

In at A&M in L.A., producer Bobby Martin, fresh from some O'Jays sessions in Philadelphia, spent an entire week producing a series of undisclosed artists for his new project through the Tentmaker Corp.

Over at Watermark, things have been busy with Phil Austin (of Fire-sign Theatre) working on a new album. Booking agent Dennis Levinson has been sending over some of his groups for recording sessions. Among them Auburn, Carnegie, and Parental Guidance with chief engineer Peter Skye handling the board.

Producer Ken Mansfield and engineer Barry Rudolph have started work on the new Robb Strandlund LP at Sound Labs for Laguna Productions. . . . Guess who's coming to dinner? Nigel Olssen, Dee Murray and Bill Champlain sat in with Michael Dinner at Sound City Studios where he's recording his next LP for Fantasy Records.

In at Davlen, Robbin Thompson's debut LP for the Nempereor label is in the final mixing stages with Jim Mason producing and Tom Knox engineering. Release is set for mid-September.

Billy Preston was in recently at Indigo in Malibu recording and mixing, produced by Robert Margouloff. The Love Machine, Arista's new group, produced by Steve Duboff was in doing some vocal overdubs. Todd Rundgren is expected in soon to lay down some basic tracks.

Brian Cornfield, president, Everything Audio, North Hollywood, is interested in forming a pistol club for those in the recording studio business locally. Those interested can contact him at 7037 Laurel Canyon Blvd., North Hollywood, Calif. 91605.

New Toronto Studio

TORONTO—A new studio called Kensington Sound has opened here. With both 8-track and 4-track capability, hardware includes TEAC, Otari, Allen & Heath, Lamb, Crown, JBL and Dynaco.

RECORD PRODUCERS—SONGWRITERS

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Soul Sauce

Blacks Seek Burbank's KROQ-AM

By JEAN WILLIAMS

LOS ANGELES—A group of Los Angeles businessmen have filed application to become the first black owners of an AM station in the L.A. area.

The organization, Baker-Smith Communications, with members William Smith, attorney Joseph Baker and John Pembroke are attempting to purchase KROQ, a 10,000 watts outlet in Burbank.

According to Lin Hilburn, who has been involved in radio more than 20 years, and who will be general manager of the new outlet, the station will offer a contemporary soul/MOR/jazz format.

"When speaking of a black station," says Hilburn, "I feel that soul is more than soul. Soul is being able to speak to our disadvantaged people and help them to straighten out their lives in the areas where we can be helpful. Instead of having concerts to benefit the station, and playing mind-bending music, we will provide leadership conferences where our national leaders can come in and develop images for our young people to attach themselves. That's what soul is."

He notes that the station will also provide young blacks with opportunities to become news directors, announcers and engineers.

The group is anticipating a construction permit by the end of the year and will bring in all new equipment, and set up a new transmitter operation.

There are currently more than 70 stations in the Los Angeles area and only one black-owned, KJLH-FM owned by John Larmar Hill to service the Compton, Calif., area.

AUGUST 7, 1976, BILLBOARD

Don Carter, Motown's Southwest regional promotion manager, is on top of all musical happenings and current trends in this area.



Carter

He gives repeat followups on his product, with special attention given to retailers as well as radio stations. Carter's desire to win as a professional is responsible for his success with area record and radio personalities. He has been with the label more than three years and covers Texas, Arkansas, Oklahoma and Louisiana.

Stevie Wonder, Al Green, the Whispers, Sun, LTD, and others took part in the United High Blood Pressure Bikeathon in Los Angeles Saturday (24).

More than 500 bikers and 300 watchers were on hand for the event which was sponsored by KDAY in Los Angeles. Wonder biked the entire 9.6 mile route.

Ron Carson, producer/writer and former owner of Soul Clock Records, has reactivated Happy Fox Records, a label he started two years ago.

The Los Angeles-based label is distributed by Janus Records. This is Janus' re-entry into the r&b field following its sale of Chess Records to All Platinum.

Writer/producer/recording artist Carla Thomas, who formerly re-

(Continued on page 45)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★ 1	7	5	GETAWAY—Earth, Wind & Fire (B. Taylor, P. Cor), Columbia 3-10373 (Kalimba, ASCAP)	★ 34	42	6	BABY, I WANT YOUR BODY—Al Wilson (R. Cason/B.R. Charles), Playboy 6076 (Caesars Music Library/Wet Bull, ASCAP)	67	72	4	COME ON & RIDE—Enchantment (M. Stokes), Desert Moon 6403 (Buddah) (Desert Moon Songs/Willow Girl, BMI)
★ 2	4	7	WHO'D SHE COO—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce), Mercury 73814 (Phonogram) (Tight, BMI)	35	35	7	TRY ME I KNOW WE CAN MAKE IT—Donna Summer (G. Moroder, P. Bellotte, D. Summer), Oasis 406 (Casablanca) (Sunday/Rick's, BMI)	★ 68	85	2	JIVE TALKIN'—Rulus Featuring Chaka Khan (Barry, Robin, M. Gibb), ABC 12197 (Casseroles/Fiamm, BMI)
3	1	13	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Low Rawls (K. Gamble, L. Huff), Philadelphia International 3592 (Columbia/Epic) (Mighty Three, BMI)	36	22	14	WHO LOVES YOU BETTER (Part 1)—Isley Brothers (T. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 8-2260 (Columbia/Epic) (Bovina, ASCAP)	★ 69	NEW ENTRY	→	AFTER THE DANCE—Marvin Gaye (M. Gaye, L. Ware), Tamla 54273 (Motown) (Jobete, ASCAP)
4	2	12	SOMETHING HE CAN FEEL—Aretha Franklin (C. Mayfield), Atlantic 3326 (Warner-Tamerlane, BMI)	37	39	6	WE THE PEOPLE—General Johnson (General Johnson), Arista 0192 (Music In General, BMI)	★ 70	NEW ENTRY	→	ENTROW Part 1—Graham Central Station (L. Graham), Warner Bros. 8235 (Nineteen Eighty-Five, BMI)
★ 5	6	10	GET UP OFFA THAT THING—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14326 (Dynatone/Belinda/Unichappell/BMI)	38	38	19	SARA SMILE—Darryl Hall & John Oates (D. Hall, J. Oates), RCA 10530 (Unichappell, BMI)	71	79	3	FREE—Natural Four (C. Jackson, M. Yancy), Curtom 0119 (Warner Bros.) (Jay's Enterprises/Chappell, ASCAP)
6	3	12	HEAVEN MUST BE MISSING AN ANGEL (Part 1)—Tavares (K. St. Lewis, F. Perren), Capitol 4270 (Bull Pen/Perren-Vibes, ASCAP)	★ 39	48	4	WE BOTH NEED EACH OTHER—Norman Connors (M. Henderson), Buddah 534 (Electrocord, ASCAP)	★ 72	83	2	THE GOLDEN ROD—Roy Ayers Ubiquity (R. Ayers), Polydor 14337 (Roy Ayers Ubiquity, ASCAP)
★ 7	9	5	SUMMER—War (S. Alle, H. Brown, M. Dickerson, J. Goldstein, L. Jordan, C. Miller, L. Oskar, H. Scott), United Artists 834 (Far Out, ASCAP)	★ 40	51	3	YOU TO ME ARE EVERYTHING—The Real Thing (K. Gold, M. Denne), United Artists 833 (Colgems, ASCAP)	73	76	3	YOU TO ME ARE EVERYTHING—Broadway (K. Gold, M. Denne), Everite 540 (Pye) (Colgems, ASCAP)
★ 8	17	5	(Shake, Shake, Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1019 (Sherlyn, BMI)	41	29	10	BLT—Lee Oskar (G. Erico, L. Oskar), United Artists 807 (Far Out/Ikke-Bad, ASCAP)	★ 74	84	2	I LUV MYSELF BETTER THAN I LUV MYSELF—Bill Cosby (S. Gardner, B. Cosby), Capitol 4299 (Turtle Head, BMI)
9	5	11	THIS MASQUERADE—George Benson (L. Russell), Warner Bros. 8209 (Skyhill, BMI)	42	41	17	I'LL BE GOOD TO YOU—Brothers Johnson (G. Johnson, L. Johnson, S. Sam), A&M 1806 (Kidada/Goulgris, BMI)	75	77	4	I AIN'T GONNA TELL NOBODY (About You)—Carl Carlton (B. Sigler), ABC 12166 (Blackwood, BMI)
10	8	9	EVERYTHING'S COMING UP LOVE—David Ruffin (V. McCoy), Motown 1393 (Warner-Tamerlane/Van McCoy/Ocean Blue, BMI)	43	40	13	STROKIN' (Pt. II)—Leon Haywood (L. Haywood), 20th Century 2285 (Jim-Edd, BMI)	★ 76	NEW ENTRY	→	ONLY YOU BABE—Curtis Mayfield (C. Mayfield), Curtom 0118 (Warner Bros.) (Mayfield, BMI)
11	10	11	CAN'T STOP GROOVIN' NOW, WANNA DO IT SOME MORE—B.T. Express (B. Nichols), Columbia 3-10346 (Blackwood, BMI)	44	44	16	TEAR THE ROOF OFF THE SUCKER—Parliament (G. Clinton, B. Collins, J. Brailey), Casablanca 856 (Maibz & Ricks, BMI)	★ 77	NEW ENTRY	→	NO, NO JOE—Silver Convention (S. Levy, S. Prager), Midland International 10723 (RCA) (Midson, ASCAP)
★ 12	15	7	WAKE UP SUSAN—Spinners (S. Marshall, T. Bell), Atlantic 3341 (Mighty Three, BMI)	45	45	6	FAMILY REUNION—O'Jays (K. Gamble, L. Huff), Philadelphia International 3596 (Columbia/Epic) (Mighty Three, BMI)	78	80	4	THANK YOU FOR TODAY—Sister Sledge (B. Eli, L. Phillips), Cotillion 44202 (Atlantic) (Oceans Blue/Friday's Child, BMI)
13	13	19	KISS AND SAY GOODBYE—Manhattans (W. Lovett), Columbia 3-10310 (Nattaham/Blackwood, BMI)	46	33	11	UP THE CREEK (Without A Paddle)—Temptations (J. Bowen, J. Ford, T. Thomas), Gordy 7150 (Motown) (Stone Diamond, BMI)	79	74	8	HARD TIME SOS—Tommy Tate (J. Baylor, T. Tate), Koko 722 (Klondike, BMI)
14	16	10	HARD WORK—John Handy (J. Handy), ABC/Impulse 31005 (Hard Work, BMI)	47	47	20	YOUNG HEARTS RUN FREE—Candi Staton (D. Crawford), Warner Bros. 8181 (DaAnn, ASCAP)	80	82	4	SENSATION, COMMUNICATION TOGETHER—Albert King (Mack, Rise, M. Davis), Utopia 10682 (RCA) (East/Memphis/Wild Rice, BMI)
★ 15	18	7	ONE FOR THE MONEY (Part 1)—Whispers (J. Ailens, J. Bellmon, V. Drayton, R. Turner), Soultrain 10700 (RCA) (Golden Fleece/Hip Trip Music Writers, BMI)	★ 48	58	4	ROCK CREEK PARK—Blackbyrds (Johnson, Saunders, Toney, Hall, Kilgo), Fantasy 771 (Blackbyrd, BMI)	★ 81	NEW ENTRY	→	L.O.D. (Love On Delivery)—Billy Ocean (Finlon, Charles), Ariola American/GTO 7630 (Capitol) (Black Sheep/Health Levy, BMI)
★ 16	32	6	PLAY THAT FUNKY MUSIC—Wild Cherry (R. Parrissi), Sweet City 8-50225 (Columbia/Epic), (Bema/Blaze, ASCAP)	★ 49	65	5	LOWDOWN—Boyz Scaggs (B. Scaggs, D. Paich), Columbia 3-10367 (Boyz Scaggs/Hudmar, ASCAP)	82	90	4	PORCUPINE—Nature Zone (S. Feldman, T. Dawes), London 235 (Music Development, BMI/Tom Dawes, ASCAP)
17	11	10	SOMEBODY'S GETTIN' IT—Johnnie Taylor (C. Jones, C. Colter, D. Davis), Columbia 3-10334 (Groovesville, BMI/Conquistador, ASCAP)	50	53	7	SLOW MOTION—Delis (I. Hunter, A. Moore, C. Leverett), Mercury 73807 (Phonogram) (Probe II/Las-G/Round/Gambi, BMI)	83	87	2	YOU TO ME ARE EVERYTHING—Revelation (K. Gold, M. Denne), RSO 854 (Polydor) (Colgems, ASCAP)
18	12	15	SOPHISTICATED LADY (She's A Different Lady)—Natalie Cole (C. Jackson, M. Yancy, N. Cole), Capitol 4259 (Jay's Enterprises/Chappell, ASCAP/Cole-Arama, BMI)	★ 51	61	5	FLOWERS—The Emotions (M. White, A. McKay), Columbia 3-10347 (Saggitfire, BMI/Kalimba, ASCAP)	★ 85	NEW ENTRY	→	YOU & ME—LOVE—Undisputed Truth (N. Whitfield), Whitfield 8231 (Warner Bros.) (Stone Diamond, BMI)
19	19	10	STRETCHIN' OUT (In A Rubber Band)—William Boots Collins (W. Collins, G. Clinton), Warner Bros. 8215 (Backstage, BMI)	52	59	7	SONG FROM M ^A S ^H —New Markets (Altman, J. Mandel), Farr 007 (20th Century, ASCAP)	★ 86	NEW ENTRY	→	BABY, HOLD ON TO ME—John Edwards (D. Porter, R. Williams), Cotillion 44203 (Atlantic) (Robosac, BMI)
20	14	12	IT AIN'T THE REAL THING—Bobby Bland (M. Price, D. Walsh), ABC 12189 (Meadow Ridge, ASCAP)	★ 53	66	3	LEAN ON ME—Melba Moore (V. McCoy), Buddah 535 (Van McCoy/Warner-Tamerlane, BMI)	★ 87	NEW ENTRY	→	YOU NEED LOVE LIKE I DO—Bobby Williams (G. Johnson, My Tynes, D. Woods), R&R 15312 (Lerobal/Music In General, BMI)
21	20	9	PARTY—Van McCoy (V. McCoy), H&L 4670 (Van McCoy/Warner-Tamerlane, BMI)	54	37	8	ROOTS, ROCK, REGGAE—Bob Marley & The Wailers (B. Marley), Island 060 (Tuff Gong, ASCAP)	★ 88	NEW ENTRY	→	IF I EVER DO WRONG—Betty Wright (B. Wright, W. Clarke, Alston 3722 (TK) (Sherlyn, BMI)
22	28	7	COTTON CANDY—Syivers (K. St. Lewis, F. Perren, Vartan), Capitol 4255 (Perren-Vibes/Bull Pen, BMI)	55	49	9	SUPER DISCO—Rimshots (T. Keith), Slang 5067 (All Platinum) (Gambi, BMI)	89	96	2	FACE TO FACE—Dee Ervin (D. Ervin, W. Farrell), Roxbury 2027 (Pocket Full Of Tunes, BMI)
23	21	10	KEEP THAT SAME OLD FEELING—Crusaders (W. Henderson), ABC/Blue Thumb 269 (Four Knights, BMI)	★ 57	70	4	I NEED IT—Johnny Guitar Watson (J. Watson), DJM 1013 (Amherst) C4483(BMI)(Vir. Jon, BMI)	★ 90	NEW ENTRY	→	USE YOUR IMAGINATION—Kokomo (A. Spenner), Columbia 3-10380 (Anglo Rock, BMI)
24	24	8	GET IT WHILE IT'S HOT—Eddie Kendricks (M. Holden, T. Life), Tamla 54270 (Motown) (Stone Diamond/Mills & Mills, BMI)	58	62	6	JUST LIKE IN THE MOVIES—Bloodstone (P. Adams, B. Carhee), London 1067 (Pap/Taya, ASCAP)	91	91	3	NOW—Nancy Wilson (M. Hillman, J. Mayer), Capitol 4284 (Django, ASCAP)
★ 25	31	7	THE MORE YOU DO IT (The More I Like It Done To Me)—Ronnie Dyson (M. Yancy, C. Jackson), Columbia 3-10356 (Jay's Enterprises/Chappell, ASCAP)	59	64	4	AIN'T GOOD FOR NOTHING—Luther Ingram (I. Baylor), Koko 721 (Klondike, BMI)	92	89	5	LET'S TAKE IT TO THE STAGE—Funkadelic (G. Clinton, W. Collins, G. Shider), 20th Century/Westbound 5026 (Bridgeport, BMI)
26	25	8	BAD RISK/THERE YOU ARE—Millie Jackson (B. Clements, B. Mitchell/M. Jackson, K. Sterling), Spring 164 (Polydor) (Muscle Shoals, BMI/Double Ak/Shun/Pee Wee, BMI)	★ 60	75	2	ONE LOVE IN MY LIFETIME—Diana Ross (T. McCadden, L. Brown, L. Perry), Motown 1398 (Jobete, ASCAP)	93	95	7	UNIVERSAL SOUND—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 1583 (PIP) (Delightful/Gang, BMI)
27	27	9	I'M GONNA LET MY HEART DO THE WALKING—Supremes (H. Beatty, B. Holland, E. Holland), Motown 1391 (Holland-Dozier Holland/Jobete, ASCAP/Stone Diamond/Gold Forever, BMI)	61	60	8	WHERE EVER YOU GO—Ship Mahoney (S. Mahoney, J. Purdie), Abet 9465 (Nashboro) (Excellerec/Skip Song, BMI)	94	97	3	CAJUN MOON—Herbie Mann (J.J. Cale), Atlantic 3343 (Audigram, BMI)
28	23	12	CAUGHT IN THE ACT (Of Gettin' It On)—Facts Of Life (H. Banks, C. Hampton), Kayvette 5126 (TK) (Irving, BMI)	62	52	10	WAITING AT THE BUS STOP—Kaygees (R. Bell), Gang 1326 (PIP) (Delightful/Gang, BMI)	95	NEW ENTRY	→	BRAZILICA—Ramsey Lewis (M. White, N. Yarbrough), Columbia 3-10382 (Saggitfire, BMI)
29	26	15	THE LONELY ONE—Special Delivery Featuring Terry Huff (T. Huff, R. Person, A. Clements), Mainstream 5581 (Brent, BMI)	63	63	12	TEN PERCENT—Double Exposure (A. Felder, T. G. Conway), Salsoul 2008 (Caytronics) (Lucky Three/Golden Fleece/Mighty Three, BMI)	96	NEW ENTRY	→	GIVE ME ALL YOUR SWEET LOVIN'—Chuck Armstrong (M. Tynes, D. Gilbert), R&R 15313 (Lerobal/5th, BMI)
30	30	12	FEELING—Mergie Joseph (L. Dozier, M. Jackson), Cotillion 44201 (Atlantic) (Dozier, BMI)	★ 64	81	2	LET THE GOOD TIMES ROLL—B.B. King & Bobby Bland (S. Theard, F. Moore), ABC/Impulse 31006 (Warock, ASCAP)	97	NEW ENTRY	→	HOT STUFF—Rolling Stones (K. Richard, M. Jagger), Rolling Stones 19304 (Atlantic) (Knee Trembler, ASCAP)
★ 31	46	4	FUNNY HOW TIME SLIPS AWAY—Dorothy Moore (W. Nelson), Malaco 1033 (TK) (Tree, BMI)	65	55	10	YOU DON'T HAVE TO GO—Chi-Lites (E. Record, B. Acklin), Brunswick 55528 (Julio-Brian, BMI)	98	88	4	HOLD ON—Sons Of Champlin (B. Champlin, L. Allan), Ariola America 7627 (Capitol) (JSH, ASCAP)
★ 32	56	3	YOU SHOULD BE DANCING—Bee Gees (B. Gibb, R. Gibb, M. Gibb), RSO 853 (Polydor) (Casseroles/Unichappell, BMI)	★ 66	78	3	OPEN UP YOUR HEART—Muscle Shoals Horns (H. Calloway), Bang 725 (Web IV) (Muscle Shoals Sound/Cets, BMI)	99	NEW ENTRY	→	WHAT DID YOU DO WITH YOUR LOVE—Lloyd Price (L. Price), LPG 111 (Loypriquan) (Lorijoy, BMI)
33	36	6	BABY, WE BETTER TRY TO GET IT TOGETHER—Barry White (B. White), 20th Century 2298 (Sa-Vette/January, BMI)					100	100	2	IT'S SUMMERTIME—Nazty (L. Thomas), Mankind 12024 (Nasboro) (Excellerec, BMI)

LABEL TO FILMS Curtom Hopes To Open New Doors To Recording Talent

By JEAN WILLIAMS

LOS ANGELES—Curtom Records, well known for scoring films, is now making films. This move will also open the door for many black record acts to become major film properties.

The company's film policy is to first release a hit soundtrack. Mayfield has scored four films, "Superfly," "Claudine," "Let's Do It Again," and "Sparkle."

Stuart believes that a hit album will substantially support a film prior to the film's release.

He also feels that a successful film can be made for under \$1 million. "If you budget a film under \$1 million and release a hit soundtrack prior to the film's opening, money can be made from the film."

"First of all, we are getting double advertising. When a radio announcer plays the record, most times the deejay will announce that it's the music from the so-and-so film. Therefore, when the film is released, the people will want to see it because they are partial to the record," notes Stuart.

The next step is marketing, says the executive. "The reason that black films have not crossed into the white media is because the film people say, 'Well, we have a black film here. Let's show a chick in bed with a dude with a wide hat and we'll put a Cadillac in there. Okay, we now have our advertising campaign.' Well you can't expect whites to go to see that film."

"On the other hand, when the same film companies market a white film, they use the same marketing techniques to lure blacks to the theater as they use to get whites there. This should be the same treatment given to a film which stars blacks. The film must be marketed to the mass public, not one plan for whites and another for blacks."

Stuart feels that black well-known recording acts are ideal for dramatic parts. He says they are natural performers because of their music careers and second, they have name value.

"Let's use the black recording art-

ist in films, but not onstage singing. We must put them in dramatic roles. Most successful singers are offered roles in films at one time or another. But 99% of the parts call for the singer to be onstage singing. The idea is to totally exploit the acts' names by being able to put their names up on the marquee," he says.

"Most people who are doing so called black films are whites who have little insight into these films," he continues, citing the film "Sparkle" as an example.

He feels that three well-known female vocalists, as opposed to the three unknowns who play the parts of singers might have made the difference in what he calls the film being a mediocre success and a box-office smash. He also feels that Aretha Franklin and Minnie Riperton would have done justice to the roles.

Curtom's first movie acquisition is "Short Eyes," in which Curtis Mayfield will have his first dramatic role. Stuart explains that Short Eyes means child molester.

Country/pop singer Freddy Fender has been given a contract for his first acting role in the film. Stuart notes that the oddity of Fender being in the picture, which is about prison life, is that Fender has served time in prison. The film is to start shooting in New York in November. The company is looking at four other movie properties.

Curtom will go after noted recording acts to star in its films. But Stuart notes that there will be no exploitation involved. It is merely an effort to give the record act an additional career.

Dawkins Plugs Blues

CHICAGO—Bluesman Jimmy Dawkins marked the release of his third Delmark LP, "Blistering," with a live performance of selections from the album before an invitational audience at the Wise Fool's Pub here. Dawkins was opening a four-night engagement at the Lincoln Ave. club.

Soul Sauce

Continued from page 44

corded on the Stax label, is assisting Carson in production.

The first act signed is Country Boys and City Girls, featuring former baseball player Lee Maye, with a single "Forgetting Someone (Is Easier Said Than Done)."

Carson is in the process of hiring staff writers and producers and is negotiating to sign three well-known acts.

"I will have only six acts on my label, so that I can give all records equal attention. After all, why have more acts than we can get on the charts at one time?" asks the record executive.

Carson formerly produced the Whispers on Soul Clock. Jean Knight, Jessie James and others.

Dr. B. Sam Hart has filed to become the first black in the Philadelphia area to own and operate a

radio station. Hart is attempting to purchase WXUR, a country/pop station in Media, Pa., a suburb of Philadelphia and turn it into an all-gospel outlet.

According to Bertha Lewis, a recording engineer at The Grand Old Fellowship, Inc., a religious organization which Hart heads, the group already owns a recording studio where its gospel tapes are produced, and the station will be an extension of its religious projects.

★ ★ ★

Noted producer and former recording artist Tony Silvester has returned to recording by signing with Phonogram Mercury with a new single "The Magic Touch."

For several years Silvester was lead vocalist with the Main Ingredient. While with the group he helped write and produce some of the trio's more popular tunes including "I'm So Proud," "Everybody Plays The Fool" and "Just Don't Want To Be Lonely."

Since 1974 after leaving the group, he produced such acts as Bette Midler, Donny Hathaway, Martha Reeves, Albert King, Les McCann, Bloodstone and Ben E. King. His next project is the new Jackson Brothers album.

★ ★ ★

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Disk By McKuen

LOS ANGELES—Rod McKuen's recording of the "Theme For Metro News, Metro News," which he composed and orchestrated has become the first symphonic disco single. The song is used in its entirety for the opening and closing of the nightly Metromedia tv newscast.

For the commercial breaks, McKuen created a country rock tune called "Bumpers. Bumpers From Metro News, Metro News." The record is receiving airplay on several non-Metromedia stations in Los Angeles and Bakersfield.

A Famous Move

LOS ANGELES—Famous Music Publishing Co., a division of Gulf + Western, has opened a larger West Coast office at 6430 Sunset Blvd.

NATRA Meet In Antigua

Continued from page 1

business sessions have priority over all other activities. Workshops are scheduled from Sunday through Wednesday, with the conference adjourning Thursday (5).

The group for the first time is also actively seeking to pull members of the motion picture industry into its fold.

Broadly, the organization's first woman president, says that more than 600 persons should be lured to the convention because every facet of the industry will be discussed, and many problems will hopefully be ironed out.

Record companies will again be a vital part of the convention, "but this time," notes Broadly, "we will have workshops dealing directly

Supremes All Heart

LOS ANGELES—The American Heart Assn. has launched a national promotion campaign utilizing the Supremes' recording, "I'm Gonna Let My Heart Do The Walking." Recordings have been distributed to 3,000 radio stations for airing as a public service.

Billboard Soul LPs

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label), This Week, Last Week, Weeks on Chart, TITLE, Artist, Label & Number (Dist. Label). Lists soul LPs with their chart positions and details.

Country

5 Clubs Enough For Nashville?

• Continued from page 38

doors three years ago with a live band, converted to the disco craze a year after opening. Mike Stark, deejay at the Other Side, prides himself in playing the true form of disco music. "A true disco doesn't just play records back to back," comments Stark.

"Discos, especially those in major cities, incorporate the audience into the music by starting at a slower pace and building the music to a climax over a 30-40 minute period, thus keeping people on the dance floor. This is characteristic of larger discos and is something a lot of Nashville discos haven't caught onto yet." Crowds at the Other Side reach approximately 700 on Friday and

Saturday nights and up to 500 during the week.

"Luv's disco is doing so well that it has plans to enlarge in the near future," notes Don Rogers, happy hour deejay. "Disco has been a little slow catching on here, but it is definitely improving." Rogers also believes in the true form of disco and plays all kinds of music, not just radio music, to test audience response and makes his playlist accordingly. "I've received a lot of help in getting new product from Nashville record companies and have found there are many disks the audience likes even though they may not be Top 40 records."

Richard Johnson, manager of Little Abner's disco, sees a day when discos take over in Nashville. "I fore-

see a time when there will be, for instance, a big auditorium show once a week and people will go to discos during the week where cover charges are considerably lower rather than paying more money to see an unknown act at a club," comments Johnson. Business is booming at this disco which has been open one year and Johnson has hopes of a chain of Little Abners.

Troy Shondell tried the disco route recently at a suburban Nashville spot but—like a country music disco venture he tried in Evansville, Ind.—it is now under new ownership with different music policies.

The Smugglers Inn, a restaurant chain which features a disco at its Nashville location, "is busy seven nights a week," according to Johnny Dupree, manager. "Some of our inns have live bands rather than discos, but the ones with discos do much better." Although they are mainly in the food business, the disco draws almost as much business as the restaurant. A dance contest with the winners receiving two free dinners, highlights the Sunday night action.

Nashville may be slow getting started but it's definitely off and dancing.

Show At Bristow

NASHVILLE—Preparations are underway for the third annual Western Heritage Days Country Music Show in Bristow, Okla., Aug. 17.

Headlining the traditional and modern country music entertainment will be Nancy Jo Carton.

DON GANT CREDITED

Banner Year For Tree Intl Songs

By GERRY WOOD

NASHVILLE—Tree International reports a 25% increase in the number of its songs recorded the past year and a 10% increase in the number of chart songs. The lion's share of the credit for the surge goes to Tree vice president Don Gant who soon celebrates his first anniversary with the firm.

Through Gant's persuasive powers, Tree's roster has been strengthened by the addition of such writers as Doodle Owen, Don Cook and Rick Schulman. The former ABC Records Nashville chief has been instrumental in the expansion of the publishing conglomerate, including the recent addition of Dan Wilson to the professional department.

"The response about Gant from our writers has been phenomenal," comments Jack Stapp, Tree's board chairman and chief executive officer. "His attitude makes our writers want to produce more material for him."

Stapp points to a specific case: writer Don Cook who has been with Tree only a few months. "He told us that he had written a maximum of 25 songs a year, but since he's been working with Gant, he has already written 17—and six of those have been recorded."

Gant, whose music background



Tree Toppers: Don Gant, right, Tree International's vice president, has some advice for writer Sterling Whipple who has penned such hits as "Blind Man In The Bleachers" and "In Some Room Above The Street."

spans from singing to running ABC-Nashville, admits his favorite function in the industry is listening to raw songs. "The only rule I have for reacting," Gant explains, "is to be basically honest with each writer. In doing so, you gain a mutual respect."

Gant reflects the philosophy of Stapp and Tree president Buddy Killen as he adds, "Any piece of ma-

(Continued on page 50)

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RCA Records



Autry's Massive Album Release

• Continued from page 14

Of The Border" and "All-American Cowboy." Songs include "Mexicali Rose," "Back In The Saddle Again" and "Down In The Valley." Released simultaneously were three more Autry LPs: "Gene Autry Favorites," "Cowboy Hall Of Fame" and "Live At Madison Square Garden."

Isn't Republic in competition with itself by releasing so much Autry product at once? "If we don't compete with ourselves, we'll be competing with somebody else," Burgess states. "I'd rather compete with us than compete with Columbia." The latter label claims three of the biggest selling records in history—all by Autry: "Rudolph, The Red-Nosed Reindeer," "Peter Cottontail" and "Here Comes Santa Claus."

The Yuletide success has spurred Republic into plans for a Christmas Autry single—"Rudolph" backed with "Here Comes Santa Claus"—and a Christmas album.

Republic is developing a roster of country artists and is expanding into the pop field. Its president, Autry, had wanted to get into the record company business and the opportunity came with the resurgence of western music.

"We put out a couple albums about a year ago," Autry explains, "and we advertised them on tv. We got such a good response that I decided to go back into the business, make new covers and put them all out again." Autry's first record company venture was with Burgess and

Joe Johnson—Challenge Records. "I finally sold out to them because I had too many other things I was doing. I had just bought a ball club (California Angels), was making pictures, doing a radio program and personal appearances."

Autry started his recording career in 1928, making records for the Edison Company. "Big thick ones," he says. "We cut them on wax." Other past labels include Okeh, American Recording Corp. and Brunswick.

One of the top trendsetters in show business, Autry believes in cycles. "I've seen trends come and go. I knew Gene Austin and Jimmie Rodgers when they were successful. Then the fashion changed to Bing Crosby and Frank Sinatra. When Elvis Presley came along he started the first big rock trend—and then came the groups like the Beatles. The trend comes in and it goes back.

"History repeats itself," advises Autry. "I made my first picture in 1934. Up until then they had only strictly action westerns, like Hoot Gibson and Tom Mix, and the trend started to go out. So when I came in, I introduced music, started out as a singing cowboy, and that brought the western picture back again. When tv came, it changed the whole trend again. But westerns will always come back because of the new crop of kids."

One of the few cowboy movie stars to gain a successful business career, Autry wisely purchased his old films which are still being shown in many markets. He credits his start as a 17-year-old worker with the Frisco

Railway as a reason for his business acumen. "I learned a lot of business responsibility by figuring out freight, express and ticket rates, keeping the books and working as a telegraph operator and agent."

Autry joined the Air Force during World War II and he quickly realized that film and recording stars should get into business because some of the royalties dried up. "If it hadn't been for the record royalties and endorsements for sweatshirts, jeans and boots, it could have been tough." Because of his radio background, Autry, upon returning, bought stations in Phoenix and Tucson, and later bought tv stations in

(Continued on page 51)



SHORE STOPPER—Playboy Records artist Mickey Gilley, appearing on CBS' "Dinah!" tv show, serenades hostess Dinah Shore and guest Betty White with some gospel-flavored songs.

16 New Songs Leap Onto Hot Country Singles Chart

NASHVILLE—A total of 16 new songs hits Billboard's Hot Country Singles chart this week, the highest number of entries for one week since 19 songs swept onto the chart last Feb. 7.

This year, an average of 11 new songs have hit the chart each week, ranging from the high of 19 to the low of 8. Judging from new entries and turnover, the country chart situation—once a relatively tranquil scene with few songs dropping in or out—now has surpassed both pop and soul charts in the amounts of new activity each week.

The chart assault also reaffirms the accuracy of Billboard's Top Country Single Picks. All 16 songs received Billboard picks, with four artists—Narvel Felts, Joe Stampley, Rex Allen Jr. and Ray Stevens—

jumping on only one week after the picks. However, two of the songs were picked last July 4 and are only now coming onto the chart: "'A' My Name Is Alice" by Marie Osmond and "I Never Met A Girl I Didn't Like" by Jim Mundy.

Hat For Maggard

NASHVILLE—Cledus Maggard, known as the White Knight, received a state trooper's hat and a certificate declaring him an honorary state policeman in the Georgia State Patrol while in Atlanta for WPLO's Appreciation Days. The citation to the Mercury artist states that Maggard's record "The White Knight" has "immortalized the Georgia State Patrol."

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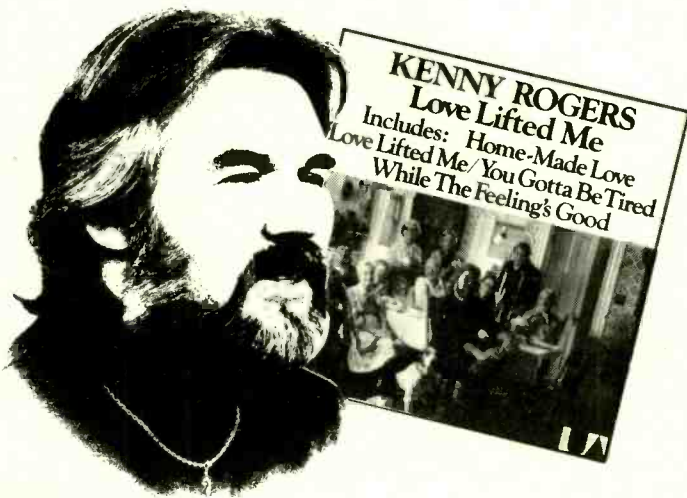
Billboard Hot Country Singles

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Billboard SPECIAL SURVEY For Week Ending 8/7/76.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.				
							This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
1	2	10	GOLDEN RING— George Jones & Tammy Wynette (B. Braddock, R. Van Hoy), Epic 8-50235 (Columbia) (Tree, BMI)	34	28	10	★	69	80	3	YOU ARE MY SPECIAL ANGEL—Bobby G. Rice (J. Duncan), GRT 061 (Warner-Tamerlane, BMI)
2	3	9	SAY IT AGAIN— Don Williams (B. McDill), ABC/Dot 17631 (Hall-Clement, BMI)	35	23	13	★	70	70	7	LONESOME IS A COWBOY— Mundo Earwood (C. Downs, R. Hallmark, G. Nichols), Epic 8-50232 (Columbia) (Double R. ASCAP)
3	4	8	THE LETTER— Loretta Lynn & Conway Twitty (C. Haney, C. Twitty), MCA 40572 (Twitty Bird, BMI)	36	24	10	★	71	NEW ENTRY		THE END IS NOT IN SIGHT (The Cowboy Tune)— Amazing Rhythm Aces (H.R. Smith), ABC 12202 (Fourth Floor, ASCAP)
★	5	7	BRING IT ON HOME TO ME— Mickey Gilley (S. Cooke), Playboy 6075 (Kags, BMI)	★	45	5		72	77	5	WHEN A MAN LOVES A WOMAN— John Wesley Ryles (C. Lewis, A. Wright), Music Mill/IRDA 240 (Pronto/Quincy, BMI)
★	7	10	ONE OF THESE DAYS— Emmylou Harris (E. Montgomery), Reprise 1353 (Warner Bros.), 1353 (Altam, BMI)	38	40	9	★	73	NEW ENTRY		LET'S PUT IT BACK TOGETHER AGAIN— Jerry Lee Lewis (J. Foster, B. Rice), Mercury 73822 (Phonogram) (Jack & Bill, ASCAP)
★	8	10	ROCKY MOUNTAIN MUSIC/DO YOU RIGHT TONIGHT— Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45315 (Briar Patch/Deb Dave, BMI)	39	25	12	★	74	NEW ENTRY		WHISKEY TALKIN'— Joe Stampley (D.D. Darst, C. Taylor, J. Stampley), Epic 8-50259 (Columbia) (Al Gallico/Algee, BMI)
★	1	8	JEDDY BEAR— Red Sovine (D. Royal, B. Burnette, T. Hill, R. Sovine), Starday 142 (Gusto) (Cedarwood, BMI)	★	64	2		75	89	2	RED SAILS IN THE SUNSET— Johnny Lee (J. Kennedy, H. Williams) GRT 065 (Shapiro/Bernstein, ASCAP)
★	13	5	(I'm A) STAND BY MY WOMAN MAN— Ronnie Milsap (K. Robbins), RCA 10724 (Pi-Gem, BMI)	41	36	13		76	91	2	BEFORE SHE GETS HER MAN— Joe Stampley (D.D. Darst, C. Taylor, J. Stampley), Epic 8-50259 (Columbia) (Al Gallico/Algee, BMI)
★	9	6	WHEN SOMETHING IS WRONG WITH MY BABY— Sonny James (D. Porter, I. Hayes), Columbia 3-10335 (Pronto/East Memphis, BMI)	42	42	9	★	77	82	4	BROTHER SHELTON— Brenda Lee (B. Anthony, B. Morrison), MCA 40584 (Combine, BMI/Music City, ASCAP)
★	11	11	SAVE YOUR KISSES FOR ME— Margo Smith (T. Hiller, L. Sheridan, M. Lee), Warner Bros. 8213 (Easy Listening, ASCAP)	44	44	7		78	NEW ENTRY		TEARDROPS IN MY HEART— Rex Allen Jr. (V. Norforn), Warner Bros. 8236 (TRO-Cromwell, ASCAP)
★	16	9	I MET A FRIEND OF YOURS TODAY— Mel Street (B. McDill, W. Holyfield), GRT 057 (Hall-Clement/Maple Hill/Vogue, BMI)	★	55	7		79	84	2	JUST YOU 'N' ME— Sammie Smith (J. Pamkow), Zodiac 1005 (Moose/Big Elk, ASCAP)
★	19	8	MISTY BLUE— Billie Jo Spears (B. Montgomery), United Artists 813 (Talmont, BMI)	46	48	7		80	NEW ENTRY		HONKY TONK WALTZ— Ray Stevens (P. Craft), Warner Bros. 8237 (Ahab, BMI)
★	20	6	YOU RUBBED IT IN ALL WRONG— Billy "Crash" Craddock (J. Adrian), ABC/Dot 17535 (Pick-A-Hit, BMI)	47	50	6	★	81	81	4	SUPPORT YOUR LOCAL HONKY TONKS— Ronnie Sessions (R.D. Willis, T.P. Willis), MCA 40581 (War Drum, BMI)
★	14	12	LOVE REVIVAL— Mel Tillis (T. Gmeiner, J. Greenebaum), MCA 40559 (Sawgrass, BMI)	48	58	5		82	92	3	ARE THEY GONNA MAKE US OUTLAWS AGAIN— James Talley (J. Talley), Capitol 4297 (Hardhit, BMI)
★	15	17	HERE COMES THAT GIRL AGAIN— Tommy Overstreet (R. Bourke, G. Dobbins, J. Wilson), ABC/Dot 17630 (Chappell, ASCAP)	★	76	2		83	NEW ENTRY		SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE— R.W. Blackwood & The Blackwood Singers (R. Hellard, T. Brown), Capitol 4302 (Gary S. Paxton/Acoustic, BMI)
★	16	18	COWBOY— Eddy Arnold (R. Fraser, H. Shannon), RCA 10701 (Weibel, ASCAP/Sweco, BMI)	★	71	3		84	85	5	EVEN IF IT'S WRONG— Ben Reece (R. Mainegra, M. Blackford), Polydor 14329 (Unart, BMI/United Artists, ASCAP)
★	26	5	I WONDER IF I SAID GOODBYE— Johnny Rodriguez (M. Newbury), Mercury 73815 (Phonogram) (Acuff-Rose, BMI)	51	34	10		85	88	4	BEWARE OF THE WOMAN (Before She Gets Your Man)— Ruby Falls (V. Lackey), 50 States 43 (NSD) (Don Wayne/Hit Kit/Stars & Stripes, BMI)
★	18	21	REDNECK! (The Redneck National Anthem)— Vernon Oxford (M. Torok, R. Redd), RCA 10693 (Velvour, BMI)	52	32	20	★	86	NEW ENTRY		TEARDROPS WILL KISS THE MORNING DEW— Del Reeves & Billie Jo Spears (P. Craft), United Artists 832 (Rocky Top, BMI)
★	19	9	THE DOOR IS ALWAYS OPEN— Dave & Sugar (B. McDill, D. Lee), RCA 10625 (Jack, BMI)	53	46	9	★	87	97	2	LOVE YOU ALL TO PIECES— Billy Walker (J. Allen, D. Kirby), RCA 10729 (Tree/Joe Aiken, BMI)
★	20	14	SOLITARY MAN— T.G. Shepard (N. Diamond), Hitville 6032 (Motown) (Tallyrand, BMI)	54	60	6	★	88	94	3	FIRE AT THE FIRST SIGHT— Linda Hargrove (L. Hargrove), Capitol 4283 (Beachwood/Window, BMI)
★	21	22	BECAUSE YOU BELIEVED IN ME— Gene Watson (Owens, Hall, Vowell), Capitol 4279 (Belinda, BMI)	★	65	4		89	NEW ENTRY		TRY A LITTLE TENDERNESSE— Billy Thunderlout & The Chieftones (H. Woods, J. Campbell, R. Connelly), Polydor 14338 (Robbins, ASCAP)
★	22	15	IN SOME ROOM ABOVE THE STREET— Gary Stewart (S. Whipple), RCA 10680 (Tree, BMI)	56	62	4		90	NEW ENTRY		WHISPERS AND GRINS— David Rogers (Lore), Republic/IRDA 256 (Golden West Melodies/Singletree, BMI)
★	30	6	HERE I AM DRUNK AGAIN— Moe Bandy (C. Beavers, D. Warden), Columbia 3-10361 (Cedarwood, BMI)	★	67	3		91	93	3	IT'S A GOOD NIGHT FOR SINGING/DEAR JOHN LETTER LOUNGE— Jerry Jeff Walker (R. Livingston, R. Cardwell), MCA 40570 (Presume/Numm, BMI)
★	24	10	IS FOREVER LONGER THAN ALWAYS— Porter Wagoner & Dolly Parton (P. Wagoner, F. Dycus), RCA 10652 (Owepar, BMI)	★	68	3		92	99	2	STOP THE WORLD (And Let Me Off)— Donny King (C. Belew, W.F. Stevenson), Warner Bros. 8229 (4 Star, BMI)
★	25	29	IT'S DIFFERENT WITH YOU— Mary Lou Turner (B. Anderson), MCA 40566 (Stallion, BMI)	★	69	3		93	98	2	EMMYLOU— Brush Arbor (B. Cason), Monument 8702 (Columbia/Epic) (Buzz Cason, ASCAP)
★	26	27	WICHITA JAIL— Charlie Daniels Band (C. Daniels), Epic 8-50243 (Columbia) (Night Time, BMI)	★	NEW ENTRY			94	95	4	THE BEST I EVER HAD— Jeanie C. Riley (Warner Bros.)
★	35	6	AFTERNOON DELIGHT— Johnny Cash (B. Oanoff), ABC/Dot 17640 (Cherry Lane, ASCAP)	★	61	16		95	96	2	I BEEN TO GEORGIA ON A FAST TRAIN— Tennessee Ernie Ford (B.J. Shaver), Capitol 4285 (Return, BMI)
★	49	3	IF YOU'VE GOT THE MONEY I'VE GOT THE TIME— Willie Nelson (L. Frizzell, J. Beck), Lone Star 3-10383 (Columbia) (Peer International, BMI)	★	62	8		96	NEW ENTRY		"A" MY NAME IS ALICE— Marie Osmond (A. Kasha, J. Hirschorn), Kolob 14333 (Polydor) (Caseyem/Twentieth Century/Osmusic, BMI/ASCAP)
★	29	31	TRUCK DRIVIN' MAN— Red Steaglin (T. Pell), ABC/Dot 17634 (Belinda/Elvis Presley, BMI)	★	63	2		97	NEW ENTRY		HOW DO YOU START OVER— Bob Luman (R. Orbon, B. Dees), Epic 8-50247 (Columbia) (Acuff-Rose, BMI)
★	30	5	SEE YOU ON SUNDAY— Glen Campbell (D. Lambert, B. Potter), Capitol 4288 (ABC/Dunhill/One Of A Kind, BMI)	★	64	10		98	NEW ENTRY		(The Great American) CLASSIC COWBOY— Penny De Haven (S. Turner, B. Fischer), Starcrest 066 (GRT) (Starburst, ASCAP)
★	31	4	I'VE LOVED YOU ALL THE WAY— Donna Fargo (D. Fargo), Warner Bros. 8227 (Prima Donna, BMI)	★	65	9		99	NEW ENTRY		HERE COMES THAT RAINY DAY FEELING AGAIN— Connie Cato (Maccalauy, Cook, Green, Away), Capitol 4303 (Cookaway, ASCAP)
★	32	37	CRISPY CRITTERS— C.W. McCall (C.W. McCall, B. Fries, C. Davis), Polydor 14331 (American Gramophone, SESAC)	★	66	16		100	NEW ENTRY		I NEVER MET A GIRL I DIDN'T LIKE— Jim Mundy (J. Mundy), ABC/Dot 17638 (Chappell, ASCAP)
★	43	6	I DON'T WANT TO HAVE TO MARRY YOU— Jim Ed Brown & Helen Cornelius (F. Imus, P. Sweet), RCA 10711 (Blackwood/Imusic, BMI)	★	83	2					

**The Name.
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The Voice.**



Kenny Rogers.

One of America's great singers, Kenny Rogers. With two country hits in a row, his new single is on the charts and is already number one at KBOX and WIVK. Spreading fast, the new Kenny Rogers hit, **"While the Feeling's Good"** UAXW012 from his album **"Love Lifted Me."** Produced by Larry Butler. UALA607

From The Tower. United Artists Records. Nashville.

FOR OCTOBER AWARDS

CMA Tabulating DeeJay Nominations

NASHVILLE—Nominations for the CMA's disk jockey awards have been made by the organization's members and are now being tabulated.

After all nominations are checked for eligibility regarding market size, the names receiving at least five nominations will be listed on the second ballot and sent to deejay members only. Then the top five will be compiled and each eligible deejay will submit 30 consecutive minutes of airchecks to be judged. Deejays who have received the award in the past three years or who are now

serving on the CMA board are ineligible.

The awards will be presented to the winning deejays in small, medium and large market sizes during CMA's anniversary show—a highlight of Country Music Week in October.

Past winners are Skip Nelson, KWMT, Fort Dodge; Billy Cole, WHO, Des Moines; Hairl Hensley, WSM, Nashville; Dale Eichor, KWMT; Billy Parker, KVOO, Tulsa; Grant Turner, WSM; Mike Hoyer, KWMT; Bill Mack, WBAP, Fort Worth, and Charlie Douglas of WWL, New Orleans.

Southern Distribbs Guests At Atlanta Playboy Meet

NASHVILLE—Playboy Records has staged its first Southern distributors meeting in Atlanta, presenting an in-depth preview of the firm's future product and a review of current material.

A film presentation, featuring Playboy artists in various surroundings, highlighted the event by introducing the label's roster of r&b, pop and country entertainers.

Buoyed by the success of the Southern meet, Tom Takayoshi, executive vice president and general manager of Playboy Records, has authorized Eli Bird, the firm's national promotion manager, to take the same presentation to other major U.S. cities.

Regional distributors and other key industry figures from Atlanta, Nashville, Memphis, Miami, Charlotte, Houston, Dallas, New Orleans and Shreveport attended. Also attending were Eddie Kilroy, Playboy's Nashville general manager, and Nick Hunter, national country promotion director.

Playboy country artists include Wynn Stewart, Chuck Price, Bobby Borchers, Layng Martine Jr., Brenda Pepper, Sunday Sharpe and Mickey Gilley. Barbi Benton, who has gained country chart success, is now being directed to a more pop oriented career.

Sahm a Draw

NASHVILLE—ABC/Dot Records artist Doug Sahm played Nashville's Exit/In, July 23-24, with his group the Texas Tornados. Sahm's show drew a lively audience, including his Houston producer Huey Meaux and radio personalities Don Cohen and Moe Shore of WCAS, Cambridge, Mass.; Kenny Greenblatt of WBCN, Boston, and Bob Pittman, WMAQ, Chicago.

Don Gant Boosts Tree Intl

• Continued from page 46

terial which comes out of Nashville—no matter who publishes the song—promotes our industry, and is good for everybody. A hit song will most likely bring the artist back into the studio for an album—and it gives Nashville another opportunity of getting more material out. I've learned more about this from Buddy Killen than anyone else in the business."

Gant subscribes to the Killen goal of "mentally striving to get everybody's next single." He's also impressed that Killen, as president of Tree, doesn't have to pitch songs, but he does.

A background as a singer, writer, producer and label chief gives Gant credibility when directing writers or pitching songs to artists and producers. He presently produces Jimmy Buffett, Eddy Raven, Jim Mundy, Carl Mann, Rick Schulman and Sterling Whipple.

Music has been Gant's life ambition since his fourth grade class was visited by a woman who played "The Orange Blossom Special" on a fiddle. He enrolled with a private teacher for violin lessons and stuck with it for 12 years. High school days brought choir singing, the chorus and, eventually, a quartet known as the Kents.

After graduation he hit the road with Norro Wilson, now head of the Nashville Warner Bros. operation. They toured as Don & Eddie, and their first job was at the Democratic convention in L.A. "We rubbed el-

bows with a lot of stars, but we never did get to meet with John Kennedy," he recalls.

They split two years later when Wilson was offered a recording contract as a single artist with Monument. Gant formed a background group and worked Nashville studio sessions. Colpix signed him as a single act, but he never clicked with a hit.

At 19, he started work in the shipping room of Acuff-Rose Publications and worked his way up to assistant to president Wesley Rose 11 years later. As a writer he scored with songs by Roy Orbison and the Newbeats, and as a producer he worked with Orbison, Sue Thompson, Mickey Newbury, John D. Loudermilk and Don Gibson. With Tupper Saussy, he formed the Neon Philharmonic which hit pop and country charts with "Morning Girl."

He left for the ABC Records job, and the label achieved new heights. When ABC and Dot merged, it was Gant heading ABC and the highly successful music veteran Jim Fogsong heading Dot. When the time came to make a choice for the head of the combined operations, ABC board chairman Jerry Rubinstein swung the pendulum toward Fogsong, and Gant soon swung to Tree.

Jack Stapp, who has Nashville's top eye for corporate talent, and Buddy Killen, who is similarly astute in spotting creative talent, quickly worked Gant into the Tree vice presidency—a new position. One year later, the smiles are universal.



FIRST LADIES—America's first lady, Betty Ford, thanks Tammy Wynette, proclaimed as the "first lady of country music" by Epic Records, for her part in a White House performance attended by President and Mrs. Ford and more than 200 foreign diplomats.

COMMERCIAL TURNS INTO A REAL RECORD

NASHVILLE—What started out as a trucking commercial has backed into a full-fledged record: "I Believe He's Gonna Drive That Rig To Glory" by Craig Donaldson.

International Record Distributing Associates has completed a distribution deal for the song with Great American Music Machine, Intl. of Denver. The Colorado company is a sound marketing firm which originally developed the title as a marketing concept for a Cleveland trucking operation, in conjunction with the American Trucking Assn.

Listener response prodded radio stations to request copies of the song for airplay, prompting Great American Music Machine to release it as a single.

ASCAP Back To the Armory

NASHVILLE—ASCAP returns to the National Guard Armory for its annual Country Music Awards dinner Oct. 13.

Co-hosts for the black tie affair will be Ed Shea, ASCAP Southern region director and Stanley Adams, president.

The Wednesday night event has become one of the top affairs of Nashville's annual Country Music Week, drawing music business executives from Los Angeles, New York, Atlanta, Memphis and Muscle Shoals, as well as Nashville.

Award plaques go to writers, publishers, producers and artists of the top ASCAP country chart songs of the year.

Heritage Assn. In Fast Start

NASHVILLE—Halfway through its first year of operation, the International Heritage Music Assn. claims members from across the U.S. and seven foreign countries.

The organization seeks to preserve and promote traditional country music. "We've heard from people in all walks of life," says the group's president Ralph Compton. "This includes university professors, songwriters, musicians, artists, doctors and lawyers."

Faunting the theme, "Heritage Music Is Country Before It Went To Town," the International Heritage Music Assn. is headquartered in Birmingham, Ala. (P.O. Box 9545).

Billboard

Hot

Country LPs

Billboard SPECIAL SURVEY

For Week Ending 8/7/76

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	2	6	UNITED TALENT—Loretta Lynn & Conway Twitty, MCA 2209
★ 2	4	4	ARE YOUR READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816
3	3	10	20-20 VISION—Ronnie Milsap, RCA APL1-1666
4	1	9	FROM ELVIS PRESLEY BOULEVARD, MEMPHIS, TENNESSEE, RCA APL1-1506
★ 5	14	3	TEDDY BEAR—Red Sovine, Starday SD 968 (Gusto)
6	7	14	HARMONY—Don Williams, ABC/Dot DOSD 2049
7	5	9	ONE PIECE AT A TIME—Johnny Cash & The Tennessee Three, Columbia KC 34193
8	9	7	WHAT I'VE GOT IN MIND—Billie Jo Spears, United Artists UA-LA608-G
9	6	9	NOW AND THEN—Conway Twitty, MCA 2206
10	8	11	SADDLE TRAMP—Charlie Daniels Band, Epic PE 34150 (Columbia)
11	12	5	THE BEST OF JOHNNY OUNCAN, Columbia KC 34243
12	13	28	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
★ 13	17	5	CHARLIE RICH'S GREATEST HITS, Epic PE 34240 (Columbia)
14	15	6	LOVE REVIVAL—Mel Tillis, MCA 2204
15	16	6	HANK WILLIAMS SR. LIVE AT THE GRAND OLE OPRY—MGM MG 1-5019 (Polydor)
16	10	17	GILLEY'S GREATEST HITS—Vol. 1, Mickey Gilley, Playboy PB 409
17	11	21	THE SOUND IN YOUR MIND—Willie Nelson, Lone Star KC 34092 (Columbia)
18	20	5	THE WINNER AND OTHER LOSERS—Bobby Bare, RCA APL1-1786
★ 19	25	3	ALL THESE THINGS—Joe Stampley, ABC/Dot DOSD 2059
20	23	27	WANTED: The Outlaws—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1-1321
21	18	8	ROCKY MOUNTAIN MUSIC—Eddie Rabbitt, Elektra 7E-1065
★ 22	28	3	ROY CLARK IN CONCERT, ABC/Dot DOSD 2054
23	19	15	BLOODLINE—Glen Campbell, Capitol ST 11516
24	26	10	BECAUSE YOU BELIEVED IN ME—Gene Watson, Capitol ST 11529
25	24	9	TOO STUFFED TO JUMP—Amazing Rhythm Aces, ABC ABCD 940
26	27	13	LIVE—Willie Nelson, RCA APL1-1487
27	29	6	LONG HARD RIDE—Marshall Tucker Band, Capricorn CP 0170 (Warner Bros.)
★ 28	NEW ENTRY		DIAMOND IN THE ROUGH—Jessi Colter, Capitol ST 11543
★ 29	39	2	LONE STAR BEER AND BOB WILLS MUSIC—Red Steagall, ABC/Dot DOSD 2055
★ 30	NEW ENTRY		MY LOVE AFFAIR WITH TRAINS—Merle Haggard, Capitol ST 11544
31	21	6	IT'S A GOOD NIGHT FOR SINGING—Jerry Jeff Walker, MCA 2202
32	22	36	SOMEBODY LOVES YOU—Crystal Gayle, United Artists UA-LA 543-G
33	31	17	THE SUN SESSIONS—Elvis Presley, RCA ARM1-1675
34	32	22	IT'S ALL IN THE MOVIES—Merle Haggard, Capitol ST 11483
35	34	22	CHESTER & LESTER—Chet Atkins & Les Paul, RCA APL1-1167
36	36	7	MOTELS & MEMORIES—T.G. Shepard, Hitville ME6-403 S1 (Motown)
37	37	5	MERCY AIN'T LOVE GOOD—Jean Shepard, United Artists UA-LA609-G
★ 38	NEW ENTRY		WHEELIN' AND DEALIN'—Asleep At The Wheel, Capitol ST 11546
39	43	2	LOVE LIFTED ME—Kenny Rogers, United Artists UA-LA607-G
40	41	12	MEL STREET'S GREATEST HITS, GRT 8010
41	42	3	BUCK 'EM—Buck Owens, Warner Bros. BS 2952
42	38	17	GREATEST HITS—Johnny Rodriguez, Mercury SRM-1-1078 (Phonogram)
43	33	17	HAROLD, LEW, PHIL & DON—Statler Brothers, Mercury SRM-1-1077 (Phonogram)
44	48	2	SONG BIRD—Margo Smith, Warner Bros. BS 2955
45	30	8	THE BEST OF RAY PRICE, Columbia KC 34160
46	40	5	THE AMBASSADOR OF GOODWILL—Jerry Clower, MCA 2205
47	NEW ENTRY		REMEMBERING THE GREATEST HITS OF BOB WILLS—Columbia KC 34108
48	35	8	THIS IS BARBARA MANDRELL, ABC/Dot DOSD 2045
49	50	3	RAGIN' CAJUN—Doug Kershaw, Warner Bros. BS 2910
50	47	9	A LITTLE BIT MORE—Dr. Hook, Capitol ST 11522

Hattie Stoneman Dies In Tennessee

NASHVILLE—Hattie Frost Stoneman, 75, who first recorded 51 years ago with Ernest V. "Pop" Stoneman, died July 22 in a Murfreesboro, Tenn., hospital.

The mother of 23 children, including those who formed the Stonemans singing group, she had suffered a series of heart attacks in recent years.

She performed and recorded with her husband "Pop" Stoneman, who, until his death in 1968, was one of the oldest living performers in country music.

Nashville Scene

By GERRY WOOD

The Charley Pride Show—featuring Pride, the Pridesmen and Dave & Sugar—has soldout two shows in Perth, Australia, Thursday (5). It's the first time a country artist has sold out the Perth Concert Hall, and it follows the show's successful Japanese tour. Two of the Japan gigs were taped by a network, translated into Japanese, and later broadcast nationwide.

Waylon Jennings, Jessi Colter, Isaac Hayes and Jim Varney headlined the entertainment, with movie star Warren Beatty emceeing, at "An Evening Of Tennessee Music" sponsored by Gov. Ray Blanton and the Tennessee delegation to the Democratic National Convention July 11. Some 450 delegates attended the event at Shepherd's in New York City's Drake Hotel.

Elektra/Asylum's Nashville artists will be featured in a documentary film set for premiere at the label's national convention at Lake Tahoe this month. "We're shooting the artists at home, in the studio and in concert," comments Mike Suttle, EA's marketing director. After the convention, the film will be utilized with distributors, radio stations and retailers. Meanwhile, EA's a&r director Jim Malloy announces that Bob Beckham's Kondo Productions will produce Arlene Harden for the label.

Congratulations to Dagg Collins of KDJW in San Antonio for consistently issuing one of the most interesting, readable and creative weekly newsletters in the world of radio. His sheet—a hefty mixture of humor, wit and wisdom—is the reflection of a brilliant and irreverent mind. Collins' current project is promoting Little Jimmy Dickens and Lefty Frizzell for CMA Hall Of Fame consideration.

The second annual Roy Clark Celebrity Golf Classic, slated Sept. 10-11 in Tulsa, continues to draw a wide range of celebrity golfers. Evel Knievel, Mickey Mantle, Mel Tillis, Tom Kennedy and astronauts Gene Cernan and Ron Evans have been added to the tourney that benefits the Children's Medical Center.

Royce Porter and Bucky Jones have found a great market for their songs in Roy Head. Besides his current release, "Bridge For Crawling Back," Head has hit with three other Porter-Jones compositions: "Most Wanted Woman In Town," "Baby's Not Home" and "Help Yourself To Me."

Rebecca Jo Featheringill and Don Schafer have wrapped up two weeks of recording in Nashville at three different studios. Though she's on Texas Records, some larger labels are interested in signing her.

X. Cosse has been booking Floyd Cramer, Boots Randolph and special guest star Rosemary Clooney as part of the Festival Of Music. Shows are lined up through the fall. Famed guitarist Les Paul—who recently cut an LP with Chet Atkins—will be booked as part of the show in some cities.

Leon Ashley and Margie Singleton, appearing at the Coliseum in Sioux Falls, S.D., filled the building to capacity for the third year in a row. Linda Denny of Country Music Spectacular Productions promoted the show. . . . The fourth annual New York City Bluegrass & Old-Time Country Music Band Contest and Crafts Fair will be held at historic South Street Seaport, Aug. 14-15, with 20,000 fans expected to watch up to 30 bands competing for the prize money. . . .

Johnny Tillotson, with a repertoire from country/rock to Hank Williams, continues to pull in the customers to the Jubilee Showroom at Las Vegas' Landmark. Country music gains in popularity along the Vegas strip with recent successes scored by Tommy Overstreet, Leroy Van Dyke and Tex Williams.

Plantation artists Jimmy C. Newman, Webb Pierce and Hank Locklin, along with Warner Bros. artist Jeannie C. Riley journeyed to Atlanta to participate in WPLO's annual appreciation day. They were accompanied by their manager, Shelby Singleton. Pierce, Locklin, Singleton and their wives later winged to Dallas to catch the Carol Channing/George Burns performance at the Music Hall as special guest of Channing who recently recorded in Nashville for Plantation.

2 Clubs Open

NASHVILLE—Two more night-clubs featuring country entertainment have opened in downtown Nashville. The Ramblin' Man is named for the Waylon Jennings hit. And Faron Young's Jail House, with a capacity of 550, is now offering live country entertainment nightly.



STUDIO SUMMIT—Hitsville artist T.G. Sheppard gets a surplus of advice between takes of his latest session at Sound Shop studio from, left to right, Don Crews, executive producer; Jack Gilmer, producer; and personal manager Elroy Kahane, vice president of Jack D. Johnson Talent.

Autry's Massive Album Release

• Continued from page 47

L.A., San Francisco, Seattle and Portland. His business interests expanded to hotels—the Continental in L.A., Mark Hopkins in San Francisco, and a hotel in Palm Springs.

"Anytime you make a record, it's always hard to pick the winner," says Autry, who admits, "On

'Rudolph, The Red-Nosed Reindeer' I thought the other side was going to be the hit. When someone tells me he can pick a hit, I think he's kidding himself."

Is Gene Autry back in the saddle again, or was he ever out of the saddle? "I was in and out of it," Autry laughs. "and now I'm back in it."

Tempo Producing 5 Bicentennial LPs

MISSION, Kan.—Tempo Records has released five bicentennial albums, four of which are by Renaissance, a young contemporary group that has incorporated patriotism into its touring show.

Renaissance has performed its "God and Country" show for the White House and the Smithsonian Institution. Renaissance means "revival or rebirth," and Kent Barber, general manager of Tempo states, "What America needs in this bicentennial celebration is a rebirth of individual and group patriotism, a rebirth of dedication to the principles for American heritage that have not changed in our 200 years of national government."

The group performs approximately 500 concerts a year in churches, schools, coffee houses and state fairs. Its musical styling includes a wide variety of music: contemporary songs and both original and familiar patriotic songs. It also incorporates an Americana sing-a-

long involving audience participation. Appearing in bright red, white and blue attire, it presents a professionally executed program complete with staging and choreography. The group closes the program with an original song by Otis Skillings especially written for America's birthday celebration, "Bicentennial U.S.A."

The four bicentennial albums released include songs from the show as well as other contemporary material. They are "In God We Trust," "America Depends On You," "Spirit of '76" and "America U.S.A." Renaissance is booked by Tempo Artists, Inc.

A fifth album, with a bicentennial theme, has been released by Tempo. "Statue Of Liberty," by the Couriers. The title song is a Christian song relating the Statue of Liberty to the cross.

Other new album product from Tempo includes "You Were There," by Pete Carlson; "Walkin' Sinai," by Dan Wittemore.

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Gospel

BOOKING AGENCY FORMED

Gospelers Will Meet Aug. 22

By JOHN SIPPEL

LOS ANGELES—On the eve of the 1976 Gospel Workshop of America convention, the Rev. James Cleveland, its founder/president, has formed a national black gospel artist booking agency and intends to establish a national educational center, dedicated to gospel music.

Cleveland's last three annual workshop conventions have drawn from 8,000 to 15,000 fans and performers of black gospel music, including a strong showing by acts under contract to eight different gospel labels. This year's conclave is set for Aug. 22-27 in Kansas City, Mo. Base will be the Muehlebach Hotel.

Brother Ed Smith, executive director of the workshop, who also does a regular gospel radio show in Detroit, and Mrs. Annette May Thomas of Los Angeles, Cleveland's business manager and secretary, will head the sacred music act booking agency from their respective offices. They will announce the remainder of 1976 and 1977 itinerary for the "World's Greatest Gospel Show" in

the next 10 days through the new booking firm, Gospel Artists Inc.

In addition to this gospel superstar package, Gospel Artists Inc. will book the following acts: the Rev. Isaac Douglas, the Barrett Sisters, Roger Akers, Don Vail Choraleers, the St. James Young Adult Choir, the Harold Smith Majestics, Milton Biggham, Art Jones, B.C.&S., the Voices Supreme, Vernard Johnson, the Inter-Faith Choir of St. Louis, the Rev. Leo Daniels, the Rev. C.L. Moore, the Rev. Richard ("Mr. Clean") White, the Johnson Ensemble, 21st Century, the Williams Brothers, the Gospel Keynotes, the Pilgrim Jubilees, the Rev. Claude Jeter, Rosie Wallace, Dorothy Love Coates, Jean Austin, Kay Robinson, the Rev. Maceo Woods, the Rev. Audrey Bronson, the Rev. Mary Watson Stewart, Jewel Griffin, Betty Hollins, Glennia Sission Connection, Gabriel Hardeman Delegation, the Rev. Donald Jordan, the Soul Stirrs, Voices of Christ, Rodena Preston, Southern California Community Choir, the Loving Sisters, the Brooklyn All-Stars and all the Gospel Music Workshop chapter choirs.

The agency will co-book Inez Andrews, the Mighty Clouds of Joy, Shirley Caesar and the Caesar Singers, Rance Allen, Myrna Summers, Walter and Edwin Hawkins, Andre Crouch, James Frazier and Tessie Hill. Cleveland says all the acts thus far are black, but he is working toward booking white gospel acts also.

Cleveland points out the successful exchange which has worked for several years between his organization and the white gospel quartet association, which in 1975 saw the Brooks and the Crusaders working the black gospel convention, while the O'Neil Twins appeared at the white counterpart.

Cleveland is petitioning the federal government, several funding agencies and foundations seeking fi-

nancial support for a university dedicated to gospel and spiritual music. Dr. Robert L. Simmons of the music department of the Univ. of Kentucky at Lexington is studying faculty possibilities, Cleveland says. Simmons, author of numerous books on gospel, has been associated with the workshop movement almost since its inception eight years ago.

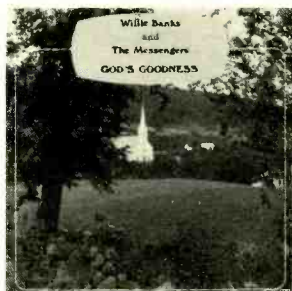
Soul City, U.S.A., a 525-acre development headed by Floyd McKissick, is being seriously considered as a site for such a university, Cleveland says. A 25-acre tract is being set aside for that purpose by McKissick. The projected city is located between Durham and Greenville, N.C.

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Shaped Notes

By GERRY WOOD

The annual sunup to sundown sing in Waycross, Ga., has been set for Aug. 21. Headed by "Doc" Browning, the gospel fest will spotlight such talents as the Happy Goodman Family, the Kingsmen, Willie Wynn and the Tennesseans, Sego Brothers & Naomi and Betty Jean Robinson. Sponsored by the Waycross Shrine Club, the event also includes a talent contest.

Larry Norman, who has been called the "poet laureate of Jesus music," has completed an LP trilogy with the release of "In Another Land." Released on Solid Rock Records, and distributed as part of Myrrh Records' Jubilation Group, the album joins his previous efforts, "Only Visiting This Planet" and "So Long Ago The Garden."

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(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 8/7/76

Billboard Gospel LPs

Best Selling

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	3	32	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
2	1	72	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
3	14	6	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR Give It To Me, Savoy SGL 14412 (Arista)
4	2	50	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
5	5	68	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
6	12	20	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CONCERT CHOIR Recorded Live In Chicago, Ill., Jesus Can Work It Out, Savoy SGL 7007 (Arista)
7	6	37	SHIRLEY CAESAR No Charge, Hob 2176 (Scepter)
8	8	15	GOSPEL WORKSHOP MASS RECORDED IN NEW YORK Savoy SGL 7006 (Arista)
9	17	15	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
10	4	131	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
11	11	42	JACKSON SOUTHERNAIRES Down Home, Malaco MLP 4350
12	15	127	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy SGL 14352 (Arista)
13	9	68	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR To The Glory Of God, Savoy SGL 14360 (Arista)
14	10	127	HAROLD SMITH MAJESTICS James Cleveland Presents—Lord, Help Me To Hold Out, Savoy SGL 14319 (Arista)
15	13	24	REVEREND W. LEO DANIELS What In The Hell Do You Want, Jewel LPS 0110
16	16	42	GOSPEL KEYNOTES Destiny, Nashboro 7159
17	21	15	SOUL STIRRERS Heritage, Vol. II, Jewel LPS 0113
18	18	42	REVEREND ISAAC DOUGLAS By The Grace Of God, Creed 3064 (Nashboro)
19	20	15	GLORIA SPENCER For Once In My Life, Creed CR 3066 (Nashboro)
20	NEW ENTRY		PILGRIM JUBILEE SINGERS Don't Close In On Me, Nashboro 7169
21	29	85	SUPREME ANGELS Shame On You, Nashboro 7141
22	24	20	SUPREME ANGELS In Love With God, Nashboro 7165
23	7	50	SHIRLEY CAESAR No Charge, Hob 2176 (Scepter)
24	25	28	WILLIAMS BROTHERS Spreading A Message, Nashboro 7161
25	26	6	TESSIE HILL ABC/Peacock PLP 59222
26	31	85	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR In The Ghetto, Savoy SGL 14322 (Arista)
27	28	106	REVEREND ISAAC DOUGLAS WITH THE JOHNSON ENSEMBLE The Harvest Is Plentiful, Creed 3056 (Nashboro)
28	27	20	RODENA PRESTON Where Peaceful Waters Flow, Beggae 1075 (Chelsea)
29	35	6	DIXIE HUMMINGBIRDS Wonderful To Be Alive, ABC/Peacock PLP 59226
30	33	6	REVEREND CLEOPHUS ROBINSON Caste Your Bread Upon The Water, Nashboro 7160
31	NEW ENTRY		REV. WILLINGHAM Dry Bones, Nashboro 7166
32	32	68	JAMES CLEVELAND & SHIRLEY CAESAR The King And Queen Of Gospel, Hob HBX 2175 (Scepter)
33	NEW ENTRY		HOLY LIGHTS It's Getting Late, Savoy SJL 14397 (Arista)
34	34	6	MAHALIA JACKSON How I Got Over, Columbia MC 34073
35	23	37	SHIRLEY CAESAR Go Take A Bath (Sermon), Hob HBX 2183 (Scepter)



HAPPY SIXTH FOR ITA—More than 145 members and guests helped ITA celebrate its sixth birthday and opening of New York headquarters July 21. At left are Ed Hoppe, CBS, and Ed Hanson, North American Philips, chairman of advisory board and audio technical executive committee; cutting cake, center from left, are board members Tadao Okada, Maxell; Gordon Bricker, RCA;

secretary Jerry Citron, Intercontinental Televideo; chairman emeritus Oscar Kusisto, Motorola; executive director Larry Finley; treasurer George Saddler, Fuji, and Irwin Tarr, Panasonic; at right, from left are Dick Buckley, DuPont; George Hawthorne and Herman Schloss, JVC. ITA has grown from five founding members to 227 suppliers and users in audio/video industry.

CAL STEREO THE AGGRESSOR

L.A. Hi Fi War At Highest Peak

• Continued from page 1

vidual brings in an ad which beats any of its own advertised prices.

So far the eight chain store hasn't publicly made any payoffs, but hi fi retailers are aware of Cal Stereo's competitive and unorthodox selling methods.

In fact, in a recent issue of the Los Angeles Times' Sunday Calendar section, the key entertainment medium in this area, there were 11 hi fi retailers hawking their goods, with Cal Stereo continuing its claim of having \$10,000 in cash "on deposit in a special account in a major California bank" to back up its \$100 cash policy for anyone showing lower prices on current model stereo equipment regularly stocked by Cal Stereo.

The other retailers vying for the Southern California audiophile and home listener market that use the Times include: Shelley's Audio

(four stores); Wallichs Music City (seven stores); The Federated Group (three stores); Pacific Stereo (21 stores); Now Sound (six stores); Dixie Hi Fi Warehouse (seven stores); the Sound Circuit (three stores); University Stereo (nine stores); Rogersound Labs (two stores); and Sound Horn (five stores).

In the past, there have been accusations which the state has been looking into that dealers have been offering the public items below their prescribed buying price.

Rock FM stations have been doing a solid job of offering sound dealers good listenership for their commercials, which have ranged from a soft sell to the hard, fast talking Top 40 disk jockey approach of Cal Stereo which blitzes the market with commercials that are tempting and done expertly by San Francisco radio personality Tom Campbell, a former top Top 40 personality, not

exclusively in the commercials business.

One interesting aspect to the ads is the proliferation of models. Rather than all the stores offering the same goods, one discerns different models by the same manufacturer, thus avoiding any direct confrontation if one store were to accuse a competitor of claiming one thing while advertising something else.

But the same manufacturers do appear in advertised specials: BIC turntables; Pioneer amplifiers and speakers; Marantz speakers and amplifiers; Sony car stereo units; Harman Kardon amplifiers; BSR turntables; Sanyo amplifier-speaker-turntable combinations; Teac tape decks.

Complete systems are a favorite product of many retailers here. Cal Stereo has offered a \$499 system comprised of Bose 501 speakers, a Marantz 2230 AM-FM-MPX stereo
(Continued on page 54)

CAPITOL MAGNETICS OPTIMISM

A Blank Tape Boom Predicted By Execs

By JIM McCULLAUGH

LOS ANGELES—Capitol Magnetics executives are predicting a healthy 15%-20% growth in retail sales volume for the blank tape industry over the next year based on a rebounding economy.

In addition, Anthony Cunha, executive vice president, and Bill Bollinger, director of marketing, forecast for the industry generally:

- The cartridge market segment is growing a little faster than the others due primarily to improved 8-track hardware and its still viable format convenience.

- Longer lengths are making the most gains in configuration with 90-minute the fastest growing in premium quality cassettes and cartridges.

- An increased trend toward quality product on the part of con-

sumers as well as increased sophistication on the part of repeat buyers.

- Women are becoming a more important factor in blank tape purchasing.

- A new market segment—34-39 up to retirees—is beginning to pen up.

- Chrome will remain flat holding at 3%-5% of the total cassette market.

- Heavier involvement on the part of manufacturers in the quality oriented accessory field.

- The possible introduction of some new formulations, particularly new oxides, with possible applications towards the cartridge because of its growth potential.

- More and more mass merchandiser experimentation with tape who now account for nearly 40% of total tape sales, up from 20% five years ago.

Cunha also believes that the philosophy about the need for cheap or "disposable" cassettes, if carried too far, could mean a serious threat to the entire industry.

"We have to have a quality product," says Cunha, "in order to build a market for the future. If we all sold cheap product, we'd diminish the market 5, 10 years from now. A major problem is that we don't presently have adequate standards which give consumers an opportunity to judge. A lot of companies selling cheap tape label it, 'low noise, high output' or 'high performance,' which misleads the public.

"Another problem I anticipate if the market is inundated with cheap cassettes is consumer disillusionment over reliability. The people who are supporting that theory are saying they will set up manufacturing facilities all over the Far East, even in Africa and India, if we are to believe their claims, and it's just not possible to maintain controls over that kind of operation.

"There's no way that just one company sitting here in the U.S. can ensure one consistent level of quality with different operations in Indonesia, Singapore, Australia, South Korea, India and Mexico, all under different ownership. In my mind, it's the same old cheap cassette dressed up in a so-called world strategy—a strategy that does not stand up to scrutiny by people who are in the business and know the problems."

Cunha adds that he hopes the retailer is a bit too sophisticated to fall for the philosophy.

(Continued on page 54)

Everest Climber Carries Recorder

LOS ANGELES—One member of the American Mt. Everest climbing expedition, climbing to try to reach the highest peak in October, will be recording his thoughts and experiences en route to the top.

Dan Emmett will be carrying a Sony cassette recorder and blank tapes from Intermagnetics when he and eight other members of the American Bicentennial Everest Expedition seek to reach the Himalayan peak.

CBS-TV is sending along a six-man camera crew to film a special on the project. Emmett's tapes of his personal experiences and thoughts on the climb will be turned over to CBS by Intermagnetics.

The tapes he will use were manufactured at Intermagnetics plants in the U.S., Korea, Singapore and Hong Kong.

NEEDLE IN A HAYSTACK

NEW YORK—Winning entry from several thousand in the recent BSR/ADC Accutrac drawing at the CES in Chicago was Barry Sleight, sales manager for the appropriately named Needle In a Haystack ADC dealership in Springfield, Va. Winner gets a three-day trip for two to BSR factory facilities in Birmingham, England, to see his own Accutrac 4000 remote-control "computerized" turntable being built and tested.

KANSAS' RMS AUDIO

Demos Aid Product Evaluation

By GRIER LOWRY

(This concludes a two-part profile that began last week with a look at the company's master switching system and extensive demonstration facilities.)

LAWRENCE, Kan.—The advanced switching system that permits the demonstration of hundreds of combinations of receivers, amplifiers and speakers at RMS Innovative Electronics here has also aided the firm's product evaluation program, notes Dave Breidenbach, young president of the aggressive Midwest retailer.

The well-engineered interfacing of the equipment is a factor in permitting examination of new products under consistent conditions—and the Kansas stereo dealer puts a high premium on this grading of new product.

Tickets here average between \$700 and \$800, but are accelerating as the new sound facility makes its inexorable impact on the market, notes sales manager Paul Dahlstrom, who handles administration, marketing and buying activities.

RMS is the saga of a firm whose management decided to face up to the market situation—to be realistic. Originally, Breidenbach nurtured the concept of appealing only to well-heeled audiophiles, or customers with \$3,000 and more to spend on systems. He had to pull his head out of the clouds, he now admits,

and get into the mainstream of the market. There simply weren't enough of those \$3,000-and-up buyers around.

Where he was telling the \$600 to \$1,000 buyers to take their business elsewhere, now he has broadened his base to include them. His first step involved adding lines with low

middle to upper bracket appeal. The present roster includes such lines as Technics, Sony, Harman/Kardon, Crown, SAE, Marantz, ADS, BGQ and JBL.

"A lot of the action with us is in the 18 to 34 age bracket where radio stations gear their programming."

(Continued on page 56)



Billboard photo by Grier Lowry
President Dave Breidenbach, left, and sales manager Paul Dahlstrom lounge in main sound room facility of RMS Innovative Electronics, flanking master console for switching facility that is key to store's success.

'Q' PRODUCT TOO

Reel Society Sells Mail-Order Tapes

CHICAGO—The Reel Society, a mail-order catalog of prerecorded open reel tapes, dispatches its inaugural mailing this month from Arlington Heights, Ill.

Dolby-encoded and 7½ i.p.s. exclusively, the new catalog, including quad tapes, is being launched with recent material licensed from London, Warner Bros., and RCA.

"We'll be going after all the major lines with the goal of becoming a clearinghouse for open reel tape," explains Russ Fields, the society's originator.

Until its demise in May, Fields managed Ampex's open reel mail-

order service, the Ampex Tape Society.

"Like the tape society this will not be a club," Fields points out. "No membership fees, no commitments, no long-term obligation."

List price for single play tapes is \$8.95, with a 15% or 20% discount to be offered, Fields says.

According to Fields, disbandment of the Ampex Society left the open reel consumer with virtually no place to turn for product. "A lot of people who bought from Ampex didn't care for Columbia tape product because it was predominantly 3¼

(Continued on page 55)

Hi Fi War In L.A. At New Peak

• Continued from page 53

receiver and a Sansui 222 turntable with dust cover and cartridge. It has a lower priced system for \$188 consisting of Pioneer suspension speakers, a Kenwood KR 2600 AM-FM-MPX stereo receiver and a BSR 2260 changer with dust cover and cartridge.

Pacific Stereo has offered seven Pioneer items in a special cabinet it calls "the rack" for an undisclosed price. You have to come in to its Studio City store to get the cost involved for a Pioneer Spec-1 preamplifier; Spec-2 amplifier; SG-9500 stereo graphic equalizer; RG-1 range expander and noise reducer; TX-9500 AM/FM stereo tuner; RT-2022 tape deck and PL-510 turntable.

Pacific Stereo offers a five-year free parts, three-year for labor contract.

Now Sound offers a six-year service agreement on such items as the Pioneer 434 amplifier/tuner for \$128.80 with the purchase of two speakers costing at least \$18 each. Their ad claims the unit was fair traded in June of 1975 for \$239.

Dixie Hi Fi offers a system for \$249 consisting of a Sherwood S-7110A AM/FM stereo receiver, BSR 2280-X turntable and KLH 32 speakers.

University Stereo offers the BIC 920 turntable for \$79.95 or the model 940 for \$109.95. Rogersound Labs offers the BIC 940 for the same price—one of the few times where the same piece of equipment is offered by two competitors for the same price.

Low cost prices and units for people on a budget are key elements to the selling of component merchandise here.

Sound Horn, for example, lists half price specials such as the Sansui amplifier model 661 for \$175 (down from \$350) the Marantz model 2225 for \$185 (down from \$370) and the Pioneer model SX-434 for \$125 (down from \$250), among others.

The growth of sound equipment in this Southern California region is also seen by the ads which start cropping up Friday in The Times and by the constant radio ad barrage which goes on during the week for a number of the key retailers like Pacific Stereo and Cal Stereo.

With the demise of fair trade restrictions, this region is bursting with specials of all descriptions for goods which may be dumps, out of stock, loss leaders or genuine new items. None of the ads mention dumps or out of catalog items. Shelley's Audio does state, however: "Due to the extensive nature of this sale, some units may not be available in all stores."

But there is enough co-op monies being poured in this part of the country by manufacturers to keep the chains busy preparing their media buys.

Other outlets which add to the price frenzy are High Fidelity Houses (five stores); Henry's Camera & Hi Fi (three stores), Olson Electronics (10 stores), Ahead Stereo and Sound Circuit (three stores).

Why are they trying to knock each other off? Because the Southern California audio market is ripe for plucking. One rep firm, Jack Berman Co., estimates the market as being worth \$150-\$180 million. Next year? Who knows.

40 CB Channels Win FCC Approval

NEW YORK—The FCC in a long-awaited industry move has sanctioned the expansion of the citizens radio band from 23 to 40 channels, effective Jan. 1, 1977.

In the face of an epidemic of CB equipment thefts, the Commission has also ruled that new products being released must carry their serial numbers engraved on the chassis, instead of the present peel-off types now used throughout the industry.

This latter ruling is expected to meet with opposition by some CB manufacturers who argue that the engraved serial numbers will add to production and consumer costs. On the other hand the FCC maintains it will be an efficient deterrent to the alarming incidence of CB thefts because it provides more positive identification of stolen property.

Because of anticipation of the FCC's ruling, it is expected that the vast majority of CB equipment manufacturers will have 40 channel equipment ready for the consumer market when the law goes into effect.

A Blank Tape Sales Rise Viewed By Cap Magnetics

• Continued from page 53

"Tape is no longer a new product," he contends, "and I don't think most retailers are going to fall for a snow job. I don't think the average buyer is going to respond to a 'six cassettes for \$1.59' deal or a 21-cent C-60 cassette manufactured in the Far East. It's not going to work or satisfy his customer. But the problem is still differentiation. We need some way to identify quality levels. The consumer must be protected. I'm not saying we need government regulation.

"I'd rather see us work through the International Tape Ass'n. (ITA) and regulate ourselves. We should develop some basic standards which allow consumers to differentiate immediately between a quality product manufactured by a mature, self-disciplined company interested in long-term tape sales and a product which is made in the cheapest manner conceivable with its only standard being that it makes noise."

Cunha also feels manufacturers should start doing the educational jobs themselves through advertising that distinguishes between products and relates quality to pricing. The retailer also has to make aware, notes Cunha, that he can still continue to make just as much profit, perhaps more, by merchandising premium tape. The retailer, in turn, has a responsibility to his consumer, adds the tape executive, and he should make a judgement as whether his products offer value. If not, consumer groups and the government may force them to take that view.

Getting back to marketing/merchandising trends, Bollinger says, "I think last fall surprised us. As an industry, we had predicted that a greater emphasis on home entertainment would push sales up 15%.

"Instead, sales from August through October were flat. Then, just before Christmas, sales picked up dramatically, far above the seasonal trend. And they stayed up all spring. As a result, we're going to average out to that 15% growth, but not the way we expected. Looking back, I'd say the reason for the strange curve was dealer caution.

A number of CB manufacturers are already marketing 23 channel units, with phase locked loop circuitry and digital channel readout that can be easily modified to accommodate channel expansions.

CB equipment manufacturers expect that the new ruling will have some effect on the sale of 23 channel units already on the market, and are anticipating some fall off in sales of these systems. However, they stress that they do not expect the advent of expanded channel CB to obsolete units with the more limited channels.

In handing down the ruling on expanded channels, the FCC also set a stringent number of design standards aimed at preventing interference with television sets and other home electronics equipment.

It was problems surrounding such interference that were mainly responsible for the FCC delaying its issuance of the new ruling that was expected to be handed down at the Personal Communications Show in Las Vegas earlier this year.

"Last fall, consumers were not buying, so retailers let their inventories drop way down. Christmas forced them to stock up and this paralleled a return of the customer. Right now purchases are very strong."

Summarizing market segments, Bollinger adds, "I'd predict 8-track sales achieve a 15%-20% increase in sales this year, that open reel is only up 4%-5%, or slightly above flat, and that cassettes move up between 10%-15%.

"The longer lengths are still making the most gains, in premium quality cassettes, the 90-minute unit is growing fastest. It has passed the 60-minute cassette. However, the 120-minute is flat, I think customers aren't convinced of its reliability. In cheaper cassettes, this trend doesn't hold true, of course.

"In that market, the volume is still in the shorter lengths. Maybe that's because of the reliability factor. Or because the inexpensive tape is primarily voice tape, perhaps the application calls for less time. In cartridges, the trend holds. Our 90, 100, and 120-minute units are all doing well. A variation of note is the role of geography. We do show deviant use patterns in various parts of the country. For instance, in the Southeast and Texas region, where country music is big, 32 minutes is a popular length. This is because that format readily accommodates a typical country album."

Expanding on buyer demographics, Bollinger says, "Of course, we are still looking at the 18-34 year old market, with heaviest sales coming out of the 25 major metropolitan cities. However, there are some changes. For example, women have become a more important market. I think we are seeing the influence of the liberated young women. Electronics is no longer a male domain. They're getting into hi fi in greater and greater numbers.

"Another new market segment is older people. Why? I guess because the 30-34 market is getting older. But also because tape isn't such a new item anymore. People see it all

(Continued on page 56)

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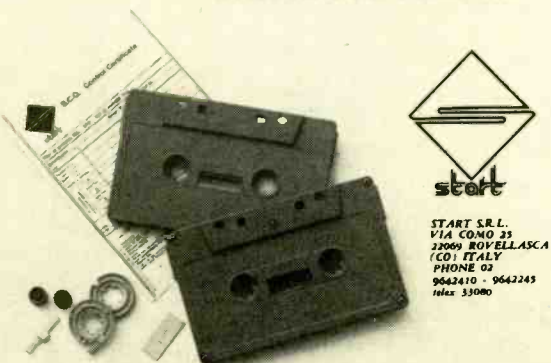
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Reel Society Sells Mail-Order Tapes

• Continued from page 54

i.p.s. and they preferred the faster speed," he says.

Fields says he began looking around for another manufacturer and found Stereotape, the Magtech division that under Jerry Stone is licensing for the new catalog. Duplicating will be done by Cas-Tech, that recently acquired the Magtech tape duplicating assets (Billboard, July 31).

Initial pop offerings from the society include the Doobie Brothers' "Stampede," "The Best Of Jethro Tull," "Seals and Crofts Greatest Hits," "Best of the Beach Boys," and material from Rod Stewart, Deep Purple, Roger Williams, Black Sabbath and the Four Seasons, among others.

Complete operas by Gershwin, Tchaikovsky, Donizetti, Verdi and Dallapiccola, number among the London classical tapes being offered, as well as the Solti/Chicago Symphony integral Beethoven Symphonies and Wagner's "Ring" cycle, conducted by Solti, in its first Dolbyized open reel appearance.

Among 11 quad tapes being listed initially are "Eat A Peach," the Allman Brothers' "I'll Play For You," Seals and Crofts' "Hearts," America and Gordon Lightfoot's "Cold On The Shoulder."

Three John Denver albums, and Tomita's "Snowflakes Are Danc-

ing," possibly in quad, arrive from RCA.

"Though it has not generated great sales interest in the past, we will be trying country product too," Fields explains.

While noting that the open reel consumer is extremely difficult to locate, Fields is certain of the demand for prerecorded product in the format, a fact that open reel hardware manufacturers have disputed with him, he says.

Before leaving Ampex, Fields surveyed 20,000 open reel buyers. He says the survey yielded these results: Less than 5% of respondents said they prefer not to buy prerecorded tape. More than 3/5 of respondents said prerecorded tapes comprise more than half of their tape library; of those with a majority of home-made tapes, 80% indicated that they recorded through necessity, because prerecorded product was unavailable.

Fields says he and Stone of Stereotape, went over the questionnaire's results and have incorporated what most open reel buyers want in the new service.

"We made everything Dolby, even quad. Nothing is 3/4. People said they'd like a Dolby calibration tone and we gave it to them at the beginning of every tape. They wanted complete program information, liner notes, we gave it to them. They wanted a wider spectrum of music, so we're going after everybody, people who haven't been on reel for several years."

Address for the Reel Society is: PO Box 651, Arlington Heights, Ill. 60006.

New CB Antenna Uses Groove Coil

NEW YORK—Channel Master has developed a new Power Wing mobile CB antenna which is said to utilize a unique grooved-core coil housed in its weatherproof base. Officials of Channel Master claim the unit is the first new design concept in CB antennas since the introduction of the whip.

The unit is said to provide higher average current and greater radiating efficiency than inductively loaded CB antennas. From base to tip the new antenna measures 16 inches, plus an 8-inch telescoping stud for fine tuning.

Maxwell Tape New Showcase

NEW YORK—Maxell has created three new in-store tape displays designed to expose a maximum variety of products in a minimum amount of floor or counter space, according to Gene LaBrie, national sales manager, Maxell Corp.

The "island" unit is 66 inches high and has a 24-inch diameter. It accommodates up to 450 pieces of cassettes, 8-tracks and 7-inch open reels. The "carousel" counter-top unit is 14 inches in diameter, and 17 inches high. It accommodates an approximate mix of 130 cassettes and 8-track cartridges.

The wall-mounted modular display measures 48 inches wide by 17 inches high by 7 inches deep. It holds up to 150 pieces of cassettes, 8-tracks and open reel cartridges, and according to LaBrie is ideal for stores where a behind-the-counter display is required.

This display may be expanded up to three high on the initial shelf installation, and may also be mounted side by side to expand the size and capacity of the display.

AKG Guide For Mike Users

NEW YORK—AKG Acoustics is offering a guide to all its dealers, which according to officials of the company, takes all the guesswork out of selecting microphones.

The guide covers mikes for all purposes ranging from solo vocalists, through vocal groups, solo instruments, vocal instruments, instrumental groups, specialized applications, KM microphone stands, and how to interpret specifications.

The guide also gives practical hints and guidelines regarding the use of mikes to gain optimum performance.

According to one AKG official "until the release of this guide, microphone manufacturers supplied technical product specifications which in themselves did not provide users with recommended choices of models for particular applications. Thus, except for word-of-mouth recommendations by experienced musicians, the proliferation of different microphone models made it difficult for dealers to offer advice.

Sanyo To Enter CB Area With Own Unit

NEW YORK—Sanyo Electric will market a line of citizens band products in this country under its own brand name next year, according to sources close to the company.

The firm already does a brisk business in CB in this country with its OEM line of products. Sanyo Electric is said to produce about 100,000 CB sets a month at its headquarters in Japan, for such private label accounts as GE, Midland International and Radio Shack.

The company plans to increase its production about 20% to cope with the added demand on its resources when it begins marketing its own line of equipment.

Sanyo in this country will handle distribution of the products.

Hear-Muffs Move

CHICAGO—Hear-Muffs, a manufacturer of foam cushioned stereo and quad headphones, has moved manufacturing operations from Downers Grove to Aurora, Ill. The firm's executive offices remain in Downers Grove, but at this new address: 4504 Bryan Place, Zip 60515.

Test Sites For AM Stereo To Be Disclosed Sept. 16

By MILDRED HALL

WASHINGTON—The National AM Stereophonic Radio Committee will announce a list of stations chosen for the first tests of AM stereo systems, at its next meeting, Sept. 16, according to the NAB.

The NAB, which hosted the special broadcaster-electronics industry committee's July 16 meeting, says testing will most likely be done on East Coast stations to allow for FCC participation.

Systems have been submitted to the committee for testing by Communication Associates, Motorola, RCA and Sansui. The committee opposes a recent bid for early FCC rulemaking submitted by Kahn Communications, Inc., of Freeport, N.Y. The Kahn system, involving an asymmetrical sideband design requiring two AM receivers, or alternatively a special single-tuner receiver, was not presented to the committee for testing (Billboard, July 10).

The AM stereo committee began

studying proposed systems in January, and hopes to have a report to the FCC on its findings at the end of a year's testing. Committee will invite Kahn Communications to join them "in ensuring a standardized test procedure."

The committee, which was formed at the suggestion of the FCC in September 1975, is sponsored by NAB, EIA and the Institute of Electronic and Electrical Engineers. The National Radio Broadcasters Assn. will also participate.

Koss Display Award

MILWAUKEE—Koss Corp. received an award of merit in the Gold Quill competition conducted by the International Assn. of Business Communicators. Cited was the firm's display of counter cards, wall poster and leaflet for its Technician/VFR Stereophone, in the special visual communications category.

AKAI Mounts Cash Program

NEW YORK—Akai America has begun offering its dealers cash discounts in lieu of its co-op advertising program, according to Jay Menduke, director of marketing for the company.

The new discount program offers 6% off on 20 to 30-day net agreements. Previous dealer terms was three percent.

Menduke explains that his company discontinued the original co-op plan because it only benefited dealers who advertised. "What we have done, is take the co-op money and applied it to the cash discounts so that more dealers could share in it," says Menduke.

In another policy change, Menduke discloses that shipments of 200 pounds or more will be shipped prepaid freight to dealers who qualify. The previous minimum was 150 pounds.



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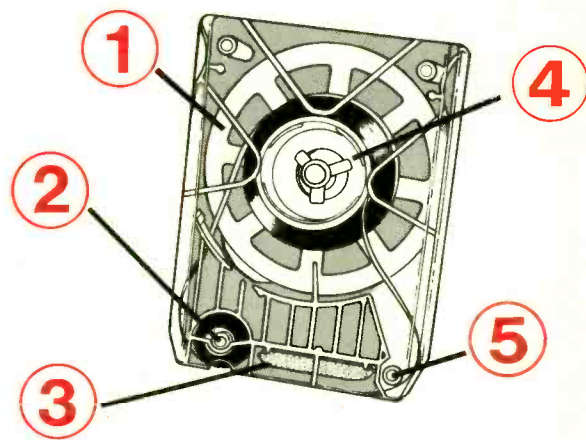
BILLBOARD'S BLANK TAPE ISSUE

AUGUST 28, 1976

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We just invented the 8-track cartridge. Again.

It took the inventors of the 8-track cartridge to come up with these five new advanced-technology features. We think they're so significant you'll want to see them firsthand to appreciate the fidelity and longevity they add to Lear Jet Stereo performance.



Discover what these five new engineering advancements are . . . and how they assure the maximum fidelity a tape can deliver. Mail coupon today. Or call (816) 781-6050 and ask for Don Parsons.

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We use about _____ 8-track cartridges/month.

(Coupon will be used as shipping label.)

Yes, I'd like to evaluate the quality of your second generation Lear Jet Stereo 8 cartridge.

LEAR JET STEREO

Division of Avsco, Inc., a company

Demos Aid Product Evaluation

• Continued from page 53
says Breidenbach. "But these younger middle-class types want assurances about equipment. Like 'will it be obsolete in a year?' To that one we say we won't guarantee there won't be cosmetic modifications, but we do say we don't feel equipment can change, sonically, one helluva lot.

"Cosmetics are still a factor with many buyers who prefer European futuristic styling to Japanese functionalism. And if cosmetics is where it's at for a buyer, we key in that direction.

"That middle-class market that has been virtually untapped in our neck of the woods needs special strokes," the retailer says, "such as personalized selling in a professional, comfortable atmosphere. Many of them are second and third-time buyers, and service is important. We cover the waterfront on in-

stallations, delivery, setup and service—it's all here.

"We started as a service organization and we can get a system repaired in 24 hours. We can tell the buyer at the point of sale there is no chance of his equipment sitting on a shelf in some remote factory or distributor shop for three or four months."

As to how the firm has gotten the message around on that posh, new sound room, it's a deliberately slow and gradual process, says Breidenbach.

"Look, how can you tell people in 60-second radio spots or newspaper advertisements that you have the number one, super-listening, ultramodern, functional-plus sound facility without it all sounding like a lot of hype? You can cheapen your image real fast with that kind of a high-voltage campaign. We're playing it very cool."

So far, the main reach-out has been to hold a small, pleasant party in the main sound room facility. Some 80 lawyers, doctors, businessmen and professors were invited to the little affair which was catered with champagne and food. It was an effective overture, very low-key, and the system was demonstrated using eclectic music. The objective was to show off and demonstrate the new facility and to answer questions about stereo, about service, about the difference in speakers—and so on.

"As a result, the word on our new facility is getting around," says Breidenbach.

The business was started as a broad-range service outlet—stereo, television, radio. A research and development branch under the title Acoustics Research was inaugurated.

Then the firm started custom designing equipment—amplifiers and speakers—for musical groups over a four-state Missouri, Kansas, Nebraska and Oklahoma territory. This was a successful venture, and tickets on some of these custom-built installations ranged from \$1,000 to \$14,000.

"One thing we were doing early was taking Dynaco amplifier kits, assembling them and making a little dough selling them," Breidenbach recalls.

Dahlstrom also heads up the record/tape annex located on the main floor of the store, with jazz and pop-rock the specialties in this area. Software is bought through Kief's Record & Stereo Supply here.

New Marlboro Mike Line

NEW YORK—Marlboro Sound Works, division of Musical Instrument Corp. of America in suburban Syosset, L.I., has bowed a new economy-priced line of five unidirectional cardioid dynamic and condenser microphones.

With suggested list prices of \$49 to \$14, top-of-the line model M400 is a condenser unit, while models M30, M50, M200 and M300 are dynamic mikes. Among standard features are a heavy-duty, noiseless connecting

cable with standard ¼-inch phone plug, on/off switches and pop filters. The M400 also incorporates a built-in pre-amp.

In announcing the new line, Marlboro president Ed Finger claims that in comparative analysis with other mikes, the Marlboro units "proved to be the equivalent in frequency response, sensitivity and efficiency to competitive models retailing for twice our price."

Audio Showcase



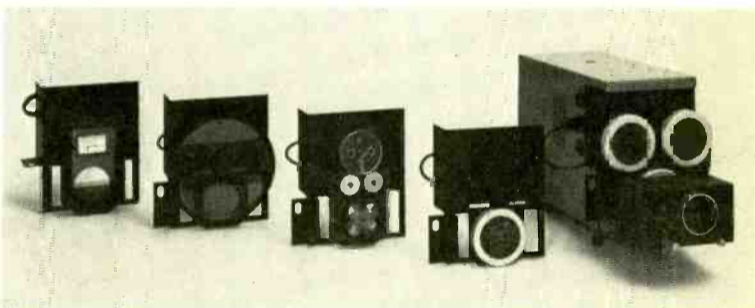
CLEAN SOUND from Recoton includes styrene/chrome/velvet-like fiber applicator, 10-ingredient solution with control applicator head, said to provide maximum cleaning while restoring anti-static disk properties.



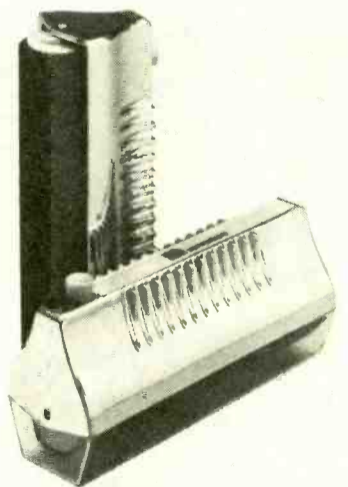
FORMULA Q-15 heavy-duty 2-mil tape by Capitol Magnetics is low-noise, bias-compatible in ¼ and ½-inch widths, designed to reduce print-through problem.



MARLBORO M300 is one of four new uni-directional cardioid dynamic mikes with high output, heavy-duty cable, phone plug, on/off switches, pop filters.



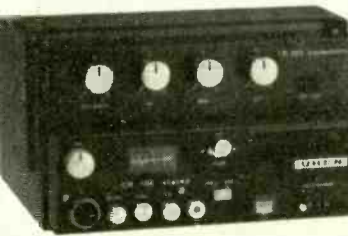
METEOR 251 projector has new design, allowing it to project up to five effects simultaneously with special accessory compartment and four low-voltage accessory sockets, for variety of disco, stage applications.



METROSTATIC from Metrosound (RNS Marketing) neutralizes static charge by two fabrics—plush velvet to remove dust, conductive fibers for anti-static.



TRACKER Gift Pack from B&G Electronics in cedar chest has LE-2000B disk care brush, 8 ounces of RC-1 cleaning solution, at suggested \$19.95 list.



STEREOMATIC CR200 car mounting bracket for Uher cassette decks has a 50-watt stereo power amp (25 watts RMS/channel) for installation anywhere in auto, and under-dash mount (shown with CR134 player), at suggested \$195.

AUGUST 7, 1976, BILLBOARD

"THE BIG THREE"

#54

#HUL-8

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J.I.L. Stereo Creates Rack

NEW YORK—J.I.L. Corp. has created a specially designed stereo entertainment center that holds any of the firm's in-dash AM/FM/MFX car stereo systems, or combination model and two speakers. It also provides easy access to front panel controls for both driver and passenger.

The center is constructed of sculpted black grain casing, and incorporates a pair of air suspension speakers mounted at a special angle to offer optimum sound reproduction. Web cushions separate the speaker voice cone from the frame, thereby creating a better bass response.

The self-contained unit retails for \$39.95 and easily attaches to the roof panel.

Cap Magnetics

• Continued from page 54
around them and recording equipment is just more common and, therefore, less threatening."

In the way of new products, the Capitol marketing director notes. "As far as tape innovations, I think we'll continue to see some new formulations. We're ready, for instance, with several new oxides, if we decide to go with them. We are also concerned about the marketplace out there.

"If the tape we introduce just takes part of the segment we already have, we aren't doing ourselves any favors by putting it out there on the shelf. Realistically, I'd say we're looking hardest at the cartridge. 8-track sound quality isn't quite up with other formats, maybe because cartridges are still biggest in the car stereo area and car listeners just aren't as critical.

"But now cartridges show some signs of growth for home systems because of better home equipment so we're looking at that product again."

Designed to Produce

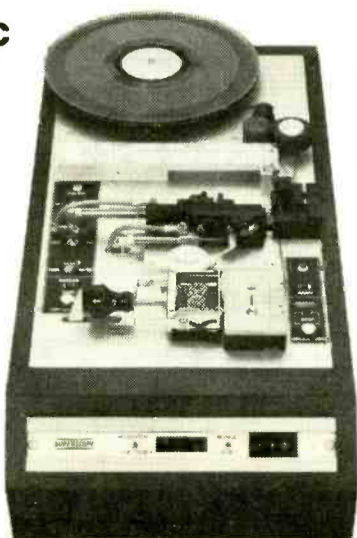
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RepRap

Newly formed **Marketing Plus**, 6570 France Ave., South Edina, Minn., headed by **Joseph Purtell** and **Boyd Lester**, will represent Koss stereophones in Minnesota, North and South Dakota. Purtell previously had been a regional sales manager with Koss.

Chicago-based reps **Piller and Assoc.** and **2M Sales Co.** have combined to form **PBF Marketing** with new offices at 1917 Howard St., Chicago, IL 60626, (312) 973-5300. **Bill Piller**, **Herb Breger** and **Mort Fields** form the nucleus with **Mike Fields** and **D. Larson** collaborating. Lines represented as a result of the merger include Dokorder, Rotel of America, Columbia Magnetics, Suporex, SST, Metrosound, Savoy, Leslie, Crest, Sounus and Sobel.

Robert C. Srock has joined **Lectro Sales Co.**, 10401 Blaine Road, Brighton, Mich. 48116 as a Midland CB sales training and merchandising specialist.

Nortronics Co., Inc. has appointed **Audio Plus, Inc.**, 350 Northern Boulevard, Great Neck, N.Y. to represent its recorder care products line throughout Metropolitan N.Y.C., in N.Y. counties Nassau, Suffolk, Westchester and Rockland, and

New Display For Pioneer

NEW YORK—Pioneer Electronics of America has introduced a new car stereo display that allows the demonstration of the firm's entire line of car stereos and speakers.

The display is available in two versions, model CDA, and model CDB. The displays together, accommodate a total of 16 car stereos plus an equal number of speakers. A switching unit built into each display provides demonstration of any combination of car stereos and speakers.

These new demonstration centers offer conveniences not previously available in other displays, according to Pioneer officials. Each display is complete with easily replaceable, specially designed plastic draws designed to eliminate time-consuming hook-ups. Pioneer will also offer new drawers at no extra cost as new equipment is introduced.

Both versions of the display feature Pioneer's Model AD-304 power amplifier, prewired to TS-160 speakers. This 40-watt power unit is compatible for use with any car stereo.

The units occupy four square feet of floor space, and measure 74 inches high.

Telex Bows CB Headset

NEW YORK—Telex has introduced a CB headset that features a noise-cancelling power microphone that is said to deliver clear, crisp voice transmission even in a moving vehicle. The mike has a variable-gain amplifier, and is mounted on a pivoting boom so that it can be positioned close to the lips and moved aside when not in use. A special push-to-talk switch carries a clip for attachment to shirt or blouse.

The headset weighs less than three ounces, and closely follows the design of pilots' headsets, of which Telex is a leading manufacturer.

Incoming signals are carried directly to the ear, by means of a soft cartip, as a result even weak signals are clearly heard. The unit can be used with either the left or right ear, and if desired, can be worn without the headband.

An adapter is furnished which allows the ear-piece to be clipped to the user's eyeglasses. It is priced under \$70.

in Northern N.J. Audio Plus principals are **William P. Kist** and **Steve Weil**. **Ken Springer**, **Jerry Sojfer**, **Jerry Metzler** and **Norm Good** cover the firm's Metro New York accounts.

Frank Bamberger, who headed J. & F. Distributors in Baltimore and handled London Records from 1954-60, has built an active rep business since that time as **J & F Assoc., Inc.**, 1 Rutherford Plaza, Security Industrial Park, Baltimore 21207, phone (301) 944-4100.

Assisted by his son, **David**, and **Mel Frye** as sales manager, Bamberger reps such consumer electronics firms as Sankyo Seiki, Hitachi, Record-A-Call, Solar Sound and Radar CB antennas.

Allen Wem with **Audio Merchandisers & Assoc.**, 1251-A South Beach Blvd., La Habra, Calif. 90631, reports business is good in his area for electronics lines that include Aiwa and Meriton, Yamaha, KLH and VM replacement changers.

Ira Rosen has joined **Reich & Bernstein, Inc.**, with offices in Port Chester and Greenvale, N.Y., to handle the firm's hi fi component lines in Northern New Jersey.

Nicholas Culbreth, who had his own Akron Electronics retail store in Augusta, Ga., has joined **Paul Hayden Assoc.**, East Point, Ga.-based rep firm, as manager of the North Caro-

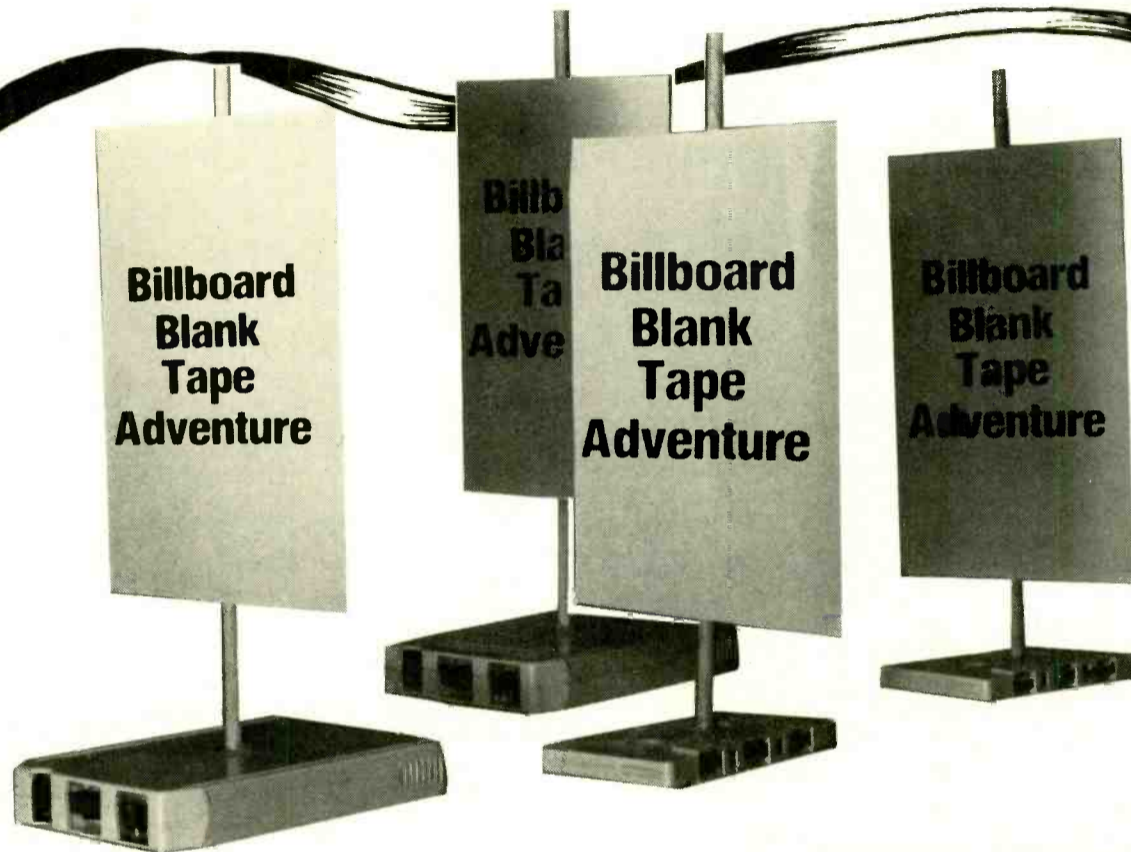
lina territory. He is headquartered in Raleigh.

Bill Feeney, formerly associated with Sterling Electronics, has been appointed field sales manager at **Forsberg Sales**, operating out of company headquarters at 646 Summer St., Brockton, Mass. 20402, phone (617) 522-6300.

Communications Products Mfg., Inc., Spokane, Wash.-based manufacturer of CB antennas, mounts and accessories, has named **Tech-Rep.**, headed by **Jerry Balash**, to handle the line in Northern California. Rep firm is at Box 6103, Hayward, Calif. 94540, phone (415) 785-4531.

National Semiconductor Corp. has appointed two new rep firms. **A/D Systems Sales** will cover New England, taking over from KCA, with **Al Nelson**, **Dick Janjigian** and **Don Brown** from KCA as principals in the new firm, based in Lexington, Mass., phone (617) 861-6370.

Covering Eastern Pennsylvania, Southern New Jersey and Delaware is **Omega Electronic Sales, Inc.**, 1 Fairway Plaza, Suite, 210, Huntingdon Valley, Pa., 19006, phone (215) 947-4135. New firm takes over from T.A.I., with principals **Jack Doman**, formerly with ITT Semiconductor; **Harvey Steinberg**, ex-Fairchild Semiconductor; **Walter Kusters** and **Bob Roper**, from ABC Electronics, rep firm that handles General Instrument.



Sail away with us today as Billboard embarks on its annual Blank Tape Adventure, August 28, 1976

Our task force is set to stop at all ports where we'll gather information regarding Cassette • 8-Track • Reel-to-Reel • Mastering Tape for the Studio • Lube and Raw Tape for the Duplicator. We shall explore the new machinery for the Professional Duplicator. Marketing, merchandising and promotion techniques for the sale of Blank Tape at retail and the recent innovations in the Blank Tape field

and complete details on the latest on parts and accessories.

From stem to stern each and every week, 52 weeks a year, Billboard is there. Join us now at your port of call with a full blown ad message that will sell Blank Tape as the armada returns to port for the fall recording and selling season.

**Book your space today, don't be left standing at the dock.
Signal your Billboard rep by wire, call or letter.**

Issue Date: August 28, 1976 • Closing Date: August 7th

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Harvey Geller/Bill Moran
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New York:
Ron Willman/Ron Carpenter
Norm Berkowitz/J. B. Moore
1515 Broadway
New York, NY 10036
212/764-7350

Chicago:
Bill Kanzer
150 N. Wacker Drive
Chicago, Ill 60606
312/236-9818

Nashville:
John McCartney
1717 West End Ave., # 700
Nashville, Tenn 37203
615/329-3925

\$\$ LIST NOT BINDING

German Labels Hit With Pricing Fines

By WOLFGANG SPAHR

HAMBURG—Three major German record companies have been fined by the West German Federal Cartel office for failing to make clear that the recommended prices on their records were not binding.

Ariola-Eurodisc has been fined \$4,000, Teldec \$3,200 and CBS \$2,400 because, according to the Cartel office, they used the habitual price group system of the trade to make price recommendations on their lists without making it clear that the recommendations were not compulsory. The office found that statements in advertisements that the recommendations were voluntary, were correct but were too small and inconspicuous.

The fines are regarded here as "nominal"—especially when compared to the penalties imposed on other major industries for breaches of West German cartel law. The leniency is thought to be attributable to the fact that this is the first time the Cartel office has invoked the 1973 Cartel Act in connection with the record industry.

Commenting on the action of the Cartel office, an Ariola spokesman said: "The German record industry is facing a major reorganization of price structure. Following the abolition of resale price maintenance in 1971, the Cartel office is now applying strict scrutiny to the industry's use of the recommended retail price. It must always be clearly stated that such price recommendations are not binding.

"We have already advised our customers that we will make no rec-

ommendations as to retail prices in the future. We are facing a situation where imports are on sale in Germany at rock-bottom price and we must allow the flexibility where the retail prices of our own product are concerned in order to compete with imported product. That is why the concept of a recommended price is a relic of the past."

CBS-Sugar Tops Italian Critics' Poll

MILAN—CBS-Sugar took seven awards and EMI, Phonogram and Sciascia three each in the voting for the Italian Record Critics' prizes for 1975/76.

Of the 20 record companies which submitted selected items from their releases from the period April 1, 1975 to March 31, 1976, 14 received awards.

Voting in this 14th annual critics' poll was by a special 30-strong jury drawn from the National Association of Record Critics and Reviewers and their selections took into account the opinions expressed in a poll by about a hundred association members from all over Italy.

Awards also went to the labels Bongiovanni, Decca, Arion/Ducale, Ultima/Spiaggia, Ricordi, RCA, Dischi dello Zodiaco/Sciascia, Ariston, Atlantic, Carosello, and Cetra/Fonit-Cetra.

Beatles' Talk LPs Okayed

• Continued from page 14

Brodie, attorney for the two ex-Beatles, said that views expressed in some of the earlier interviews—as long ago as 1968—were not necessarily held by them now.

In one interview Ringo referred to his wife and since they are now divorced they would find this embarrassing, said Brodie. The interviews also included references to the stars' financial affairs and George Harri-

son's views on religion, philosophy and drugs. Brodie said he had been unable to contact John Lennon and Paul McCartney but McCartney's father-in-law, a New York lawyer, thought he would strongly object to the record.

Brodie claimed the record could cause irreparable damage to the professional and personal reputations of the Beatles.

For Polydor, Andrew Bateson said there was no risk of prospective purchasers being deceived or misled about the records. Polydor had already spent \$44,500 on the album. "To withdraw the records at this stage will not only be an extremely expensive and onerous task but will also cause damage to the vital relationship between Polydor and its associated retailers," he said.

Dismissing the application, the judge said the two Beatles did not challenge the copyright of the tapes. Polydor had every right to use Beatles compositions subject to paying royalties and crediting them with having written the tunes.

Harrison and Starr would doubtless be embarrassed by the record and they felt justifiable fury at the prospect of the record being issued. "But justifiable fury," said the judge, "is not a cause of action." The judge ruled that any suggestion of passing-off was "quite ridiculous." The record could never harm the Beatles professionally and it was quite clear to prospective buyers that the Polydor record was quite different from anything issued by the Beatles themselves, the judge concluded.

SACEM AWARDS

PARIS—SACEM, the French performing rights organization, has awarded Pascal Auriat the Prix Raoul Breton for 1975.

The Prix Raoul Breton is awarded as a tribute to outstanding young composers and is one of a number of awards made annually by SACEM.

Auriat is the composer of "Vieas Maman On Va Danser," recorded by Noam, of "Il Venait D'Avoir 18 Ans" (Dalida) and "Comedien" (Daniel Guichard).

Other 1975 SACEM awards are: Prix Stephane Chapelier-Clergue-Gabriel-Marie: Tristan Murail. Prix Charles Humel (for a blind composer): Pierre Tiberi. Prix Rene Jeanne: Jean-Claude Touray. Prix Andre-Didier Mauprey: Ely Cosutta (for the whole of his works). Prix Vincent Scotto (for the best popular song of the year): Marcel Amont, Michel Jourdan and Gerard Gustin for "La Musique Est De Retour." Prix Odette Vargues: Mme Etienne Lorin. Prix Lucien Boyer: Roger Bernstein. Prix Rolf Marbot: Nino Ferrer for "Le Sud." Prix de la Chanson pour Les Enfants: Anne Sylvestre. Prix Pierre et Germaine Labole: Desire Dondeyne. Prix des Chansonniers: Saint Granier.

Jobete Folios, Sheet Music To Chappell, U.K.

LONDON—Chappell & Co. Ltd. has acquired exclusive rights in the U.K. for the printing and selling of Jobete sheet music and folios. The agreement was negotiated by Jobete general manager John McCreedy and Michael Packard, general manager of Chappell's publishing division.

The deal goes into immediate effect with the publication of the sheet music of the current Diana Ross hit "I Thought It Took A Little Time."

In addition to the recent charts successes by Motown artists Diana Ross, the Miracles and the Four Tops, the Jobete catalog includes a wide range of material by top writers, such as "Honey Come Back" and "Galveston" by Jim Webb.

U.K. Label Has Debut

By CHRIS WHITE

LONDON—Stiff Records, a label concentrating on pub-rock music and limited edition collectors' recordings, has been launched in the U.K. Product is currently available via mail-order or selected record retail chains but a distribution deal with a major record company is being negotiated.

Andrew Jakeman, a director of the company, says: "We are dedicated to releasing three-chord songs lasting three minutes, as well as collector item disks and possible chart records. Our first releases will include Chillie Willie and the Red Hot Peppers and Nick Lowe, formerly with Brinsley Schwartz—all the material is previously unissued and will feature a lot of music from pub-rock acts prior to their being contracted to other record companies." Also involved in Stiff is D. W. (David) Robinson.

There are also three shareholders, Nick Lowe, Lee Brilleaux and Keith Morris. Copies of Stiff Records will be available either by mail-order at a cost of \$1 including postage and packing, or from Virgin, Rock On and Bruce's stores.

Scottish Antipiracy Drive Brings Promising Results

LONDON—The British Phonographic Industry has won another round in its new campaign to crack down on the growth of illegal recordings in Scotland.

The Edinburgh Court of Session has granted an interim injunction against Dougie Robb of Kilmarnock, Scotland on behalf of Island Records, EMI, Rocket and Chrysalis and members of Bad Company, Led Zeppelin, Pink Floyd, Elton John and Jethro Tull, restraining the manufacture and sale of alleged bootleg tapes of the artists' life performances.

Counsel told the court that Robb was making and selling cassettes and was believed to be importing LP's

from the USA. His catalog advertised about 200 recordings. If Robb does not answer the proceedings in 14 days, the Court will be asked to make a final injunction.

Before a case won by the BPI against a Dundee dealer, there was some doubt as to whether legal procedures in England could successfully be applied under Scottish law, although laws on piracy and bootlegging are basically the same. This second case is one of three the BPI is tackling and more are being investigated.

The BPI has appointed a firm of solicitors in Edinburgh as its legal representatives as English lawyers may not practice in Scotland.

From The Music Capitals Of The World

LONDON

Peter Shelley, writer and producer of Alvin Stardust's hits "My Coo Ca Choo" and "Jealous Mind" and a recording artist in his own right, with such hits as "Gee Baby" and "Love Me Love My Dog" to his credit, has resigned his seat on Magnet Records' board and relinquished his interests in the magnet group to concentrate on a career as an independent producer. Shelley has formed his own production and publishing companies and is looking for new artists and writers to sign.

Swet presented a gold disk for U.S. sales of its "Desolation Boulevard" album and also for the single "Fox On The Run," both issued by Capitol. . . . Salena Jones currently in the recording studios making a new LP for release in September. . . . Capitol and Warner Bros. are both set to release versions of Bobbie Gentry's "Ode To Billy Joe." Now signed to Warners, the singer has re-recorded the song which is the title of a new film.

Cannon Records, small Chester-based record company, has signed a distribution deal with Selecta which will come into operation in September. The company now has a fully operational eight-track studio and an eight-track mobile unit. . . . Chappell has acquired publishing rights to "Music For Montreal," theme being used in all television and radio coverage of the Olympics. . . . And Carlin Music has concluded a deal to represent the Jacksons' Peacock Music and Stone Gold Music. The Jacksons are signed to CBS and a first album and single are scheduled for September.

Edwin Starr has signed to GTO Records for Europe including the U.K. The singer's first single under the deal, "Accident," was written by Starr and produced by him with Mike Vernon.

Dandy Livingstone signed to a long-term recording and publishing deal with Charisma and has two singles, "Let's Tango" and "Roots Man" released this month with an album, "Home From Home," due soon. He is Charisma's first black artist signing. . . . Dana's next single for GTO scheduled for release this month. . . . Name clash between John Boyden's new classical label Enigma and similarly named production company owned by film producer David Putnam. . . . Jonathan King following up 100 Ton and A feather with a new single, "Mississippi," recorded under his own name. . . . Five years have elapsed since EMI submitted planning application for new office block in London's Tottenham Court Road at anticipated cost of \$12 million. . . . During recent London visit Art Garfunkel recorded several Mike Batt songs for Watership Down film movie. . . . After strongly critical article of its promotion of teeny-bop group Buster, RCA reported doubling of applications to join group's fan club. . . . On July 21 publishing chief Ron White celebrated 35 years with EMI.

CHRIS WHITE

PARIS

Francis Dreyfus, producer of Motors and Charlie records, has signed a deal with Polydor for the distribution of his product in France. . . . Pierre Boulez will be the director of the Institute for Musical and Acoustic Research which will form part of the National Arts Center to be inaugurated in January next year. . . . The Bo-

bino music hall in Paris is staging a show called "Croisier D'Amour" throughout the summer. The show will feature songs from some of the most celebrated musical comedies and operettas. . . . Singer Charles Aznavour is hosting a one-hour Sunday morning show on Europe No. 1, through Sept. 19 called "Old Fashioned Charles Aznavour." The program features records from Aznavour's personal collection, including tracks by Bing Crosby, Frank Sinatra, Fred Astaire, Maurice Chevalier, Mistinguett and Edith Piaf. . . . Barclay is tying in with a French tv series on gypsies by releasing two albums called "Tzigane Sans Frontieres" devoted to gypsy music.

HENRY KAHN

BRUSSELS

"Samedi, Dimanche Et Fetes" by Carene Cheryl, currently in the Top 10 here, is shaping to become a big summer hit. . . . France's Michel

(Continued on page 60)

International Briefs

DUBLIN—The Rose of Tralee Folk-Ballad International '76 will be presented at the Rose of Tralee International Festival Aug. 28 through Sept. 2. The aim of the folk-ballad contest is to promote the natural sound of participating entertainers by outlawing the use of instruments with electronic attachments. Apart from the normal public address systems, no other amplification will be permitted.

The competition is open to all folk and ballad artists and in addition to the first prize of \$1,780 there are consolation prizes of \$178 for the other five finalists.

BASF Plan

• Continued from page 1

The prospect of BASF seeking a partner to run its music division was suggested recently by international manager Hagen Frank (Billboard, July 24) and it is understood that the 95 employees in the Mannheim music division will be offered jobs in the new joint company which is likely to be based either in Hamburg or Munich.

BASF's music division was founded in 1971 and last year had a turnover of \$18 million. In addition to its own pop, middle of the road and classical product, the company has exclusive worldwide distribution of the Harmonia Mundi classical repertoire and of the MPS jazz label.



PIECE OF THE ACTION—Rosemary Clooney slices a cake she presented to the staff of United Artists in London following her concert appearance with Bing Crosby at the London Palladium. Judith Riley, fifth from left, press officer, Martin Davis, managing director, fourth from right, Alan Warner, fifth from right, and other label staffers join the singer for the occasion. She is currently recording a new LP in London.

International Turntable

Adriane Fry is to take over as secretary and training officer of the British Music Trades Assn. Fry was assistant to the former secretary and training officer, Margaret Davis, for 10 years. . . . Geoff Gibas appointed marketing and repertoire coordinator for EMI's international operations companies in London. Gibas was formerly general manager of EMI Records recorded tape division. He reports to operations director Ramon Lopez. . . . Tim Whitsett, former president of the East/Memphis Music Corp. in Memphis, appointed general manager, Chrysalis Music in the U.K. . . . Vic Lanza, general manager of EMI's middle of the road division, named a director of the Music For Pleasure board. . . . Steve Walker joined EMI Music as head of promotion for the UK. He was formerly promotion manager with Motown at EMI. . . . David Brooks leaves State Records in the U.K., where he was head of promotion, to join Creole in a similar ca-

Radio Series To Spotlight Irish Music Industry

DUBLIN—RTE Radio is broadcasting two new series about the Irish music industry, its songs and songwriters.

"Metronome" will take an in-depth look at the music industry in Ireland, its problems and its prospects, and will seek to answer some of the questions commonly asked about the record business.

Among subjects covered will be the promotion of Irish artists abroad, the economics of bringing foreign artists to Ireland, the charts, the making of a record—from the composition of a song to its release on disk and how to become a disk jockey.

The series aims to give an insight into the world of the people whose talents combine to produce music, live and on record—the singers, songwriters, arrangers, producers, recording engineers, music publishers, promotion men and so on.

"Songs And Sounds Of Tomorrow" is a series that was originally broadcast by RTE Radio in 1971. Its aim is to encourage Irish songwriters by bringing their songs to the notice of a national audience, to provide entertaining listening and to let people know what is being produced and achieved by amateur and professional songwriters.

Both programs are produced by Billy Wall.

capacity, replacing Andy Stinton. . . . Diana Warren appointed national promotion manager for the Dick James Organization. Formerly with Pye, she joined DJM last October. . . . Ron O'Shea made a director of Charly Records in the U.K. with overall responsibility for radio, tv and field promotion. O'Shea was formerly a partner in Alaska Records with John Schroeder.

Gerry Oord resigns as director, group repertoire, and deputy chairman of EMI Records in the U.K. (see separate story).

In the report of executive changes at EMI-Holland published in Billboard, July 24, it was erroneously stated that former marketing manager, Klick Klimbie, had been appointed managing director, music business, EMI-Holland.

In fact, Klimbie has been appointed assistant managing director to assist managing director Roel Kruize and leave him more time to develop EMI's new European a&r venture, EMI-E.A.R.

Dominic Dauphin Munier has been appointed general manager of Amadeo, which is part of the Austrian Polygram group. Munier, former manager of the Phonogram, France export department, is expected eventually to be appointed Amadeo's managing director.

Terry Bartram assumes the new title of head of public relations and promotion at Phonogram in London, while Ken Bruce becomes public relations manager, reporting to Bartram. Mac Macintyre is the company's senior press officer. . . . At United Artists, U.K. Howard Berman, previously assistant to marketing manager Denis Knowles, has been promoted to the position of sales promotion manager.

New manager of BBC Radio Derby is John Bright, who has graduated to his present post via Radio Stoke and Radio Nottingham. Bright replaces George Sigsworth, who is retiring from the BBC. . . . State Records in London has appointed John Doe, formerly chief accountant at Polydor, as financial controller. He will be responsible for the group's financial information and administration and will report to managing director Wayne Bickerton.

The sales department is to be headed by Phil Holmes, who recently joined the company, coming from a position as label manager at Black Magic Records. He will work in close association with Graham Mabbutt, who remains head of marketing and regional promotion.

CBS/Sony, Toshiba-EMI Share Nippon Chart Lead

By ALEX ABRAMOFF

CBS/Sony held the largest share of the Hot 100 Singles chart of Music Labo, a Billboard publication in Japan, during the first half of 1976. The company held the largest share of 17.9% by placing 50 singles, domestic and foreign, on the chart.

The second leading position was held by Victor Musical Industries which placed 42 singles on the chart, 13% share. Nippon Columbia occupied the third position with a 9.7% share by charting 28 singles. Toshiba-EMI was ranked fourth. The company placed 38 singles on the Music Labo chart and held the share of 8.1%.

Two companies closely followed Toshiba-EMI. Polydor had an 8% share (21 singles on the chart) and Canyon Records held the share of 7.9% (26 singles). Discomate Records occupied seventh place with its share of 6.3% (3). Warner-Pioneer followed Discomate Records with the share of 5.4% (19). King Records was ninth with the share of 4.4% (11).

RVC and Teichiku Records held shares of 4.2% (16) and 4.1% (22), ranked tenth and eleventh, respectively.

Following the two companies were: Crown Records, 3.8% (9); Tokuma Musical Industries 3.0% (14); For Life Records, 2.8% (6); Trio Records, 0.6% (2); Elec Records, 0.5% (5); Nippon Phonogram, 0.3%

(7). The share of Toho Records which placed one domestic single on the chart was approximately 0.02%, but was excluded in calculating the percentages.

When restricted to domestic singles, CBS/Sony again led by placing 42 domestic singles on the singles chart during the same period with a share of 18.4%. Victor Musical Industries occupied second place with the share of 12.1%. 28 domestic singles on the chart. Nippon Columbia was ranked third with 26 domestic singles, a share of 10.8%.

Polydor and Canyon Records closely followed each other after Nippon Columbia with the share of 9.0% (21 domestic singles on the chart) and 8.9% (25), respectively.

Toshiba-EMI was ranked sixth with the share of 8.7% (27), followed by Warner-Pioneer, 5.6% (16). King Records with the share of 4.4% (8) and Crown Records with the share of 4.3% (9) occupied eighth and ninth position, respectively.

RVC was ranked tenth with the share of 3.8% (13). The company was followed by Tokuma Musical Industries, 3.4% (14); Teichiku Records, 3.2% (16); For Life Records, 3.1% (6); Discomate Records, 2.9% (2); Elec Records, 0.6% (5); Trio Records, 0.6% (2); Nippon Phonogram, 0.2% (4).

When limited to foreign singles, Discomate Records held the largest

share, 33.0%. Amazingly enough, the company held this large share by placing only one foreign single, "Beautiful Sunday" by Denile Boone, on the chart. The single kept the first position on the chart for an unprecedented 15 straight weeks and sold over 1.7 million copies, reportedly the largest number of copies sold for a foreign single in Japan.

Victor Musical Industries placed 14 foreign singles on the chart during the period.

(Continued on page 60)

New Hope For Rainbow Shows

By REX ANDERSON

LONDON—The Rainbow Theater, once a main London rock venue, may reopen in the fall if negotiations between the leaseholders, Rank Leisure and a company called Strutworth are successfully concluded.

Allan Schaverien, a director of Strutworth which has premises in Hanover Square here, had little comment to make on his company's background or its future plans, but he did confirm that the music policy of the Rainbow, if the deal went through, would embrace both rock and middle-of-the-road concerts.

When the Rainbow closed down in March last year it was stated by the company then managing it, Biffo Productions, that it was impossible to meet the cost of repairs to the theater required by the Greater London Council under a preservation order.

A spokesman for Rank explained that Biffo had leased the theater from the Sundancer Theatre Company. The theater is owned by a property company which originally built it as the Paramount Theater and then leased it to Rank. Rank in turn subleased it to Sundancer, requiring the company to be responsible for the repairs. This obligation was then passed on to Biffo when it took over the running of the venue.

It is understood that the cost of the required repairs was in the region of \$100,000 but that Rank has since carried out much of the renovation work.

SCOPE TRIMMED

Oord Explains EMI Bolt

By REX ANDERSON

LONDON—"I thought I was going to be involved in so many things at EMI, but it didn't turn out that way. I'm still loaded with ideas and I need scope to put them into practice," says Gerry Oord, upon exiting EMI here.

Oord, who became managing director of EMI Records, U.K. in 1972, explains that he has been planning the move for some time. It is no secret that he became impatient and frustrated soon after he was replaced as managing director last February by Leslie Hill and moved to the position of director of group repertoire and deputy chairman, EMI.

Word was that he felt that the change moved him too far from the firing line and that it did not permit him to use his full energies, especially in terms of working with, and motivating people.

Oord, the "flying dutchman" who built Bovema into Holland's top la-

bel before selling it to EMI, wrought considerable changes during his reign as EMI's managing director, including the establishment of a new management team and an intensification of the company's attack on the market place.

"Now the company is very fat," he says, "and even if they do everything wrong for the next 18 months, they will still be in a profitable position."

During Oord's reign, EMI turned in record profits, and the turnover in the last fiscal year rose from about \$50 million to nearly \$80 million.

(Continued on page 60)

U.K. Market Share Report

• Continued from page 3

tion as number two singles company to Pye which has a 15.2% share of the market, compared to 7.6% during the same period last year and 10.3% during the first quarter of this year. Pye's success is largely due to the Brotherhood Of Man Eurovision hit "Save Your Kisses For Me."

EMI remains the top singles and album company and CBS retains its position as number two album company with a 13.2% share of the market behind EMI's 17.4%. EMI has 16.5% share of the singles market. CBS now stands in third place in the singles market with a 12% share.

WEA, coming in as fourth singles company, now has a 9.1% share of the market compared to a 2% share last year and 7.6% during the first three months of this year. Phonogram dropped to 7% from 11.6%, Polydor to 6.4% from 10.4% and Bell now has 3.7% compared to 8% last year.

President, which did not figure at

all in single sales this time last year, now lies seventh with 3.9%, an improvement over the company's first quarter share of 2.2%. Magnet too has suffered a considerable drop in its share of the singles market to 1.9% compared to 4.8% last year.

On the label front, Epic emerges once again with the highest share of the market (6.4%) although it is reduced from last year (8.6%). Pye is the second highest selling label (4.8%) although at this time last year it was just one among others in the slicing of the market cake. Warner Bros. too was not listed last year, though it now lies third with a 4.5% share. Bell, last year with a 7.8% share of the market as a singles label, now has only a 2.5% share. The re-activation of Beatles singles has brought Parlophone to the fore as joint third highest selling singles label with 4.5%.

Leading album label is also Epic with 7.3% of the market followed by RCA Victor 7% and CBS with 4.9%.

Signings

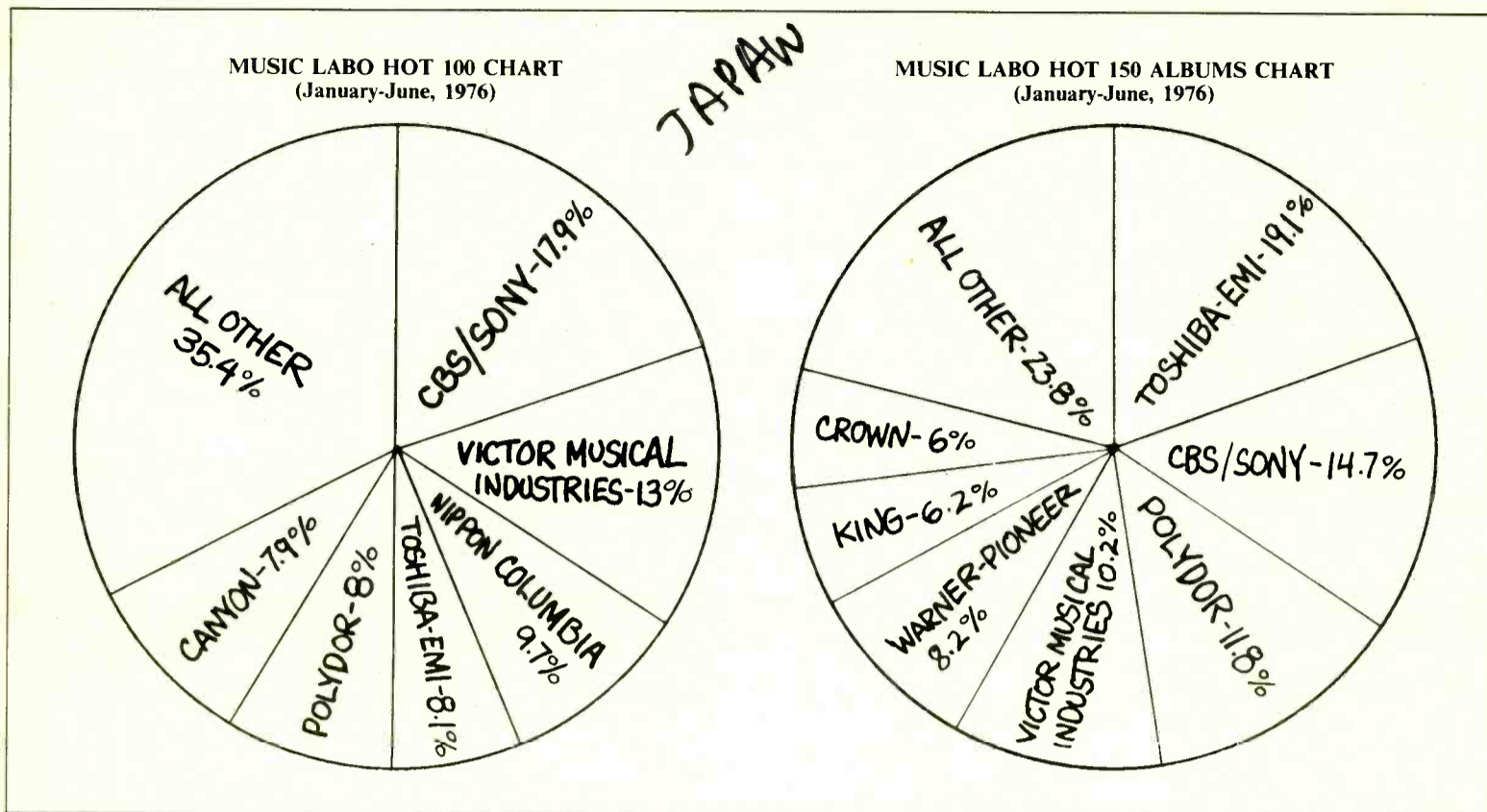
Tony Evans Connection, a 13-piece band, has signed a worldwide long-term recording deal with Satriel Records in London.

The band won the 1976 Carl-Allen Award as the best band in the U.K. The group made its mark originally through live shows and national tours with Tom Jones, Gilbert O'Sullivan and Engelbert Humperdinck. Previous singers with the band have included Tina Charles, current chart artist, and Penny Lane. First release is a single "Let's Go To The Disco," followed in September by an album of the same name.

French singer Charles Aznavour has signed with London agency MAM on a worldwide management basis. . . . Swedish artist Bjorn Skifs, formerly lead singer with Blue Swede, has signed with EMI Sweden for three years.

Music Labo Singles & LPs Chart Shares

International Briefs



• Continued from page 59

ing the first six months, a share of 20.7%. CBS/Sony was ranked third with a share of 13.2%, eight foreign singles on the chart. At the fourth position was Teichiku Records with the share of 11.8% (six foreign singles on the chart).

RVC was fifth with the share of 7.1% (3), followed by King Records, 4.9% (3). Following King Records were: Warner-Pioneer, 3.8% (3); Toshiba-EMI, 3.1% (11); Nippon Phonogram, 1.5% (3); Nippon Columbia, 0.9% (2).

Toshiba-EMI showed its strength in the album field by placing 68 albums, domestic and foreign, on the Music Labo Hot 150 Albums chart during the first six months of 1976. Toshiba-EMI's share was 19.1%.

CBS/Sony ranked second with a share of 14.7%. The company placed 75 albums on the chart. Polydor charted 44 albums and followed CBS/Sony with the share of 11.8%.

In the fourth position was Victor Musical Industries with the share of 10.2%, 60 albums on the chart. Warner-Pioneer was ranked fifth with the share of 8.2%, 39 albums on the chart.

King Records held the share of 6.2% (40 albums on the chart) followed by Crown Records which held the share of 6.0% (11). At the eighth position was RVC with the share of 3.8% (29). Nippon Phonogram and Nippon Columbia held shares of 3.6% (21) and 3.3% (31), respectively. The companies were followed by: Canyon Records, 3.2% (19); Tokuma Musical Industries, 2.7% (9); Toho Records, 2.2% (11); Teichiku Records, 1.8% (17); Elec Records, 1.4% (6); For Life Records, 1.2% (4); Discomate Records, 0.4% (1); Trio Records, 0.2% (4).

When limited to domestic albums, Polydor held the largest share of 17.2% by placing 33 LPs on the Music Labo Hot 150 Albums chart.

Toshiba-EMI was second with 29

domestic albums, a share of 16.0%. In third position was CBS/Sony. The company charted 40 domestic albums and held the share of 12.2%. Crown Records was ranked fourth with the share of 9.2% (11 domestic albums on the chart) and Warner-Pioneer was ranked fifth with the share of 6.2% (16).

King Records had a share of 5.1% (19) while Victor Musical Industries was in seventh place with the share of 5.0% (22).

Canyon Records was in eighth place with the share of 1.8% (19), followed by Tokuma Musical Industries and Nippon Columbia, 4.2% (9) and 3.7% (17), respectively.

Nippon Columbia was followed by: Toho Records, 3.4% (11); RVC, 3.3% (10); Nippon Phonogram, 2.9% (10); Teichiku Records, 2.4% (13); Elec Records, 2.1% (6); For Life Records, 1.9% (4); Trio Records, 0.4% (4).

When limited to foreign albums, Toshiba-EMI held nearly one-

fourth of the total foreign share of the Music Labo Hot 150 Albums chart. The company charted 39 foreign albums during the period, a share of 24.8%.

Victor Musical Industries followed Toshiba-EMI with the share of 19.7% by placing 38 foreign albums on the chart. In the third position was CBS/Sony. The company held the share of 19.3% with 35 foreign albums on the chart. The top three companies accounted for over 60% of the share of the album chart during the first half of the year.

Warner-Pioneer held the share of 11.9% (23 foreign albums on the chart), followed by King Records with the share of 8.4% (21). In the sixth position was Nippon Phonogram with the share of 5.0% (11). RVC followed closely with a share of 4.7% (19). Nippon Columbia was ranked eighth with the share of 2.5% (14). Polydor, Discomate Records and Teichiku Records held the share of 1.8%, 1.2% and 0.7%, respectively.

PARIS—The Nice Conservatoire of Music is setting up a jazz class, according to Pierre Cochereau, director. Pianist Andre Borly will direct the class, percussion will be taught under the guidance of Armand Cavallaro and saxophone lessons by Jacques Melzer. Other instruments will follow. It's hoped that the project will add to the growing strength of France in the jazz world.

LONDON—United Artists is to give away a free album with each of the first 10,000 copies sold of Grateful Dead's "Steal Your Face" double set, as part of a campaign centered on the band's upcoming Wembley Stadium concert.

Release of "Steal Your Face" has been delayed in Britain while UA puts together an 11-cut compilation of material by the individual members of the group from the Round Records catalog. The album, "For Deadheads," will be sold with "Steal Your Face" as a three-LP package from Aug. 6 until 10,000 sets have been sold, retailing at \$9.50.

PARIS—Harry Chalkitis won the 13th Rose d'Or d'Antibes prize this year, but the choice was not without controversy. The prize is voted not only by the jury but also by listeners to Radio Monte Carlo. It is generally expected that jury and public will agree, but this year they differed.

Chalkitis won the prize with "Milady Lena," while Paul Robert Pax, who was the public's choice, did not even appear in the list of prize-winners.

Claude Valade won the prize for interpretation with "Je N'ai Pas Oublier." Claude Michel carried off the disco prize with "Une Histoire d'Amour," and Catherine Dolonne was awarded the Japanese Yamaha prize for "Fete Americaine."

PARIS—French operetta is in a more serious state than opera, whose problems have now been resolved, according to Jean Bouchet, director of the Chatelet Theater in Paris.

Bouchet says that unless the government helps, operetta will die. The Chatelet Theater, the leading operetta house in France, is the only theater of its kind in the world, says Bouchet, which does not receive a subsidy. But it is desperately in need of money.

Touring operetta companies are also in financial difficulties and leading figures in the French operetta world are warning the Ministry of Cultural Affairs that there is no way of keeping the great traditions of French operetta alive unless financial support is forthcoming.

Oord Departure

• Continued from page 59

One of Oord's first achievements as managing director was the creation of a company label identity with the launch of the HHE EMI label in January 1973. A major challenge soon after his appointment was the pressing crisis caused by teething troubles at the new Hayes factory. He solved the problem with a controversial decision to stop releases for a period.

He was also involved in EMI's licensing deals with Tamla-Motown, MCA, Mountain, Casablanca and Target and was also responsible for the re-signing of Paul McCartney and of Elektra-Asylum before it returned to the WEA fold.

Oord states that his future plans would be announced in a "week or so." He does say now, though, that his next job will involve international responsibilities. He will remain headquartered in Britain, he adds.

From The Music Capitals Of The World

• Continued from page 58

Delpuch (Barclay) made a tv appearance here to promote his "Tu Me Fais Planer." ... Sammy Davis Jr. is scoring heavily here with "Baretta's Theme." ... Dalida has scored here with the oldie "Besame Mucho" and is now facing competition from a version by Trini Lopez. ... Getting extensive airplay are albums by Donovan and Derroll Adams.

Success in three languages for "Rocky." Following the initial release of the Austin Roberts version by EMI, the Frank Farian German version, which was successful in Holland, has been put out here and the Dutch version by Don Mercedes has also been a hit in Belgium. There are already two French versions on the market, called "Ballade Pour Rocky" and a further version is being released by Paul Severs. ... ABBA's next single will be out here next week—as it will all over Europe. ... Ann Christy is getting good reaction with "Secret Love" and the Dutch version of "Oh Boy." ... "Charly Brown" by Two Man Sound has been in the German Top 50 for 20 weeks. Now Two Man Sound has followed up with "Frou Frou" which they'll be promoting in seven French television appearances. ... New LP by Dutch country group Tumbleweeds includes five Acuff-Rose titles.

"You To Me Are Everything," the single by the Real Thing which topped the U.K. charts, is being rush released here by Vogue. ... Philips artists Nana Mouskouri was in the Morgan Stu-

dios here to record an album. She will be back in the fall to record tracks for a further album. Also recording at Morgan have been French singer Daniel Vangarde and American producer Don McGinnis. JUUL ANTHOISSEN

OSLO

Guitarist Rune Walle from Bergen, who has played in the Hole In The Wall and Flying Norwegians groups, flew to the USA to record with the Ozark Mountain Daredevils and is currently based in Springfield, Mo., on the farm of Daredevils' drummer Larry Lee. ... Rod Stewart's "A Night On The Town" hit the No. 1 spot on the Norwegian charts after two weeks. ... Made In Sweden played a three-day spell in Oslo's Club 7 where the group has played several times before. Polydor is giving strong promotion to the group's new album, "Where Do We Begin."

Scheduled to appear at the Molde Jazz Festival Aug. 2-7 are Zoot Sims with Red Rodney, the Junior Cook/Louis Hayes Quintet, the Roy Haynes Quintet, Eastern Rebellion, with George Coleman, Cedar Walton, Sam Jones and Billy Higgins, Eberhard Weber, Enrico Rava, Jon Christensen and the Garbarek/Stenson Quartet. ... Norway's saxophonist Jan Garbarek has had extensive publicity in national newspapers and on radio and television since winning the Down Beat new star award on both tenor and soprano saxophone. ... Other concerts scheduled during "molde" Festival week will feature guitarists Jan Akkerman and Philip Catherine, a New Orleans

all-star band, blues singer Ma Rainey, Norwegian singers Laila Dalseth and Radka Toneff, the Jan Simonsen Quintet and the Swedish Kustbandet. ... Trumpeter Ted Curson was in Oslo to play three dates with a Norwegian group. ... The Thad Jones-Mel Lewis Orchestra plays three nights at Oslo's Club 7 Aug. 10-12 and will be followed on Aug. 19 by the Charles Mingus band. RANDI HULTIN

TOKYO

Teichiku Records signed a label deal with D&M of the U.S. The first release under the deal are a single and an album "Move It" by the Jeff Majority, Oct. 25. ... CBS/Sony is releasing Jast Beck's album, "Wired" Saturday (1). ... Nippon Columbia is launching "The Dunhill Sounds" series with the releases of five albums featuring such artists as Three Dog Night, Grass Roots; Hamilton, Joe, Frank & Reynolds and Steppenwolf Aug. 25. A second group of releases is scheduled for Sept. 25. Nippon Columbia is planning to release the cream of the ABC-Dunhill label in this series.

Elec Records went bankrupt July 15 with the total liabilities of \$4 million. The company was established in 1969 with the capital of approximately \$53,000 and was once an active domestic label with folk artists. However, as the economy went down for the local industry, the independent label encountered economic difficulties. Over-expanded activities of the label added to the difficulties and worsened its finan-

Latin Latin Scene

Torrez Combo On Berry Farm Bill

LOS ANGELES—Bobby Torrez, conga and timbales virtuoso who has played backup for the Beach Boys, Dr. John and Leon Russell, and his wife Julane are popularizing Latin music this summer at Knott's Berry Farm in suburban Buena Park.

"Ours," says Torrez, "is a fusion of all types of Latin music. In the band are Hector Contreras, piano; Larry Klimas, saxophone; Eccleston Wainwright, drums; Ralf Rickert, trumpet, and singer Marilyn Scott, once featured with Tower of Power."

Mrs. Torrez, a dance teacher, at 16 was chosen as a dancer with the Russian Bolshoi Ballet on one of its U.S. tours.

Group works three shows nightly at the amusement park Monday through Thursday.

CBS Meet Pulls Mexican Execs

PUERTO VALLARTA, Mexico—Largest contingent to arrive here for the CBS Latin American mini-convention was, naturally, from host nation Mexico. More than 20 came from the nearby Federal District, half of them two days prior to set things for the special event here at this famed resort.

Leading the delegation were Armando De Llano and Raul Bejarano, vice president and marketing executive, respectively, plus a&r head Jaime Ortiz, publishing top-per Manuel Cervantes and general sales manager Arturo Valdez de la Pena.

Manuel Villareal, vice president of CBS International and head of Operations Latino Americana, also based at the company's Mexico City headquarters, presided over the meet.

More than 150 songs scheduled for new release on singles and in albums were heard via audiovisual means. Some 60 acts showed up.

Producer Suing Over Royalties

NEW YORK—Ralph Bass, former King Records producer, has filed suit in Federal District Court here against Lin Broadcasting, and Tennessee Recording & Publishing Co. charging nonpayment of royalties.

In his suit, filed July 21, Bass says he has received no statements or royalty payments since 1968, when King was acquired by Lin. In 1970, the label was sold to Tennessee Recording, which also did not respond to demands for an accounting, according to the complaint.

Bass produced for King from 1951 to 1958. Claiming damages of at least \$100,000, he asks for an accounting of all records manufactured and sold and for a "judgment for all sums found to be due."

Eydie Gorme Hits Talk Show Circuit

NEW YORK—Eydie Gorme is promoting her new Gala LP "La Gorme," on the sit-down chatter tv circuit. Among these are the "Tonight Show" with Johnny Carson, plus the Merv Griffin and Dinah Shore outings.

Label is owned by Harvey Avnerne, Sam Goff, Gorme and husband Steve Lawrence. Arrangements are by Don Costa, Nelson Riddle and John D'Andrea LP is her first for the new company.

NEW YORK

Coming off a successful California tour and an appearance on the "Dinah Shore Show," Tito Puente will soon be going into the recording studio for Tico Records. Louie Ramirez will produce the album, to be titled "The Legend." ... Popular Latin and jazz trombonist/arranger Barry Rogers will be producing Orchestra Broadway's second album for Coco Records, and the word is that there will be some surprises forthcoming. Barry is no stranger to charanga groups, having recently worked with La Orquesta Novel (T.R.).

Puerto Rico's popular El Gran Combo, just back from a successful Mexico tour, will be coming to New York City in September, where they'll be appearing in a number of clubs around town, and will be headlining a concert at the Beacon Theater. Dominican artist Johnny Ventura will be sharing the bill. ... Alex Masucci and Bobby Rodriguez are putting in a lot of time in the studio as they mix Bobby's second Vaya album, recorded live at The Joyous Lake in Woodstock. Bobby and the band were the first salsa artists to appear in the area. Plans are underway to bring more salsa artists to Woodstock on a continuing basis.

Speaking of Bobby Rodriguez, he'll be spending much of August in California, working primarily in Los Angeles. On Aug. 20 Bobby and the band will be appearing in San Francisco at a concert with Mandrill and Larry and Andy Harlow, and on the 21st at the Hollywood Palladium.

Rico Records is enthusiastic about its distribution deal with the newly formed P.R.A.S. Records.

The initials stand for Puerto Rican All-Stars, who own the label. Musicians in the Puerto Rican All-Stars include Papo Lucca, Paquito Guzman, Juancito Torrus, Polito Huertas, Andy Montañez, Mario Ortiz and Elias Lopez. The All-Stars made their first public appearance on July 30 in Puerto Rico and there's a possibility that they'll be coming into New York some time in the future.

Meanwhile, here in New York, Fania Records is making final preparations for its concert Friday (6) at Madison Square Garden, when the Fania All-Stars will present a musical tribute to the late Tito Rodriguez. Musicians on tap for the concert include musical director Johnny Pachoco, Papo Lucca, Bobby Valentin, Roberto Roena, Nicky Marrero, Yomo Toro, Pupi Legarreta, Willie Colon, Barry Rogers, Reinaldo Jorge, Low Kahn, Luis Ortiz, Hector Zarzuola and Pedro "Puchi" Boulong. Vocalists for the show will be Cheo Feliciano, Santos Colon, Ismael Miranda, Hector La Voo, Ismael Quintana, Chivirico Davila, Ruben Blades and Pete "el Conde" Rodriguez. Ray Barretto, long a fixture on conga with the All-Stars, will no longer be performing with them. Ray, just back from Marseilles, France, and the first jazz-rock festival produced by Michael Lang, wants to devote all his time to his new music. He's hard at work mixing his live concert albums recorded May 28 at the Beacon Theater, and is preparing another studio album. Cuban congero Mongo Santamaria will now be in the Fania All-Stars. The concert will include a special performance by Tito Puente with a 30-piece orchestra, and the concert debut of the Latin-rock music of Eddie Benites and Nebula. As a community service, T.R. Records presented a free street festival in Manhattan July 29. Featured were T.R.'s stable of young talent: Chino Y Su Conjunto Malao, LA Sonora Borinquen, Angel Canales and Sabor, and Charanga '76.

"We plan to move into high gear in the next six months," says T.R. president Stanley Cohen. Veteran pianist Eddie Martinez has joined the label as producer, and is working with Sabor and La Sonora Borinquen. Meanwhile, Cindy Rodriguez is working on a new album for Disko-Mania Records, T.R.'s "crossover" label.

Puerto Rican vocalist Danny Rivera preparing his first album for Graffiti Records, being distributed by Coco Records. Danny will be opening at the Hyatt Convention Center in San Juan Aug. 5-7, where he'll appear with a 32-piece orchestra. CARLOS DE LEON

SANTO DOMINGO

Spanish pop group Mucedades on the Borinquen label was presented at the reopening of the "La Manche" nightclub. Mucedades became internationally popular with its hit "Eres Tu" which also entered the U.S. charts. Its most recent hit "Secretaria" was prohibited on radio for a time by the Comision de Espectaculos Publicos y Radiofonía.

Dominican songstress Charityn has released

her latest LP titled "Charityn" recorded on the Alhambra label in Spain. Most of the songs in the album are written by Charityn herself. She won the John Foster Peabody award, a yearly presentation made by the School of Journalism at the Univ. of Georgia, for her tv special called "Las Rosas Blancas" which was originally presented on WAPA-TV in San Juan. Parts of this special were taped in a mountain resort here at Jarabacoa.

In Venezuela, Dominican agent Jose Gomez was acknowledged for his outstanding work in the field of promotion of artists both local and foreign. ... Dominican singer Fernando Casado, after receiving the "Amato de Oro" award in Lima, went to Buenos Aires to record a new album on the Karen label.

New LPs on the market include the latest by Puerto Rican singer Sophy (Velvet); Dominican composer/musician Rafael Solano's new album "Dominicanita" recorded on the RCA label ("Dominicanita" has also been released as a single); Joseito Mateo's (Ansonia) "Llego El Merengue." Mateo, the Dominican Merengue King, resides in New York and is one of the foremost artists responsible for the spread of the Dominican merengue's popularity in the U.S.

Puerto Rican salsa artist Ismael Miranda (Fania) gave a presentation at the Olympic Stadium. Miranda was accompanied by his 12-piece orchestra. ... Dominican artist Rhina Ramirez (Montilla) was chosen by Mexican composer Roberto Cantral to record his composition "Ya No Acepto." ... Omar France, Dominican ballad singer, has signed with Karen and is selecting material for the recording of his first album.

Veteran Cuban group La Senora Matancera (Ansonia) will be celebrating its 50th anniversary this year and plans a special tour including the participation of various international artists such as Celia Cruz (Cuban lead singer), Alberto Beltran (Dominican), Leo Marini (Argentinian), Nelson Pinedo, Celio Gonzalez, Daniel Santos (Puerto Rican), Migueltio Valdez, and Joseito Mateo (Dominican). The tour will start in Miami in September after which the group will be appearing here at Lafuente nightclub at the Hotel Jaragua, then they continue on to Curacao, Caracas, Rio de Janeiro, Buenos Aires, Lima, Panama and New York. Jose Gomez is negotiating the contract here together with Guillermo Arenas in Caracas who initiated the idea of this special anniversary tour. The famous sound of La Sonora Matancera is a tight Afro-Cuban guaracha rhythm which is claimed to be one of the principal roots of today's popular Latin salsa beat. FRAN JORGE

LOS ANGELES

Under a new agreement with the Mexican Rex label, G&G Distributors will release new albums by Lorenzo de Monteclaro, Berta Cabal, El Mariachi Mexico de Pepe Villa and Los Monarcas, all to appear on the FonoRex label here.

Meanwhile, Discos Latin International will distribute its product in New York under a new arrangement with A&G, reflecting demand for the Los Angeles artists in the East. ... DLI's Jose Luis Gascon was warmly received at a recent Hollywood Palladium appearance along with La Tropa Chicana, La Nueva Revelacion, Los Zorros, Los Blue Angels, El Quinto Poder and Ruben y los Nayars. The show's surprise was the enthusiastic response to La Nueva Revelacion's versions of American oldies but goodies with mixed Spanish and English lyrics. The bilingual oldies, carried vocally by Jimmy Mesa of the Midnighters fame, were so well received, in fact,

4 Concerts By AFM Local 47

LOS ANGELES—Local 47 of the AFM launches the first of four free Latin concerts Aug. 15 at Lincoln Park with a program featuring Chava Ledesma, Chala Campos, La Leyenda, the Blue Angels, Paul Rubio's combo and Los Galleros, a mariachi unit.

A week later, at MacArthur Park, a similar program will be performed with different acts and on Aug. 22 at the Ambassador Auditorium the music of La Preferencia and Siva will be offered. A concluding stanza Aug. 29 with Los Diablos and Los Camperos also will be staged at the Ambassador.

that the group may soon record an album in that vein.

"The Mean Salsa Machine," a new salsa disco television show, is scheduled to air in Los Angeles in mid-August. The dance show, the first of its kind here, will be taped live every Monday at the Starwood in Hollywood. Director Bob Barnett, formerly with Dick Clark Productions, says the half-hour show will air Monday through Friday, hosted by Danny Martinez. In keeping with plans to schedule the show on a major Los Angeles station, it will be presented in English. Produced by Art Brambilla, it will be syndicated throughout the country.

Mexican stars Antonio Aguilar and Flor Silvestre repeated their yearly success with their Mexican Rodeo at the Sports Arena last week.

The couple's children, Tonito and Pepito, also contributed their musical and equestrian talents. ... Los Felinos (Musart) appeared at a sold-out Palladium show earlier this month along with Freddie Martinez from Texas and Los Corraleros del Majagual from Colombia.

Francisco Aguabella, famed Cuban percussionist, has completed work on an album soon to be released on Sonotropico. Produced by Bill Marin, the album is a unique mixture of styles. ... Musimex artists Conjunto Lobo, Alpha, Rosa La Sultana, Los Mayans and Sonia Lopez all have new albums scheduled for release soon. ... Lalo Rodriguez and Jose Flores "El Avileno," both local mariachi singers enjoying international success, have new release on Musimex.

AGUSTIN GURZA

Billboard SPECIAL SURVEY For Week Ending 8/7/76

Billboard Special Survey Hot Latin LPs

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IN MIAMI

POP LPs

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	YOLANDITA MONGE Floreciendo, Coco 123
2	CAMILO SESTO Amor Libre, Pronto 1013
3	SANDRO Tu Me Enloqueces, Mericana 138
4	JULIO IGLESIAS El Amor, Alhambra 23
5	JOSE ANTONIO Para Ganar Tu Gorazon, Oro Sound 1980
6	EYDIE GORME La Gorme, Gala 2001
7	SOPHY Sentimientos, Velvet 1494
8	ALVARES GEDES Alvares Gedes # 2, Gema 5030
9	MARCO ANTONIO Tiempo Y Destiempo, Arcano 3316
10	MORRIS ALBERT Dime, Audio Latino 4085

SALSA LPs

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOHNNY PACHECO El Maestro, Fania 698
2	CELIA CRUZ/JOHNNY PACHECO Tremendo Cache, Vaya 37
3	CHEO FELICIANO The Singer, Vaya 48
4	EDDIE PALMIERI Unfinished Masterpiece, Coco 120
5	PUPI LEGARRETA Pupi Y Su Charanga, Vaya XVS-40
6	LARRY HARLOW El Judío Maravilloso, Fania 490
7	EL GRAN COMBO Mejor Que Nunca, EGC 013
8	PETE EL CONDE Pete El Conde, Fania 498
9	TIPICA IDEAL Vamonos Pa Senegal, Artol 6004
10	FAJARDO Charanga Roots, Coco 124

IN TEXAS

1	LATIN BREED Power Drive, GC 124
2	SUNNY & THE SUNLINERS Yesterday, TD 2054
3	VICENTE FERNANDEZ A Tu Salud, Caytronics Cys 1464
4	CACHORROS Corridos Con Cachorros, CRC 009
5	TONY DE LA ROSA El Conde, BC 1132
6	AUGUSTINE RAMIZ Damele, Freddy 1047
7	LOS RELAMPAGOS Con Ustedes Otra Vez, CRLP 5051
8	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics Cys 1441
9	LATIN BREED U.S.A., GC 115
10	LOS TIGRES DEL NORTE La Bando Del Carro Rojo, Fama 536

11	COSTA AZUL Costa Azul, NV 312
12	LUCIA MENDEZ Siempre Estoy Pensando, DKLI-3333
13	LATIN BREED Memories, GC 119
14	SUNNY & THE SUNLINERS Siempre, Keyloc 3022
15	JUAN GABRIEL Greatest Hits, DKLI-3335
16	ANGELICA MARIA My Most Recent Hits Inst. SI 8015
17	ROYAL JESTERS The Band, GC 118
18	FREDDY FENDER Canta, CCL 1012
19	LOS UNICOS Todavía, UN 1006
20	LOS ALEGRES DE TERRAN Los Contrabanistas, CLT 7161



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THE STEVE GIBBONS BAND

a single from the same album that gave you "JOHNNY COOL"...

"SPARK OF LOVE"

Produced by Kenny Laguna. MCA-40597



MCA RECORDS

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CBS Meet Is Exciting

• *Continued from page 30*

made a surprise appearance to address those attending a mini-showing of her film "A Star Is Born"), Bobby Colomby, Ray Conniff, Bobbi Humphrey, Bobby Womack, Ted Nugent, Charlie Rich, Hubert Laws, Beverly Bremers, the Isley Brothers, the O'Jays, members of REO Speedwagon, Kinky Friedman, Valerie Carter, Tom Jans, Phoebe Snow and Steve Tyler and Joe Perry of Aerosmith.

Lawyers attending were David Braun, Seymour Bricker, Jay Cooper, Abe Sumner, Owen Sloane, Lee Colton, Brian Rohan and Gil Segal, among others.

Highlights of the convention included presentation of platinum albums to Aerosmith in their room for each of the group's four Columbia LPs: gold disk presentations to Ted Nugent, Boz Scaggs, Phoebe Snow, the Isley Brothers, and a special gold/platinum award to Charlie Rich for sale in excess of three million units on "Behind Closed Doors."

A special presentation was also made to Neil Diamond in his room—28 gold records representing his record breaking sales in all the CBS Records International subsidiary countries.

One of the more unique presentations, the Columbia promotional get-together July 23, was themed after the Olympics, with field personnel marching into the theater carrying flags representing countries where CBS has subsidiary operations. A short "Tarzan" film take was then followed by the appearance of Johnny Weissmuller on-stage. He presented the flagbearers with special medallions. The meeting itself closed with frisbees with the picture of Stan Monteiro, vice president, national promotion, on them being flung to the audience by the flagbearers.

Closing night festivities, in addition to performances by Neil Diamond and Lou Rawls and the Segelstein visit, saw Joan Baez, announced during the week as the first artist signed to CBS' new West Coast label, come on stage and perform several numbers. The Chicago branch came dressed for the occasion in white tails.

ABC Grabs Theme

LOS ANGELES—A&M's Almo Music, Inc., has negotiated a deal for the use of the Paul Williams/Roger Nichols composition "Let Me Be The One" with ABC-TV, according to Chuck Kaye, Irving/Almo executive vice president.

The song, changed to "Let Us Be The One," will be used as the flagship theme for the ABC fall season promotion.

Italian Law Stays

• *Continued from page 1*

cized by local industry executives, though, who claim that not only does the measure tie up their capital and force them to lose anywhere from 2% to 2.5% in interest, it has also made it difficult to attract foreign companies to exploit their catalogs locally.

T.K. Gets PBR

LOS ANGELES—T.K. Productions of Miami will be the distributor of PBR records. First product on the label is Bobby Caldwell's "The House Is Rockin'."

Fantasy Enjoys Best Year Ever

• *Continued from page 10*

ury of having probably the world's largest jazz catalog. We put out two-fer on the basis of musical quality and historical importance, and not just anticipated sales."

This month the company is releasing more than 70 Riverside titles which for many years have been sold only in Japan.

"Japanese Victor," Kaffel says. "our licensee over there, has preferred issuing the original Riverside product instead of our Milestone two-fers (which contain a few of the 70 titles), and they've had really good sales with it. So we're importing the Japanese product and will sell it for regular \$6.98 list."

Kaffel is most happy these days about his growing rock catalog: "I think we've come a long way towards having a competitive roster. We'll continue to concentrate on jazz as well, because it's our first love and because it's economically feasible. I think we've demonstrated to the industry that the twofer is a viable means of marketing."

Kaffel says his "invention" of the twofer came rather naturally:

"After 1954 I was a distributor for Prestige and Riverside. So I had a special overview of the catalog, of what was a steady seller and what wasn't. I've found that the classic '50s bebop artists have tremendous staying power, but that the funk of the early '60s hasn't held up, both musically and in the marketplace."

With only 75 employees, expected to increase only slightly next year after construction of a new 33,000-square-foot building, Fantasy may be the most family-like label in the business. Kaffel and company chairman Saul Zaentz are proud that everyone knows everyone else, and that little hierarchy exists to prevent employees' and artists' ideas from reaching the top.

Zaentz is most elated over the success of his second major film production, "Cuckoo's Nest."

Confirmed distribution rentals for the film top \$50 million this year, with net company profits well over \$10 million. Zaentz began scouting the film's availability in 1969, but Kirk Douglas, who had bought the rights from novelist Ken Kesey in 1962, with the manuscript still in galley form, wanted to sit tight.

Finally, Douglas handed the project to his son Michael, who contacted Zaentz and began negotiations. In the two-year interim, Fantasy Films broke in with "Payday," an \$800,000 production starring Rip Torn that boldly depicted the inner workings of the country music industry. Ralph J. Gleason, the late jazz writer-turned-Fantasy vice president, served as executive producer. "Payday" was a critical success but took a disastrous bath at the boxoffice.

"So far we've recovered only \$60,000," says Zaentz. "But we learned a great deal which we feel has paid off with 'Cuckoo's Nest' and which we hope will benefit us as we make our next film, 'The Warriors.'"

Unlike Fantasy's first two films, "The Warriors" will be family oriented, the theme revolving around the relationship between an American Indian boy and his grandfather.

To direct the film Zaentz has hired Keith Merrill, who recently won acclaim (and an Oscar) for his documentary "The Great American Cowboy." "Warriors" will have a soundtrack mixing authentic Indian music with studio tracks. Like "Cuckoo's Nest," it will be shot in Oregon, where Fantasy has many friends, including the mayor of Port-

land, who declared the week of July 11 "Pleasure Week," in honor of the Fantasy r&b act hailing from that city.

All film editing and sound mixing is done at Fantasy in Berkeley, where Jack Nitzsche's score to "Cuckoo's Nest" was recorded and mixed.

Fantasy's soon-to-expand sound crew now numbers 12, headed by engineer/producer Jim Stern, who at 32 is nearing his tenth year at Fantasy. "I do two or three albums a year as an engineer, and another one or two as a producer. But since we're growing again, my main job this year is involving myself with the new studio and rebuilding our existing three studios.

"We're trying to keep current with the state of the art, so the new studio, in addition to the 24-track setups we have now, will have capability for more tracks, and additional film facility, which the area sorely needs."

Fantasy will continue its policy of not renting out its recording facilities (or charging their own artists for studio time), but may begin renting out its film rooms.

Stern's rise through the company grew from the ground up: "I came here first in '68 as a session drummer. Matter of fact I still play gigs two or three nights a week if I have time.

"Initially after I finished laying down my drum track, I'd hang out in the control room, and when it came time for overdubbing, I helped out with tape editing. I was great at splicing between the beats."

Stern's administrative philosophy reflects those of Kaffel and Zaentz. "I hire people to fit the motif of an artistic ethic, where creativity is most important."

"Of course you have to know your

NARM Eyes Older Buyers

• *Continued from page 6*

year. But this latter group, interestingly enough, led all others in tapes bought, at 10.2, and in singles at 9.8.

Women averaged more single record purchases than men, having bought 8 last year, and if their income was in the \$15,000 to \$25,000 range they averaged 9 singles.

Discount stores rate as the favorite source of records for all pop contemporary music fans. Some 36% said they shop there most often, with the record retailer a close second choice at 31%. The preference of women for discount stores topped that of men by almost 2 to 1. For men, however, the exact opposite was true. Here, the record store was the 2 to 1 favorite source for records and tapes.

Single respondents to the NARM survey patronize record stores more than their married counterparts, whose preference for discount outlets came to 38%. The discount store is also more popular than any other source of pop contemporary music with the over-40 buyer at 50%.

Of all buyers surveyed, more than 55% say they compare prices before making purchases. More than 77% report they know what they want

RCA Meeting

• *Continued from page 16*

a celebration than a sales meeting, but the upbeat spirit that pervaded the seminars, product presentation and talent showcases fully rewarded the optimism of the RCA chief and his management team.

stuff, all the tools and how to use them," Stern continues. "But the job of a studio is to make the public unaware of your presence. The record should feel like a composite space that you want to step into. Besides being technically minded, engineers have to have a feeling for the music."

Stern worked a solid month day and night producing Country Joe McDonald's just-released album "Love Is A Fire."

"I enjoy producing," says Stern. "because I can work with all the aspects. A producer should just be a flow wave, so things flow back and forth across the glass without undue interference."

Zaentz echoes this attitude in his own way: "There was a great book written by Robert Townsend, who ran Avis Rent-A-Car," says Zaentz. "The book is 'Up The Organization.' Townsend believes, as does Edwin Land of Polaroid, that there is no such thing as scientific business management. It's artistic and it's emotional, even at General Motors. And in music the emotional factor is very significant. You're dealing with intangibles all the time."

Not that Zaentz expects to become a General Motors of the music industry. He recently turned down an offer to go on the stock exchange, which he feels could have forced the company into an unnatural expansion.

"We don't have the same goals as some of the bigger companies," he says. "And we don't want the kind of pressures that small stockholders can bring to bear. If you're on the exchange and one year is your best, say \$2 million, and the next year you make \$1.9 million, it's a bad year. We don't ever want to have to feel that way."

when they enter a store, with marrieds more certain (to the tune of 93%) than others.

Once in a store, impulse purchases are stimulated in 41% of all consumers, with unmarrieds leading the pack at 53%.

Radio, as expected, remains the single most persuasive vehicle for stimulating purchase, with married men between 35 and 39 years of age, with a family income of more than \$25,000, influenced the most. Some 70% of all buyers learned about records and tapes they bought from radio. Word-of-mouth was a poor second at 21%, and tv trailed as a promotional stimulus at 11.3%.

Omnibus Thrust Into Disk Mart

NEW YORK—Omnisound, the Shawnee Press record subsidiary, is gearing for a stronger push into the disk market, stepping up its release schedule and extending its net of independent distributors.

Choral works predominate in the growing Omnisound catalog, but the label also releases and is planning new issues in children's, jazz and avant-garde classical repertoire. Some material is recorded in-house, with licensed product also featured.

"We are looking for additional masters and production ideas," says Shawnee president Ernest Farmer.

Omnisound, located at Shawnee headquarters in Delaware Water Gap, Pa., is managed by Yoshio Inomata.

Jukebox Programming

Promotions Pleaded By Programmer

By ALAN PENCHANSKY

CHICAGO—"You must promote to the ultimate consumer. If you can't promote down to the jukebox, all your promotional efforts are wasted," Harvey Campbell, programmer for Mobile Record Services Co., a Pittsburgh-based one-stop, is discoursing on an issue of nagging concern to him: the lack of effective jukebox promotion, particularly below the one-stop level.

"Something else is necessary at the location itself," Campbell muses. "I haven't figured out what it is yet. Maybe cocktail napkins that say 'play the juke box,' or a mobile hanging overhead that says 'Andy Williams Month,' maybe a chalk board behind the bar, with the numbers of hot plays along with the menu. I'm not sure what, but something is needed."

Campbell's own promotions, that reach 1,000 operators in 18 states, involve extensive use of colored and novelty title strips.

He is "the biggest user of novelty strips," says Norman Morgan of Star titles.

Campbell put an alligator on the title strip of RCA's new Jerry Reed single, "Gator," and a helmeted football player, number 12, holding a guitar, on strips for Mercury's recent Terry Bradshaw single. Floyd Cramer's "Candy Pants" merited a pair of panties on the title card.

In other of his title strip promotions, Campbell enjoys the image of a tandem truck to denote truck-driving songs and the word "reggae" screened over the strip, when that brand of Jamaica home-grown is being offered.

"Whatever we do with the title strips, there still has to be a way to get people to look at the box in the first place," Campbell stresses.

The 43-year-old veteran programmer says he frequently hears "excuses" about why business is bad. But the root of the problem, he says, is simply that the industry has grown "passive."

In particular, Campbell believes, the jukebox manufacturers have neglected promotion. "All he's doing is giving a piece of furniture; he's lost the promotional concept too."

There are no jukeboxes in fast food operations, Campbell points out. "The manufacturers should go after this market. If you could come up with a jukebox that looks like Ronald McDonald, where you put a quarter in his mouth for a play, they'd be mass merchandising jukeboxes."

"The biggest crime of all," Campbell notes, "is that we're losing jukebox locations to a thing called discotheque. The manufacturers should be taking steps to counteract this."

Belam Distributing Seeburg In Florida

MIAMI—The R.H. Belam Co., Inc. has been named to represent Seeburg jukebox and vending equipment and Williams electronic games throughout the state of Florida. Located at 1541 NW 165 St. here, the Belam Co. is headed by Marc Haim and managed by Murray Kaye, formerly of Atlantic New York Corp., a long-time Seeburg associate.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Song	Artist
1	1	DON'T GO BREAKING MY HEART— *Elton John/Kiki Dee (Rocket)— Big Pig (Gus Dudgeon)	Elton John/Kiki Dee
2	2	A LITTLE BIT MORE—Dr. Hook (Capitol)—Sunbury (Ron Haffkine/Waylon Jennings)	Dr. Hook
3	3	THE ROUSSOS PHENOMENON— Demis Roussos (Philips)—MAM/ Britico (Demis Roussos)	Demis Roussos
4	5	KISS AND SAY GOODBYE— Manhattans (CBS)—April (Manhattans)	Manhattans
5	12	HEAVEN MUST BE MISSING AN ANGEL—Tavares (Capitol)—Heath Levy (Freddie Perren)	Tavares
6	4	YOUNG HEARTS RUN FREE—Candi Staton (Warner Bros.)—Warner Bros. (Dave Crawford)	Candi Staton
7	6	MISTY BLUE—Dorothy Moore (Contempo)—Intersong (Tom Couch/James Stroud)	Dorothy Moore
8	25	JEANS ON—*David Dundas (Air)— Air (Air)	David Dundas
9	9	IT ONLY TAKES A MINUTE—*100 TON and a FEATHER (Jonathan King) (UK)—Anchor (J.K.)	100 TON and a Feather
10	8	YOU'RE MY BEST FRIEND—*Queen (EMI)—B. Feldman (Roy Thomas Baker/Queen)	Queen
11	11	YOU ARE MY LOVE—*Liverpool Express (Warner Bros.)—Warner Bros./Mogge (Hal Carter/Peter Swettenham)	Liverpool Express
12	23	HARVEST FOR THE WORLD—Isley Bros. (Epic)—Carlin (Isley Bros.)	Isley Bros.
13	24	I RECALL A GYPSY WOMAN—Don Williams (ABC)—Nems (Allen Reynolds/Don Williams)	Don Williams
14	15	MAN TO MAN—*Hot Chocolate (RAK)—Chocolate/RAK (Mickie Most)	Hot Chocolate
15	21	NOW IS THE TIME—Jimmy James & The Vagabonds (Pye)—Subiddu/ Chappells (Biddu)	Jimmy James & The Vagabonds
16	10	LET'S STICK TOGETHER—*Bryan Ferry (Island)—United Artists (C. Thomas/B. Ferry)	Bryan Ferry
17	7	YOU TO ME ARE EVERYTHING— *Real Thing (Pye)—Screen Gems (Ken Gold)	Real Thing
18	27	MYSTERY SONG—Status Quo (Vertigo)—Shawbury (Status Quo)	Status Quo
19	19	BACK IN THE USSR—*Beatles (Parlophone)—Northern (George Martin)	The Beatles
20	20	I LOVE TO BOOGIE—*T. Rex (EMI)— Wizzard (Marc Bolan)	T. Rex
21	26	ME AND BABY BROTHER—War (Island)—Carlin (Jerry Goldstein)	War
22	14	YOU JUST MIGHT SEE ME CRY— *Our Kid (Polydor)—B. Mason/ Cookaway (Tony Sellers)	Our Kid
23	22	LOVE ON DELIVERY—Billy Ocean (GTO)—Black Sheep/Heath Levy (Ben Findon)	Billy Ocean
24	28	NO CHARGE (NO CHANCE)—*Billy Connolly (Polydor)—London Tree (Phil Coulter)	Billy Connolly
25	17	LEADER OF THE PACK—Shangri Las (Charly/Contempo)—Robert Mellin (Redbird)	Shangri Las
26	46	DR. KISS KISS—5000 Volts (Philips)—Hensley/Intersong (Tony Eyres)	5000 Volts
27	37	(Shake Shake Shake) SHAKE YOUR BOOTY—K.C. & The Sunshine Band (Jayboy)—Sunbury (K.C./ Finch)	K.C. & The Sunshine Band
28	13	THE BOSTON TEA PARTY— *Sensational Alex Harvey Band (Mountain)—Iger/Panache (David Batchelor)	Alex Harvey Band
29	16	TONIGHT'S THE NIGHT—*Rod Stewart (Riva)—Copyright Control (Tom Dowd)	Rod Stewart
30	47	IN ZAIRE—*Johnny Wakelin (Pye)— Francis Day & Hunter (S. Elson/ K. Rossiter)	Johnny Wakelin
31	30	A FIFTH OF BEETHOVEN—Walter Murphy (Private Stock)—RFT Music (RFT)	Walter Murphy
32	33	I THOUGHT IT TOOK A LITTLE TIME—Diana Ross (Tamla Motown)—Jobete London (Michael Masser)	Diana Ross
33	18	GOOD VIBRATIONS—Beach Boys (Capitol)—Rondor (Beach Boys)	The Beach Boys
34	44	WHAT I'VE GOT IN MIND—Billie Joe Spears (United Artists)—(Larry Butler)	Billie Joe Spears
35	32	ONE PIECE AT A TIME—Johnny Cash/Tennessee Three (CBS)— London Tree (Charlie Bragg/Don Davis) (W. Kemp)	Johnny Cash
36	—	YOU SHOULD BE DANCING—*Bee Gees (RSO)—Abigail (Bee Gees)	The Bee Gees
37	29	THE BOYS ARE BACK IN TOWN— *Thin Lizzy (Vertigo)—Pippin The Friendly Ranger (John Alcock)	Thin Lizzy
38	38	MY SWEET ROSALIE—*Brotherhood Of Man (Pye)—Tony Hiller/ATV (Tony Hiller)	Brotherhood Of Man
39	36	ROCK AND ROLL MUSIC—Beach Boys (Reprise)—Jewel (Brian Wilson)	The Beach Boys
40	39	AT THE HOP—Danny & The Juniors (ABC)—Yale (Danny & The Juniors)	Danny & The Juniors

41	—	HERE COMES THE SUN—*Steve Harley & Cockney Rebel (EMI)— Harrisongs (Steve Harley)	Steve Harley & Cockney Rebel
42	48	SOUL SEARCHIN' TIME—Trammps (Atlantic)—Anchor	Trammps
43	40	COMBINE HARVESTER—*Wurzels (EMI)—Keith Prowse (Bob Barrett)	Wurzels
44	—	BETTER USE YOUR HEAD—Little Anthony & the Imperials (United Artists)—Chappell/Morris (T. Randazzo)	Little Anthony & the Imperials
45	—	YOU DON'T HAVE TO GO—Chi-Lites (Brunswick)—Burlington (Eugene Record)	Chi-Lites
46	41	I NEED TO BE IN LOVE—Carpenters (A&M)—Rondor (Richard & Karen)	The Carpenters
47	—	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Philadelphia)—Gamble-Huff/ Carlin (Gamble/Huff)	Lou Rawls
48	49	SIDE SHOW—*Chanter Sisters (Polydor)—Cookaway/Cauliflower (Roger Cook/Greg Jackman)	Chanter Sisters
49	43	WHO'D SHE COO—Ohio Players (Mercury)—Chappells (Ohio Players)	Ohio Players
50	50	IT'S TEMPTATION—Sheer Elegance (Pye)—Grade/Lynton/ATV (P. Grade/P. Lynton)	Sheer Elegance

This Week
Last Week

LPs		This Week	Last Week	Song	Artist
1	1	20	1	GOLDEN GREATS—The Beach Boys (EMI)	The Beach Boys
2	6	LAUGHTER AND TEARS—Neil Sedaka (Polydor)	6	LAUGHTER AND TEARS—Neil Sedaka (Polydor)	Neil Sedaka
3	5	FORWARD & EVER—Demis Roussos (Philips)	5	FORWARD & EVER—Demis Roussos (Philips)	Demis Roussos
4	2	CHANGES ONE BOWIE—David Bowie (RCA)	2	CHANGES ONE BOWIE—David Bowie (RCA)	David Bowie
5	7	PASSPORT—Nana Mouskouri (Philips)	7	PASSPORT—Nana Mouskouri (Philips)	Nana Mouskouri
6	3	A NIGHT ON THE TOWN—Rod Stewart (Riva)	3	A NIGHT ON THE TOWN—Rod Stewart (Riva)	Rod Stewart
7	4	GREATEST HITS—Abba (Epic)	4	GREATEST HITS—Abba (Epic)	Abba
8	11	OLIAS OF SUNHOLLOW—Jon Anderson (Atlantic)	11	OLIAS OF SUNHOLLOW—Jon Anderson (Atlantic)	Jon Anderson
9	9	A KIND OF HUSH—Carpenters (A&M)	9	A KIND OF HUSH—Carpenters (A&M)	The Carpenters
10	14	A LITTLE BIT MORE—Dr. Hook (Capitol)	14	A LITTLE BIT MORE—Dr. Hook (Capitol)	Dr. Hook
11	10	BEAUTIFUL NOISE—Neil Diamond (CBS)	10	BEAUTIFUL NOISE—Neil Diamond (CBS)	Neil Diamond
12	8	HAPPY TO BE—Demis Roussos (Philips)	8	HAPPY TO BE—Demis Roussos (Philips)	Demis Roussos
13	—	VIVA ROXY MUSIC (LIVE)—Roxy Music (Island)	—	VIVA ROXY MUSIC (LIVE)—Roxy Music (Island)	Roxy Music
14	13	LIVE IN LONDON—John Denver (RCA)	13	LIVE IN LONDON—John Denver (RCA)	John Denver
15	12	WINGS AT THE SPEED OF SOUND (Parlophone)	12	WINGS AT THE SPEED OF SOUND (Parlophone)	Wings
16	18	FRAMPTON COMES ALIVE—Peter Frampton (A&M)	18	FRAMPTON COMES ALIVE—Peter Frampton (A&M)	Peter Frampton
17	16	ROCK 'N ROLL MUSIC—Beatles (Parlophone)	16	ROCK 'N ROLL MUSIC—Beatles (Parlophone)	The Beatles
18	17	JAIL BREAK—Thin Lizzy (Vertigo)	17	JAIL BREAK—Thin Lizzy (Vertigo)	Thin Lizzy
19	21	GREATEST HITS—Eagles (A&M)	21	GREATEST HITS—Eagles (A&M)	The Eagles
20	20	THE BEST OF GLADYS KNIGHT & THE PIPS (Buddah)	20	THE BEST OF GLADYS KNIGHT & THE PIPS (Buddah)	Glady's Knight & The Pips
21	—	SAHB STORIES—Sensational Alex Harvey Band (Mountain)	—	SAHB STORIES—Sensational Alex Harvey Band (Mountain)	Alex Harvey Band
22	32	THE DARK SIDE OF THE MOON— Pink Floyd (Harvest)	32	THE DARK SIDE OF THE MOON— Pink Floyd (Harvest)	Pink Floyd
23	23	DIANA ROSS (Tamla Motown)	23	DIANA ROSS (Tamla Motown)	Diana Ross
24	28	ALICE COOPER GOES TO HELL (Warner Bros.)	28	ALICE COOPER GOES TO HELL (Warner Bros.)	Alice Cooper
25	26	A NIGHT AT THE OPERA—Queen (EMI)	26	A NIGHT AT THE OPERA—Queen (EMI)	Queen
26	19	INSTRUMENTAL GOLD—Various Artists (Warwick)	19	INSTRUMENTAL GOLD—Various Artists (Warwick)	Various Artists
27	30	SIMON & GARFUNKEL'S GREATEST HITS (CBS)	30	SIMON & GARFUNKEL'S GREATEST HITS (CBS)	Simon & Garfunkel
28	41	SOUVENIRS—Demis Roussos (Philips)	41	SOUVENIRS—Demis Roussos (Philips)	Demis Roussos
29	29	KING COTTON—Fivepenny Piece (EMI)	29	KING COTTON—Fivepenny Piece (EMI)	Fivepenny Piece
30	—	SPITFIRE—Jefferson Starship (Grunt)	—	SPITFIRE—Jefferson Starship (Grunt)	Jefferson Starship
31	34	TUBULAR BELLS—Mike Oldfield (Virgin)	34	TUBULAR BELLS—Mike Oldfield (Virgin)	Mike Oldfield
32	15	COMBINE HARVESTER—Wurzels (One Up)	15	COMBINE HARVESTER—Wurzels (One Up)	Wurzels
33	—	A TRICK OF THE TAIL—Genesis (Charisma)	—	A TRICK OF THE TAIL—Genesis (Charisma)	Genesis
34	—	YOUNG HEARTS RUN FREE—Candi Staton (Warner Bros.)	—	YOUNG HEARTS RUN FREE—Candi Staton (Warner Bros.)	Candi Staton
35	25	ONE MAN SHOW—Mike Harding (Philips)	25	ONE MAN SHOW—Mike Harding (Philips)	Mike Harding
36	42	AGENTS OF FORTUNE—Blue Oyster Cult (CBS)	42	AGENTS OF FORTUNE—Blue Oyster Cult (CBS)	Blue Oyster Cult
37	50	DESIRE—Bob Dylan (CBS)	50	DESIRE—Bob Dylan (CBS)	Bob Dylan
38	—	ROLLED GOLD—Rolling Stones (Decca)	—	ROLLED GOLD—Rolling Stones (Decca)	Rolling Stones
39	—	MY ONLY FASCINATION—Demis Roussos (Philips)	—	MY ONLY FASCINATION—Demis Roussos (Philips)	Demis Roussos
40	38	WIRED—Jeff Beck (CBS)	38	WIRED—Jeff Beck (CBS)	Jeff Beck
41	24	BREAKAWAY—Gallagher & Lyle (A&M)	24	BREAKAWAY—Gallagher & Lyle (A&M)	Gallagher & Lyle
42	—	ROYAL SCAM—Steely Dan (ABC)	—	ROYAL SCAM—Steely Dan (ABC)	Steely Dan
43	22	MUSIC OF AMERICA—Various Artists (Ronco)	22	MUSIC OF AMERICA—Various Artists (Ronco)	Various Artists
44	27	I'M NEARLY FAMOUS—Cliff Richard (EMI)	27	I'M NEARLY FAMOUS—Cliff Richard (EMI)	Cliff Richard
45	31	15 BIG ONES—Beach Boys (Reprise)	31	15 BIG ONES—Beach Boys (Reprise)	The Beach Boys
46	—	WISH YOU WERE HERE—Pink Floyd (Harvest)	—	WISH YOU WERE HERE—Pink Floyd (Harvest)	Pink Floyd
47	40	FLY LIKE AN EAGLE—Steve Miller Band (Mercury)	40	FLY LIKE AN EAGLE—Steve Miller Band (Mercury)	Steve Miller Band
48	35	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)	35	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)	Rod Stewart
49	37	RAINBOW RISING—Ritchie Blackmore (Polydor)	37	RAINBOW RISING—Ritchie Blackmore (Polydor)	Ritchie Blackmore
50	—	RASTAMAN VIBRATION—Bob Marley & the Wailers (Island)	—	RASTAMAN VIBRATION—Bob Marley & the Wailers (Island)	Bob Marley & the Wailers



ROLLER GOLD—U.K. rock group the Bay City Rollers ham it up with Arista's Canadian product manager Graham Powers following presentation to the group of platinum disks for its "Bay City Rollers" LP during a reception at a Ramada Inn in Toronto. The band embarks on a 14-city tour of the U.S. and Canada, beginning Aug. 11 in Toronto and running through Sept. 3 in Atlanta. Other cities on the tour are Chicago, Detroit, Philadelphia, Boston, St. Louis, Minneapolis, Vancouver, Ottawa, Winnipeg and Edmonton.

Bachman-Turner Tour Underway

By JEANI READ

Bachman-Turner Overdrive previewed its "Great Beaver Patrol" 1976 Canadian tour in Saskatoon July 16. The record crowd of 7,000 in the Saskachimo Expo grandstand was the largest ever assembled for an entertainment event in the city.

The remainder of the tour will make 14 stops in both major and secondary markets across the country from Tuesday (3) through September 6. Three Maritimes dates early in the schedule—Moncton (July 22), Halifax (23) and Sydney (24)—were cancelled to allow drummer Robbie Bachman time to recuperate from a dislocated shoulder suffered in a recent go-kart accident. Bachman played the Saskatoon date against doctor's orders, with the help of a special anesthetic.

Also cancelled are dates in Brandon Tuesday (10) and London Friday (13). Dates currently firm are: Edmonton Tuesday (3), Kimberly (4), Lethbridge (5), Calgary (6), Winnipeg (11), Thunder Bay (12), Ottawa (14), Sudbury (15), Sault Ste. Marie (23), Toronto (24), Montreal (25), Vancouver (Sept. 4), Vernon (5) and Victoria (6).

Strong advance sales are reported in Toronto and Montreal, but no projections for gross earnings for this year's tour have been forthcoming from BTO management or promoters.

Old Monkeys Touring Orient

LOS ANGELES—Capitol artists Dolenz, Jones, Boyce & Hart performed in Bangkok July 30-31, making them the first American rock group ever to appear in Thailand.

The group billed its show as the "Great Golden Hits Of The Monkeys By The Guys Who Sang 'Em And The Guys Who Wrote 'Em.'" The Bangkok appearance is part of a three-week concert tour of the Orient.

Canada

From The Music Capitals Of The World

TORONTO

Cleo Laine is doing a series of concerts across Canada in July and August which includes stops in Wolfville, Nova Scotia; Stratford, Ontario; Toronto, Winnipeg, Calgary, Edmonton, Saskatoon and Regina. Accompanying her is her husband, composer/saxophonist John Dankworth. Her new album for RCA entitled "Porgy and Bess" will be made available in Canada in September. ... The complete sales and promotion force of RCA Canada attended the RCA Convention in San Francisco July 27-30 at the St. Francis Hotel. It marked the first time in eight years that all sales and promotion personnel have attended the U.S. convention. ... The Smile Music Group in Canada has introduced a songwriter's tip sheet which lists opportunities for placing songs with major producers and artists. The sheet is known as "The Songpusher."

Dorothy Moore's single "Misty Blue" on the Malaco label, distributed in Canada by RCA, has gone gold. Her new single from the "Misty Blue" album is "Funny How Time Slips Away." ... Peter Frampton, Spirit, Moxy and Pagliaro appeared at the CNE Stadium in Toronto July 31 as part of Concert Productions International's Summer In The City concert series. Aerosmith, Henry Gross and Rick Derringer appeared on the first show in the series July 24. Tickets were limited to 25,000. ... Chuck Mangione performed in Stratford's jazz, pop and folk series July 19. ... MCA's promotional department has put together a portfolio of all the artists on their label, including biographies and photographs for distribution to the media in a large folder. Also included in the package is a T-shirt from Canadian-band Trooper promoting their second album on the Legend label "Two For the Show," and the company's 1976 catalogue. ... Quality Music Publishing has signed Canadian-band Lynx to an exclusive publishing contract. The deal was set by Bill Kearns, general manager of Quality Music. Lynx has just completed an album for fall release.

Sweet Blindness on a cross-Canada club tour, with stops in Sault Ste. Marie, Thunder Bay, Regina, Saskatoon, Calgary, Vancouver and Edmonton. Before they left Toronto they taped CBC-TV's Sounds Good show with LaBelle and Crack Of Dawn. Mike Watson of Micro-Dot Management will visit the key dates on tour with the band. The new Sweet Blindness single for Quality Records is "National Paddy" backed by "Quebec." James McConnell has relaunched his firm, James McConnell Management Ltd. and will work with Don Connolly who is responsible for business administration and publishing activities through Songsmith Music (CAPAC). Allan Duffy will be responsible for artistic and music direction as well as in-studio production.

Columbia recording artists Lick 'N' Stick have been playing a number of dates in Toronto during the last month. Their new single for Columbia, "Mary Anne," has just been released. ... Local jazz musicians Stu Brommer, Vic d'Or, Bill Smith, John Mars and Graham Coughtry gave a concert at A Space in Toronto July 17. ... A major three-day music festival was held at Brewer Park in Ottawa July 2. Among artists appearing were Bim, Stringband, Pied Pumpkin, Watson and Reynolds, Christopher Kearney, Ian Tamby, Colleen Peterson, David Bradstreet, The Original Sloth Band, Bruce Miller, The Good Brothers, David Wiffen, John Allan Cameron, Robbie McNeil and Dan Hill. The event was sponsored by the Carleton University Students' Association with the help of the Ontario Ministry of Culture and Recreation/Wintario. ... A new eight and four-track studio has been set up in Toronto under the name Kensington Sound.

Max Webster appeared with Ritchie Blackmore's Rainbow at the Theatre St. Denis in Montreal July 20. Taurus Records recently released the band's first single, "Blowin' the Blues Away," from their debut album "Max Webster." ... A cross-Canada tour by Ronnie Hawkins is being set up by Tom Wilson of Concept, the Toronto-based booking agency. Polydor is reissuing an old Hawkins album formerly released on the Yorkville label in Canada entitled "The Return Of The Hawk." MARTIN MELHUISH

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Racker-Retailer Sees a \$15 Mil Gross

• Continued from page 3

cal store today operates from 10 to
10 six or seven days weekly.

In a recent study of his stores, Hig-
gins found the following breakdown
dollarwise by product category: al-
bums, including cutouts, 57.5%;
tape, 18.7%; singles, 5% and acces-
sories, including hardware, 18.8%.
In record/tape sales, the study indi-
cated a customer was buying from
\$5.50 to \$7 per sale depending upon
the store studied.

**Book Spots
121 Biogs**

NEW YORK—The American
Music Conference has published a
47-page book containing biog-
raphies and commentaries on 121 in-
dividuals considered to have exerted
a strong influence on the develop-
ment of music in the U.S.

The winners of the conference's
National Music Awards come from
all areas of repertoire, including
concert, jazz, folk, country, pop,
electronic, etc. They were all active
some time during the period be-
tween 1776 and 1956. Later awards
will honor those active after 1956.

Familiar names, such as Louis
Armstrong, Woody Guthrie, Scott
Joplin, Charles Ives and Benny
Goodman are included, but there
are also many who are known today
only to specialists. Among the latter
are such as Robert Johnson, credited
with having an important role in the
development of rock, even though
he died in 1937 at the age of 20. The
19th century opera composer/jour-
nalist William Henry Fry is another
influential name from an earlier era.

The awards book is available at \$1
a copy from the American Music
Conference in Chicago.

Sweet To Japan

LOS ANGELES—Capitol rock
group Sweet will make a series of
concert appearances in Japan, in
what is claimed to be the highest
money offer ever made any rock
band in the '70s for a first tour.

The financial offer was based on
Sweet's success in Japan since its
signing with Toshiba-EMI six
months ago. Group has had three al-
bums and two singles at the top of
the Tokyo charts.

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SEARCHING FOR OLD RECORDS? DIS-
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91506. eow

Albums are priced at \$4.59 to
\$4.99 for hit shelf price, while cata-
log shelf price is \$4.99 to \$5.99. Shelf
price for hit tape album product is
\$5.99 to \$6.57, while catalog tape
runs \$6.49 to \$6.99. Higgins
steadfastly fights discounter en-
croachment, admitting that he spe-
cialized as low as \$2.87 in one store to
halt a low-baller. Singles are 99
cents.

Higgins, who encourages over 30
clientele (Billboard, July 17), feels
his best persuasion for adults is
newspaper ads, preferably 18-inch
deep on six columns to dominate a
page.

His radio spots point toward the
youth market. He doesn't feel fac-
tory-made spots do the job. "They
play too many different cuts. They
don't sell the act. They don't de-
scribe the new act and try to involve
the listener.

"There are too many spots and too
much advertising is done trying to
break an act. What we need is more
catalog advertising. Capitol proved
it with the Beatles' campaign. And

we need more in-store merchandis-
ing like that clothesline display that
backed the Beatles," Higgins opines.

Rick Mitchell, a DJ at WTRY,
Troy, N.Y., has helped mastermind
most of the Record Town and rack
spots. Higgins went to a professional
jingles house in New York to get an
institutional 60-second spot made
which highlights the supermart cov-
erage Record Town is striving for.

Higgins places great emphasis on
his individual store management.
He recently initiated a six-times-
yearly managers' meeting at Lath-
am, in addition to which he and
Cross individually visit every store
monthly. Managers, who are both
male and female, average out about
29 years old. Veteran managers who
operate profitably share in the over-
age, he says.

Buying responsibilities are shared
by Robert Langford, who oversees
LPs, while Robert Zampier pur-
chases tape. Zampier and Cross
share the job of buying all types of
accessories and hardware is super-
vised by Cross.

Clive Davis Dialog Works

• Continued from page 14

found them wanting insight on arti-
sts, the progress of albums by estab-
lished Arista acts and anecdotes
about his activity.

Davis isn't shy. He's introverted
only when he tried to do his version
of "The Hustle" as lengthy driving
rhythm bridges occurred on demo
cuts.

He said Arista had an explosive
effect on the industry, was the sixth
largest label, explained how he cut
37 of 40 acts out of the roster he took
over from Bell, proved how closely
he worked with acts, documenting it
often with his intimate knowledge of
song development and production
and how often he proffered mat-
erial, some of which already has hit,
to his acts in the studio.

He played a song called "Memo-
ries," soon to be issued by Silver,
which he obtained by mail from a
novice writer in Los Angeles and
personally brought to the group. It
was applauded as were most of the
five cuts by the Fuzzy Kings.

He described how he heard
"Weekend In New England," on the
Randy Edelman 20th Century al-
bum, called Edelman to ask him as
writer to change the melodies in the
verse because they were "melodi-
cally inaccessible." Edelman got back
to him in a week with a piano lead
change which he demonstrated and
also played the new cut by Barry
Manilow of the tune.

The one-time liaison with Edel-
man paid off. Edelman was in the
audience and took a bow as another
new Arista act. Silver was there too,
as was the writer of "Memories."

CBS Staffers From Within

• Continued from page 10

ter. In 1971 he returned to the CBS
fold.

Saifer, named vice president, a&r,
has been with Columbia's a&r de-
partment as West Coast director, ar-
tist acquisition. He joined the label
two years ago from Signpost Rec-
ords where he was national promo-
tion representative.

While at Columbia, Saifer has
been responsible for signing such
acts as Bill Withers, Burton Cum-
mings, Libby Titus, Ned Doheny
and Small Wonder, among others.

and Michael Shapiro, the attorney
who engineered the Kinks deal.

Davis talked convincingly of in-
jecting himself not only in changing
artistic direction of an act, but stress-
ing the importance in his mind of
getting an "act that sells from
150,000 to 250,000 albums" and has
the performance ability to increase
that consistent sale with a hit single
or album.

He played unidentified new cuts
by the Bay City Rollers so different
from their first two LPs that only one
person in the audience dared raise
his hand to correctly identify the act.

A label president must be on the
move, Davis noted. A major act in
the Santa Fe-Albuquerque area has
been signed to Arista in the past 10
days through what he called his
longest talent trip yet. He enumer-
ated about 10 new Arista acts that
have made it and the audience ap-
plauded the string from Gil Scott-
Heron to Patti Smith. He said he
feels a successful album must have
at least three tracks that will hit high
on the charts in order to break the
newcomer.

Davis played down the current
impression left by the recent NARM
study that the industry prepare to go
through heavy changes to maintain
the growing "mature adult" mart.
He feels strongly that today's youth
buyer is so imbued with contempo-
rary music that he'll stay with it.
"The sound might get softer," Davis
feels.

The meeting here proved that
Davis' personal sales demonstration
ability is a most influential promo-
tional tool.

JOHN SIPPEL
ASSISTED BY STAN HICKMAN

Vermont

• Continued from page 1

says members of the group "have al-
ready commenced preparations to
duplicate in the state." The move
stems directly from the court's deci-
sion, he adds.

Although the district judge in Al-
bany found no merit in the petition
for an injunction against Attorney
General Edward H. Levi, the dupli-
cator's view is that he failed to tag
pre-1972 duplication as a specific
violation of federal law.

Such specificity has figured in
earlier cases brought and lost by du-
plicators. In essence, all these actions
challenged the right of the Justice
Dept. to prosecute based on deci-
sions by four circuit courts that the
compulsory license provision of the
Copyright Act does not provide
sanctuary for unauthorized dupli-
cators.

A case in point is Stereo Tape As-
sociates versus Levi, argued before
the U.S. District Court in Wisconsin
(Western District). There the court
ruled that "the pirating of sound
recordings fixed prior to Feb. 15,
1972, can come within the provisions
of 17 U.S.C." the pertinent law. A
similar conclusion was reached by
the Eastern District Court in Wis-
consin in the case brought by Heil-
man against Levi.

"We consider the position of the
government seriously eroded," says
Fink, "by the decision in the Albany
case. We feel we are now free to du-
plicate in Vermont."

Industry observers see little merit
in the position taken by the dupli-
cators, and they predict that the
challenge to the Justice Dept. will
not go unanswered. They note that
a small group of duplicators, in-
cluding the association, has taken
every opportunity to stall or frus-
trate antipiracy legislation and en-
forcement.

"This is another delaying action,"
said one. "Like the others, it will not
succeed."

Antipiracy legislation was intro-
duced in Vermont last year, but
failed passage. A law proposed by
duplicators to provide for the com-
pulsory licensing of older recordings
to duplicators in the state also was
scratched.

Times Square

• Continued from page 6

cludes product by many manu-
facturers. Among them are Warner
Bros., A&M, Mercury, Motown,
Capitol, Atlantic, Philadelphia In-
ternational, ABC, Casablanca, Is-
land, RCA, Columbia, Fantasy, De-
Lite, Buddah, TK and United Ar-
tists.

Listed as its current "Pick Hit Soul
Tape" is the as-yet-unreleased
"Songs In The Key Of Life" by
Stevie Wonder.

In another twist, the group's list-
ing also includes a Times Square ad-
dress, where they will open a store
on Monday (2) with daily hours.

In addition to selling new tapes,
the group also deals in cutouts.

NYU Promoters

• Continued from page 36

professional standards and handle
responsibility, must be given exam-
ples to follow and be entrusted with
responsibility."

In conclusion, they assert that
agencies derive a good percentage of
their profits from the college market,
and agencies provide entertainment
on campus, so to make this relation-
ship viable, both entities must treat
each other fairly and with respect.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 8/7/76

Number of LPs reviewed this week **57** Last week **39**

Spotlight



BACHMAN-TURNER OVERDRIVE—Best Of BTO (So Far), Mercury SRM-11101. As if any further proof were needed, this rollicking, tight-knit collection leaves no possible doubt that BTO's strong point is the particularly subtle and sensitive use of the hammering tools of teen-oriented hard rock. Randy Bachman's music, particularly the more AM-oriented material collected here, draws in the listener by its inventiveness, rather than hitting over-the-head. An excellent introduction for latecomers to one of today's most successful touring groups.

Best cuts: "Hey You," "You Ain't Seen Nothing Yet," "Roll On Down The Highway," "Take It Like A Man."

Dealers: This is Mercury's lead release for the month and heads a campaign for the label's new line of repackages.

DONNY OSMOND—Disco Train, Kolob PD-1-6067 (Polydor). Can Donny Osmond get a full-scale disco hit? His vocal sound may be a little too bright and sunny for a disco DJ to program into a medley at many smoke-filled nighties. But this is perhaps the ultimate sock-hop party record. And the Mike Curb production is impeccable, running off most of the main styles of disco riffs. As total recordings, these cuts compare to the quality of Curb's production for the comeback singles of Frankie Valli—who has a pretty sweet and sunny voice himself for a disco star.

Best cuts: "C'mon Marianne," "Swingin' City Gal," "Disco Train," "Reachin' For The Feeling."

Dealers: This is a validly genuine disco record and can be merchandised as such.

ENGLAND DAN & JOHN FORD COLEY—Nights Are Forever, Big Tree BT 89517. After several unsuccessful attempts, this duo has come up with a fine LP to support its hit single, "I'd Really Love To See You Tonight." Dan is the brother of Jim Seals (of Seals & Crofts) and comparisons between the two groups are impossible to avoid. Coley and Dan have nice country-folk voices and their strongly written material doesn't hurt either. Expect this LP to pick up FM airplay to go along with existing AM exposure and pick up a strong following.

Best cuts: "I'd Really Love To See You Tonight," "Westward Wind," "Long Way Home," "Nights Are Forever Without You," "Showboat Gambler," "Everything's Gonna Be Alright."

Dealers: If your shop sells a lot of Seals & Crofts, then this LP should do very well. In-store play will help your sales.



GENE AUTRY—South Of The Border, All American Cowboy, Republic IRDA-R 6011. Impressive two-LP set is part of a four-album Autry package being released. Known as one of America's top western film stars and as a latter-day millionaire businessman, Autry has had an immense effect on country music. These four sides chronicle 25 of the best songs from this member of the Country Music Hall Of Fame. Simple western songs here with pleasant background vocalizing. One of the country's all-time leading record sellers, Autry adds to his laurels with this collection of songs from the past. Beautiful artwork and design enhance the cover on this offering that should be a request item at stores and stations for a long time.

Best cuts: "You Belong To My Heart," "In A Little Spanish Town," "Vaya Con Dios," "It Happened In Old Monterey," "Mexicali Rose," "Serenade Of The Bells," "South Of The Border," "Back In The Saddle Again," "My Old Kentucky Home," "Missouri Waltz," "Kentucky Babe."

Dealers: Republic plans a massive and expensive tv-radio campaign to boost this collector's edition set.

RANDY CORNOR—My First Album, ABC/Dot D0SD-2048. Cornor has a world of instrumental and vocal experience despite his youth. His style reflects his Texas background and countless road dates as a musician with Gene Watson and Frenchie Burke. Contains his strongest song yet, "Heart Don't Fail Me Now," and his first chart song "Sometimes I Talk In My Sleep." A.V. Mittelstedt adds credibility to his reputation as a producer by keeping the tracks simple and effective. Recorded in Houston, with strings added in L.A., Cornor's first album showcases a singer with as much promise as talent.

Best cuts: "Heart Don't Fail Me Now," "Love Doesn't Live Here Anymore," "Silver Wings And Golden Rings," "Nobody Ever Loves Me Anyway."

Dealers: New artist with a strong Texas base makes a nationwide thrust.



GENE AMMONS—Swinging The Jugg, Roots 1002 (TK). This new series of jazz and blues records distributed by Henry Stone's T.K. Productions has picked a great LP to lead off. Ammons never sounded as powerful and dynamic in the years before his death, than he does here. Assisted by George Freeman on guitar, Ammons soars to new heights on his tenor and



HELEN REDDY—Music, Music, Capitol ST 11547. A well-made, excellent-sounding album that reflects the state of the art of pop music is what Helen Reddy normally delivers, and her latest is no exception. As always the songs are particularly well chosen. The majority of the material on this collection are written by women, but it represents only the general feminine viewpoint rather than any strident Lib propaganda. Reddy's smooth, flexible higher range is heard to particularly good advantage here, wrapped in the brilliant production of Joe Wissert. The joys of music and the need for personal freedom, two of Reddy's best themes, are the most pervasive concepts running through the album.

Best cuts: "I Can't Hear You," "Hold Me In Your Dreams Tonight," "Ladychain," "You Make It So Easy."

Dealers: Reddy, Capitol and Jeff Wald have already shown they're ready to work this all the way.



BARRY MANILOW—This One's For You, Arista 4090. One of today's most likable talents extends his string of well-thought-out, tastefully constructed hit albums. Manilow, the all-around music man, puts together another highly satisfying contemporary pop package with his gifts of singing, piano-playing, writing, producing and arranging all working at his usual high level. As before, the latest Manilow LP pulls the listener smoothly from sad ballads to uptempo rockers and catchy novelties. Intelligence and imagination are at work throughout the instrumental riffs, the lyrical concepts and the vocal interpretations. There is also no shortage of potential major hit singles.

Best cuts: "This One's For You," "Daybreak," "Looks Like We Made It," "You Oughta Be Home With Me."

Dealers: Manilow is touring heavily this summer and will have a fall tv special.

proves he was one of the instrument's kings. The recording quality is very good as are each of the performances.

Best cuts: "Swingin' The Jugg," "Round Midnight," "Look Of Love," "Lover Man," "Just The Blues," "Confessing The Blues."

Dealers: Even though there are many Ammons' LPs on the market, this action-packed album deserves to be heard.



VALDY AND THE HOMETOWN BAND—A&M SP 4592. Warm, sincere, country-tinged vocals reminiscent of the debut set of this Canadian folk singer and his eight-member backup band. Gentle troubadour's songs have simple but interesting arrangements featuring backup voices and excellent sax. Cover explains theme.

Best cuts: "Peter And Lou" (joyous midtempo melody and the album's unquestioned highlight), "Yes I Can (Anyway You Want Me)," "Old Home Place," "Me and Martin Growin' Old."

Dealers: Similar adult contemporary, country-flavored sound brought the Starland Vocal Band a No. 1 single.

NORMA JENKINS—Patience Is A Virtue, Desert Moon DM3200 (Buddah). An auspicious album debut from a mainstream soul ballad vocalist whose strongest suit is the conveying of emotion. Pure vocal pyrotechnics takes second place to telling sad stories of brighted love, rather in the vein of Margie Joseph although without talking raps. Instrumental backing is quite effective, although rather on the traditional side.

Best cuts: "Love Jones," "I Fooled You," "It's All Over Now."

Dealers: A natural entry for the fem soul ballad market.

QUIRE—RCA BGLI-1700. This is perhaps one of the more different-sounding LPs to be released in years. Christine Legrand, sister of Michel and founder of the Swingle Singers and the Double Six of Paris, has assembled a new jazz vocal group that does wonders with jazz standards. It has taken songs made popular by Ellington, the Modern Jazz Quartet, Erroll Garner, Fats Waller, Brubeck, Bill Evans, and Shearing, and given them a great treatment. The four voices, assisted by a small rhythm section really interpret these songs to their utmost. This LP should pick up airplay on jazz, FM and easy listening stations.

Best cuts: "Blue Rondo Ala Turk," "Misty," "Take The 'A' Train," "Waltz For Debby," "Dancers In Love," "Body And Soul."

Dealers: In-store play will attract interest. Also stock this in a special vocal jazz section.

DOUBLE EXPOSURE—Ten Percent, Salsoul SZS5503. This vocal cross between the 4 Tops and the O'Jays displays impressive harmony. This LP is sometimes heavy r&b, then turns to mellow ballads with soft sweet instrumental sections. Vocals are clear and solos are as appealing as the group effort. The quartet also takes on bouncy scale-jumping tunes. Although instruments are strong and often take solos, they never dominate the LP. The title cut is a 6:51 disco lover dream. The group receives instrumental assistance from MSFB.

Best cuts: "Baby I Need Your Loving," "My Love Is Free," "Ten Percent," "Everyman."

Dealers: Display this album with r&b vocal groups.

MIKE FINNIGAN—Warner Bros. BS2944. Well respected in the business as a heavy-fisted backup pianist for the likes of Maria Muldaur and Dave Mason, the 6-6 Finnigan on his first solo outing, produced in Muscle Shoals by Jerry Wexler, un-

veils a pleasantly raspy, almost Dr. John voice and wide-ranging tastes that encompass country, pop and soul.

Best cuts: "Performance," "Saved By The Grace Of Your Love," "Mississippi On My Mind."

Dealers: Good discovery LP for college-age fans.

Billboard's Recommended LPs

pop

GINO VANNELLI—Gist Of The Gemini, A&M SP-4596. Side one of Vannelli's fourth album for the label alternates intense but mellow supper club style ballads with full-bodied rockers. More ambitious side two is a half-instrumental, half-vocal "War Suite" that is exceedingly well arranged and orchestrated and features Vannelli's most clearly focused lyrics. Most impressive thing about the album is the range—like having Anthony Newley and Jethro Tull on one LP. Engineered and co-produced by Grammy-winner Geoff Emmerick. **Best cuts:** "Summer Of My Life," "To The War," "Omens Of Love."

JOAN ARMATRADING—A&M SP-4588. This thoroughly diverse and immensely enjoyable LP shows strong influences of jazz, blues, pop, soul and folk. With the aid of producer Glyn John, Armatrading delivers the kind of lyrically touching and introspective ballads that have characterized Janis Ian's work. Like Ian, she plays acoustic guitar with a backup of musicians that supply excellent orchestrations. **Best cuts:** "Water With The Wine," "Love And Affection," "Save Me," "Somebody Who Loves You," "Like Fire."

FLAMIN' GROOVIES—Shake Some Action, Sire SASD-7521. Like the Beatles' current rock 'n' roll roots album, this is a set of gritty, guitar-dominated numbers that reflect the British music scene in the years leading up to 1964. A predominately raucous album with a few melodic ballads included, and faithful production throughout by Dave Edmunds, who had a top five single five years ago with "I Hear You Knockin'." **Best cuts:** "Yes It's True," "You Tore Me Down," "Misery," "I Can't Hide."

CHRISTINE MCVIE—The Legendary Christine Perfect Album, Sire SASD-7522. Now riding an enormous top 10 album with Fleetwood Mac, this set was recorded by Chris in 1969, prior to her marriage to John McVie. Never before released in America, this is an even mix of midtempo pop-rockers and moody ballads, all featuring the lady's excellent keyboards and bluesy vocals. Backup musicians includes John McVie of Fleetwood Mac, Danny Kirwan, formerly with the group, and members of the Yardbirds and Savoy Brown. **Best cuts:** "For You" (uptempo handclap rocker), "Wait And See," "No Road Is The Right Road," "I'd Rather Go Blind" (the old Etta James song).

BOB MARLEY & THE WAILERS—The Birth Of A Legend, Calla 2 CAS 1240. Hot on the tail of Marley's recent success is this two-record package of the Rasta legend's early music. It gives a good indication of where his current sound came from and there are very noticeable traces of American r&b throughout. Joining him are Bunny Livingstone and Peter Tosh and there are some excellent cuts. Amazingly, the originals of these sides didn't sound half as good, since Tom Moulton lended his mixing abilities to the project and turned them all into pretty good sounding tunes. **Best cuts:** Personal taste is important in picking.

MICHAEL MANTLER-EDWARD GOREY—The Hapless Child, Watt/4. Composer Mantler has matched his excellent music

with the interesting words of poet Edward Gorey and the results are perfection. Gorey's "Amphigoery" is interpreted by musicians Carla Bley, Steve Swallow, Terje Rypdal and Jack DeJohnette and the voice of Robert Wyatt. Interesting and extremely listenable, this LP should receive heavy FM airplay. **Best cuts:** Six Gorey selections are included and each deserves a listen.

JOHN MAYALL—A Banquet In Blues, ABC ABDP-958. Dynamic, full-bodied rockers dominate on this LP, which also includes a couple of slower, medium tempo tunes. There is an extended, bluesy jam on a 14-minute song called "Fantasyland," which nonetheless begins and ends as a fast-paced, rather tight, uptempo number. Impressive, mostly lively arrangements feature moog, sax and flutes. **Best cuts:** "Sunshine" (with Fleetwood Mac's John McVie on bass guitar), "You Can't Put Me Down," "Table Top Girl," "Lady."

TOMMY WEST—Hometown Frolics, Lifesong LS6003. An urban-country LP from half of Cashman & West. There are elements of Willie Nelson and Jim Croce here, used surprisingly effectively for a writer-producer team best known for odes to life in the big city. The theme is conceptual and autobiographical, with West's LP title reflecting the New Jersey country radio show that was a prime influence in his musical development. **Best cuts:** "I'm Ready For You," "Things Are Getting Better," "Old Radio."

COUNTRY JOE McDONALD—Love Is A Fire, Fantasy F-9511. Perhaps even more inviting and accessible than Country Joe's likable debut LP as a Fantasy soloist last year. The former San Francisco protest rock pioneer now shows a solidly consistent gift for penning meaningful soft-rock mid-tempo ballads and singing them in highly agreeable style. **Best cuts:** "It Won't Burn," "I Need You," "You're The Song."

STOMU YAMASHITU, STEVIE WINWOOD, MICHAEL SHRIEVE—Go, Island ILPS 9387. One of the most pleasing space music albums of the season. Japan's synthesized-classical keyboardist Yamashitu melds tightly with a rock-jazz studio star group to create a total effect of something not unlike two entire sides of "Nights Of White Satin," the 14 cuts are not banded for identification.

PETER IVERS—Warner Bros. BS 2930. His mordant writing and small, insinuating voice carry elements of both Alice Cooper and Randy Newman. Produced by the high-flying Gary Wright, the second Ivers LP is made-to-order FM fare. **Best cuts:** "I'm Sorry, Alice," "In Pursuit Of Treasure."

LEWIS FUREY—The Humours Of, A&M 4594. A series of sarcastic and sensitive rockers and ballads from unconventional Canadian songwriter/singer. Each song takes a witty jab at sex, love and personal disillusionment. Album's strength lies in the poetic yet untraditional Furey lyrics, with programmer discretion advised. Sound production by Queen's Roy Thomas Baker. **Best cuts:** "Top Ten Sexes," "Lullaby," "Legacy," "Casting For Love."

DELBERT MCCLINTON—Genuine Cowhide, ABC, ABCD-959. Produced by Chip Young, LP is an appealing '50s-sounding mix of originals, hits by Leiber & Stoller and classics like "Pledging My Love" and "Blue Monday." There are a few ballads, but for the most part this is a fun, high-energy set of rockabilly along the lines of Billy Swan's "I Can Help" or several of Ringo's hit singles. Uptempo sax and piano-dominated arrangements are memory-evoking without seeming dated. Between the continued popularity of nostalgia and the Southern boogie rock sound, this delightful set should find an audience. **Best cuts:** "Lipstick, Powder And Paint," "Lovey Dovey," "One Kiss Led To Another," "Let The Good Times Roll."

MICHAEL DINNER—Tom Thumb The Dreamer, Fantasy F-9512. Well balanced, highly commercial album features uptempo, goodytime rockers with lively tenor sax by Chuck Findley and medium ballads with the smooth, soaring harmonies that trademark the Eagles' recent work. There's also a cut that starts out MOR and builds to a powerful, symphonic finish, one or two reggae-tinged numbers, and even a very countryish song. Jimmy Cliff's much-respected "Sitting In Limbo" is here, as are backup musicians Dee Murray and Nigel Olsson. **Best cuts:** "Tom Thumb The Dreamer," "Julie," "The Promised Land."

soul

GLORIA GAYNOR—I've Got You, Polydor PD-1-6063. This LP continues to establish Gaynor as a strong disco artist. While "Let's Make A Deal" is a midtempo ballad, the driving disco beat is ever present. The vocalist tackles the standard tune "I've Got You Under My Skin" turning it into an enjoyable disco cut. Horn, string and guitar arrangement blend well with background vocals. This album contains both hard driving disco cuts and clear mellow ballads. **Best cuts:** "I've Got You Under My Skin," "Touch Of Lightning," "Nothing In This World."

THE METERS—Trick Bag, Reprise MS2252 (WB). Electronic instruments and well blended vocals dominate this album. The group's music seems to have matured since the days of "Cissy Strut," offering tight harmony and uncluttered instrumental arrangement. The LP contains a diverse selection of

(Continued on page 72)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Jim Fishel, Jim Melanson, Is Horowitz, Ed Harrison, Jean Williams.

Get ready for the greatest celebration of all!



The new album
Life Goes On / Faith Hope & Charity

APL1-1827

RCA Records

FUTURE

Warner-

Announcing a sound



1 Rose Royce. Performing on the soundtrack of the forthcoming movie "Car Wash."

2 Warner Bros. President and Chairman of the Board Mo Ostin greets Whitfield Records President Norman Whitfield (left) and Walter Ainsworth, Whitfield Records General Manager.

3 Undisputed Truth. Hit-makers with a track record that includes "Smiling Faces," "Help Yourself" and "UFO's." Featuring vocalist Taka Boom in her recording debut.

4 Masterpiece...

5 Nytro... with Norman Whitfield and Walter Ainsworth

6 Whitfield Records staff; from left, William Whitfield, Vice President; Michael Ann Logan, Administrative Assistant; Clay McMurray, Assistant A&R Director; Norman Whitfield; Walter Ainsworth, General Manager; and Tony Jones, Artists Relations Director.

GOLD

Whitfield

investment for the Seventies...

First single release

"You + Me = Love" WHI 8231

The Undisputed Truth

Produced by Norman Whitfield



Manufactured and distributed by Warner Bros. Records

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 8/7/76
Number of singles reviewed
this week 106 Last week 119

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THE STILLS-YOUNG BAND—Long May You Run (3:53); producers: Stephen Stills, Neil Young & Don Gehman; writer: Neil Young; publisher: Silver Fiddle, BMI. Reprise 1365 (Warner Bros.). A relaxed, funky folkish warmth radiates from this easy ballad that reflects back to the finest days of Crosby, Stills, Nash & Young. Young's characteristically intimate lead vocal is also the sound he drew most success from. Delightfully unpretentious and open.

CHICAGO—If You Leave Me Now (3:53); producer: James William Guercio; writer: P. Cetera; publishers: Big Elk/Polish Prince, ASCAP. Columbia 3-10390. An almost orchestral scope pervades the sound of this supergroup's latest in a long chain of fine singles. The song is a light medium-sad ballad with a swooping melody line and string section fills. There's a bit of the old Bread group feeling throughout this fine piece.

ERIC CARMEN—Sunrise (3:29); producer: Jimmy Ienner; writer: Eric Carmen; publishers: C.A.M./U.S.A., BMI. Arista 0200. That wonderfully unmistakable sad tenor voice attacks an uptempo lyric message this time and produces the effect of a breaking heart desperately winning through to an optimistic outlook. The melody and production are a sleek counterpart to Carmen's emotional singing.

recommended

GRANO FUNK RAILROAD—Can You Do It (2:46); producer: Frank Zappa; writers: Richard Street-Thelma Gordy; publishers: Jobete/Stone Agate, ASCAP & BMI. MCA 40590.

MARIA MULDAUR—Sweet Harmony (3:44); producers: Lenny Waronker and Joe Boyd; writer: William "Smockey" Robinson; publisher: Jobete, ASCAP. Reprise 1362.

LEON & MARY RUSSELL—Rainbow In Your Eyes (3:48); producers: Leon & Mary Russell; writer: Leon Russell; publisher: Teddy Jack. BMI. Paradise 8208 (Warner Bros.).

FLYING BURRITO BROTHERS—Waitin' For Love To Begin (2:47); producers: John Fischback & Flying Burrito Brothers; writers: P. Kleinow & G. Guilbeau; publisher: Fox Box. BMI. Columbia 3-10389.

STRING DRIVEN THING—Cruel To Fool (3:38); producer: Shel Talmy; writers: Exell-Roberts; publisher: The Hudson, Bay. BMI. 20th Century 2300.

HERB ALPERT—Promenade (2:40); producer: Herb Alpert; writer: Herb Alpert; publisher: Almo, ASCAP. A&M 1852.

JIMMY BUFFETT—Woman Goin' Crazy On Caroline Street (2:58); producer: Don Gant; writers: J. Buffett/S. Goodman; publishers: ABC/Dunhill, BMI/Red Pajamas, ASCAP. ABC-12200.

RONNIE SPECTOR (WITH THE WALL OF SOUND ORCHESTRA)—Paradise (3:38); producer: Phil Spector; writers: Phil Spector-Harry Nilsson; publisher: Mother Bertha. BMI. Spector 0409 (Warner Bros.).

ATTITUDES—Sweet Summer Music (3:36); producer: Attitudes; writers: Paul Stallworth, Chuch Higgins & Gil Bottiglier; publisher: Hardwood. BMI. Dark Horse 10011 (A&M).



PEOPLE'S CHOICE—Movin' In All Directions (3:05); producers: Kenneth Gamble and Leon Huff; writers: L. Huff-D. Jordan-D. Ford; publisher: Mighty Three, BMI. TSOP 4782 (CBS). A single that grabs with the intensity of its musical and vocal feelings, not unlike the powerful hit approach of "Backstabbers." The lyric repeats a single catchphrase with deliberate power over cooking progressive Philly soul track.

LAMONT DOZIER—Can't Get Off Until The Feeling Stops (3:25); producer: Lamont Dozier; writer: L. Dozier; publisher: Dozier, BMI. Warner Bros. 8240. A pioneer writer of modern soul songs adds additional luster to his rising career as a solo artist with this mid-tempo ballad about the joys of a building love affair. Dozier sings, writes and produces with his usual high style.

TYRONE DAVIS—Give It Up (Turn It Loose) (3:25); producer: Leo Graham; writer: L. Graham; publishers: New York Times/Content/Little Bear's, BMI. Columbia 3-10388. This longtime Brunswick soul hitmaker's first release since joining Columbia is an energetic, fine-honed sample of the straightforward r&b styling that has given Davis his biggest hits. Davis romps and slides his way through an insinuating and ingratiating performance.

recommended

STANLEY TURRENTINE—There Is A Place (3:40); producers: Orrin Keepnews and Stanley Turrentine; writer: Pamela Turrentine; publisher: Pamcarli, BMI. Fantasy 772.

CARL CARLTON—Ain't Gonna Tell Nobody (About You) (3:31); producer: Bunny Sigler; writer: B. Sigler; publisher: Blackwood. BMI. ABC-12166.

NATURAL EXPERIENCE—Hide And Seek (Part 1) (3:40); producers: John Brown, Peter Wells & Charlie Johnson; writers: Guy Spells, Kelvin Boyd, Peter Wells; publisher: Brown & Landers. BMI. BL&J 269 (IRDA).



OLIVIA NEWTON-JOHN—Don't Stop Believin' (3:24); producer: John Farrar; writer: John Farrar; publisher: John Farrar. BMI. MCA 40600. Newton-John's first Nashville-recorded release maintains her universal feel. This Farrar written/produced number shows brilliant choral harmony and clear, bright instrumentation. Newton-John expands her vocal range and capabilities impressively.

CRYSTAL GAYLE—One More Time (Karneval) (3:27); producer: Allen Reynolds; writers: J. Heider-C. Heilburg-B. Blackburn; publisher: Morning, ASCAP. United Artists UA-XW838-Y. Surprising followup to her recent No. 1 hit. Crystal tackles a lively continental flavored song. Could hit in both country and pop markets with its catchy sing-a-long melody. Jazzy horns add to the finale.

BARBARA MANDRELL—Love Is Thin Ice (2:45); producer: Tom Collins; writer: G. Morgan; publishers: Pi-Gem/Cumberland. BMI. ABC/Dot DOA-17644. Busy background with cascading strings, steel and a heavy bass line and a steady singing job by Mandrell bolster her newest single. This has the feel and crossover potential of Lynn Anderson's past hit "Rose Garden."

TOM BRESH—Sad Country Love Song (3:16); producer: Jimmy Bowen; writer: John Beland; publisher: Screen Gems-Columbia, BMI. Farr FR-009. Bresh's debut Farr disk. "Home-made Love" reached No. 6, and he's back with another strong contender. Laidback singing with mellow production results in a listenable and potent followup.

BILL ANDERSON—Peanuts And Diamonds (3:10); producer: Buddy Killen; writer: Bobby Braddock; publisher: Tree. BMI. MCA 40595. Unusual song, from both content and production angles, provides Anderson with a refreshing change of pace. Producer Killen adds some piano and strings that makes this different from any previous Anderson release.

BOBBY BORSCHERS—They Don't Make 'em Like That Anymore (2:32); producer: Eddie Kilroy; writer: Rory Bourke; publisher: Chappell, ASCAP. Playboy 6083. Effectively produced song with clever, underplayed lyrics rendered convincingly by Borchers. Strings and guitar counterpoint his straightforward singing style.

recommended

HARLAN SANDERS—Honky Tonker (2:45); producer: Sam's Creek Productions; writers: H. Sanders-R.C. O'Leary; publisher: Warner-Tamerlane. BMI. Epic 8-50261.

KENNY STARR—Victims (3:12); producer: Snuffy Miller; writers: Rory Bourke-Johnny Wilson-Gene Dobbins; publisher: Chappell, ASCAP. MCA 40580.

EDDY RAVEN—The Curse Of A Woman (3:05); producer: Don Gant; writer: Sterling Whipple; publisher: Tree, BMI. ABC/Dot DOA-17646.

DAVID WILLS—(I'm Just Pouring Out) What She Bottled Up In Me (2:37); producer: Henry Strzelecki; writers: D. Owens-J. Vowell; publisher: Belinda. BMI. Epic 8-50260.

MACK WHITE—Take Me As I Am (Or Let Me Go) (2:53); producer: Mack White; writer: Boudleaux Bryant; publisher: Acuff-Rose. BMI. Commercial COM-1319A.

ALEXANDER HARVEY—Catfish Bates (3:07); producers: Ben Talent-Alexander Harvey; writer: Alexander Harvey; publishers: United Artists/Big Ax, ASCAP. Buddah BDA-533. Filp: Lonesome Cup Of Coffee (3:39); producers: same; writers: Alexander Harvey-Daryl Royal; publishers: same.

CATES SISTERS—Mr. Guitar (2:33); producers: Margie Cates-Marcy Cates; writers: J. Hunter-Roger LeBlanc; publisher: Sound Corp. ASCAP. Caprice CA-2024.

JIMMY BUFFETT—Woman Goin' Crazy On Caroline Street (2:58); producer: Don Gant; writers: Jimmy Buffett-S. Goodman; publishers: ABC/Dunhill, BMI/Red Pajamas, ASCAP. ABC-12200.



MIAMI—Kill That Roach (3:30); producer: Willie Clarke; writers: W. Thompson-W. Clarke; publisher: Sherlyn. BMI. Drive 6251 (T.K.) Novelty intro hook leads into a solid cut that combines the funky Latin best of War with the sophis-

ticated strings and horns backdrops of the Temptations. A soulful vocal runs through the cut, but it is clearly secondary to the hot and well-integrated instrumental mix.

JIMMY SABATER—To Be With You (6:00); Producer: Bobby Marin; writers: Nick Jimenex & Willie Tores; publisher: Ecstasy, ASCAP. Salsa 715. Main hook is that the lead is handled by a big-voiced pop singer who sounds rather like Paul Anka. Otherwise it's the standard disco best, female backup and alternately funky and pretty sound.

FINGERTIPS—Shelter Me (3:08) producer: Del Spence; writers: David Paul-Duncan McKellar; publisher: Colgems, ASCAP. MCA 40545. Enormously commercial, fast paced pop disco confection that features a pretty-voiced girl singer who sounds something like Olivia Newton-John.

DIANE BROOKS—Kinky Love (3:44); producer: Brian Ahern; writer: Dave Ellington; publishers: Chappell/Brown Shops, ASCAP. Reprise 1366 (Warner Bros.). Slinky, sinuous ballad is sexy without being blatant. Highly suggestive lyrics, but the vocal and overall sophisticated approach is more like Robert Flack's "Feel Like Makin' Love" than the rash of orgasmic moaning hits.

JEAN PLUM—Here I Go Again (2:27); producer: Willie Mitchell; writers: W. Mitchell, E. Randle & J. Shaw; publishers: JEC, BMI/Hi, ASCAP. Hi 5N-2314 (London). Excellent fluid vocals highlight this medium tempo soul and pop entry. A typically classy Willie Mitchell production.

RICH BILLAY—Take Me Back (3:43); producers: John Madera, Tom Sellers & Artie Ripp; writer: Richard Billay; publisher: Home Grown, BMI. Atco 45-7055 (Atlantic). Cut segues from a ballad opening to an intense wall-of-sound hook. Powerful, deliberate production.

THE BOTTOM LINE—That's The Way To Go (3:32); producer: Jack Conrad; writers: D. Foster, J. Graydon, J. Conrad; publishers: Darnoc, Wayne Art. Ganga B.V., Cotaba, BMI. Greedy Records Ltd. 103. Superb single is the epitome of

disco without using any of the disco formulas or cliches. Excellent: soulful male lead vocal and superior production.

PETER LEMONGELLO—If You Walked Away (3:19); producer: Jay Senter; writer: David Pomeranz; publishers: Warner-Tamerlane/Upward Spiral. BMI. Private Stock 45,099. The producer of "I Am Woman" and the writer of "Tryin' To Get The Feeling Again" team with Lemongello on this slow, pretty MOR-pop ballad. The singer's classy styling is complemented with female backup.

ENCHANTMENT—Come On And Ride (3:29); producer: Michael Stokes; writers: Michael Stokes & Emanuel Johnson; publishers: Desert Moon/Willow Girl, BMI. Desert Moon 6402 (Buddah). The earthy, soulful vocals and urgent, involving feel are similar to an uptempo Gladys Knight record, but the storyline is more like "Love Train" or "Express," urging us to hop on board the disco train "cause 'it's the latest thing."

LIVERPOOL EXPRESS—You Are My Love (3:16); producers: Hal Carter & Peter Swettenham; writers: Craig & Kinsley; publisher: WB, ASCAP. Atco 45-7058 (Atlantic). Light pop number is a collection of neo-Beatle sounds with airy male vocals predominating.

BACK POCKET—Lonely Railroad Ties (2:36); producer: Back Pocket; writer: Pat Robinson; publisher: Not Listed. Joyce 7602. Very commercial country-tinged pop record has the vocal sound of an act like Seals & Crofts. A nonstop toe-tapper.

CARRIE McDOWELL—Over The Rainbow (2:31); producer: Don Gant; writers: Arlen-Harburg; publisher: Leo Fiast, ASCAP. MGB IRDA-268-A. Powerful performance from this 12-year-old who has already appeared on the "Tonight" show and Las Vegas shows. A promising talent.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections published this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

Billboard's Recommended LPs

• Continued from page 68

musical tempos. Long instrumental intros and instrumental selections are pleasing. Solo vocal efforts are as impressive as group efforts. An exceptionally fine arrangement of Jaggars' "Honky Tonk Woman" is included. **Best cuts:** "Disco Is The Thing Today," "Find Yourself," "Trick Bag," "Honky Tonk Woman."

JAMES BROWN—Get Up Offa That Thing, Polydor PD-1-6071. Brown continues to provide his fans with hard driving rhythmic dancing music, almost 10 minutes of it on "Get Up Offa That Thing." He moves effectively from a strong funky tune into a ballad, but giving it the rustic Brown treatment. This LP is not very different from past LPs but he takes a different twist with a heavy blues tune "Home Again." **Best cuts:** "Release The Pressure," "This Feeling," "Get Up Offa That Thing."

FATBACK BAND—Night Fever, Spring SP-1-6711 (Polydor). Another solid soul-funk-disco effort from this fine all-around group that hasn't yet captured the attention it deserves. Not one dull cut among the eight longish numbers making up this album. **Best cuts:** "Night Fever," "The Joint," "Disco Crazy," "Booty."

ROY AYERS UBIQUITY—Everybody Loves The Sunshine, Polydor PD-1-6070. This LP straddles the line between jazz, r&b

and Latin and is a far cry from Ayers' jazz product of the past. In fact, his great vibes work is hardly heard. In its place is synthesizer, which could break him and his group into the progressive market like Herbie Hancock and Ramsey Lewis. More than half of the tunes feature vocals. **Best cuts:** "Hey Uh-What You Say Come On," "The Golden Rod," "You And Me My Love," "It Ain't Your Sign It's Your Mind," "Tongue Power."

HUMMINGBIRD—We Can't Go On Meeting Like This, A&M SP-4595. Good LP from this integrated jazz/soul group. Most of the cuts are well orchestrated instrumentals with dominant bass and guitar. Group is comprised of ex-members of the Jeff Beck Group, most notably singer Bobby Tench, drummer Bernard Purdie who played on Steely Dan's "Royal Scam" LP provides effective rhythm. **Best cuts:** "Fire And Brimstone," "A Friend Forever," "We Can't Go On Meeting Like This."

jazz

DAVIO SANBORN—Sanborn, Warner Bros. BS 2957. Hard hitting soprano and tenor sax work sets the pace for this driving, crossover brand of jazz. Sanborn's technique of full-energy playing overshadows any style he may have, for the music seems to demand power and persuasion. Sanborn's work on soprano is exemplary. Small group dates has has the added dimension of select female background voices. **Best cuts:** "Concrete Boogie," "Indio," "Smile."

Grand Funk Sues Capitol For \$1.4 Million in N.Y.

NEW YORK—Grand Funk has filed suit in the U.S. District Court here charging Capitol Records with failure to account for and to pay more than \$1.4 million in royalties on product recorded when the act was on the label. Act now records for MCA.

The suit also charges Capitol with failure to pay band member Mark Farner (a/k/a) Cram Renraff) \$186,732 in mechanical fees allegedly due the songwriter.

An accounting of mechanical fees allegedly due Grand Funk's Donald Brewer, musician/songwriter and principal of Brew Music Co., is also sought.

Reasons given for the disparity between what Capitol has paid and what an outside audit for the band claims are: use of "fictitious average

applicable prices," exclusion from royalty payments of unauthorized promotional recordings, exclusion of recordings made for export, unauthorized deductions for returns, unreported record club and military exchange sales, improper computation of foreign sales and failure to pay a specified minimum royalty on foreign sales.

Gray Gordon Dead

NEW YORK—Gray Gordon, 72, prominent in the '30s and '40s as leader of a Tic-Tock Rhythm dance orchestra, died here July 23 of cancer. In recent years Gordon worked as a personal manager, guitarist Les Paul being one of his clients.

STILLS-YOUNG BAND



(RPS 1969)

“LONG MAY YOU RUN”/“12-8 BLUES”

the first single from the first album by the
STILLS-YOUNG BAND
“LONG MAY YOU RUN”

(MS 2253)

On Warner/Reprise Records & Tapes.

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LONG MAY YOU RUN—The Stills-Young Band [Reprise 1365 (Warner Bros.)] IF YOU LEAVE ME NOW—Chicago (Columbia 3-10390) SUNRISE—Eric Carmen (Arista 0200) SEE TOP SINGLE PICKS REVIEWS, page 72

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE-Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

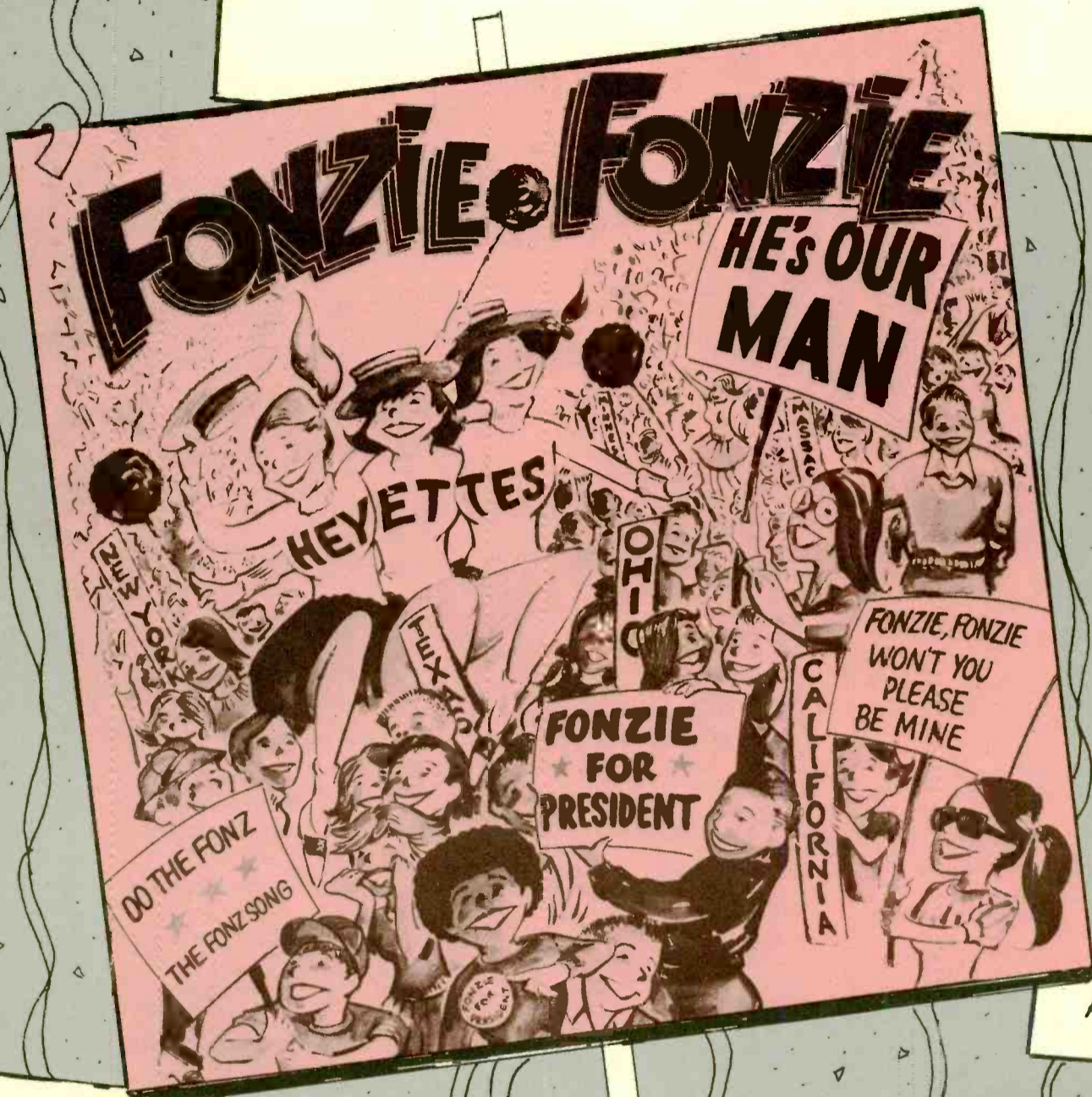
Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z-(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions for A-Z.

IT'S A LANDSLIDE!

One of the biggest raked singles of the year... "The Fonzie Song"... spearheads a new LP!



Check your London distributor for:

- ★ BUMPER STICKERS
- ★ WINDOW STREAMERS
- ★ RADIO TIME BUY SCHEDULE

LONDON
RECORDS & TAPES

by
THE HEYETTES





Master Blaster

DAVID SANBORN'S NEW ALBUM IS SANBORN.

The super-saxophonist star of last year's *Taking Off* album cooks his way through an 8-course program on his second Lp, *Sanborn*. Includes "Indio," "Smile" and Paul Simon's "I Do It For Your Love."

SANBORN BY DAVID SANBORN.

Produced by Phil Ramone. A Courtly Production. Warner Bros. BS 2957

TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE																																																																																																																																																																																																																																																																																																																
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			Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.																																																																																																																																																																																																																																																																																																																										
116	116	7	KEITH CARRADINE I'm Easy Asylum 7E-1066	6.98		7.97		7.97			156	156	2	LEON REDBONE On The Track Warner Bros. BS 2888	6.98		7.97		7.97			137	137	37	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33900	6.98		7.98		7.98		169	136	36	EARTH, WIND & FIRE Gratitude Columbia PG 33694	7.98		8.98		8.98																																																																																																																																																																																																																																																																																					
107	109	39	ERIC CARMEN Arista AL 4057	6.98	7.98	7.98	7.98	7.98			139	143	7	D.C. LARUE Ca-The Drals Pyramid PY 9003 (Route)	6.98		7.97		7.97			171	171	2	BEACH BOYS IN CONCERT Brother/Reprise 2KS 6484 (Warner Bros.)	9.98		11.97		11.97		172	123	38	BLACKBYRDS City Life Fantasy F 9490	6.98		7.98		7.98		173	164	26	HENRY GROSS Release Lifesong LS 6002	6.98		7.98		7.98		184	2	COMMANDER CODY & HIS LOST PLANET AIRMEN We've Got A Live One Here Warner Bros. 2LS 2939	7.98		9.97		9.97		175	126	14	NAZARETH Close Enough For Rock 'N' Roll A&M SP 4562	6.98		7.98		7.98		176	176	18	JOE WALSH You Can't Argue With A Sick Mind ABC ABCD 932	6.98		7.95		7.95		187	2	RICK DERRINGER Derringer Blue Sky PZ 34181 (Columbia/Epic)	6.98		7.98		7.98		189	2	PETER FRAMPTON Frampton A&M SP 4512	6.98		7.98		7.98		179	179	6	CURTIS MAYFIELD Give, Get, Take And Have Custom CU 5007 (Warner Bros.)	6.98		7.97		7.97		180	182	13	MARTHA VELEZ Escape From Babylon Sire SASD 7515 (ABC)	6.98		7.95		7.95		181	188	33	JOHN KLEMMER Touch ABC ABCD 922	6.98		7.95		7.95		182	133	12	CAMEL Moonmadness Janus JXS 7024	6.94		7.95		7.95		183	183	3	ESTHER SATTERFIELD The Need To Be A&M SP 3401	6.98		7.98		7.98		184	174	86	AEROSMITH Get Your Wings Columbia PC 32847	6.98	7.98	7.98	7.98	7.98		185	185	2	DWIGHT TWILLEY BAND Sincerely Shelter SRL 52001 (ABC)	6.98		7.95		7.95		186	186	2	JONATHAN LIVINGSTON SEAGULL/ORIGINAL MOTION PICTURE SOUNDTRACK Neil Diamond Columbia MS 32550	6.98		7.98		7.98		187	177	20	ROBIN TROWER Live Chrysalis CHR 1089 (Warner Bros.)	6.98		7.97		7.97		188	190	2	SPIRIT Farther Along Mercury SRM-1-1094 (Phonogram)	6.98		7.95		7.95		184	NEW ENTRY	CLIFF RICHARD I'm Nearly Famous Rocket PIG 2210 (MCA)	6.98		7.98		7.98		190	124	5	EARL KLUGH Blue Note BN-LA596-G (United Artists)	6.98		7.95		7.95		191	191	14	VAN MCCOY The Real McCoy H&L HL 69012	6.98		7.97		7.97		192	198	2	MICHAEL FRANKS The Art Of Tea Reprise MS 2230 (Warner Bros.)	6.98		7.97		7.97		193	127	10	SONS OF CHAMPLIN A Circle Filled With Love Anrola America ST 50007 (Capitol)	6.98		7.98		7.98		194	196	90	ELTON JOHN Greatest Hits MCA 2128	6.98		7.98		7.98		195	149	19	KISS Destroyer Casablanca NBLP 7025	6.98		7.98		7.98		196	194	44	KISS Alive! Casablanca NBLP 7020	7.98		7.98		7.98		197	195	279	CAROLE KING Tapestry Ode SP 77009 (A&M)	6.98		7.98	7.98	7.98		198	197	11	POCO Rose Of Cimarron ABC ABCD 946	6.98		7.95		7.95		199	200	2	PETER TOSH Legalize It Columbia PC 34253	6.98		7.98		7.98		200	173	12	HALL & OATES Abandoned Luncheonette Atlantic SD 7269	6.98		7.97		7.97	

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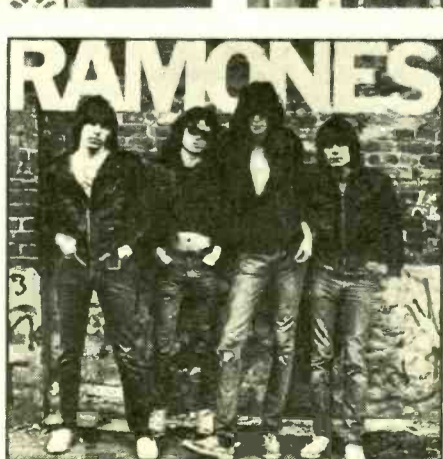
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House C'right Bill Action

• Continued from page 1

the jukebox rate from review. The bill requires that all statutory rates will be periodically reviewed by the proposed commission at varying time intervals.

But as a result of jukebox operators' pleas, assurance was written into the bill that the commission would consider only current, post-revision financial situations in any rate adjustments. Reviews for the jukebox rate will be at 10-year intervals, starting in 1980.

The same assurance of an up-to-date basis for future royalty rate adjustments was extended to all statutory rates under compulsory licensing in the House revision bill by an explicit directive to the Copyright Royalty Commission. The policy would apply to reviews of mechanicals, cable tv royalty payments, and PBS rates, as well as to the jukebox rate.

Subcommittee chairman Kastenmeier said he is sympathetic to the fact the jukebox industry has "fallen

on hard times," as Rep. Danielson argued.

But the chairman feels that the jukebox operators have been treated fairly in obtaining an annual royalty rate of \$8 per box for the use of all music, in both House and Senate revision bills. The \$8 rate has held since the House-passed bill of 1967, although a figure of more than \$19 per box was originally proposed.

In other action, the subcommittee decided to schedule the first review of compulsory licensing rates for PBS use of music in 1982, rather than in 1980, when all other statutory rates would get their first review.

The PBS rate is the only one that will have to be set by the proposed royalty commission.

Within the next six months or less, the embattled revision of the U.S. copyright law has to clear House judiciary and rules committees and a floor vote, before going on to Senate action, and a final compromise on the differences between the House bill and Senate-passed S.22.

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AUGUST 7, 1976, BILLBOARD

Inside Track

Billboard incorrectly attributed a July 19 incorporation of a music publishing/record label firm to United Artists Records president Artie Mogull. The incorporation was actually filed Feb. 2, 1976, when Mogull was working independently. . . . **Blood Sweat & Tears** got an estimated 1 billion tv viewers July 22 when it did a portion of "Spinning Wheel" from the Olympic Village, Montreal. Satellite carried it globally and ABC-TV used interviews with **David Clayton-Thomas** and band excerpts later in the U.S.

Is it true that a potent act with a taskmaster manager got two key executives at a major independent label fired last week? **Bert Annear**, 72, original Western regional man for London Records in 1949, died two weeks ago at his home near Fresno, Calif. Annear retired about 1971. . . . **ZZ Top** headlines the all-star show set for Anaheim, Calif., Stadium Aug. 7, along with **Blue Oyster Cult/Johnny & Edgar Winter/Point Blank**.

The prices for tickets for the CMA's anniversary banquet and show, Nashville, are: \$8 for the cocktail party, banquet show and televised CMA Awards Show and \$20 for the previous events and the dinner. . . . **Barbara Streisand** personally discussed her new picture, "A Star Is Born," with members of the nationwide Columbia Records promotion corps at their convention. . . . **Charlie Rich's** special album to commemorate his 2 million sales of "Behind Closed Doors" was diamond-studded and probably the most lavish ever given an artist. . . . **Peter Frampton** hit No. 1 in Holland for "Show Me The Way," giving A&M its first Continental chart topper.

White summer suits are in for industry execs. Four of the five toppers in the Warner Communications music group wore them at their New York press conference and Arista president **Clive Davis** did his thing in Los Angeles, complete with the navy blue shirt. . . . **Melba Moore** is spokeswoman for "Big Blue Marble," Emmy and Peabody award-winner tv series. . . . **David Bryon** has been dismissed from Uriah Heep by fellow members "in the best interests of the group." . . . **The Bron Agency**, London, slating 30 days of U.K. and Continental touring for the Flaming Groovies in November. . . . **Dick Clark** becomes the 1677th celebrity bronze star in the Holly-

wood Blvd sidewalk Aug. 4. . . . **Motown's** fall release is tabbed "Parade Of Champions."

Stanal Sound did the entire sound for **Neil Diamond** when he opened the Aladdin Concert Hall, Las Vegas. No house equipment was tied in. . . . **Capricorn Records** stages its fifth annual barbecue and summer games at Lakeside Park, Macon, Ga., Aug. 19. . . . **Jefferson Starship** was denied a permit to stage its annual gratis gig at San Francisco's Golden Gate Park July 30. Park commission would not comment. . . . The **Eagles** drew the biggest crowd in New England history at their July 25 Boston Foxboro Stadium stand. . . . Jazz tenor man **Georgie Auld** plays a supporting role in "New York, New York," starring **Robert DeNiro** and **Liza Minelli**. Auld, who coached DeNiro on tenor for the flick bit, plays an orchestra leader. . . . **Cliff Richard** feted by Rocket and MCA Records at the New York World Trade Center.

A&M Records thanked **Van Jay** of WRVR and **Wanda Ramos** of WBLS for helping break the **Brothers Johnson** album, with gold records. . . . **Kevin Wheelwright** of Ogden, Utah, won the \$250 first prize in the 1976 Nathan Burkan memorial competition at the Univ. of San Francisco School of Law, sponsored by ASCAP. . . . **Judy Collins** will do the college concert circuit next month with the release of her new album.

Dick Clark producing the four-week **Frankie Avalon** CBS-TV summer replacement, "Easy Does It," starting Aug. 25 at 8 p.m. . . . **Gerry Beckley of America** bedded in London by an undiagnosed illness.

Karin Berg, director of press relations for Elektra Asylum, has relocated from the Los Angeles headquarters of the company to its New York offices. . . . Earl Moss, vocalist on the new **Doc Severinsen LP**, will be featured with Severinsen on the "Tonight Show" Monday (2). . . . Tulane Univ. bans further use of its Sugar Bowl for rock concerts following serious disturbances between fans and police at the ZZ Top/J. Geils concert there July 17. . . . New York's Disc-O-Mat chain stores using window displays to push \$6.98 list stock at the lowball price of \$2.99.

Strong signals that purchase of Frank Music catalog by **Steve Leber**, Leber/Krebs Management, and CBS is on for this week.

HARWELL BACKS STAX CHIEF

Bell Insists He's Innocent

By ELTON WHISENHUNT

MEMPHIS—Al Bell, chairman of bankrupt Stax Records, has testified he never "knowingly" signed a fictitious loan guarantee to defraud money from Union Planters National Bank.

Bell, on trial with Joseph P. Harwell, both of whom are charged with conspiracy to defraud \$18 million from the bank, testified he signed many papers at the request of Harwell but always took Harwell's word and did not know what he was signing.

Harwell, former vice president of the bank, is serving a five-year prison sentence after pleading guilty last year to embezzling \$284,000 from the bank.

Bell, questioned by his attorney, James F. Neal of Nashville, testified he trusted Harwell and relied on his judgment in their loan dealings between 1969 and 1974.

Harwell followed Bell to the witness chair and corroborated Bell's testimony last week. Harwell freely told the jury that he defrauded the bank but said: "Al Bell was not a party to the fraud."

Bell testified that in 1972 he bought out Stax president James Stewart for \$2 million in borrowed money.

Farrell To Morris

LOS ANGELES—The Wes Farrell Organization will be represented by the William Morris Agency for packaging music for television and motion pictures.

Wes Farrell Organization encompasses three record labels and more than 20 music publishing companies. In addition, it supplies music for television shows and commercials.

Bell testified his association with the bank began in 1971 when Stax borrowed \$2.5 million and had three years to repay it but paid it off in less than six months.

"From then on," he testified, "the bank was anxious to do business with Stax. The bank started running after me, trying to make loans to me and Stax."

Bell testified that for the last two years of Stax's operation, before it was shutdown last December in bankruptcy litigation, he had worked without salary.

(Harwell's defense is that his guilty plea covers all his previous crimes and he should not be convicted a second time.)

Harwell testified that in 1968 when he was a junior officer at the bank his salary was \$500 per month and he began to go into debt. When his debts grew, he said he began to embezzle money from the bank by creating fictitious borrowers, writing out false loan documents and pocketing the money.

Harwell testified he met Bell in 1968 when he was assigned the Stax account. He said when Stax repaid the \$2.5 million loan so promptly in 1971, his superior encouraged him to solicit more loans from Stax.

Harwell testified he recalled two or three occasions when he got Bell to sign guarantees as collateral for a loan and then used them to make up fictitious borrowers so he could embezzle more money from the bank.

"Mr. Bell personally had no connections whatsoever with the fraudulent intent," he said.

Assistant U.S. Attorney John Mulrooney, one of the prosecutors, charges that Harwell is "trying to take the rap for Bell" because Har-

well is already serving a prison sentence for fraud.

The government charges Bell gave Harwell \$700,000 in kickback funds during the period when the fraudulent loans were made.

Bell testified he gave Harwell the money simply as "a nice gesture" for Harwell's health. Harwell testified Bell once told him he regarded the payments as "no more than tips."

The case is expected to go to the jury this week.

FCC Decides

• Continued from page 3

proving transfers that involved format changes from classical music to popular or rock.

The U.S. Court of Appeals particularly scolded the FCC for granting a transfer without a hearing of WEFM-FM Chicago, from Zenith Radio Corp. to GCC Communications, involving a switch from the station's traditional classical format. Zenith says it has suffered heavy income losses with the classical format, but a citizens group challenged that claim.

In announcing its non-interference policy for entertainment programming, the FCC said it is following its own congressionally mandated law, rather than the court order for the commission to consider format changes in granting station transfers. Also, the commission believes government regulations of music format is contrary to the public interest.

The commission says a recent staff study shows that the play of market forces is a better yardstick for consumer preferences in programming.

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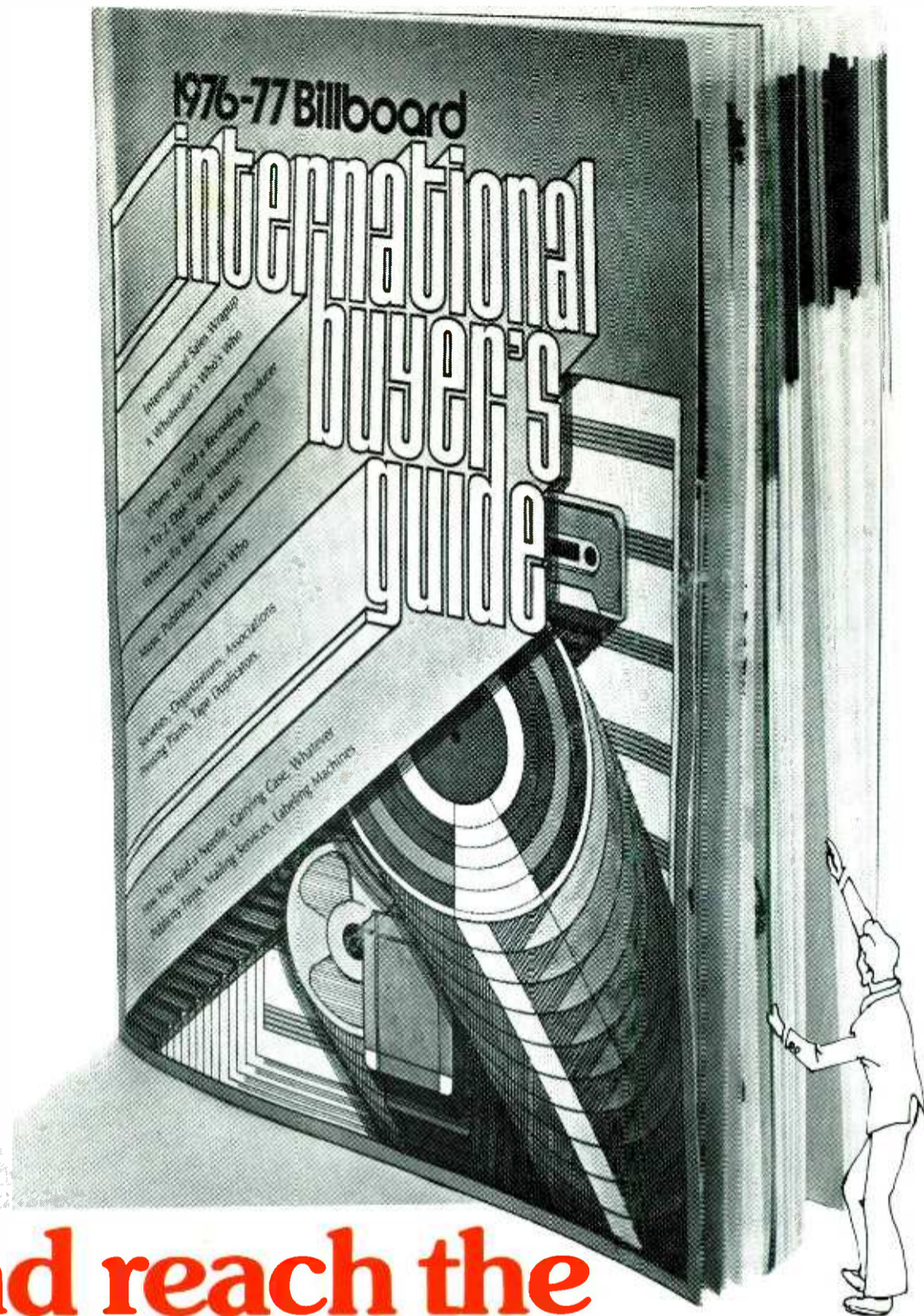
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