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NEWSPAPER

# Billboard

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## Facility Ops Reform Demanded At Forum

### CAYTRONICS EXPANDING INTO ROCK

By AGUSTIN GURZA

LOS ANGELES—Caytronics Corp., a firm which has built its strength on Latin product, will expand into the American pop market with the imminent signing of its first rock artist. Hot pop producer Kim Fowley has been signed to work on the premier act.

The move, says firm president Joe Cayre, will not entail the creation of a new label. But it will mean the firm's Salsoul division will get greater attention as the releasing  
*(Continued on page 97)*

NEW YORK—A top industry booker and one of its top promoters have issued an industry-wide call-to-arms against facility operators who discriminate against contemporary music acts. This action provided a dramatic launch for Billboard's third annual international Talent Forum here last week.

Hailed as the largest and most successful gathering of its kind, the Talent Forum drew more than 600 registrants to the New York Hilton Wednesday (1) through Saturday (4).

New York's Ron Delsener told a packed concert promoters panel Thursday (2) that promoters across the nation would band together after Labor Day to "stop this segregation against the long-haired pot smokers these people think we are."  
*(Continued on page 16)*

## UA & Soviets Will Exchange Disk Products

By JOHN SIPPEL

LOS ANGELES—The doors have been opened for an exchange of product between United Artists Records and the Soviets.

A two-hour meeting involving UA Records president Artie Mogull and his international division chief Harold Seider and representatives of Mezhdunarodnaja Kniga in Moscow Monday (23) produced this development.

Seider says the conference with Nikolay E. Gordeev, vice president of the U.S.S.R. trading and licensing wing for books and recorded product, and two senior aides, Vyacheslav P. Klinovsky and Oleg S. Popov, paved the way for album exchanges.  
*(Continued on page 97)*

## Unique Technical Innovations Star During CES Run

By STEPHEN TRAIMAN

CHICAGO—More new audio and video technology will be on view here at this 11th Summer CES than in any recent year.

And the "razor and blades" links between hardware and software will be much in evidence at the four-day run which opened Sunday (5).

Among the "firsts"—a computerized remote volume control record changer and another that plays both sides of a disk; direct-to-disk recordings from a growing number of labels in virtually every type of music, renewing hi fi venue software  
*(Continued on page 24)*

## ABC, CBS Top TV Music Fare

By DICK NUSSER

NEW YORK—ABC and CBS television are far ahead of NBC in programming forthcoming musical shows, with independent chains and syndicators breathing down their necks in the continuing race to grab the 18-35-year-old tv viewer's attention.

CBS has the most ambitious sum-  
*(Continued on page 24)*

## Radio Execs Say Singles Sales Falling Dramatically

By CLAUDE HALL

LOS ANGELES—The singles record is in more sales trouble than most record company executives realize. In a Billboard survey of 101 medium and small market radio stations, the average number of singles that could be determined as selling in those markets—most in the East and Northeastern—was 15.6.

And this includes a few music directors and program directors in mass audience formats who say they can track about 40 records selling in their area of one kind or another. These were not FM album-rock stations.

But in market after market, regardless of the kind of format, the report came resoundingly back—the single record is lying fallow.

Edd Harnas, music director at

WHIO in Hornell, N.Y., says there are rarely more than six-to-eight singles that he can track as honestly selling in his market each week. Michael D. (Dave Michaels) Lange, program director at WKTJ in Farmington, Me., says he is able to track about six-to-eight singles as selling each week. His station programs contemporary music and features a 40-record playlist.

Steve Benson, music director of WFAU, a modern country music station in Augusta, Me., finds anywhere from 10-to-15 records that are selling in his market. Asked how he compensates in order to achieve a valid playlist of records to put on the air, he answers: "Requests, national trades and pure intuition."  
*(Continued on page 22)*



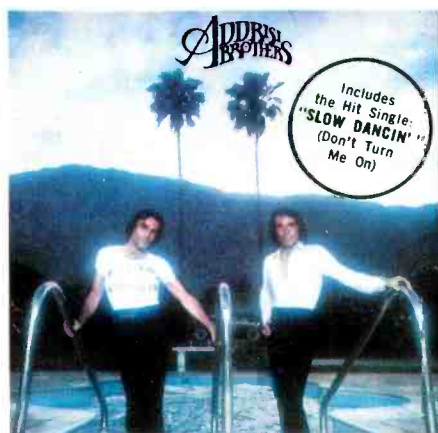
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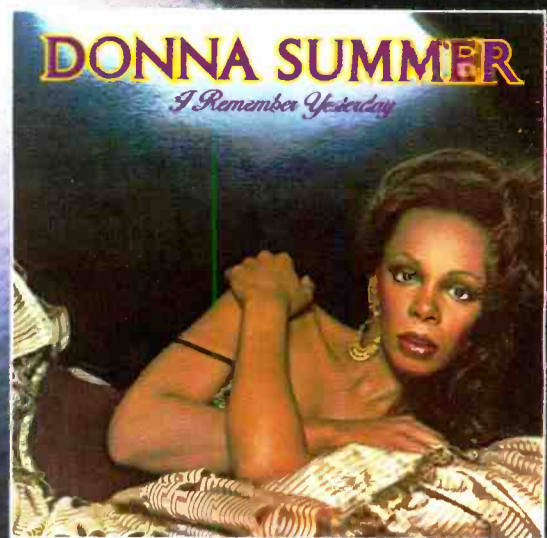
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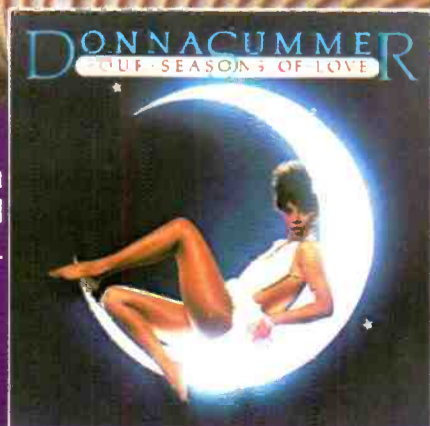
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**FOREVER MOMENT**—President Jimmy Carter (right) chats with members of Return To Forever during a special reception in the White House Rose Garden. At the meeting are Gayle Moran, Stanley Clarke, manager Ron Moss, Chick Corea and attorney Mickey Shapiro.

# Carter To List C'right Choices

WASHINGTON—It now appears that the President will be ready to act in the near future on releasing the names of nominees for the Copyright Royalty Tribunal after more than six weeks of delay.

The delay was generally attributed to President Carter's wish to include the Tribunal in his government reorganization plan.

This included combining certain agencies with other departments or offices in the interest of economy, such as making the Tribunal part of the Copyright Office.

But sources close to the scene say the White House—after a study of the situation—now realizes that the Tribunal could not be involved in the reorganization plan because it is a legislative agency established and required by the Copyright Law.

This was pointed out to the President in a letter from the Senate and House leaders in copyright legislation—Sen. John L. McClellan (D-Ark.) and Rep. Robert W. Kastenmeier (D-Wis.).

The May 17 letter emphasized that the reorganization plan cannot apply in this case, "since the Reorganization Act does not extend to agencies of the legislative branch" (Billboard, May 28, 1977).

The letter added that Congress might at some future time want to change the structure of the Tribunal or the Copyright Office. "But clearly at the present time there is no disposition in Congress to reopen issues so recently resolved with the greatest difficulty."

The letter did not make the painful point that the President, in this situation, could legally be forced to act in the matter, according to attorneys versed in Constitutional law.

Or that music publishers, for example, who will be hurt by any failure to implement the performance royalties they are entitled to from public broadcasters, once the Tribunal sets the rates, could actually file suit against the President for failure to carry out the law.

Reportedly, a study of the situation within the White House has now made the President more aware that there is no further reason for delaying release of the names, so that clearances and Senate confirmation proceedings can begin for the five commissioner nominees.

MILDRED HALL

## Court Holding Indie Radio Rate At 1.7¼% For ASCAP

NEW YORK—An ASCAP blanket licensing fee of 1.725% of gross revenues has been continued by order of a federal judge here pending further review of the dispute over how much money independent radio stations should pay to use ASCAP tunes.

The so-called "interim fee" maintains the rate of payment that was in effect during the last contract between ASCAP and the indie stations. That contract expired March 1, 1977, without a new one being agreed upon, hence the need for the court-ordered interim.

ASCAP is filing its answer Thursday (9) to a petition filed earlier by the all-industry radio music license committee asking for substantial reductions in ASCAP fees based on the claim that ASCAP's share of radio music is slipping. ASCAP asserts the opposite is true.

Although only ASCAP rates are now before the court, the all-industry committee made it clear in its pe-

tion that it will also seek reductions against BMI and SESAC rates when those contracts expire.

"We're not talking about broadcasters anymore," comments one observer of the continuing dispute between stations and licensing organizations. "We're talking about cost accountants who work for conglomerates and who fail to perceive music's importance."

The broadcasters are currently aided by the Institute of Broadcasting Financial Managers who coordinate the cash flow figures of their members. The all-industry committee, in turn, coordinates the court fight, using those figures as ammunition to bolster its plan for reduced rates.

"The figures submitted by the all-industry committee were obviously put together for their own interest," an ASCAP spokesman adds. "The use of ASCAP music has increased substantially since the last agreement."

## A&M Sales Meet Set In Late June

LOS ANGELES—A&M is organizing a five-day sales meeting to take place here the latter part of June.

The confab, still in the structural stages, is expected to feature members from both inside and outside the music industry.

The label's annual sales meetings have been growing in recent years to include a wide variety of discussions involving its own staffers plus outside experts in the fields related to and associated with recordings. The forthcoming event is expected to span four days.

## 13,000 Flock To Nashville Fair; All Seek Music

By GERRY WOOD

NASHVILLE—The world headquarters of country music comes alive with some 13,000 music hungry fans pouring into Nashville for the sixth annual Country Music Fan Fair.

The pilgrimage begins Monday (6) and lasts through Sunday (12), allowing music fans from across the world a chance to catch their favorite stars onstage, in autograph booths or somewhere in between.

The attendance figures should be close to last year's total of nearly 13,000, taxing hotel, motel and Municipal Auditorium facilities to their maximum.

Country singers, from giant stars to Tex Nobodies, will perform at a variety of shows throughout the week. Registration fee for the event sponsored by the CMA and the "Grand Ole Opry" allows passage into enough shows, exhibits, autograph and photograph sessions and related activities to completely fill the fans' appetites—at least until the next Fan Fair or the next country show hits their town.

Previous Billboard stories indicated (Continued on page 78)

## INVITES 350 TO TOUR

# Capitol To Unveil New Canada Plant

TORONTO—Capitol Records-EMI of Canada will play host to more than 350 guests at the official opening of its record manufacturing plant at its headquarters in Mississauga, Ontario, Wednesday (15).

Guests will be invited to tour the facility, which will employ 100 persons and is capable of producing 10 million records yearly from 24 presses, according to the label.

Among those expected to attend the ceremonies are Sir John Read, chairman of the board of EMI London; Bhaskar Menon, president and chief executive officer of Capitol Industries-EMI Inc., Los Angeles; Capitol executives from the Los Angeles office and all board members of Capitol-EMI Inc.

Capitol artists Glen Campbell, Helen Reddy, Natalie Cole and Al Martino have been invited to participate in the festivities.

The special guest of honor for the event is William Grenville Davis, Premier of Ontario, who will address the gathering.

Other government figures slated to play a major role in the ceremonies are Tony Abbott and the mayor of Mississauga, Ronald Searle. The British High Commissioner, Sir John Johnston, the Hon. Jean Chretien, Minister, Industry, Trade & Commerce and other prominent officials have also been invited.

The event, which will be held in a circus-like tent in front of the manufacturing plant, will begin at 3 p.m.

Arnold Gosewich, president of Capitol Records-EMI of Canada

will deliver the welcome address and introduce Sir John and Menon, who will also address the guests.

The Hon. William Davis will unveil the commemorative plaque which will mark the official opening of the facility.

Plant employees will be on hand to advise and answer any questions about the facility while guests observe the plant in full operation.

Following the plant tour, visitors will return to the tent for a reception.

## 1st COMPUTER IN U.S. STUDIO

By JIM McCULLAUGH

LOS ANGELES—Capitol Records' recording studios here will become the first facility in North America to install the revolutionary new NECAM computerized 24-track recording and mixing console.

The system manufactured by the Rupert Neve Co. of England, is slated to be in operation in July in a completely remodeled and expanded Studio B, one of three Capitol studios, according to John Kraus, veteran recording manager.

Kraus adds that the NECAM system will give Capitol perhaps the most technically advanced recording facility in the music industry.

The system is currently in operation at AIR Studios in London (Continued on page 45)

# ASCAP, Jukebox Ops Face Off In C'right Battle Royal

By MILDRED HALL

WASHINGTON—A battle royal is shaping up between ASCAP and the Amusement and Music Operators Assn. (AMOA) over how much information the Copyright Office should require on applications and jukebox certificates, to implement the \$8 per box per year compulsory license to play copyrighted music, effective Jan. 1, 1978.

ASCAP's comment on the Copyright Office rulemaking now underway, says the \$8 rate is so low that detailed information is necessary to keep track of boxes and operators to

make sure music owners get their just due from jukebox plays.

For the same reason, ASCAP feels that most of the government's administrative costs in implementing the law should be borne by the operators, to avoid reducing the royalty pool. The royalty will be collected by the Copyright Office and disbursed by the Copyright Royalty Tribunal, with administrative costs coming off the top.

ASCAP's demand for the maximum of detail is countered by AMOA attorney Nick Allen's call

for a minimum, because of the nature of the jukebox operator's business. He explained that it is highly mobile, with boxes frequently shifted around for one reason or another.

The AMOA holds that unless the freewheeling modus operandi of the jukebox operators is considered in rulemaking, compliance would be "almost impossible." Both the Copyright Office and the operators would be burdened by "costly, impractical and meaningless requirements" and the royalty pool could suffer "un-

necessary reduction."

Going even further, the operators want the copyright law itself changed to make registration at the Copyright Office by location, for operators, instead of by machines—in the same way background music systems are licensed.

A sampling of the standoff between the two organizations shows ASCAP urging that the licensing certificate for each box be large enough to contain all information in the operator's sworn application: (Continued on page 37)

JUNE 11, 1977 BILLBOARD

# TEXAS CHAINS *Retail Growth, Like State, Booms As Outlets Mushroom Prolificaly*

By JOHN SIPPEL

LOS ANGELES—Texas retail chain store growth is booming and, importantly, profitability is keeping pace.

In a laidback cycle that started about 1964 when Lone Star State chain pioneer Bill McGee started his first Recordtown store, the largest state in the contiguous 48 has quietly become the most important retail area in the U.S.

On a per capita basis, Texas boasts more retail chain stores than any other state. And the mushrooming acceleration quietly continues. McGee, whose Recordtown and Soundtown chain is now a 19-store skein, won't divulge where his next mall-oriented outlets will be. "Even my own people don't know and

won't know until the leases are signed, but there will be more," McGee says.

John Cohen's Disc Record chain has nine Disc Record stores and his first Zebra store in the huge state, with a second Zebra about to open in Arlington, a Dallas suburb.

Raul Acevedo, Disc general manager, predicts that if the 30-plus chain out of Cleveland adds outlets, Texas will be a primary point. Houston has four stores; Austin, two; Dallas, two; and one each in El Paso and Wichita Falls.

McGee won't break down his locations as definitively, but says he has outlets in San Antonio, his base, Lubbock, Ft. Worth, Dallas, Austin, Tyler, Beaumont, Houston and Wichita Falls.

Contributing to the store boom in Texas are Kay and Dan Moran, who operate what they predict will become 30 stores in the future, out of Bromo Distributing, Oklahoma City.

Right now they have seven stores in the Dallas-Ft. Worth area and three stores in Houston. The Morans operate a number of larger than 10,000 square-foot superstores, especially in Houston, where they vie with the two huge Cactus stores operated by Bud and Don Daily, who operate the H.W. Daily and Big State Distributing, Houston and Dallas, respectively, veteran independent label distributorships.

The Morans foresee their Sound Warehouse stores in San Antonio and Austin by early 1978. The Dailys are holding off on any immediate new openings, pending completion of their monster new Houston wholesale warehouse, whose completion now has been delayed till the spring of 1978.

Jack Kirby of United, Houston, and his store-operating cohort, Gary Barnard, have 13 owned-and-operated or franchised Evolution stores in the greater Houston area.

Recently, they added their first Sundance outlet in San Marcos, their farthest geographical outlet. They expect to penetrate more small under 4,000 square-foot free-standing stores in towns within a 150-mile radius of their base.

Barnard notes that even with the encroachment of the Cactus and Sound Warehouse discount supermart-type store, their smaller neighborhood stores report rising profits monthly.

Hastings Book & Record stores, a division of Western Merchandisers, Amarillo, has six of its eight outlets in Texas. John Marmaduke sees a possible two to three new stores within the state in 1977. Allen Rosen has nine of his dozen Flipside stores in smaller cities.

The one-time Lubbock rackjobber intends to open two or three more outlets in Texas before 1978. "None will be in major metropolitan markets and none will be more than

400 miles from Lubbock, our headquarters," Rosen adds.

Dick Albertson of Siebert's retail store division, which like Hastings carries books and records, has single stores in Dallas and San Antonio. Madcat or Davey's in the next eight months, Albertson says.

Quiet newcomer to the southwest tip of the state is Budget Records and Tapes out of Danjay Distributing, Denver. Phil Lasky serves three franchisees in El Paso from his Denver warehouse. Lasky has no additional Texas openings coming.

Frank Miko of Peaches, Los Angeles, says he is consistently tracking down possible locations, but presently has nothing working in Texas. The Heiman chain has a Dallas giant store.

And even the world's biggest chain, Musicland, the retail division of Pickwick International, has 12 stores there and more coming. "We see the Texas market as an important growth area, as is the rest of the Sunbelt and Southwest," says Sy Leslie, board chairman. "We're expanding our Dallas warehouse to a new location, double the size of the current 22,000 square feet and are actively looking at retail store expansion as well."

Pickwick now has 12 stores in Texas, mostly Musicland outlets plus several Discount Records. "We'll be developing our expansion around these pilot locations," Leslie says. Currently there are five in Dallas-Ft. Worth and one each in Houston, El Paso, San Antonio, Austin, Garland, Sherman and Bryan.

## UCLA Reminder

LOS ANGELES—Billboard's regular coverage of its UCLA class could not be reported in this issue due to the class being held late in the week. It will be covered in next week's issue. The final session of the course takes place Monday (6) evening as Stevie Wonder demonstrates his music, discusses it and answers questions from the audience.

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# Executive Turntable

New president of RCA Records, New York, is **Louis Couttolenc**. He had been president and general manager, RCA Records, Mexico, since 1965, a year after he joined the company as operations director. He succeeds **Ken Glancy**, soon to be assigned new responsibilities with RCA Records in Europe. Glancy moved into the presidency slot in December 1973 after five years as head of



Couttolenc

RCA (U.K.) Ltd. **Rocco Laginestra**, president of RCA Records, 1970-1973, has been elected vice president, operations analysis, responsible for corporate review of the label and other divisions. He was staff vice president, operations analysis. Also at RCA, **Kelli Ross** has been named vice president/general manager, Sunbury/Dunbar Music Publishing, New York. She was director, music publishing. **Neil Portnow** has been promoted to executive producer, pop a&r at RCA, New York. He was an a&r producer. . . .

At ABC Records, Los Angeles, executive realignment includes **Herb Belkin** being upped to vice president of operations from vice president, marketing and creative services; **Barry Grieff** joining the firm as vice president, creative and marketing services, coming from A&M Records where he was vice president of advertising, merchandising and special projects; **Mark Meyerson** being elevated to vice president of a&r from vice president, East Coast operations; **Roy Halee**, formerly vice president, a&r becomes vice president, special projects a&r, a newly created post; **Don Biederman** who held the post of vice president, legal affairs and administration is now chief counsel in all artist acquisitions and contract negotiations, and **Richard**



Belkin

**Green** has been promoted to vice president, business affairs, from director, business affairs. . . . Buddah Records, New York, has named **Tom Cossie** vice president, promotion & sales. He was vice president, promotion. Also at Buddah, New York, **Chuck Walz** has been appointed national marketing and sales manager. He was national sales manager. . . . **Farrell Bushing Jr.** named to the



Meyerson

newly created post of vice president, finance, CBS Records International. He'll return to New York from London where he was financial director, CBS Records/U.K. Also at CBS International, **Jay Edelman** has been promoted from assistant controller to controller. And **Don Colberg** has been named director of national promotion, Columbia, New York. He was regional promo marketing manager, Northeast, Columbia. . . . **Walter**



Cossie

**Johnson** has been appointed manager, product merchandising, RCA Records, New York. He was a local sales rep for Phonodisc. Also at RCA, **Allen Meis** has been named manager, Midwest regional promotion, Cincinnati. He was a regional promotion manager for UA Records. . . . At Shelter Records, Los Angeles, **Joe Cirincione** named marketing manager and will also operate as production assistant to label president **Denny**



Biederman

**Cordell**. Cirincione had worked in a similar capacity for the label in the area of local marketing. . . . Elektra/Asylum Records, Seattle, has named **Fred Zaehler** promotion rep for that market. Most recently he was the promotion rep for Epic Records. . . . **Michael Jensen** joins the press and information department of Columbia Records, Los Angeles, as tour publicist. . . . **Pauline Maurer**, who has been with the United Artists Records publicity department for two years, is leaving to tour Europe with her husband. . . . **Frank Ferreri** will head the sales department of Scrimshaw Records, Los Angeles, and **Eddie Gurren** has been named director of national promotion while **Gloriana Monroe** is in-house advertising coordinator.



Cossie

**Shelly Berger** has been appointed executive vice president of American operations for Danny O'Donovan Enterprises Inc. and expects the firm to shift headquarters for its music, film, concert and legitimate theatre activities to Los Angeles from Britain. . . . **Kathie Berlin** has been named vice president in charge of Rogers & Cowan's New York entertainment division. She was an account executive there. . . . **Paul Caldwell**, road manager for **Gloria Gaynor**, has joined Norby Walters Associates, New York, as administrative assistant to the president. . . . **Harvey Elkin** joins Gerald W. Purcell Associates, New York, to work in the areas of concerts, lectures and symphonies and will handle many personal appearances of the firm's clients. . . . **Sue Scott** joins Rome Productions



Colberg

International, Austin, Tex., handling p.r. and advertising. . . . Talent Payment Inc., Los Angeles, has named **Linda Gatewood** head of its music division. She has been with the firm for six years. . . . **Robert Gur-Arie** named the first paid executive of the Institute of High Fidelity, New York, after 17 years as a trade association executive. Most recently he was with the International Council of Shopping Centers. . . . **Joe Lopprine** has been appointed vice president of sales at ADS, Analog & Digital Systems, Wilmington, Mass. He was national sales manager. . . . Appointments at Uni-Sync Inc., Westlake Village, Calif., include **Lawrence Jaffe** to marketing manager and **Madlyn Jamison** to sales administrator. Uni-Sync is a division of BSR (U.S.A.) Ltd. . . . **James E. Morrison** moves into the position of vice president commercial sales of Altec Corp.'s sound products division, Anaheim, Calif.



Colberg

**Robert Gur-Arie** named the first paid executive of the Institute of High Fidelity, New York, after 17 years as a trade association executive. Most recently he was with the International Council of Shopping Centers. . . . **Joe Lopprine** has been appointed vice president of sales at ADS, Analog & Digital Systems, Wilmington, Mass. He was national sales manager. . . . Appointments at Uni-Sync Inc., Westlake Village, Calif., include **Lawrence Jaffe** to marketing manager and **Madlyn Jamison** to sales administrator. Uni-Sync is a division of BSR (U.S.A.) Ltd. . . . **James E. Morrison** moves into the position of vice president commercial sales of Altec Corp.'s sound products division, Anaheim, Calif.

## RCA Records In Good Position As Couttolenc Named

By STEPHEN TRAIMAN

NEW YORK—The RCA Records operation that Louis Couttolenc assumes command of from Ken Glancy is a vastly improved label than his predecessor inherited in December 1973.

Couttolenc, head of RCA Mexico for the last dozen years and known as a troubleshooter for the label, with a 1974 stint as managing director of RCA France, among other assignments, takes over RCA in one of its best industry positions ever.

When Glancy arrived on the scene from five years as head of RCA (U.K.) Ltd., corporate management has seen much red ink and diminishing share of market in virtually every area.

In a complete turnaround, the label scored record sales and profits the last two years, and as RCA Corp. chairman Edgar Griffiths noted at the recent annual meeting, the division had a record first quarter in 1977 as well, almost doubling profits of a year ago.

International sales provided more than 50% of the label's volume for the first time last year, and membership in the RCA Music Service record/tape clubs is at its highest point in history.

Glancy inherited several key executives and rapidly built his own team, delegating both authority and responsibility, and sharing the success with division vice presidents Mel Ilberman, domestic operations; Bob Summer, international; Jack Kiernan, marketing; Jerry Bradley, Nashville operations; Dave Henberry, RCA Music Service; Tom Shepard, Red Seal a&r, and Mike Berniker, pop a&r, among others.

Glancy will be assigned new responsibilities with RCA Records in

(Continued on page 21)

## DE-LITE, VIGOR & GANG

### 3 Labels Drop Singles To 98 Cents

NEW YORK—In an effort to increase singles sales in order to break more album product, De-Lite, Vigor and Gang labels have dropped their list price to 98 cents from \$1.29 and wholesale prices commensurately.

Bernie Block, sales and marketing topper for the labels, says his independent distributors were notified of the price slash May 23 and were asked to pass along the price cut to their accounts. Block says he feels

singles sales levels are at their weakest in years currently.

To draw interest in his labels' product, Block says the new Crown Heights' single, "Do It The Frency Way," is being released in a four-color front-and-back illustrated sleeve at the new lowered price.

De-Lite will release 15 two-sided hit Goldies' singles late in June to further spur consumer interest, plus a new Kool & the Gang and a Kay-Gees.

Goddard Lieberson.

Throughout his life, he pursued the highest vision of excellence, in advancing the aesthetics he cherished so fervently, and in developing the industry of which he was the very best.

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Vol. 89 No. 23

# Hawaiian Sales Volume Goes Up Unit Purchases In Decline As Album Prices Increase

By WAYNE HARADA

HONOLULU—Despite rising prices of albums, Honolulu music dealers—discount houses, catalog outlets, regular retailers—agree that the consumer is being a whole lot more selective, but the buying power remains up.

"Where they used to buy three albums, they're buying maybe two," says Ruth South, vice president and general manager of Kahala Music and Pearlridge Music, which normally discounts \$1 off \$8.98 and \$7.98 LPs and \$2 off \$12.98 and \$13.98 LPs.

Dave Holmes, regional manager of D.J.'s Sound City, a Seattle-based chain, says: "The unit purchases are going down, but the dollar volume is going up. We're selling fewer records, but selling at a higher price, so business is up." His \$8.98 LPs are regularly priced at \$7.99, and often go to \$6.66 when there's a sale.

Prices are a factor to some people, he notes, and consequently, consumers are becoming more selective in what they buy.

At the House of Music, a catalog house in the Ala Moana Shopping Center, Pierce Murphy, general manager, observes: "I haven't noticed real changes in buying patterns.

"If we have what the customer wants, he'll buy it. In our location (Hawaii's busiest shopping complex, frequented by tourists as well as residents), price is not the factor. We stock quite a bit of what our customers want, and our customers include tourists from the Mainland, Japan and Canada."

House of Music was selling its "A Star Is Born" LP (listed at \$8.98) for \$8.79. Its \$7.98 stock goes for \$7.79 regular price. Murphy admits, "We're probably the only store in the country that goes by the list price, or near it, but our business isn't hurting. We've always been a catalog house, so we don't advertise prices. We simply maintain a wide selection."

## Stan Cornyn Discusses WB Plans Sees Pilot Promo Network, N.Y. Executive Emphasis

By NAT FREEDLAND

LOS ANGELES—A new Warner Bros. pilot program for a merchandising field network, consumer acceptance of selective \$7.98 list pricing during the first sales quarter of 1977 and permanent increased presence of top-level WB executives at the label's expanded New York offices were among the topics tapped by Stan Cornyn in a freewheeling exclusive Billboard interview.

Cornyn was recently elevated to executive vice president of WB and as such will take over much wider areas of responsibility in day-to-day running of the label. He sheds his long-time creative services department post this summer with the transfer of Derek Taylor from Warner's England operation.

"The \$7.98 list price is here to stay and proof can be found by glancing at the top 20 albums on the Billboard chart," he says.

"We also made a very close study of the all-time-high WB grosses for the first quarter of 1977 and verified that we sold more units than ever, with the raised list price a marginal part of the record-breaking revenues."

Cornyn calls the \$1 price hike a necessity in order to retain a reasonable profit margin while costs to record labels are rising on all fronts.



Classical Buff: Customer at Honolulu's House of Music checks the bins for music for her collection. Price is not a factor.

Joe Carlson, a clerk at the Holiday Mart Honolulu record department, a discount house, says that 50% of its newer stock is listed at \$7.98, which the store normally sells at \$6.84. If a sales promotion is on, the LP could go for \$5.44 or \$4.44, depending on the label and the artist. The store stocks its bins via its Hawaii warehouse, operated by J. L. Marsch Inc., a Minneapolis outfit.

Conan Kodama, a clerk at Records Hawaii, says its prices are generally discounted as follows: A \$7.98 list LP will sell for \$6.88, a \$6.98 LP for \$5.77 and a \$5.98 LP for \$5.29. Additional discounts are featured on promotions. "People are getting used to paying higher prices for an album," he says. "So it really helps when an artist has one or two hits from an album. The buyer feels like he's getting a good buy, with a hit or two in the album."

The dealers feel that the price is going to stabilize at \$6.98 or \$7.98.

"Prices are a factor to a certain amount of people," says D.J.'s Holmes. "Ultimately, if you offer good service, you don't have to get engaged in a price war."

Warner chairman Mo Ostin recently spent a month in New York, working out of the company's office there. From now on, there will be a top WB headquarters executive putting in four-week shifts in New York on a regular rotation schedule "most of the time."

This is being done to step up WB involvement with the New York market center, explains Cornyn. The label is moving into larger Manhattan quarters this month.

In a test project for a possible new WB field team, Warner is trying out a regional West Coast merchandising representative who will work directly with retailers to create in-store promotion displays for WB product.

Filling the experimental post is George Calagna, who has held down a variety of positions within the company. Cornyn says, "We want to see if it makes sense to have our own field force supplementing the good job WEA does for us with in-store displays. We're particularly concerned with working out-store promotions for our newer artists."

As Warner Bros. Records' 20th anniversary year comes up in 1978, the label will have a full-scale hardcover book detailing its history and reflecting the fantastic growth of the entire record industry.

He believes that the demands of the recording artists are the culprit in spiraling costs. Acts such as the Eagles, Barbra Streisand, the Beach Boys, Paul McCartney and Elton John are pulling off huge deals with labels, who are simply passing on the cost to the consumer, says Holmes.

"Our job is to sell records," says Holmes. "It's silly to boycott an album if you don't agree with the price. If the price goes sky high, we maintain our standard discount, but the last thing I'd do is to lower my price further just to justify the LP to my customer."

South of Kahala and Pearlridge Music agrees that the bottom line to continued patronage is good service. "You have to get what the customer wants," she says. "I fill a lot of special orders, often picking up records myself from the distributor. If the customer lives close by, I even deliver. My customers tell me they've noticed the LPs going up in price, but isn't everything?"

Holmes says that it's the retailers who are complaining, not the customer, about the rising prices. Consequently, a lot of retailers are going for cutouts or budget lines often offered by major labels.

Holmes says he has a \$3.99 series of labels, with such top acts as Tower of Power among the lot, who normally have \$5.99 product available. He often has a Bob Dylan for \$2.99 or \$3.99—the lower-priced LP supplementing his usual stock at D.J.'s.

South also offers \$2.98 specials—featuring titles by Andy Williams, Ray Conniff, Johnny Mathis, Alfred Apaka, Frank Sinatra and sundry others—to keep her customers satisfied.

A 25-year-veteran in the record business, South admits: "I remember when the 12-inch LPs first came out. They were \$6.30. Then there was a downward trend. So it's just a reversal now where the price is peaking at \$6.98 and \$7.98."

The book is well along to completion with Cornyn, Barry "Dr. Demento" Hansen and a full-time researcher collaborating. The project will be offered to major book publishers.

"We've taped over 100 interviews with people involved at every stage of WB growth, from the Everly Brothers to Hal Cook—our first sales manager and the former publisher of Billboard," says Cornyn.

Also coming off the presses from Warner is a booklet directed at new artists and managers working with the label. Titled "Who Are All Those People And What Are They Doing There?" the publication introduces the workings of WB label functions and personnel. It will be regularly updated.

Still another new publication is the "Warner Bros. Records Bedside Reader," a readable catalog to all the several hundred active album titles in the WB catalog.

"This catalog will guide the serious fan to what song titles are contained in each Alice Cooper album as well as guiding another generation of record buyers to what Don Rickles LPs are still in stock," says Cornyn. First printings will be available by direct mail via consumer press ads.

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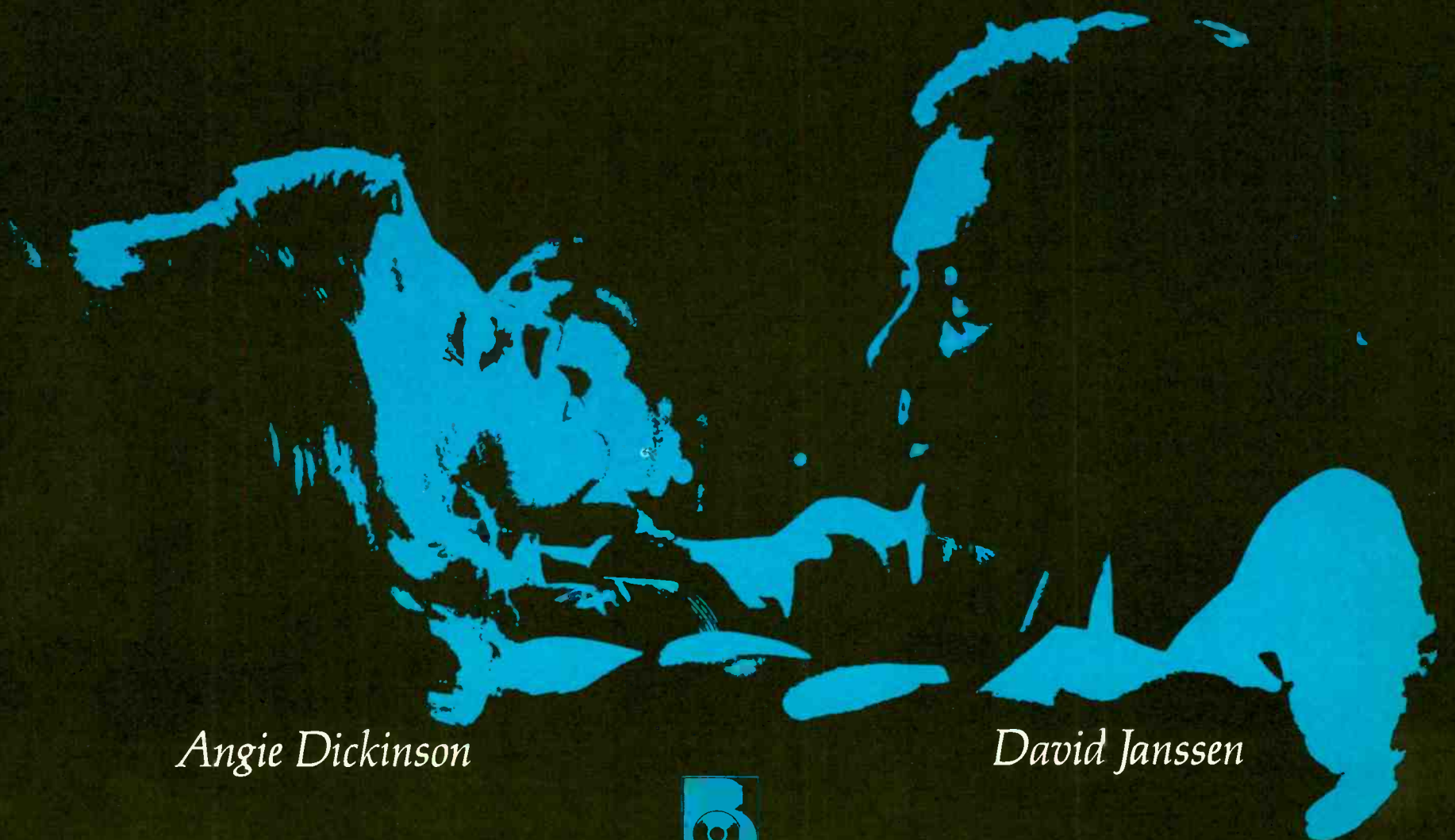
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## 3RD QUARTER SQUEEZE HURTS

## K-tel Sales And Net Plummet

By STEPHEN TRAIMAN

NEW YORK—Economic uncertainties in key markets, an ad cost/price squeeze on television time and less sell-through than expected combined for sizable drops in K-tel International sales and net income for the third quarter ended March 31.

Philip Kives, president of the Winnipeg, Man.-based tv marketing giant, notes that sales gains in the first six months were almost nullified by reduced third quarter volume, despite positive signs in the prior three months.

"There is no indication that the slump in our retail sales has been reversed in the fourth quarter which is about half over," he says. Shipments valued at \$11.336 million were in the hands of customers, but not recorded as sales, prior to March 31, compared to \$16.437 million in shipments a year ago.

Net income for January-March was \$1.888 million, a 55% drop from the \$4.2 million the year before, as sales dipped 22.4% to \$31.031 million, from \$39.996 million in the 1976 period.

For the first nine months of fiscal 1977, net income was \$814,000, about 74% below the \$3.069 million reported the prior year. Sales in the period were \$90.643 million, just 2% over the \$89.043 million in 1976.

A K-tel spokesman in U.S. headquarters at Minnetonka, Minn., confirms that about 82% of the firm's fiscal 1976 sales of \$115 million were in the leisure-time products area, mostly records and tapes. Five new markets were entered—France, Austria, Switzerland, Brazil and Denmark.

While the overall cost of sales ra-

tio is looking better this year, the retail sales slump in several key foreign markets, including the U.K., did not provide the profit dollars to cover ad outlays—mainly tv time—made well in advance. "We're really locked into foreign tv time payments long before the actual marketing," the spokesman notes.

Foreign sales including Canada in fiscal 1976 accounted for 73% of K-tel volume. For the current year, sales are ahead in the U.S., but not to the degree expected and not nearly enough to cover the soft markets, particularly in Europe.

## Sales Up But So Is Loss In Sam Goody 1st Quarter

NEW YORK—Inflationary cost pressures—not Jimmy's or audio pricing—are blamed for the Sam Goody, Inc., 38% greater loss on a 12% sales rise for the first quarter of 1977 versus a year ago.

"Unfortunately we're in a business where we're getting less for our

product than two years ago," states Goody president George Levy. "Meanwhile, all our costs are skyrocketing—labor, utilities, rents, taxes, a lot of them geared to cost-of-living hikes."

He reports audio hardware sales have been going very well and volume is also nicely ahead in both units and dollars for records and tapes. "The problem right now is expenses," Levy emphasizes.

Traditionally the first quarter of the calendar year is one of the poorest in an industry which is highly seasonal in nature, the Goody president also notes.

For January-March 1977, the net loss was \$232,872 or 35 cents per share, against a net loss of \$170,858 or 26 cents per share the prior year. Sales in the first quarter were \$11.687 million, compared to \$10.440 million for the corresponding 1976 period.

## New Fuller Disclosure Bill Is OK'd

By MILDRED HALL

WASHINGTON—A bankruptcy reform bill that would, among other things, provide fuller financial disclosure by business debtors in bankruptcy proceedings, and new incentives for consumer debtors to use penalty-free repayment plans, has been approved by the House.

This would obviously be of benefit to both the hi fi manufacturers and record/tape suppliers involved as creditors in the growing number of retail insolvencies in recent years.

The legislation still has far to go, but its authors, Rep. Don Edwards (D-Calif.) and Rep. Caldwell Butler (R-Va.), are hopeful of passage for H.R. 6 before the end of this Congress. The reform bill is the first general overhaul of the complex bankruptcy laws since 1938 and has undergone extensive House hearings.

The bill provides a new independent system of bankruptcy courts that will have full jurisdiction over all bankruptcy cases. They can act "without interference from another court unconcerned with the problems and difficulties of bankruptcy" (Continued on page 46)

## 3 Million Eagles

LOS ANGELES—Steve Miller's "Fly Like An Eagle" LP, Capitol Records, has gone triple platinum for 3 million and more in sales, says Jim Mazza, marketing vice president. It was released May 10, 1976.

## Market Quotations

As of noon, June 2, 1977

1975 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
46%	37	ABC	9	260	43%	42%	43%	+ 1/2
9%	7%	Ampex	11	58	8	7%	8	Unch.
5%	3%	Automatic Radio	4	5	3%	3%	3%	Unch.
61 1/2	55	CBS	9	88	56%	55%	55%	- 1/2
13	7%	Columbia Pictures	4	862	13	12%	12%	- 1/4
15%	10%	Craig Corp.	3	31	11%	11%	11%	+ 1/4
48%	32%	Disney, Walt	14	368	33	32%	32%	+ 1/4
4%	3%	EMI	8	14	3%	3%	3%	+ 1/4
18%	12%	Gulf + Western	3	644	13%	13%	13%	Unch.
6%	4%	Handleman	12	166	6%	6	7	- 1/4
35%	23%	Harman Industries	8	39	33	32%	32%	- 1/2
5%	4	K-tel	9	1	4%	4%	4%	+ 1/2
9%	6	Lafayette Radio	67	5	6	6	6	Unch.
26%	21%	Matsushita Electronics	9	33	22%	22%	22%	- 1/4
49%	36%	MCA	9	151	40%	40%	40%	- 1/4
23	16	MGM	9	131	22%	22%	22%	Unch.
57	47%	3M	16	316	48%	48%	48%	- 1/2
56%	36%	Motorola	12	356	38%	37%	37%	- 1/4
36	31%	North American Philips	7	54	33	32%	32%	Unch.
22%	16%	Pickwick International	12	1150	22%	22%	22%	Unch.
9%	5%	Playboy	14	95	8%	8	8%	+ 1/2
31%	25%	RCA	12	666	31	30%	31	+ 1/4
10%	8%	Sony	16	329	9	8%	9	Unch.
22%	16%	Superscope	6	19	18%	18	18	- 1/4
42%	26%	Tandy	7	310	28%	27%	28%	+ 1/4
7%	4%	Telecor	6	3	6	5%	5%	- 1/4
3%	2%	Telex	11	86	2%	2%	2%	Unch.
4%	2%	Tenna	5	2	2%	2%	2%	Unch.
15%	13%	Transamerica	7	313	14	13%	13%	Unch.
18%	9%	20th Century	9	3950	18%	17%	18%	+ 1/4
31%	26%	Warner Communications	7	153	30%	29%	30%	+ 1/2
28	20	Zenith	11	204	24%	23%	24	Unch.

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	—	2%	3	Kustom Elec.	7	—	2%	3%
Gates Learjet	3	106	8%	8%	M. Josephson	4	—	15	15%
GRT	30	—	2%	3%	Memorex	7	69	23%	24
Goody Sam	3	—	1%	1%	Orrrox Corp.	—	—	15/16	1%
Integrity Ent.	3	—	3%	1	Recoton	26	—	2 1/2	3
Koss Corp.	5	—	3%	3%	Schwartz Bros.	10	—	1 1/2	2 1/4

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer of Loeb, Rhoades & Co., Inc., 9440 Santa Monica Blvd., Beverly Hills, Calif. 90210, 213-273-7711, member of the New York Stock Exchange, Inc.

## WB, Dealers On Chicago's West Side Share Luncheon

By ALAN PENCHANSKY

CHICAGO—The second in a series of encounters between major label artists and small west side retailers here was staged Thursday (2), with Warner Bros. and the west side Worldwide Record Dealers association participating.

Members of the retailers group, which has organized independent black merchants from the city's slighted west side, met for lunch with singer Candy Staton, whose latest album has just been released by WB.

"It's not a plush environment, but it's the environment in which the records are sold," said Willie Barney in addressing the gathering in the wood-floored meeting room above his Barney's Records outlet on west Ogden St. Barney, a retailer and one-stop, is founder and president of the new dealers group.

"Most of the record industry functions happen downtown in plush neighborhoods," Barney said, noting that west side merchants frequently are uncomfortable in such surroundings and often cannot leave their businesses to attend events there.

"We don't want to take the people away from their own environment," he stated. "We're trying to bring the artists out here and introduce them to the environment in which the records are sold."

Eddie Gilreath, national director of black music marketing for WB, said the event represented a "showing of concern, of commitment to these dealers." Gilreath was on hand for the luncheon, along with Eddie Pugh, the label's national black music promotion director.

Representing the WEA local branch were Al Abrams, interim branch manager, Ron Ellison, WB regional black promotion manager,

Kirkland Burke, the label's local black promotion manager, Randy Edwards, branch marketing coordinator, Tom Neal, WEA sales, and Frank Williams, branch merchandising manager.

The first of the west side artist encounters, with Booker T., was hosted by WEA in early May. Barney says the merchants group is talking with other labels, including Mercury and ABC, about sponsoring artists for the meetings.

The one-stop says meetings of the group will be held once a month and are open to all retailers. Chartered with the State of Illinois, Worldwide Record Dealers claims a membership of 30 storeowners, Barney says.

## Radio Tagged OK Investment

LOS ANGELES—Radio may be one of the best investments in the world outside the oil industry, according to a study of trends and projections released by the advertising rep firms of Blair Radio and Blair Television, New York.

Total radio advertising expenditures increased 13.3% in 1976 and Blair's research dept. projects an increase of 9.1% in 1977. Local radio spots buys were up 12.9% in 1976; Blair projects another increase of 9.1% in 1977.

Meanwhile, AM stations, AM/FM combinations and FM stations experienced \$1.7 billion in revenues in 1975. And in 1977, \$485 million of the revenues will be on FM as compared to an estimated earning of \$390 million in 1976 and reported earnings of \$308.6 million in 1975 (FCC figures).

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# IN FLIGHT

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## Goody Plan: Consumers' Returns OK

NEW YORK—The Sam Goody retail chain's "Buy 'Em And Try 'Em" campaign, where its 27 stores accept returns on selected LPs after a week if the customers don't like them, reports the campaign is "doing a little better than expected."

George Levy, chain president, says the results are not in from all the stores in New York, New Jersey and Pennsylvania, but that the returns are running near normal.

"We felt that we were all taking a chance on this," says Levy, indicating that record companies are willing to go along and accept used returns if the campaign works to break new or relatively obscure acts who do not get many reviews or much airplay.

Levy reports the most success on the new Kenny Loggins (Columbia), Southside Johnny & the Asbury Jukes (Epic), and Pablo Cruise (A&M) LPs. Other albums in the monthly campaign include new releases by Walter Egan (Columbia), Les Dudek (Columbia), Sweet (Capitol), Flame (RCA), Pezband (Sire) and Frankie Miller (Chrysalis).

The campaign, if successful, will continue through future months featuring other releases. It is backed by newspaper and radio ads in Philadelphia and New York. Goody sells the LPs at \$3.94.

## Saxist Desmond Dies Of Cancer

LOS ANGELES—As he requested while he lay ill of lung cancer, alto saxophonist Paul Desmond's ashes were deposited in the hills of California's Big Sur country last week.

Desmond, 52, died at his New York apartment residence May 30. For 17 years he had been a bulwark of the Dave Brubeck Quartet.

No services were held. Divorced, Desmond left no family.

Born in San Francisco, he met Brubeck in a U.S. Army band in 1944. Through the years they recorded hundreds of masters together, one of which, "Take Five,"

(Continued on page 88)

## DISCO DISKS ONLY AT THIS S. F. STORE

By RADCLIFFE JOE

NEW YORK—A new disco record store geared to the needs of the disco industry opened for business in San Francisco June 3. Owned and operated by Ernie Lazar, a Bay Area disco deejay, Disco Central will offer special discounts to disco spinners and will also offer its demo records free of charge to the disk jockeys on a first come, first serve basis.

According to Lazar, legitimate disco deejays will be offered a special discount card that will enable them to buy domestic disco album at \$3.98, 12-inch disco disks at \$2.25, and seven inch domestic singles at \$1.

Imported disco product of which a full line will be stocked, will be available to the spinners at \$7 per LP, \$3.75 per 12-inch disco disk, and \$2.50 for 7-inch singles. Lazar states

(Continued on page 71)



**TAKING THE CAKE**—Tony Bennett and his friends admire an eight-foot cake baked by a Buffalo, N.Y., fan while he was playing the Hilton there to commemorate the May 21 dedication by the city of San Francisco of a city square in the singer's honor for his trademark song. From left are fellow artists Jimmy McPartland and Dave Brubeck; Improv owners Bennett and Bill Hassett and Improv artists Marian McPartland, John "Spider" Martin and Charlie Byrd.

## FBI Inventory Indicates L.I. Firm a Piracy Source

By AGUSTIN GURZA

LOS ANGELES—A detailed inventory of equipment and materials seized by the FBI May 18 from R&A Audio, a Long Island tape duplicator, leads investigators to believe the firm was a major supplier of allegedly pirated 8-track product on the East Coast.

The FBI had executed two search warrants on separate premises, 1930 Lakeland Ave. and 1870 Pond Road, both part of the R&A operation which is owned by Ramon Gutierrez. One is the firm's production plant and the other is a warehouse.

Most of the tapes and allegedly counterfeit labels confiscated at the plant were of Latin product. But the take at the warehouse seemed to indicate that the operation was formerly involved primarily with American product, according to the FBI.

"The duplicating equipment (at R&A) was comparable to any in a major plant," states an FBI source. "Believe me, it is the best."

Although a discrepancy exists in setting the value of the confiscated

(Continued on page 97)

JUNE 11, 1977, BILLBOARD

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## 'SHAP' SHAPIRO GONE Ackerman Ponders His Old Buddies

By PAUL ACKERMAN

*Editor's Note: Meyer Shapiro, a former Billboard editor, who during his years with the publication was the one who first broke in Paul Ackerman as a cub reporter, died May 27 at 76. The passing of a dear old friend stirred Ackerman, Billboard's editor emeritus, to reflect on an era that has long gone.*

Looking back on the last quarter century, and particularly the last few years, one is saddened by the caliber and number of outstanding departed trade journalists, the last one being Meyer H. "Shap" Shapiro.

Shortly before his recent death, Shapiro, a Billboard alumnus and BMI publicist, had recently been honored by the broadcast pioneers on behalf of the Peabody Award Committee.

During my first week of work I met Shap at Billboard's New York office. It was housed in the Palace Theatre. I tried to explain diffidently that I doubted I could make it in this high-powered racket. He replied, "Kid, there'll be no trouble at all. You'll get over that notion in no time."

In those days the Billboard editorial staff occasionally worked till 2 in the morning. Between business events they sought relief with a little horseplay. Card games were popular on a hot night. Then the staffers sometimes dispensed with their stiff clothing and worked in the nude.

Shap, who knew all the indoor departments, saw that things went smoothly. Once, one of the reporters, whom Shap was not fond of, perched on top of a high glass partition and couldn't get down. Shap let him yell for a long time and finally sent help.

And so it went, with such departments as radio, vaudeville, music, burlesque, magic, legitimate theatre, nightclubs and other facets of show business. Shap was an expert in them all.

Shap taught me radio, vaudeville, music, legitimate theatre

and many other fields. The king in burlesque was Sid Harris. Shortly after I joined Billboard, Sid took me across the street to the Gaiety Theatre and taught me how to review the shows. There the different kinds of strippers performed, generally to "A Pretty Girl Is Like A Melody." The singer was known as the "tenor." He got a bum break, for he sang unseen from the wings—not to interfere with the audience's reaction to the fine points of each stripper.

Ultimately, burlesque ended here for lack of material. There had been such acts as the baggy pants comics, accompanied by their tall blondes. He generally hung his cane for laughs in the cleavage of this blonde partner who was much taller than he. A blackout followed.

There were such pieces of business as "The Doctor's Office," "The Nurse's Office," "The Graveyard Scene," etc.

After a while if you saw one burlesque show, you saw them all because the material was the same.

In despair, an enterprising producer often tried to save the show by draping the tired chorus girls in American flags. Sometimes this worked.

Perhaps the greatest Billboard staffer was Bill Sachs, who for 40 years operated at the plant in Cincinnati. He was a close friend of those in radio, music, legitimate theatre—everybody in all areas of the so-called indoor and outdoor show business. And with ease, he put the paper to bed, while never forgetting his usual devotion to Jack Daniel's whose liquid virtues he appreciated. Bill is now in retirement.

We have contributed many executives to the trade and hope to continue to do so—the Joel Friedmans, the Jerry Wexlers and many others.

Shap was special to me.  
Goodbye Shap.

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# Music Industry Mourning Death Of Goddard Lieberson

NEW YORK—Goddard Lieberson, a seminal force in the record industry for more than three decades, died at home here of cancer May 29 at the age of 66.

Lieberson began feeling badly 2½ months ago while in Europe. A hasty return to New York and a complete physical examination turned up cancer of the liver. He had been undergoing chemotherapy but stopped the treatment due to bad side effects.

Deeply involved in the creative and commercial aspects of the business, he contributed significantly in both areas and during his stewardship of CBS Records guided the company through its most dynamic growth period.

As a direct participant in original cast, classical and literary recordings and as a shrewd recruiter of creative and executive talent in pop, and later rock, his performance was unsurpassed.

## Top Composers For 'Sesame St.' LP

NEW YORK—Singer-actress Marilyn Sokol will record a new "Sesame Street" album for Sesame Street Records featuring songs contributed by some of the nation's top contemporary songwriters. Also on the LP will be Jim Henson & the Moppets.

The album was conceived and produced by singer-composer Carol Hall. It will contain new songs by Paul Anka, Neil Sedaka, Melanie, Bill Withers, Barry Mann, Harry Chapin, Harriet Schock, Irwin Levine, Marty Charnin, Bobby Gosh, Carol Hall, Jeff Harris and Shel Silverstein.

On the business side, Lieberson played a significant role in the nurturing and exploitation of the long play disk, was the architect of the Columbia Record Club and initiated and supervised the establishment of CBS Records International, now an equal contributor to company grosses with the domestic division.

One of Lieberson's greatest successes came in the mid-1950s when he talked CBS Inc. into putting some \$400,000 behind the Lerner & Lowe musical, "My Fair Lady," an investment which eventually returned millions to the company.

It was the spectacular sales of the original cast album of "Lady" which fostered a flowering of original cast disk productions by many labels.

In all, Lieberson produced more than 80 cast albums beginning in 1947 with "Street Scene" and ending with "A Chorus Line" in 1975. Seven of these productions won gold status.

He joined Columbia Records in 1939 as assistant to the director of Masterworks, soon advancing to the director's post and then to vice president of Masterworks a&R.

Lieberson was named executive vice president of the label in 1949 and president of Columbia Records in 1956. In 1966, already a member of the CBS board of directors, he was appointed president of the CBS/Columbia Group. It was from this post that he also assumed direction of CBS Records on an interim basis in 1973 following the dismissal of Clive Davis, then chief of the division. Lieberson retired from CBS in 1975.



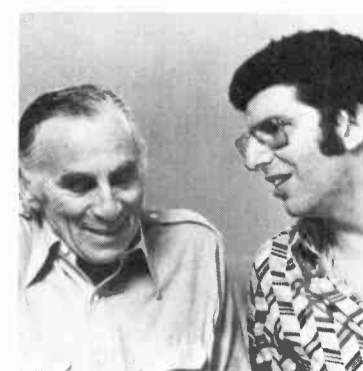
At the recording of "West Side Story" in 1957, the late Goddard Lieberson is flanked by Mitch Miller and Carol Lawrence.

Artists whose record careers were strongly influenced by Lieberson include Bruno Walter, Igor Stravinsky, Leonard Bernstein, Miles Davis, Barbra Streisand and Andy Williams, among many others.

Lieberson was also responsible for moves by CBS into areas of recorded documentation other than music, in-

cluding the Edward R. Murrow "I Can Hear It Now" series, and the CBS Legacy Collection, a set of elaborate book and record packages on historical themes.

Non-musical literary works also engaged his interest, and Lieberson personally produced a number of albums featuring such theatrical lumi-



The late Goddard Lieberson in 1975 at the recording of "A Chorus Line," his last original cast, with Marvin Hamlisch.

aries as Richard Burton, Paul Robeson and John Gielgud.

Despite his retirement and later illness, Lieberson remained active creatively until recently. On July 4, a special musical program he completed, "They Said It With Music: Yankee Doodle to Ragtime," will be aired on the CBS-TV network.

Surviving Lieberson are his wife, the former ballerina Vera Zorina, and two sons, Jonathan and Peter. Services were held here Friday (3).

## NARM Board, Manufacturers Huddle

NEW YORK—The NARM board of directors has concluded two days of discussions with the newly appointed 1977-78 manufacturers advisory committee. The meetings were held June 1-2 at the Hyatt Regency Hotel, New Orleans.

The gathering marked the first opportunity for a manufacturers advisory committee to meet with

NARM's recently appointed staff chief, executive vice president, Joseph Cohen.

Among the topics discussed was the 1977 NARM convention, held last March in Los Angeles. Based on input gathered from a recent NARM member poll, representatives of the advisory committee and the NARM board evaluated the

convention, on both business and social levels.

Following the joint sessions, the NARM board met privately. A highlight of this gathering was the inclusion of five representatives from the organization's NOVA group of younger executives in the merchandising industry.

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## Turning vinyl into gold.

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# Promoter, Agent Demand Venue Ops Reform at Forum

• Continued from page 1

His remarks echoed charges made the previous day by keynote speaker Frank Barsalona, head of Premier Talent, who had urged bookers and managers "to take their business elsewhere" when facility operators demand higher production fees and staff salaries for rock acts while refusing to grant rock promoters opportunities for cashing in on concession sales.

Barsalona also rapped the Grammy Awards as "clearly not what's happening in the music business" and urged forum registrants to find out "who and what" NARAS is and either pitch in and change it, or "take support away" from it. NARAS sponsors and stages the Grammy Awards on television.

Barsalona, introduced as "the single most powerful booking agent in the world," expressed amazement over "the lack of respect" pop music engenders throughout the media, an attitude he says results "in a loss of esteem and dollars."

"We should all begin asserting ourselves, individually and collectively," he told the opening session. "We don't realize how powerful we are politically."

Elaborating later, Barsalona said the concert business must find ways of cutting some of its expenses because "we are not working with an inexhaustible supply of money."

He said he doesn't care about concession deals the halls gave away "400 years ago" and that he wants the same deals with the unions, the box-offices, the police and security as

other entertainment and sporting events are getting.

He said that when the Angels play Anaheim Stadium they pay the facility about \$2,000, but for Peter Frampton it is up to about \$100,000. "Outdoor events are not viable anymore I am telling my acts, because we really wind up working for the facilities, and that's bullshit."

At the facility operators panel, Tom Liegler, representing Anaheim Stadium, told the audience that six major rock concerts at his venue bring the city more revenue than 80 Angel baseball games.

However, he said that most of the large public facilities are losing money, because they remain empty at least two-thirds of the time. He says that the losses used to be passed onto the taxpayers, but that now in many communities there is a revolt against this and the halls are asked to pay their own way, so that some rates may go up.

As an idea for better communication he suggested various groups involved in music set up a liaison committee under Billboard's auspices to meet regularly, consisting of three representatives from each segment of the industry. He said that the same is done in the convention business and that it eliminates many problems.

Bill Cunningham, representing Oakland Coliseum Stadium, said rock costs more than sporting events because rock concerts come one at a time, while sporting events are a constant thing. He said that if someone came in and wanted to do a 20-

year deal with him to do rock shows, and could put up a guarantee on it, then he too could get a better deal.

He said that rock shows are charged at the same rate as other one-time events. He said also that rock concerts cost more because they require more security.

**Reporters working on this story include Roman Kozak, Dick Nusser and Ed Kelleher.**

Other topics raised at the facilities meeting included security problems raised by such acts as Led Zeppelin, the frequent inaccessibility to the hall manager that cuts down cooperation between the hall and the visiting acts, sloppy road crews and security personnel that are incapable of dealing with a rock audience.

A label presidents' panel saw the heads of five labels cite the rising cost of tour support as a trend that could lead to a reduction in artists' royalty payments. Polygram Record Group chief Irwin Steinberg points out that while only 10% of acts signed make the charts, a considerable investment is sunk into all of them initially. This was disputed in remarks from the audience, particularly from managers of groups.

Difficulty in securing acts through busy, major bookers was a problem heard often from the floor.

The black live music crossover panel heard tales of successful acts crossing and criss-crossing over soul and pop charts, while an equal number of speakers claimed crossovers were a thing of the past, or soon would be, since the music is becoming more alike, whether performed by black or white artists.

At the personal managers seminar, chaired by Dee Anthony of Bandana Enterprises, verbal fireworks were ignited by promoter Bill Graham, who objected strenuously

to "90-10 deals" imposed by superstar acts upon promoters who have played these same acts during their climb to the top.

Graham asked: "If the first time we promote an act, it's a favor, and the second time, we make a little money, how come a manager hits us with a 90-10 the third time around, when the act is really huge and the promoter finally stands to make some money?"

Members of the panel, including chairman Anthony and Peter Rudge of Sir Productions, hotly denied that demands for such deals were that common. But Graham's query seemed aimed at Brian Lane, manager of Yes, who contended that 90-10 splits were fair when the promoter still stood to clear a substantial profit and the act had incurred considerable expenses on its own.

Lane cited Yes's lighting bill of \$15,000 per show, claiming that he never charged a promoter more than \$3,500, thereby absorbing the difference himself.

While Graham's question dominated the proceedings, several other promoters stepped forward to object to certain managerial tactics. Canadian promoter Donald K. Donald complained about extensive and demanding contract riders. British promoter Harvey Goldsmith questioned whether the general public was getting short shrift from acts which insist on playing only large venues.

The concert promoters seminar, chaired by Delsener, began on a light touch with an old man singing "What New York Means To Me" while accompanied on an accordion. But it soon got down to business with Delsener's announcement of the promoters group and a continuation of the personal managers discussion of the 90-10 split.

Shelly Finkel, of Cross Country Production, said that record com-

panies, agents, managers and acts are all covered by contracts, but the promoter is not and the risk on a bad concert situation should be shared by all.

Delsener said that he likes to play most of the acts that the agents have, but it is often tough with the smaller acts. But, he said, he is willing to break even on them.

He said that he is continuing to try to get underwriting on some of his projects and that he is looking for alternative ways to show acts.

Asking the audience to "have some compassion for the promoter," Graham said that there is always a risk factor in concert promotion, but that a smart promoter knows how to structure his deals. But he said that the basic difference now was that the promoter is involved in getting limousines, dealing with the concessions and having to feed the crew.

Forum registrants also heard:

- CBS Records president Bruce Lundvall bemoans the fact that record labels were "becoming banks," forced to capitalize not only breaking acts and recording sessions, but also nightclubs in New York and Los Angeles where new acts could be showcased.

- A Dallas promoter who claims he has a \$7-million budget complains that he can't get a major booking agent on the phone to book an act.

- A booking agent for William Morris suggests that soul charts be eliminated in favor of one pop chart and a personal manager demand, somewhat tongue-in-cheek, that more charts should be inaugurated, starting with a "heavy metal chart."

- A black personal manager score "de facto" social attitudes for preventing white buyers of black records from attending the concerts of the same artists they cherish on wax.

Additional coverage in next week's issue.

JUNE 11, 1977, BILLBOARD



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## Fete 12 Talent Forum Award Winners

NEW YORK—The announcement of award winners in 12 categories highlighted a Friday (3) evening dinner at Billboard's third annual International Talent Forum. The dinner, hosted by promoter Ron Delsener, was held at the New York Hilton, site of the five-day gathering.

Boston was honored as breakout artist of the year, signifying the act which has made the greatest strides in public acceptance over the past 12 months.

Concert promoter of the year recognition went to Bill Graham. Dee Anthony of Bandana Enterprises was selected personal manager of the year.

Winner of the artist relations executive award was Jonathan Cofino of Columbia Records. Allan Pepper and Stanley Shadovsky of New York's Bottom Line were hailed as nightclub operators of the year.

Staff booking agent honors went to Barbara Skydell of Premier Talent. The independent booking agent award was voted to Frank Barsalona, also of Premier.

Joe Cohen of Madison Square Garden was voted the top facility manager. Talent buyer of the year for hotels, fairs or parks was James Tamer of the Aladdin Performing Arts Theatre, Las Vegas. Winner of the college talent buyer award was Suzanne Young of the Univ. of Michigan.

## Seek Extradition Of LP Thief

LOS ANGELES—Local law enforcement officials are trying to extradite Thomas Anthony Diorio, 33, convicted LP thief who was arrested here in 1975 as part of an organized booster ring.

Diorio was arrested recently in the Staten Island mall Musieland store for allegedly pilfering record albums.

Diorio had been given a three-year probationary sentence and a \$500 fine by Criminal Court Judge Earl Broady in 1976 here, following his arrest for LP thievery by detective Tom Budds, then with the Firestone police district, for Booster activity in stores in Torrance, Calif., and the Westminster, Calif., mall.

Diorio and three others, Edward Santo, Robert Orvieto and Jack Savattere, were arrested and charged with grand larceny in April in New York. They were arraigned in a New

York City court April 14. At the preliminary hearing, their motion to dismiss charges was denied and the charges are now being studied by a New York grand jury for possible indictment there.

Grand larceny is a felony under New York law. Arresting officers valued their LP loot from the Musieland grab at \$847.

When New York enforcement of-

### Randall On LP

NEW YORK—Actor Tony Randall sings three songs and does the narration on a "Children Are People" LP, written by child psychiatrist Rosemary Caggiano.

The LP, the first in a series by the Clarus Music Ltd. label, is aimed at the educational market, but will also be distributed to retail dealers through Peter Pan Industries.

Publicist of the year recognition was given to Susan Blond of Epic Records. In the category of entertainment attorney of the year, Nat Weiss was awarded top honors.

Joe Cohen of Madison Square Garden was voted the top facility manager. Talent buyer of the year for hotels, fairs or parks was James Tamer of the Aladdin Performing Arts Theatre, Las Vegas. Winner of the college talent buyer award was Suzanne Young of the Univ. of Michigan.

## Get 'Doody' Rights

NEW YORK—A.A./Wonderland Records has acquired exclusive North American distribution rights to "Howdy Doody" material produced by the Take Two company.

First album issued under the agreement is "The Story Of Howdy Doody," featuring the original cast of the once syndicated television show in new arrangements reflecting "today's musical tastes." Suggested list price is \$4.98.

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## General News



**TAHITI BONUS**—Larry Welk, Ranwood Records vice president and general manager and his wife Tanya, are among the 75 GRT customers who were taken by the company to Tahiti recently. The trip, the fourth year GRT Corp. has feted its customers, also involved the islands of Moorea and Bora Bora. Also on the junket were some 25 GRT people and their wives.

## Bay Area Sacred Distrib Bases Inventory On UPS

LOS ANGELES—Paul Lindner & Co., San Francisco, is a combination white sacred rock one-stop/distributor who expects to gross \$100,000 in his second full year ending in November. And he concentrates on approximately 100 accounts, all within 150 miles of him and able to be served overnight by UPS.

Lindner, who learned the religious record/tape business working from Bob Cottrell at Creative Sound, Los Angeles, feels the key to successfully servicing his primarily religious book store clients is instantaneous inventory fill. On every new album he sells is taped a 2 1/4 x 3-inch transparent envelope which contains a homemade card on which full particulars of the record are contained. He rubberstamps the reverse side of the card with the store number to which he is shipping and stamps the date of the shipment. When the store sells the album, the store clerk takes off the envelope, removes the card and returns it to Lindner by mail. Lindner appends the envelope and card with the replacement record. The card becomes an inventory control system.

Lindner asks stores to try to wait until they have 13 replacement cards, then providing a stamped self-addressed envelope for the reordering. And to stimulate following his system, he gives 100 Blue Chip stamps for every album thus re-ordered.

If an album goes six months with no sale, the store automatically can return for full credit or exchange. If Lindner gets back a card for an album on which he notes little movement, he often returns the card, noting thereon to the store that the album is dormant and he does not advise restocking.

Lindner came up with his unique inventory control system for the

book stores after he surveyed his area and discovered that most accounts were often out of stock on good movers. He found that the stores were visited irregularly. Sometimes they ordered three or four months ahead, figuring they would not see a salesman or hear from a distributor but three times per year. He, too, benefits from his inventory system. His \$25,000 inventory will turn four times in a year, high for a distributorship.

And every month, Lindner picks up another general record account. He put a small inventory into two Macy's stores in the Bay area. Now all 12 departments stock some religious rock. One Tower in Sacramento and one in the Bay area stock Myrrh, Sparrow, Baranatha, Impact, Destiny and Discovery among his 15 labels. Lindner's top sellers are artists like Evie, the Bill Gaither Trio, Pam Mark, Daniel Amos and Andrae Crouch.

Lindner figures his average book store account carries about 500 albums, of which 300 are LPs, and the remainder split evenly between cassette and 8-track. And he points up that he does his \$100,000 annual business with albums that average \$5.98.

## Big 3 Discount

NEW YORK—Big 3 Music is offering up to a 15% extra discount on its sheet music and folios, as well as 60-day dating.

The deal, which expires on July 30, allows a 15% discount above 40% on buys of 300 or more; 10% above 40% on buys of 150 or more; and 5% above 40% on buys of 50 or more.

There are additional savings. Big 3 says, on lower freight charges for bulk shipments.

## FBI Grabs 54,500 Tapes In North Carolina, Tenn.

NEW YORK—The FBI is continuing its war on record and tape piracy with separate raids in North Carolina and Tennessee. In North Carolina 45,000 8-track tapes were seized as well as the equipment used in manufacturing them; in Tennessee 9,500 tapes were seized from 32 retailers and one distributor.

Edgar N. Best, special agent in charge at Charlotte, says his agents and Cleveland County sheriff's searched residences in Ellenboro and Caroleen, N.C., as well as a mobile home in Tryon, N.C.

Harold C. Swanson, special agent in charge at Knoxville, says the Tennessee raids took place in seven Eastern Tennessee cities from Knoxville to Bristol. Swanson says all the retailers were warned of the illegality involved in selling pirated tapes, and that each violation will be presented to a U.S. attorney for prosecution.

In none of the raids were any arrests made. The investigations are continuing and in Charlotte the evidence is being presented to a U.S. grand jury.



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# UA Music Harvesting the Hits

## Schuster Asserts Consistency On Charts Is No Fluke

By CLAUDE HALL

LOS ANGELES—In the last 10 months, United Artists Music has been consistently represented on 12% to 15% of the Billboard Top LPs & Tape Chart, plus others on the soul and country music charts. If you go back to the Oct. 30, 1976 LP chart, you'll find the company had about 14% of the music on albums then, too. If anything, the music publishing firm is consistent. And one of the major reasons is probably Wally Schuster, who has been with the firm on and off for 30 years, this last time for the past six years as vice president and creative head of the publishing group.

UA Music Group may be No. 1 in the world. "But you could just as soon as it's number two or number three," points out Schuster. "However, one thing I'm sure of—we have the highest music income of any publisher in the world." He won't say how he knows, but insists that he does and who's going to refute a man who worked six times for the Big 3 and lastly came to the UA company when it acquired those three great music catalogs of Robbins, Feist, and Miller?

UA has easily more than 50,000 copyrights, of which anywhere from 3,000 to 5,000 are productive on a rotating basis, since Schuster goes through the copyrights constantly looking and often finding a song like "Sealed With A Kiss" that Bobby Vinton brought back to commercial popularity.

Right at the moment, one of the hottest properties is the music from the movie "Rocky" and Schuster says that the movie score by Bill Conti has already produced 23 records in just the U.S. alone. Out of

those, four are on the charts, including the Conti score, a Maynard Ferguson version on Columbia Records and another version of "Gonna Fly Now" by Current on Playboy Records. Jimmy Darren on Private Stock Records has "You Take My Heart Away" also from the movie.

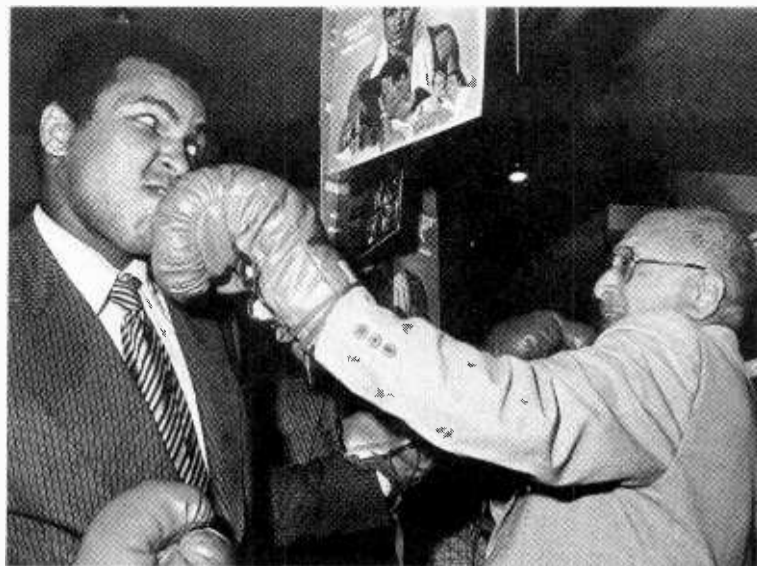
"We anticipate between 75 and 100 records on the score by the end of 1977 worldwide," says Schuster. He says the records out of "Rocky" will be bigger than "Godfather," "Love Story," or "Chitty, Chitty, Bang, Bang."

He started in the music business in 1941 at Warner Bros. music in New York in the professional department as a songplugger. But this music ex-

perience at plugging songs dates back much further. His father was noted songwriter Ira Schuster who wrote such evergreens as "Shanty In Old Shanty Town," "Hold Me" and "Did You Ever Get That Feeling In The Moonlight" and his mother was a Metropolitan Opera singer. He recalls singing his dad's songs for people, with a megaphone, when he was a kid.

Part of his years—seven—were spent working with Alan J. Lerner, who came up during that period with musicals such as "Paint Your Wagon," "Coco" and "On A Clear Day."

The UA music operation is huge; (Continued on page 88)



WHO'S THE GREATEST?—Sam Goody scores with a solid right to champ Muhammad Ali's jaw as "The Greatest" turns up at Goody's flagship 51st St. Manhattan store for a two-hour autograph session of the original soundtrack LP of his autobiographical movie on Arista.

## Couttolenc RCA's New American Hope

• Continued from page 6

Europe, where he has longed to return after a decade there, first with CBS and then RCA in the U.K. He looks forward to both the challenge and the opportunity to contribute to the growth of European sales.

The former Mexican label chief has the background to succeed, as he has been responsible for RCA Latin American market development, in addition to overseeing the continued rise of RCA Mexico in his dozen years at the helm there.

A California native, the new RCA president was educated at UCLA and the Univ. of Mexico, and was with the U.S. Naval Intelligence, then Squibb & Sons, Canada Dry International and Pepsi Cola International, all in Mexico, prior to joining RCA in 1964.

Several years ago RCA U.S. was headed for a brief period by Gil Beltran, shifted to New York from RCA's Brazilian operation. His was not a success story, with Glancy moving into his post.

Contacted in Mexico City last Wednesday (1), Couttolenc says his new assignment came to him out of the blue.

"I had made a quick stopover in London after attending IMIC in Amsterdam when I received this call about coming through New York in-

Assistance in preparing this story provided by Marv Fisher in Mexico City and Agustin Gurza in Los Angeles.

stead of returning directly to Mexico City.

"After I arrived at RCA headquarters I received this proposition which was very difficult to turn down. I told them it was a great challenge and I would be pleased to accept."

Couttolenc says it is a little early to state what his plans are, although he says: "One of my objectives is to utilize the people now in the organization to the best of their potential."

Couttolenc expects to remain as president of RCA Mexico for a while. "I'll be able to conduct these affairs from a distant supervision," he muses. "Anything of urgency will be handled by phone or Telex plus occasional trips for board meetings."

## New Owners At Old N.J. Club

ATLANTIC CITY, N.J.—Club Harlem, which has played virtually every black name in the entertainment field since its first summer season at the seashore resort 43 years ago, will be back in swing again with new owners for the first time. Over the years, the Club Harlem was operated by Leroy "Pop" William, who recently died, and his brother, Clifton, who retired.

New owners and operators are Cecil Randal, Ben Alton and Calvin Brock, who has been affiliated with (Continued on page 88)

## GRT Issues Sun Catalog

LOS ANGELES—GRT Corp. has released a new six-volume series of early rock and country recordings on the Sun label.

The package features some of the original music and artists that launched the label, including Johnny Cash, Charlie Rich, Carl Perkins, Roy Orbison, Jerry Lee Lewis and Carl Mann. It carries a suggested mid-range price of \$3.98 for records and \$4.98 for tapes.

Dubbed the Sun Story series, the albums feature traditional cover graphics, biographies of the artists and other historical material.

The offering is patterned after a highly successful collection on the Sonet label released in the Scandinavian countries. GRT plans a nationwide, in-store promotion using the theme "The Legend Lives."

The Sun label was originally created by Sam Phillips in Memphis in 1952.

JUNE 11, 1977, BILLBOARD

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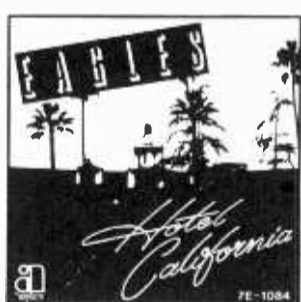
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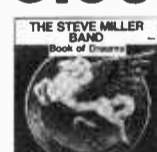
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USE CRAIG T281 UNDER DASH CASSETTE POWERPLAY STEREO

# Radio Executives In Accord; Single Records In Deep Trouble

• Continued from page 1

The problem is not, of course, restricted to just small and medium markets. In addition to the previously mentioned 101 stations, WBEN is a pop-adult music station in Buffalo and music director Roger Christian says he can track about 12 singles a week as selling in his market.

He compensates by calculating in a particular single's LP strength along with phone requests and relative airplay support on other stations in the market.

Bob Hughes, program director of WASH in Washington, D.C., has the same problem and can find only about seven-to-10 singles selling in his market. He compensates with data from national trade charts and a tabulation of requests.

Ed Salamon, program director of country-formatted WHN in New York, has a much worse problem.

He says he can find almost no country single selling in New York. "Estimates on percentage of country-oriented singles sales to jukeboxes run 60%-90% on sales of usually under 200,000 pieces even for a top 10 record.

Because adults buy albums that are related to the songs they hear as parts of albums, we refer to album titles extensively on the air and watch LP sales in our market. We're measuring popularity of songs, not seven-inch pieces of vinyl. Often, we add songs before they are singles."

To make sure that he adds the best music possible, he has three people who only do phone research, both call-ins (requests) and call-outs to measure the relative popularity of the songs aired.

The problem is more acute in Top 40 radio than possibly the other formats. Soul singles are selling well in Washington, reports WOL music

librarian Nancy M. Caliman: she's able to track 65-75 each week as selling.

"More and more, albums are what is happening today in music as opposed to singles. We are devoting more and more time to the selection of albums and album cuts.

"Nowadays, if we wait for a single to be pulled from an LP before we play it, we would be behind as far as competing with other stations and in keeping up with what our audience wants to hear." We compensate by adding and dropping a lot of records. It may appear at times that our playlist is erratic, but we have to be sensitive to what is and what will sell and we make up our playlist accordingly.

"However, our top 16, least as far as the top five or seven records, usually remains stable for relatively long periods of time."

But if excellent sales of soul singles are a boon for Caliman, they don't help Ron Riley much in Baltimore. Riley, operations-program director of WCAO-AM, says that only soul singles are selling in his market.

To compile the best playlist possible, "I do a composite between what research I get from the stores with what I see in trades, company policy on music selection, and gut feeling as to what the disk jockeys need to balance their programs and what the market wants to hear.

"In researching stores, we take a greater look at LP sales than we do of singles. We also find it advantageous to program other cuts from top selling LPs from which we may already be programming a hit single."

In a smaller market such as Springfield, Mass., Ken Capurso, music director of WHYN, a Top 40 station, says he doesn't go by sales in compiling his playlist. "We follow the Billboard Hot 100 closely in our programming."

Bob Christy, program director of WVBF in Boston, says he manages to find 10-12 singles selling in the market and he compensates by "using LP sales in determining record adds each week. If an LP has sold 16,000 copies and a single from it has sold 4,800 copies, it will go on before a single that has sold 8,000 without an LP released." He uses this reasoning, plus "audience response and gut feeling" in compiling his playlist for the Top 40 station.

John Q. Parks, program director of WEXT, a country music station in West Hartford, Conn., says only about 10-15 singles are selling in his market. "The single is becoming more and more a tool of the record company and the radio stations; only in rare cases will sales research on a single be used or even wanted."

His playlist is justified via requests and analysis of regional play on a specific record.

Tom Taylor, program director of WPST in Trenton, N.J., a "Top 40 station for grownups," says singles are no longer a natural means of expression for the 18-plus record buyer.

"We rarely find stores that even keep an accurate count of singles anymore." He finds about five-10 singles selling on a given week; "best any of us can do is combine album sales with intensive artist and title research."

Doug Weldon, program director of WRAW-AM in Reading, Pa., a contemporary station, says he can

(Continued on page 28)

## Vox Jox

By CLAUDE HALL

LOS ANGELES—Bob Savage is the new program director of WK TQ (13-Q) in Pittsburgh; he'd programmed WBBF in Rochester, N.Y.

Dick Brown, Radio Television Centre, 333 Eight St. S., Naples, Fla. 33940, writes: "You and the editors of Billboard are to be congratulated on your marvelous One Hundred Years issue. It is superb. I have one very small complaint, however: You say that the record-playing end of radio (the disk jockey era) actually got going about 1950. This makes me something of a freak since I was doing it in 1945 in Philadelphia with Joe Grady on the 950 Club on WPEN. I was one of Ed Hurst's predecessors.

"Since those early days, I have worked at WTRY in Troy, N.Y., with the legendary Ernie Anderson; at WCOP in Boston with Jack Reynolds; at KDKA in Pittsburgh with Clark Race, and weekends at WNBC in New York with Jim Lowe. In the early '50s, I took Dick Clark's place at WKTU in Utica just before he started doing the bandstand show.

"Radio has always been the Big Moo-ma to me and I can't conceive of doing anything more enjoyable, more interesting, or more gratifying. The May 21 Billboard does enormous credit to the industry."

Scott Blake, WBT Productions, Box 12184, Memphis, Tenn. 38112, needs a good production man. Tapes and resumes only. . . . Cerphe Colwell, 29, at WHFS in Washington the past seven-plus years, is now looking for work but would like to stay in that area. 202-337-5676.

Chris Van Dyke apologizes, but says "Country Closeup '77" syndicated radio series didn't make it. He'd done the show while at WRIT in Milwaukee, but lost that job and the show went down the drain. He's now looking for a full-time news job; 414-258-0651. . . . Joanne McCarthy has been appointed programming assistant for ABC Radio, New York; her responsibilities include researching music for all of the applicable AM and FM stations in the chain; she'd been sales operations assistant for ABC Radio. . . . Don Owens, once chart director for Billboard Magazine and more recently in the country music division at Capitol Records, Los Angeles, is now picking all of the music for all of the worldwide American Forces Radio and Television stations. Owens operates out of Los Angeles.

Matty Singer, pioneer record promotion man, was feted by the Philadelphia area record industry at a dinner at the Hyatt House in Cherry Hill, N.J. Friday (May 20) on his retirement from ABC Records on attaining his 65th birth date. He had been with ABC since 1960. Known as "The Humdinger," a nickname bestowed upon him years ago by disk jockey Joe Niagara at Philadelphia's WIBG, Singer was also known for his daily "Thought For The Day" notes to program directors and deejays to help attract their attention to a particular record he may be plugging.

In earlier days, WPEN, Philadelphia, had Singer come to the studio each day to conclude a radio record show with his "Thought For The Day." However, Singer did not depend on gimmicks to get his records played. His record plugging

philosophy of serving the out-of-way radio stations, especially in small towns, and developing a relationship with the unknown and new-coming record spinners, paid off handsomely for him.

For many stations and deejays, he was the only record promotion man who ever called on them personally, and the only one to bring them records. As many of the unknowns moved up the ladder, becoming program directors and name deejays, Singer's courtships paid off.

★ ★ ★

The staff at KROQ, Los Angeles, which is now located at 117 S. Los Robles Ave., Pasadena, in new studios, includes Sandy Beach 7-11 a.m., Bob Gowa 11 a.m.-4 p.m., Jimmy Rabbitt 4-9 p.m., Jerry K 9 p.m.-2 a.m., Don West 2-7 a.m. On Tuesday, Bob Sala does a 11 a.m.-4 p.m. shift. Shadoe Stevens and his wife Sparkle Plentee do weekend shifts. Kevin McKeown, the operations manager, says: "We're forging new ground here. KROQ-AM-FM is determinedly surprising, engrossing, unique, and even demanding. The loyalty of our listeners proves it: We recently suffered some (unfortunately serious) FM downtime and callers protested they couldn't listen to anything else. The point is, we do have an excellent staff and we don't have the serious problems that plagued KROQ in its previous incarnation." He says he and the staff "share a vision of and a pride in KROQ. Few radio people, at any price, know the very real job satisfaction we enjoy in our innovation here."

## Bubbling Under The HOT 100

- 101—BREAK IT TO ME GENTLY, Aretha Franklin, Atlantic 3393
- 102—SLIDE, Slave, Cotillion 44218 (Atlantic)
- 103—RHAPSODY IN BLUE, Walter Murphy, Private Stock 45146
- 104—GOODBYE MY FIREND, Engelbert Humperdinck, Epic 8-50365
- 105—SUNSHINE, Enchantment, Roadshow 991 (United Artists)
- 106—AFTER YOU LOVE ME WHY DO YOU LEAVE ME, Harold Melvin & The Blue Notes, ABC 12268
- 107—SUPER BAND, Kool & The Gang, De-Lite 1590
- 108—LIGHT OF A CLEAR BLUE MORNING, Dolly Parton, RCA 10935
- 109—I CAN'T HELP MYSELF, Eddie Rabbitt, Elektra 45390
- 110—I LOVE A MELLOW GROOVE, Jimmy Castor Bunch, Atlantic 3396

## Bubbling Under The Top LPs

- 201—STEVIE WONDER, Innervisions, Tamla T 326 (Motown)
- 202—STEVIE WONDER—Talking Book, Tamla T 319 (Motown)
- 203—ENGELBERT HUMPERDINCK—Engelbert Sings For You, London BP 688/9
- 204—NEIL DIAMOND—Beautiful Noise, Columbia PC 33965
- 205—STEPHEN BISHOP—Careless, ABC ABCD 954
- 206—IDRIS MUHAMMAD—Turn This Mutha Out, Kudu KU 34 (CTI)
- 207—SEAWIND, CTI 5002
- 208—SHDTGUN, ABC AB 979
- 209—RAGGEDY ANN & ANDY/SOUNDTRACK, Columbia S 34686
- 210—MYSTERIOUS FLYING DRCESTRA, RCA APL1-2137



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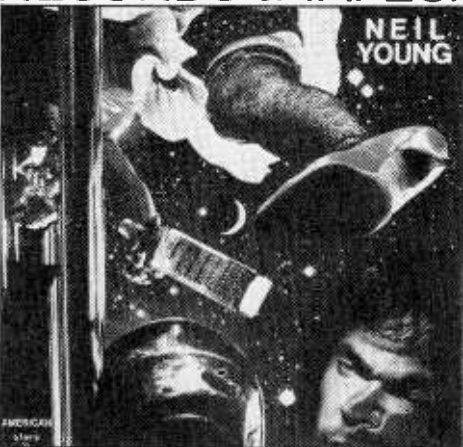


Emmylou Harris/*Luxury Liner*  
(BS 2998)



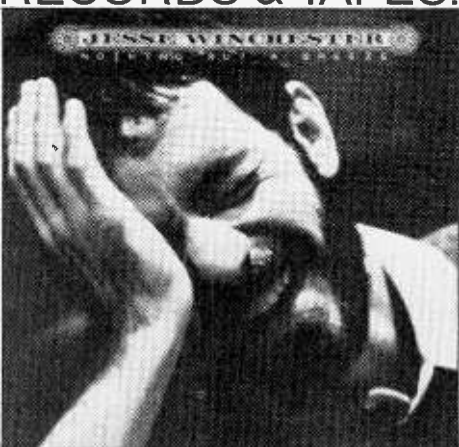
Bonnie Raitt/*Sweet Forgiveness*  
(BS 2990)

ON REPRISÉ  
RECORDS & TAPES:



Neil Young/*American Stars 'n Bars*  
(MSK 2261)

ON BEARSVILLE  
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## Radio-TV Programming

42 OUT OF 69 MARKETS

# FM Dominates From 7-Midnight

LOS ANGELES—In the evening hours, FM radio has soundly whipped AM radio, largely because of a determined move by many FM stations to a rock format of one kind or another in the past year or two.

Older adults, it is known, move to television in the evening, but one of the major worries of television networks and companies is how to gain young adults; there are relatively few young adults and teens who watch tv at night.

This was pointedly dramatized in an Eastman Radio analysis of an Arbitron audience survey October/November 1976.

FM radio dominates in 42 out of the 69 measured markets between 7-midnight. Most of this strength, of course, came in the top 50 markets (there were actually only 49 markets surveyed) where FM dominated in 33 of the markets. In another 18 markets, AM was stronger 11 to 9.

Between 6-10 a.m., FM still has little impact and AM dominated in all 69 markets. From 10 a.m.-3 p.m., AM was ahead in 32 markets to 17 in the top 49 markets, but was ahead 18 markets to 2 in those below that to lead 50-19 overall. Between 3-7 p.m., AM still leads 35-14 in the top 49 markets and 18-2 again in those below, to lead 43-16 overall.

Another thing that this study illustrates, however, is that FM is much bigger in total impact than anyone really knew, since studies previously showed only the comparison of AM and FM shares in the broad daypart of Monday-Sunday 6 a.m.-midnight.

Eastman, however, showed the counterbalance via a spot distribution pattern analysis. Between 6-10 a.m. 34% of spots were placed, followed by 20% between 10 a.m.-3 p.m., 25% between 3-7 p.m., and 7-midnight saw only 8%. Weekends saw another 13%.

A preliminary examination of the activity in the past six months shows an increasing trend in the use of afternoon drive, with a decrease in morning drive, for both AM and FM.

With a historical factor of one-third of all radio spots running in morning drive, the AM stations achieve larger shares of the audience in all measured markets. However, both mid-day and afternoon drive admittedly vary greatly market to market.

Record companies and concert promotion firms, when possible, tend to place buys to reach a younger audience, meaning in the afternoon and evening hours.

It should be noted, however, that, broken down by formats, many FM would lead by extraordinarily huge figures, such as in beautiful music. And in rock, FM dominates in many cities already. The dramatic weakness of FM in other formats, such as educational stations and classical music stations, may have hurt it in

the overall calibrations against AM shares.

Though in New York AM radio leads 69.0 between 6-10 a.m. to 31.0 for FM, in the evening hours FM leads 54.8 to 45.2 in shares. Los Angeles is one of the few markets where FM is behind AM in the evening hours—50.9 to 49.1.

But Washington, D.C., and Dallas provide almost runaways for FM radio. In both cities, AM leads only in the morning and the rest of the day becomes an FM sort of day. But between 7-midnight, FM leads 73.2 to 26.8 in Washington and 68.6 to 31.4 in Dallas/Ft. Worth.

Other strong FM markets in the evening are the Houston/Galveston area with a 61.6 to 38.4 lead, the Tampa/St. Petersburg market where FM leads 67.6 to 32.4, Milwaukee, Cincinnati, Kansas City, Phoenix, Indianapolis, the Norfolk, Va. area; Columbus, Ohio; Providence; Ft. Lauderdale, Fla., where FM leads 71.2 to 28.8; Oklahoma City; Grand Rapids, Mich.; and Charleston, S.C., where FM leads 73.9 to 26.1.

## Pa. Radio Station Moves Old LPs At 5 For a Buck

ALLENTOWN, Pa.—Local area record retailers were hit by some unexpected competition April 28 and again on Sunday (May 1) as WSAW Radio here staged a "garage sale" with more than 10,000 vintage LPs.

Stacked in the garage behind the station, the albums were grabbed up at five for \$1. Station placed a limit of 100 records for any one buyer in order to discourage record dealers from grabbing up all the stock. The LPs scanned the 1940s through the late '60s.

Robin Musselman, station spokesman, says WSAW got the idea for the record sale after "recycling the station." Spring cleaning the studio by the staff included going through the album library and pulling all LPs that were no longer being played regularly over the air.

To hype the sale the station included T-shirts and posters donated by record companies. Profits went to the Lehigh Valley Field Hockey Team, which represents the area in national and international events.

## ABC, CBS Top TV Music Fare

• Continued from page 1

mer lineup of all, with six half-hour Marilyn McCoo/Billy Davis Jr. variety shows running June 15-July 22 in the pivotal 8:30-9 p.m. slot; a two-hour "They Said It With Music" special hosted by the late CBS Records president Goddard Lieberson set for July 4; a four-week run with 20th Century's Keane Bros. Aug. 5-26 slated for Friday airings; and a six-week Sunday night shot Aug. 7-Sept. 11 for Windsong's Starland Vocal Band.

CBS has also signed Johnny Cash to a three-year exclusive contract for two specials. He's a Columbia act. McCoo/Davis are on ABC Records.

In a move that reflects a change in advertisers' attitudes toward rock, soap maker Procter and Gamble is picking up Lexington Broadcasting's weekly syndicated hourly series featuring nostalgia rockers Sha-Na-Na. The series airs worldwide in September and will be seen on NBC.

Sha-Na-Na's strength is visual and comedic, both considered tv pluses. "The group tours and that also helps internationally," notes Lexington executive Roger Lefkon.

In addition to its late night Saturday "Rock Concert" and Friday "Midnight Special" rock shows, NBC is boosting its "3 Girls 3" comedy/variety pilot June 15-22-27 as a music offering, plus talking with Warner's Leo Sayer about a rock vaudeville special.

One thing's sure: in all forthcoming program the game plan is to pull as wide a demographic share as possible, hence the emphasis on acts that transcend rock's teen-white image.

ABC told a recent affiliate parley its greatest growth last season "was in the area of personality specials."

Returning to ABC with new music shows this year are John Denver, Donny and Marie Osmond, Barry Manilow, Dorothy Hamill, Olivia Newton-John, the Carpenters, Perry Como, plus specials with the Captain & Tennille, the Brady Bunch, Ben Vereen and John Davidson.

Dick Clark's "American Music Awards" is coming next spring.

Billboard's own music awards

show, with "Midnight Special" producer Bert Sugarman handling executive chores, is also to be aired next winter. International in scope, the awards show promises to be one of the most ambitious live undertakings involving music.

ABC will carry "Special Edition" this September, another venue for music acts. Produced by Columbia Pictures Television with Barbara Feldon hosting, the half-hour access time (7-8 p.m.) show has a magazine format.

Among the most sought-after tv venues for music acts are NBC's "Saturday Night Live" and Group W's "Mike Douglas Show," the latter a favored vehicle for reaching the after-school viewing audience as well as housewives.

The Public Broadcasting System continues to provide a strong classical outlet with a stellar lineup set for the summer and fall.

The rock opera "Jack: A Flash Fantasy," starring "Saturday Night Live's Gilda Radner, bows July 19. Repeats of "Austin City Limits" and other rock/pop/soul PBS shows also feature music.

Group W also is experimenting with a half-hour special this summer initially hosted by CBS's "Good Times" star Jimmy Walker. The emphasis is clearly on comedy, but up-and-coming music groups will be featured. It is already inked on fall schedules so it's beyond the pilot stage.

Other independents are also

(Continued on page 28)

### DJ COMEDY


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## HERE'S WHY:

### PETER FRAMPTON

"I'm In You" (AM 1941)

From the album,

"I'm In You" (SP 4704)

Produced by Peter Frampton

### RITA COOLIDGE

"Higher & Higher" (AM 1922)

From the album,

"Anytime... Anywhere" (SP 4616)

Produced by David Anderle

### SUPERTRAMP

"Give A Little Bit" (AM 1948)

From the album

"Even In The Quietest Moments" (SP 4700)

Produced by Supertramp

### PABLO CRUISE

"Whatcha Gonna Do?" (AM 1920)

From the album,

"A Place In The Sun" (SP 4625)

Produced by Bill Schnee

### CAPTAIN & TENNILLE

"Come In From The Rain" (AM 1944)

From the album,

"Come In From The Rain" (SP 4700)

Produced by Daryl Dragon  
Associate Producer Toni Tennille



# R EVERYWHERE.



nts..." (SP 4634)

**CAT STEVENS**  
"Old Schoolyard" (AM 1935)  
From the album,  
"Izitso" (SP 4702)  
Produced by Cat Stevens  
With Dave Kershenbaum

**NAZARETH**  
"This Flight Tonight" (AM 1936)  
From the album,  
"Hot Tracks" (SP 4643)  
Produced by Manny Charlton

**CARPENTERS**  
"All You Get From Love Is  
A Love Song" (AM 1940)  
From their forthcoming new album  
Produced by Richard Carpenter  
Associate Producer Karen Carpenter

**THE BROTHERS JOHNSON**  
"Strawberry Letter 23" (AM 1949)  
From the album,  
"Right On Time" (SP 4644)  
Produced by Quincy Jones  
for Quincy Jones Productions



**A&M RECORDS & TAPES**

# Executives In Accord; Single Records In Deep Trouble

• Continued from page 22

track anywhere from 10-15 singles selling in a week. "Many singles can only be accurately gauged by their LP sales. And we incorporate LP in-

formation in determining chart numbers and rotation.

"If an LP is big, we might rotate its single more heavily than if we relied only on singles sales. We will pro-

gram key cuts from key LPs on a limited basis in addition to singles pulled from albums. Eagles, Wings, Stevie Wonder, Peter Frampton fall into this category."

He also tracks requests and does call-out research to determine the music tastes of the non-buying, non-requesting (but still listening) public.

Mike Sands, program manager of WJAR-AM, an MOR-contemporary station in Providence, R.I., says he can locate only three-to-five singles selling in his market on a weekly basis. He uses listener requests to justify on his playlist of 30 singles.

Steve Rogers, program director of WOXY in Norway, Me., says only about three singles are selling in his market weekly. He uses charts of Billboard and Broadcasting, instinct and requests to build a playlist for his contemporary format.

K-104 (WCKK) in Erie, Pa., has a playlist of 35 singles. Program director Bill Shannon says, "We have found that the album is valuable in attracting young male listeners to our station. It has, however, made music research in regards to singles difficult when trying to compute sales.

"Who is buying singles and if they are buying the LP is it for the single?" He claims that 40 singles are selling in his market as a rule.

In Brattleboro, Vt., WKVT program director Jim (Jim Hallman) Eoppolo says his playlist of 35-40 singles for his adult-contemporary format is based mainly on requests. "Every market is different. We get great phones here. Also the national charts come into play."

Jim Rivers, music director and morning personality at WKXL in Concord, N.H., a Top 40 adult station, believes that the album has made music programming "much more flexible. There are many good cuts that are never, for some strange reason, selected for single release.

"Also, with poor service from record companies, we are able at times to lift songs from the albums." shops in our area because the largest share of record buyers are young people and we are not programming for them. Most of the record stores sell only the Top 40, which is no help to us," says Glenn Cardinal, operations manager of WHMP in Northampton, Me. "Albums give us the ability of keeping repetition down and wide choices of music up."

Donald Rich, general manager of WGVA (an MOR-contemporary station) in Geneva, N.Y., says only five-10 singles are selling weekly in his market, forcing "heavy reliance on national charts."

Though there were several stations which reported as many as 30 singles selling in their market, the general status was that as low as two-to-three singles were selling in many markets and there were many markets where only six-to-eight singles were selling. Fifteen singles seemed to be about the norm in many markets. Usually, the smaller markets reported more singles selling enough to track than medium markets.

Because some stores stock only rock singles, many MOR stations have serious programming problems. "We do not check with record

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## TV Music Fare

• Continued from page 24

scrambling for airtime. Program Syndication Service has a special starring jazz thrush Cleo Laines in the can.

The problem is horning in on prime time availability. There's only so much room on the networks, hence the emphasis on indies, and a long-view awareness of cable television's potential.

With opportunities for improved sound on cable, and the lower production costs involved, Columbia Pictures' recent announcement of a major acquisition program of music shows augers well for the future relationship between music and cable tv.

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YOUR  
ACT**

**THE  
HUES  
CORPORATION**

**CATCH UP WITH THE CORP.!**

**DISCO**



**EVERYONE'S  
CATCHING UP WITH THE CORP.,  
AT THEIR OWN SWEET SPEED:  
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7-INCH SINGLE (WSB 8334),  
DISCOS  
WITH THE EXTENDED  
12-INCHER (WBSD 8400).  
BOTH ON WARNER/CURB  
RECORDS.**







Sam Bellamy is one of two female program directors working in the highly competitive Los Angeles market. She started out 2½ years ago as the assistant to the program director and 1½ years ago was elevated to her present position. In her job she helps select the LP cuts which the Metromedia station programs in order to retain its distinctive album oriented, hard rock sound. Ed Harrison, who likes soft as well as hard rock music, journeyed with Sam on her busy Tuesday music selection day. This is his report:

"And here at Metromedia Square in Hollywood it's 64 degrees. Now back to Jeff Gonzer and the music on KMET."

Brent Seltzer's 9 a.m. newscast had just ended as Sam Bellamy, KMET-FM's program director adjusts the volume on her office stereo. She hardly has time for her morning Coke (in lieu of coffee) before she notices a memo from sales manager Howard Bloom requesting her presence in his office.

Bloom, in an early morning playful mood, wants an update on how a new client's time buy which Sam must approve is progressing.

The tapes sent in, believes Sam, are not quite up to par with

against the wall. New releases by Jeff Beck, Weather Report and Klaatu are temporarily dismissed for a variety of reasons ranging from too commercial sounding to outside the boundaries of the station's format (AOR) and demographics (18-24).

They listen to Starz more attentively. The high energy rock is well suited to KMET's format and after some deliberation "Rock Six Times" is added to the playlist.

"Wait on John Lodge. Pass on Ian Matthews," Sam says. Juggs puts the Amazing Rhythm Aces on the turntable. Sam listens to the rockers before deciding to pass on it for now.

The Michael Stanley Band is not on the charts yet so Sam waits. Head East, she feels, is borderline.

"I'll watch other stations across the country to see what they're playing. Some are credible.

"Put on Bonnie Raitt," she says to Juggs. She scans the chart but discovers it's too early to show. "Raitt is an artist our audience always liked," she says.

The duo dissect each cut, letting none bypass their ears. "We try to maintain a hot rock'n'roll image. We usually won't play a down song until the album starts happening."

## A Day In the Life Of SAM BELLAMY

### KMET-FM's Program Director Sees To It That Station Keeps Rocking



Sam Bellamy pensively contemplates a replacement for ailing DJ B. Mitchell Reed (top). Above: music director Billy Juggs places an album on the turntable as Sam surveys the charts during the weekly listening session of new releases.

the station's demographics and needs revisions. "I'll keep rejecting the commercial until they come up with one that appeals to the station's audience," she says assuredly.

Back in her office Sam lazily falls into her chair and flicks the radio dial to KMET's competing stations. "It's important to check the dials to survey what the others are doing," she notes.

After a few minutes on each station she brings the dial to rest back on 94.7 FM. Jeff Gonzer is saying his farewells, readying to give way to the "Beamer," B. Mitchell Reed, the 10-2 jock.

Sam's secretary places Mary Turner's (6-10 p.m. jock) program log before her. Apparently Turner forgot to log the time some spots aired the previous evening and Sam must get at least an approximate time to avoid sponsor complications.

Despite the paperwork on her desk, Sam takes notice of the time and races down the corridor to the office of music director and part-time jock Billy Juggs for their weekly review of new album releases and playlist update. The two religiously scrutinize each cut, survey the charts, review records being played and not being played and possible future playlist adds.

Depending on release activity and interruptions the process can endure for as long as three days.

Juggs' office also contains the station's record library with thousands of LPs alphabetically shelved by artist.

"Did you get a chance to listen to the Beach Boys album?" asks Sam.

"Not really," replies Juggs.

"It has a couple of good cuts. Albums with mass appeal like Wings or the Beach Boys," explains Sam, "the jocks will feel the water with for the first week. Then we'll mark the best cuts."

"We'll play a new group four or five weeks and see how it sells. If it doesn't we'll drop it. But we don't put on chance material."

"The rock market is so competitive. I can't afford to make mistakes. I believe in my principles and stick to them."

The first album they review is by Sea Level, an LP they've re-listened to for five straight weeks. The album spins on the turntable next to Juggs as Sam stares into space concentrating on the sound.

She shakes her head and looks at Juggs. "There's something in that album that keeps me from adding it," she opines despite the album's healthy chart position.

"We'll keep listening as long as it's going up the chart. But we're going into a rating period and I won't gamble now," she says.

Juggs thumbs through the huge stack of albums leaning



In a rare relaxed moment Sam plots her day's schedule (top); she checks on an album in the record library (center) and above at a dinner in Sam's behalf she is presented with Detective's debut album by lead singer Michael Des Barres and David Forest, the group's manager.

Following a careful analysis of the album it is decided to add two cuts: "Gambling Man" and "Runaway." "People in our demographics will remember the original," says Sam referring to the Del Shannon remake.

"We try not to add an album because of one cut. If the jock feels there is a better cut he will recommend it to me. I use the DJs for input," Sam says.

While Juggs attends to other business, Sam enters an adjacent door which leads into the studio. The "Beamer" is at the controls, "Dear Mr. Fantasy" resounding over the air.

However, Reed is ill today and the medication he's taking is making him feel sluggish. He asks Sam to get him a replacement before his shift ends at 2 p.m. She consents.

Sam browses through the station's main library conveniently located a few steps from the jocks' control board. The library contains some 6,000 "standard" cuts marked for air-play dated from 1966-present. "We don't want to sound repetitious," she says.

Once outside the studio Sam walks the hallway as she heads for the production room. The cheery corridors are decorated with various forms of abstract art like an eery human size body cast sculpture that the staff calls "Bruce" and a complete wall of paintings; subject being different colored rolls of toilet paper.

Inside the production room, production manager Gus Krueger is making copies of Peter Gabriel's live broadcast from the Roxy for Atlantic Records. KMET had done a live remote to 14 stations across the country.

But the audio in parts is sub-par and the completed tape will require editing much to Sam's bemusement.

She checks her watch and hurries back to meet Juggs for a continuation of the listening session. Sam notifies Juggs about Reed's illness and Juggs volunteers to complete Reed's shift.

Iggy Pop's "Sister Midnight" spins as Sam listens. "Something like this won't be missed. But if we do play it some of our audience might switch the dial. I'll go to his concert at the Civic to see how the audience reacts. If it's favorable I'll think about adding the record," says Sam.

Next is Brian Ferry. "We'll think about this one differently. Roxy Music has always been popular on KMET," says Sam.

Peter Gabriel, scheduled for an on-the-air interview later this afternoon, is also ill and subsequently cancels the interview. Sam jots this information onto a piece of paper and leaves it for Bob Coburn who was supposed to conduct the interview on his show.

Coburn is in the studio two hours before his shift and is eager to get on the air. Coburn picks up the remainder of Reed's shift following the noon news.

Coburn has suggested initiating a new cut from the Garland Jeffreys "Ghost Writer" LP to supplement "Wild In The Streets."

"It's time for a new cut from this album," says Sam. The



Billboard photos by Bonnie Tiegel

Sam and station vice president and general manager David Moorehead discuss details for a KMET advertisers cocktail party.

duo is aware of two possible cuts and after careful analysis they decide to add the rocking "Lift Me Up." Juggs appears hesitant.

"We can wait on it if it doesn't turn you on," Sam says to Juggs.

"It doesn't turn me off," he replies.

Sam plays "Lift Me Up" one more time.

"That's cool," acknowledges Juggs and the song is added.

And then more albums. Blondie Chaplin . . . "Pass." Dickie Betts . . . "Too early."

"I'm glad there are no promotion people here today," says Sam. "I don't have time to see them anyway. Depending on how credible the promotion man is determines if the record gets that extra listen. A good promo man keeps calling until the record is added."

The telephone at Jugg's desk rings with the news that the Marshall Tucker Band concert at the Civic scheduled for April 18-19 has been postponed due to an illness in the band.

Juggs stares at the concert line telephone. KMET listeners can call the number anytime for the latest concert happenings. Sam's idea.

"I just finished reloading the concert line too," says Juggs distressingly.

Sam writes this information on a piece of paper and Juggs rushes it in to Coburn.

Juggs meanwhile is thumbing through the pile of albums where verdicts must be handed down on. REO, Supertramp . . . the albums seem endless.

Sam's secretary beeps her. She'll be late for her lunch appointment. Sam is joined at lunch by Jan Basham, A&M Records Southern Calif. promotion chief, and Fee Weybill of the Tubes at St. Le Germaine on Melrose Ave. The lunch is a token of appreciation on behalf of the Tubes to Sam and KMET for its support during the group's long run at the Whisky. The three enjoy a cheery lunch highlighted by Weybill's stories.

Her first appointment after lunch is with Ray Tuskin, Capitol's FM promotion man. Tuskin, not to Sam's surprise, is here to pitch her on the new Starz album with his selected cuts already defined. Sam and Juggs patiently listen to Tuskin.

Despite Tuskin's rap about the overpowering effectiveness of the Starz single "Cherry Baby," Sam reassures him that it will get its chance. "It takes awhile to pick a cut even if it takes three weeks," she tells him. "'Cherry Baby' sounded too pop."

Later there is a meeting with station vice president and general manager David Moorehead and Bloom to go over details for a cocktail party KMET is giving for its advertisers.

Stationed by Sam's office are jocks Mary Turner, Jim Ladd and Juggs who will meet with her to discuss upcoming promotions. Sam frequently relies on the feedback she receives from her jocks for coordinating ideas.

The 6 p.m. news is ready to begin as Turner excuses herself to begin her shift. The remainder of the staff also clear out.

John Montgomery, FM promotion for Warner Bros. arrives with Paul Barrere of Little Feat for an on-the-air interview with Turner. Barrere presents Sam with a test pressing of its new album.

As she listens to the interview on her office stereo, Barrere's voice thins. Sam races into the control booth and helps alleviate the poor audibility.

With Turner in firm control, Sam is off to the Cock'n'Bull restaurant for dinner with the group Detective. Sam is presented with the band's newly released debut album. She mingles with the band, enjoys her dinner and is thankful there is no concert tonight.

Sam Bellamy can now go home and of course listen to music.

Art direction: Bernie Rollins





# MUSHROOM HIGH *Planning To Push Other Acts After Heart Loss*

By ED HARRISON

LOS ANGELES—Despite the loss of its bread and butter act Heart, Mushroom Records will continue working a limited number of acts at the radio and live performance level, according to Shelley Siegel, label vice president and general manager.

The Mushroom roster is now comprised of Chilliwack, Paul Horn and a new Vancouver rock band called Dousette.

"We're going to hang in with Chilliwack's 'Fly At Night' single just like we did with Heart," says Siegel. "We're building a solid base in the Midwest."

Chilliwack will be on the road for seven weeks working the album.

"The group is doing things now its never done before like gigs at \$300-\$400 a night instead of local Van-

cover dates which they can do for more money," says Siegel.

Siegel says that Mushroom will sign a few new acts within the next year and intimated the label is seeking a "semi-established" act also.

Siegel's criteria for signings are brief and to the point. "There must be a belief in the act and its creative ability. You must believe there is something there down the line."

Siegel is quick to emphasize the support Mushroom gives its acts. He points out that it took Heart's "Dreamboat Annie" LP nine months to be certified gold with the album going platinum 25 days later. The album has been on Billboard's album chart for 61 weeks.

"I'm not trying to be as good as any other label," says Siegel. "I'm just doing my thing."

"I know that if a station is not playing Chilliwack now that six weeks later I'll still be calling to find out why. I don't forget about it and go onto the next thing."

"I don't want Mushroom to become a corporate record company. I'm not looking for 40 releases a year. All I'm asking is for two or three shots."

If Siegel sounds somewhat bitter he has cause to be. Although he has lost the label's mainstay act, he says he is taking the incident in stride and will let the courts settle the dispute between Mushroom and Heart's new label Portrait Records.

Has Mushroom lost any credibility without Heart? "In certain areas we've lost some," admits Siegel. "But I haven't run around and sulked. Actually in some ways it's helped."

Although the legalities of the Heart case are expected to be tied up in the courts for at least two years, Siegel is confident that Portrait's efforts behind Heart will work to his advantage by spurring sales of the "Dreamboat Annie" album.

Meanwhile, Siegel still owns the rights to Heart's "Magazine" album which he plans to release in the future and describes it as his "ace-in-the-hole."

Siegel explains that a key to the label's early U.S. success has been Macey Lipman, an independent marketing consultant retained by Mushroom.

Mushroom's main headquarters remains in Vancouver, B.C., where there is a staff of 11. The Los Angeles staff is eight. Siegel claims that at the time "Dreamboat Annie" was released the Los Angeles staff consisted of himself and his secretary.



**BETTE LIVE**—Atlantic's Bette Midler's recent in-store appearance at Korvette's Fifth Ave. branch in New York to autograph her new "Live At Last" double LP saw the media crowd out her fans waiting in line to get their albums signed.

## NEW SAFETY PROGRAM EFFECTIVE

### CBS Pitman Plant Reduces Injuries

NEW YORK—Columbia Records and the Columbia House divisions have cut down injuries almost in half at the Pitman, N.J., manufacturing plant with the adoption of a new safety program.

The program, initiated by Joe Kroll, plant manager, has seen the incident rate drop from 9.7 in 1976 to 5.7 so far this year. The incident rate is the number of work-related accidents occurring per 100 persons.

The record industry average is 7.7, way below the national average for manufacturing plants which stands at 12.5. According to the U.S. Bureau of Labor Statistics, the incident rate for workers working with rubber or plastics is 15.2.

In 1976 there were 139 accidents in the CBS Pitman plant, which employs about 1,500 workers. Most of the Pitman accidents resulted in back problems from lifting heavy objects. Work incidents are counted if they are serious enough to force the injured worker to lose working time.

Other types of accidents that the program was designed to reduce in-

clude falls stemming from poor housecleaning and illnesses due to improper work methods.

The new safety program mandates a monthly safety inspection of each department. There is also a new accident report form which is to be filed by a supervisor within 24 hours of an accident.

It was hoped that the new procedure would increase accident awareness among all levels in the plant. A new safety brochure is also now in production.

## N.Y. Court OKs Famous Decree

NEW YORK—The U.S. Court of Appeals for the Second Circuit in New York has upheld a jury decision that awarded Contemporary Mission Inc., a group of U.S. priests, \$211,024 damages from Famous Music.

Writing for the majority, Judge Thomas J. Maskill says Famous "remained liable for any obligation that was not fulfilled by ABC" when ABC Records took over Famous' record operation in 1974. At that time Famous had a contract with Contemporary to record and promote a rock opera called "Virgin."

When ABC took over from Famous, it dropped Contemporary Mission, a non-profit group, even though a single from the album was at the time climbing Billboard's soul chart.

The ruling also upheld the lower court judgment that Famous was not doing all it could to promote "Virgin," even before it sold its record division to ABC Records.

## Calliope Campaign

LOS ANGELES—Calliope Festival Records will support its summer releases with an extensive marketing, promotional and publicity campaign.

New releases by country singer Dorsey Burnette, the New Marketts, Muscle Shoals singer Barbara Wyrick, Rebecca Lynn and a series of jazz projects will be backed by in-store displays, posters, radio and print ads and coordinated store tie-ins.

## 'Feelings' Voyage

LOS ANGELES—Patty Weaver, a star of NBC-TV's daytime series "Days Of Our Lives," will launch her second Re-Se Records LP "Patty Weaver—Feelings" with a weekend cruise to Mexico.

## HELP WANTED

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## MISCELLANEOUS

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# Classical



In-store supermarket concerts are being used by Funk & Wagnalls to promote its "Family Library of Great Music." Rise Stevens introduces the Mannes College of Music ensemble last fall at Sloans in Manhattan, and other events have been held at Von's in Los Angeles and the Dominion stores in Toronto. Coming up are similar promotions in Sacramento, Calif., and Bangor, Me.

## FROM 69¢ CLASSICS

# Funk & Wagnalls Eyes Opera Highlights & Tape

By IS HOROWITZ

NEW YORK—For the past year Funk & Wagnalls has sold its library of classical music records through supermarkets in more than 20 markets, and the potential is far from exhausted.

The company, primarily known as a reference book house is eyeing additional territories, particularly in the sun belt states. It is also considering new areas of repertoire to supplement its proven track record with basic meat-and-potatoes classics.

And, another of the approaches it is mulling is to offer its musical product on tape as well as disk.

Basic formula of the company program is to present for periodic purchase 22 albums of standard pieces to food buyers in supermarkets. First album in the series sells for 69 cents and the remainder at \$2.49 (Billboard, May 8, 1976).

Each album contains detailed notes in a booklet insert and binders are given away to hold inserts after the second purchase. Consumers may also acquire a slipcase at modest cost to hold all 22 albums.

The introductory album, a recording of Beethoven's Sixth Symphony performed by Sir Charles Grove and the Royal Philharmonic, has already sold in quantities to boggle the minds of hucksters selling classical records through conventional channels.

Last December, RCA Records, which presses for the company,

awarded Funk & Wagnalls a gold record to mark the millionth copy of the Beethoven disk, and it has produced many copies more since.

Now, says a company spokesman, an opera highlights series is being researched, and a still wider potential market may be tapped with an easy-listening group of albums.

In some areas of the South, he says, where resistance to classics has yet to be overcome, a series of country music albums may be introduced to feed the marketing concept.

Still, Funk & Wagnalls looks fondly on its classical program as serving a desirable cultural purpose in addition to its economic potential. "It's the glamor girl of our line," says the spokesman.

The company licenses its current catalog from Fratelli Fabbri Editori in Milan, which originally put together the package. It has been sold earlier in parts of Europe, and in Japan it was marketed via newsstands.

For the other areas of repertoire now being evaluated, Funk & Wagnalls will attempt to put together product from other suitable license sources.

Current campaign being run by the company features the classical series in the Acme chain in Baltimore-Washington, the A&P in Milwaukee, the Bonnie Bee-Lo stores in Norfolk, Va., and the Dominion stores in Toronto.

Other markets covered in the past year include New York, Chicago, Los Angeles, San Francisco, Minneapolis, Cleveland, Cincinnati, Spokane, Seattle, St. Louis, Ft. Wayne and Grand Rapids.

## Wilker Leaves Wilmington Hall

WILMINGTON, Del.—Dr. Lawrence J. Wilker, executive director of the Grand Opera House here since its restoration project got under way, has resigned to become vice president of the Eugene O'Neill Memorial Theatre Foundation headquartered in New York City and Waterford, Conn.

His resignation takes effect June 30 and he will be succeeded by Robert B. Dustman III, who has been general manager of the Grand since March 1976 and associated with the staff for the past four years.

The Grand already has booked a major part of next season's attractions, including orchestras and soloists for its classical music series. It has also arranged rentals with the Delaware Symphony Orchestra and the Wilmington Opera Society.

Highlight of the new season will be a gala benefit concert to ease the operating deficit with Arthur Fiedler and the Boston Pops.

## European Tour For Pittsburgh Symphony In '78

PITTSBURGH—Andre Previn, who has upgraded the image of the Pittsburgh Symphony Orchestra with a public television and a recording series since taking over this season as musical director and conductor, now makes a major move to enhance the group's international reputation by planning a five-nation, 17-day European tour in the spring of 1978. Only prior tour in the group's 50-year history was 1964 in the Mideast and Europe.

The concerts will begin in Vienna and close in London's Royal Festival Hall. In between, the symphony will give concerts in West Germany, Norway and Sweden. The tour will mark the third major step Previn has taken to bring national prestige to the orchestra and enhance the city's image as a cultural center.

The first was a series of concerts and shows telecast nationwide on the Public Broadcasting System, titled "Previn and the Pittsburgh." Recordings by Previn and the symphony for Angel and Columbia will be released in the fall, with violinists Isaac Stern and Itzhak Perlman as soloists.

## Concord Quartet Busy In Studio

NEW YORK—The Concord String Quartet will be spending lots of time in the recording studio over the next few years.

The foursome will be making 22 disks for Vox, including an 11-record set of the complete Beethoven Quartets, all that Schubert wrote for the medium, and some assorted Haydn, Dvorak and Borodin.

As if that schedule weren't ambitious enough, the quartet also records contemporary music issued by Composers Recordings Inc.

The Concord, an active touring ensemble, is quartet in residence at Dartmouth College, Hanover, N.H.

## Classical Notes

Second annual fund-raising "Opera Week" May 9-13 on WGMS AM/FM raised \$36,436 for the Washington Opera, topping the \$30,000 goal. Last fall, the station's listeners contributed \$120,000 to the National Symphony, then \$12,000 in four hours to the Metropolitan Opera. . . . Opera Co. of Boston from May 17 through June 11 hopes to match an anonymous \$200,000 donation with dollar-for-dollar funds, according to managing director Michael Maxwell.

Philips reports that the Deutscher Schallplatten committee judged Alfred Brendel's late Beethoven sonatas best entry in the solo piano section with second place in the lieder section going to Dame Janet Baker's recording of "Gluck Opera Arias" with Raymond Leppard and the English Chamber Orchestra. . . . Philips' artists abroad this summer include Colin Davis in his Bayreuth debut, Bernard Haitink anticipating his post as music director of the Glyndebourne Fest, Jose Carreras at the Salzburg Fest in "Don Carlo" with Von Karajan, and Jessye Norman in recital at Salzburg with James Levine.

Indianapolis Symphony music director John Nelson has a busy spring and summer. After six concerts through May 22 with the Israel Chamber Orchestra, he'll be at the Aspen Music Fest July 17 and 20; with the Grant Park Orchestra, Chicago, Aug. 10, 12, 13-14; Pittsburgh Symphony at the Ambler Fest (18-19), and returns to his boyhood home, San Jose, Costa Rica, for a Sept. 8 date with the National Symphony.

## Phila. Orch On Road

PHILADELPHIA—Closing the regular concert season here, and before opening its traditional summer season on June 20 at Robin Hood Dell West, Eugene Ormandy and the Philadelphia Orchestra embarked on a transcontinental tour. A series of 15 concerts opened in Birmingham, Ala., May 4, and winds up June 11 in San Francisco, with in-between stops that included Nashville's Grand Ole Opry House May 26.

The Philadelphia Orchestra will also find time this month to tape two concerts for Unitel, German television production company. The concerts, conducted by Ormandy and taped at the Academy of Music here, will mark the orchestra's debut on Unitel's "Great Performances" concert series, telecast on the Public Broadcasting Service network here.

Billboard  
Top 50

Billboard SPECIAL SURVEY For Week Ending 6/11/77

# 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	1	6	<b>LOOKS LIKE WE MADE IT</b> Barry Manilow, Arista 0244 (Irving, BMI)
2	2	11	<b>MARGARITAVILLE</b> Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
3	4	4	<b>IT'S SAO TO BELONG</b> England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Ironside, ASCAP)
4	3	10	<b>LOVE'S GROWN DEEP</b> Kenny Nolan, 20th Century 2331 (Sound Of Nolan/Chelsea, BMI)
5	6	4	<b>ALL YOU GET FROM LOVE IS A LOVE SONG</b> Carpenters, A&M 1940 (Hampstead Heath, ASCAP)
6	28	2	<b>MY HEART BELONGS TO ME</b> Barbra Streisand, Columbia 310555 (Kippelman-Bandier/Music Of Emanuel, BMI)
7	10	5	<b>KNOWING ME, KNOWING YOU</b> Abba, Atlantic 3387 (Countless, BMI)
8	5	12	<b>HELLO STRANGER</b> Yvonne Elliman, RSO 871 (Polydor) (Cotillion/Braintree/Lovelane, BMI)
9	8	9	<b>YOU'RE MY WORLD</b> Helen Reddy, Capitol 4418 (Chappell, ASCAP) Gruppo Editoriale Ariston, BMI)
10	26	2	<b>AMARILLO</b> Neil Sedaka, Elektra 45406 (Neil Sedaka, BMI)
11	17	7	<b>HIGHER AND HIGHER</b> Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)
12	12	16	<b>YOU'RE MOVING OUT</b> Bette Midler, Atlantic 3379 (Dawnbreaker, BMI)
13	9	13	<b>WHEN I NEED YOU</b> Leo Sayer, Warner Bros. 8332 (Unichappell/Begonia Melodies/Albert Hammond, ASCAP)
14	11	8	<b>LUCILLE</b> Kenny Rogers, United Artists 929 (Brougham Hall/Andite Invasion, BMI)
15	15	7	<b>DREAMS</b> Fleetwood Mac, Warner Bros. 8371 (Gentoo/Welsh Witch, BMI)
16	16	5	<b>GOING IN WITH YOUR EYES CLOSED</b> David Soul, Private Stock 45150 (Almo/Macaulay, ASCAP)
17	7	8	<b>SIR DUKE</b> Stevie Wonder, Tamla 54281 (Motown) (Jobete/Black Bull, ASCAP)
18	13	10	<b>HOOKED ON YOU</b> Bread, Elektra 45389 (Kipahulu, ASCAP)
19	14	18	<b>RIGHT TIME OF THE NIGHT</b> Jennifer Warnes, Arista 0223 (American Broadcasting, ASCAP)
20	19	10	<b>ANGEL IN YOUR ARMS</b> Hot, Big Tree 16085 (Atlantic) (Song Tailors, BMI)
21	24	6	<b>I JUST WANT TO BE YOUR EVERYTHING</b> Andy Gibb, RSO 872 (Polydor), Stigwood/Unichappell, BMI)
22	22	19	<b>SOUTHERN NIGHTS</b> Glen Campbell, Capitol 4376, (Warner-Tamerlane/Marsaint, BMI)
23	20	5	<b>GONNA FLY NOW (Theme From "Rocky")</b> Bill Conti, United Artists 940 (United Artists, ASCAP/Unart, BMI)
24	23	7	<b>ON THE BORDER</b> Al Stewart, Janus 267 (Dick James, BMI)
25	25	7	<b>WITH ONE MORE LOOK AT YOU</b> Jack Jones, RCA 10955 (First Artists/Emanuel/20th Century/Warner Bros., ASCAP)
26	18	8	<b>I BELIEVE IN MIRACLES</b> Engelbert Humperdinck, Epic 8-50365 (Silver Blue/Barry Mason, ASCAP)
27	21	8	<b>ON AND ON</b> Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
28	36	2	<b>LUCKENBACH, TEXAS (Back To The Basics Of Love)</b> Waylon Jennings, RCA 10924 (Baby Chick, BMI)
29	30	3	<b>DO YOU WANNA MAKE LOVE</b> Peter McCann, 20th Century 2335 (American Broadcasting, ASCAP)
30	39	2	<b>JUST A SONG BEFORE I GO</b> Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
31	NEW ENTRY		<b>COME IN FROM THE RAIN</b> Captain & Tennille, A&M 1944 (Times Square/Rumanian Pickle Works, BMI)
32	33	3	<b>TAKE ME TONIGHT</b> Tom Jones, Epic 8-50382 (Arch, ASCAP)
33	29	14	<b>HOTEL CALIFORNIA</b> Eagles, Asylum 45386 (Nancy, ASCAP)
34	47	4	<b>SLOW DANCIN' DON'T TURN ME ON</b> Addrisi Brothers, Buddha 566 (RCA), (Music Way/Flying Addrissi, BMI)
35	38	5	<b>HASTA MANANA</b> The Boones, Warner/Curb 8385 (Countless, BMI)
36	44	3	<b>HEARD IT IN A LOVE SONG</b> Marshall Tucker Band, Capricorn 0270 (Warner Bros.) (No Exit, BMI)
37	32	8	<b>THIS GIRL</b> Mary MacGregor, Ariola America 7662 (Capitol), (Silver Dawn, ASCAP)
38	31	6	<b>WHODUNIT</b> Tavares, Capitol 4398 (Bull Pen, BMI/Perren Vibes/ASCAP)
39	27	10	<b>I WANNA GET NEXT TO YOU</b> Rose Royce, MCA 40662 (Duchess, BMI)
40	NEW ENTRY		<b>PICKING UP THE PIECES OF MY LIFE</b> Mac Davis, Columbia 3-10535 (Song Painter, BMI)
41	41	8	<b>YOU ARE ON MY MIND</b> Chicago, Columbia 310523 (Big Elk/Make Me Smile, ASCAP)
42	NEW ENTRY		<b>LONELY BOY</b> Andrew Gold, Asylum 45384 (Lucky, BMI)
43	43	4	<b>EVERYBODY BE DANCIN'</b> Starbuck, Private Stock 45144 (Brother Bill's, ASCAP)
44	49	4	<b>ONLY LOVE CAN BREAK A HEART</b> Bobby Vinton, ABC 12265 (Arch, ASCAP)
45	46	3	<b>UNDERCOVER ANGEL</b> Alan O'Day, Pacific 001 (Atlantic), (Warner Bros., ASCAP)
46	40	6	<b>FREDDIE</b> Charlene, Prodigal 0633 (Motown) (Stone Diamond, BMI)
47	35	11	<b>THEME FROM "CHARLIE'S ANGELS"</b> Henry Mancini & His Orchestra, RCA 10888 (Spell/Gold, BMI)
48	34	14	<b>SO IN TO YOU</b> Atlanta Rhythm Section, Polydor 14373 (Low-Sal, BMI)
49	45	11	<b>MY SWEET LADY</b> John Denver, RCA 10911 (Cherry Lane, ASCAP)
50	50	2	<b>PEOPLE IN LOVE</b> 10cc, Mercury 73917 (Phonogram) (Man-Ken, BMI)



**BACKSTAGE VISIT**—Rick Wakeman visits fellow A&M artist Richie Havens in his dressing room at Smuckers, the new Brooklyn club where Havens was appearing.

## U.S. Instrument Exports Rising 25%

NEW YORK—For the first time more musical instruments are being exported by the U.S. than are being imported.

A statistical wrapup by the American Music Conference places exports of American made instruments in 1976 at almost \$122 million, a 25% increase over the previous year and \$6 million more than the value of such products brought into the country.

Imports rose about 14% for the year for a 1976 total of \$116.5 million.

Electronic organs led the export parade with 47,515 units shipped.

They were valued at about \$44.6 million.

The largest import category by far for the year was acoustic guitars. At more than a million units valued at nearly \$21 million, they account for approximately 18% of all instrument imports.

Leslie B. Popp, conference president, says, "The trend toward a stronger export market is one we expect to continue." He adds that American manufacturers are now shipping instruments to more than 70 countries and "even penetrating in markets that were previously major suppliers to the U.S."

## New Companies

**Lovinn Label Records** formed by Bobby Raylov, Margaret Finn and Celeste Trager. First single is Raylov's "Mind On The Money" backed with "If We Can't Be Lovers Let's Be Friends." Address is 35 W. 92 St., New York 10025, (212) 864-1013.

**Demetrios Productions, Ltd.** launched by James Kapolis, Robin Warwick and Wayne Mackie as a concert production and independent a&r firm. Address is 1 Wheaton Center, Wheaton, Ill. 60187, (312) 665-8550.

**Jane Susan Covner** has relocated her creative services firm from Denver to Los Angeles. Clients include John Hartford, Mitchell Walters, Bobby Kosser and David Clark. Address is 1133 S. Highland Ave., (213) 937-3039.

**Colony Records**, an independent label, established by the record production company, C F Group, to promote the sale of its masters. Firm is seeking masters for distribution on the label. Write: C F Group Inc., c/o Robert Sacher, 470 Smith St., Farmingdale, N.Y. 11735.

**U.E.C. Records**, a label formed by Universal Entertainment Corp. will incorporate three publishing companies: Kevin Lee Music, Cindy Lee Music and LS Music and feature recording artists Bobby Mack, Tom Willis and Ben Watson. Lee Stoller is president of the corporation. Address is 120 Hickory St., Madison, Tenn. 37115.

**W3 Public Relations** formed in Los Angeles by Sharon Weisz. Initial clients are Fleetwood Mac and Ronee Blakely. Address is 8272 Sunset Blvd., (213) 650-6535.

**MPM, Marty Pichinson Management** launched in Los Angeles representing the Miracles, Jay Ferguson, Kip Addotta, Nigel Olsson, Flora Purim and Andy Kim. Address is 518 N. La Cienega, (213) 659-7491.

**Southern Hospitality Concerts** teed in Miami by Shelly Kaplan, former president of Electric Factory Concerts, for producing shows throughout Southern Florida. Offices at 14641 S.W. 87 Pl., (305) 253-0743.

**White-Card Production Co., White-Card Record Co. and Nic-Lyn Music Co.** have been jointly formed by Nick Cardell and Karolyn Summo, with offices at 101 N. Hamilton Ave., Lindenhurst, N.Y., (516) 884-3938.

**Banzini Bros. Productions Inc.** has formed a personal management division representing New England based rock group Rizzz and astrological personality Z. Cosmic Muffin. Active in the firm are Jack Reich, Ned O'Hara, Paul Bilsky and Creamy Reich. Location is 255 Hope St., Providence, R.I. (401) 272-4150.

**Morning Glory Productions**, a record production, management and marketing firm, formed by D'Arnell Pershing, Walter Schaffer and Olive Gallagher. Trio has entered into exclusive marketing arrangement for Pat Boone's Cooga-Mooga Productions. Address is 11777 San Vicente Blvd., Los Angeles, Calif. 90049. (213) 826-6501.

**Six Strings Music** launched by Norman Harris dealing with all aspects of the entertainment and music publishing field. Address is 2201 N. 54 St., Philadelphia, Pa. 19131.

# Jukebox

## ASCAP Battle

• Continued from page 5

name, address, manufacturer and serial number of the box; location of the box, number of records it plays and charges per play.

The operators say only the name and address of the operator should be required for registry. The box certificate would contain only the operator's code number and/or the certificate number, both to be furnished by the Copyright Office. No mention of the manufacturer's name or serial number of the box is needed, they believe.

ASCAP wants the certificate to be positioned on the front of the box, and "brightly colored"—preferably yellow—so it can be seen in "dimly lit locations."

The operators suggest a very small certificate, one inch by three inches, for insert into the front playlist panel and containing only the operator's code or certificate number and year of issue.

ASCAP would have the Copyright Office charge the operator an \$8 replacement fee for lost or defaced certificates, to discourage such "accidents." The operators want only a minimal replacement charge to be set by the Copyright Office.

The operators say any music sampling system to determine royalty shares for songwriters will have tremendous problems. The operators fear they may be called to bear an administrative burden "beyond their capabilities" to implement such a system.

A comment by BMI is shorter and milder than ASCAP's, but would also require full information and separate application filed for each box. (Operators want to use one filing application for multiple machines.)

In addition to giving the capacity of the box, BMI wants a listing of the music titles in the box, at the start of a licensed calendar year, listing of additions or deletions during the year and titles in the box at the end of the year.

Reply comments on the jukebox rulemaking are due to the Copyright Office by June 15.

## Hopkins Acclaimed Ohio Assn. Chief

CHICAGO—New officers of the Ohio Music And Amusement Assn. were elected at the organization's recent convention in Columbus, Ohio.

Maynard Hopkins, serving as president in an interim capacity, was elected to a full term in that office, while Mel Perlman and Don Van Brackel, were named vice presidents. (Van Brackel is first vice president of the national AMOA). Jim Hayes will serve the Ohio group as secretary. Ed Elum is treasurer.

The Ohio state association also reports that it has retained the services of Paul Corey, its chief lobbyist.

## Eckel Moving Up

CHICAGO—Russell Eckel has been appointed general manager of the Rowe International, Inc. distributorship in Dedham, Mass. The factory-owned distributorship represents Rowe jukeboxes and vending equipment and a variety of games manufacturers throughout New England and upper New York state.

Eckel has been national director of Rowe's Customusic division since 1972 and prior to that was associated with the Dedham organization since 1954.

## Rock Singles Best Sellers

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As Of 5/31/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- |   |   |
|---|---|
| 1 <b>GONNA FLY NOW</b> (Theme From "Rocky")—Bill Conti—United Artists 940 | 21 <b>RIGHT TIME OF THE NIGHT</b> —Jennifer Warnes—Arista 0223                      |
| 2 <b>SIR DUKE</b> —Stevie Wonder—Tamla 54281                              | 22 <b>BACK TOGETHER AGAIN</b> —Daryl Hall & John Oates—RCA 10970                    |
| 3 <b>WHEN I NEED YOU</b> —Leo Sayer, Warner Bros. 8332                    | 23 <b>MAINSTREET</b> —Bob Seger—Capitol 4422  |
| 4 <b>I'M YOUR BOOGIE MAN</b> —K.C. & The Sunshine Band—TK 1022            | 24 <b>LIFE IN THE FAST LANE</b> —Eagles—Asylum 45403                                |
| 5 <b>DREAMS</b> —Fleetwood Mac—Warner Bros. 8371                          | 25 <b>I JUST WANT TO BE YOUR EVERYTHING</b> —Andy Gibb—RSO 872                      |
| 6 <b>LUCILLE</b> —Kenny Rogers—United Artists 929                         | 26 <b>DA DOO RON RON</b> —Shaun Cassidy—Warner/Curb 8365                            |
| 7 <b>SOUTHERN NIGHTS</b> —Glen Campbell—Capitol 4376                      | 27 <b>ALL YOU GET FROM LOVE IS A LOVE SONG</b> —Carpenters—A&M 1940                 |
| 8 <b>HOTEL CALIFORNIA</b> —Eagles—Asylum 45386                            | 28 <b>DON'T GIVE UP ON US</b> —David Soul—Private Stock 45129                       |
| 9 <b>LONELY BOY</b> —Andrew Gold—Asylum 45384                             | 29 <b>I'M IN YOU</b> —Peter Frampton, A&M 1941                                      |
| 10 <b>FEELS LIKE THE FIRST TIME</b> —Foreigner—Atlantic 3384              | 30 <b>RICH GIRL</b> —Daryl Hall & John Oates—RCA 10860                              |
| 11 <b>HEARD IT IN A LOVE SONG</b> —Marshall Tucker Band—Capricorn 0270    | 31 <b>GOT TO GIVE IT UP, Pt. 1</b> —Marvin Gaye—Tamla 54280                         |
| 12 <b>DO YOU WANNA MAKE LOVE</b> —Peter McCann—20th Century 2335          | 32 <b>LUCKENBACH, TEXAS (Back To The Basics Of Love)</b> —Waylon Jennings—RCA 10924 |
| 13 <b>UNDERCOVER ANGEL</b> —Alan O'Day—Pacific 001                        | 33 <b>ARIEL</b> —Dean Friedman—Lifesong 45022                                       |
| 14 <b>CALLING DR. LOVE</b> —Kiss—Casablanca 880                           | 34 <b>SO IN TO YOU</b> —Atlanta Rhythm Section, Polydor 14373                       |
| 15 <b>JET AIRLINER</b> —Steve Miller Band—Capitol 4424                    | 35 <b>THE THINGS WE DO FOR LOVE</b> —10cc—Mercury 73875                             |
| 16 <b>LOOKS LIKE WE MADE IT</b> —Barry Manilow—Arista 0244                | 36 <b>KNOWING ME, KNOWING YOU</b> —Abba, Atlantic 3387                              |
| 17 <b>MARGARITAVILLE</b> —Jimmy Buffett—ABC 12254                         | 37 <b>SLOW DANCIN' DON'T TURN ME ON</b> —Addrisi Brothers—Buddah 566                |
| 18 <b>ANGEL IN YOUR ARMS</b> —Hot—Big Tree 16085                          | 38 <b>I WANNA GET NEXT TO YOU</b> —Rose Royce—MCA 40662                             |
| 19 <b>LIDO SHUFFLE</b> —Boyz Scaggs—Columbia 3-10491                      | 39 <b>IT'S SAD TO BELONG</b> —England Dan & John Ford Coley, Big Tree 16088         |
| 20 <b>COULDN'T GET IT RIGHT</b> —Climax Blues Band—Sire 736               | 40 <b>I'VE GOT LOVE ON MY MIND</b> —Natalie Cole—Capitol 4360                       |

## Rock LP Best Sellers

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As Of 5/31/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- |  |   |
|--|---|
| 1 <b>RUMOURS</b> —Fleetwood Mac—Warner Bros. BSK 3010  | 21 <b>FLEETWOOD MAC</b> —Reprise MS2225                           |
| 2 <b>HOTEL CALIFORNIA</b> —Eagles—Asylum 7E-1084   | 22 <b>ROCK AND ROLL OVER</b> —Kiss—Casablanca NBLP 7037           |
| 3 <b>ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK</b> —United Artists UA-LA693-G                                   | 23 <b>GO FOR YOUR GUNS</b> —Isley Brothers—T-Neck PZ 34432        |
| 4 <b>A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING</b> —Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 24 <b>GREATEST HITS</b> —Linda Ronstadt—Asylum 7E-1092            |
| 5 <b>SONGS IN THE KEY OF LIFE</b> —Stevie Wonder—Tamla T13-340C2   | 25 <b>DREAMBOAT ANNIE</b> —Heart—Mushroom MRS 5005                |
| 6 <b>BOSTON</b> —Epic PE 34188   | 26 <b>LITTLE QUEEN</b> —Heart—Portrait/CBS JR 34799               |
| 7 <b>THIS ONE'S FOR YOU</b> —Barry Manilow—Arista AL 4090  | 27 <b>OL' WAYLON</b> —Waylon Jennings—RCA APL1-2317               |
| 8 <b>ENDLESS FLIGHT</b> —Leo Sayer—Warner Bros. BS 2962  | 28 <b>CAROLINA DREAMS</b> —Marshall Tucker Band—Capricorn CP 0180 |
| 9 <b>THEIR GREATEST HITS 1971-1975</b> —Eagles—Asylum 7E-1052  | 29 <b>FRAMPTON COMES ALIVE</b> —Peter Frampton—A&M SP 3703        |
| 10 <b>LIVE</b> —Barry Manilow—Arista AL 8500   | 30 <b>ALIVE!</b> —Kiss—Casablanca NBLP 7020                       |
| 11 <b>LEFTOVERTURE</b> —Kansas—Kirshner PZ 34334   | 31 <b>FOREIGNER</b> —Foreigner—Atlantic SD 18215                  |
| 12 <b>BOOK OF DREAMS</b> —Steve Miller Band—Capitol SO 11630   | 32 <b>ENDLESS SUMMER</b> —Beach Boys—Capitol SBVO 11307           |
| 13 <b>DESTROYER</b> —Kiss—Casablanca NBLP 7025   | 33 <b>FLY LIKE AN EAGLE</b> —Steve Miller Band—Capitol 11516      |
| 14 <b>NIGHT MOVES</b> —Bob Seger & The Silver Bullet Band—Cap. ST 1157   | 34 <b>K.C. &amp; THE SUNSHINE BAND, Part 3</b> —TK 605            |
| 15 <b>MARVIN GAYE LIVE AT THE LONDON PALLADIUM</b> —Tamla T7-352R2   | 35 <b>IZITSO</b> —Cat Stevens—A&M SP 4702                         |
| 16 <b>SILK DEGREES</b> —Boyz Scaggs—Columbia PC 33920  | 36 <b>ANIMALS</b> —Pink Floyd—Columbia JC 34474                   |
| 17 <b>THE BEATLES AT THE HOLLYWOOD BOWL</b> —Capitol SMAS 11638  | 37 <b>LOVE AT THE GREEK</b> —Neil Diamond, Columbia KC2 34404     |
| 18 <b>THE BEST OF THE DOOBIES</b> —Doobie Bros.—BS 2978  | 38 <b>BROTHERS JOHNSON</b> —Right On Time—A&M SP 4644             |
| 19 <b>TRYIN' TO GET THE FEELING</b> —Barry Manilow—Arista 4060   | 39 <b>SONGS FROM THE WOOD</b> —Jethro Tull—Chrysalis CHR 1132     |
| 20 <b>COMMODORES</b> —Motown M7-884R1  | 40 <b>A REAL MOTHER FOR YA</b> —Johnny Guitar Watson—DJM DJLPA 7  |

## Bank of America Sues L.A. Studio

LOS ANGELES—The Bank of America is suing Total Experience Recording Studio in Hollywood, seeking payment of \$10,905.20, allegedly still owed from an installment note and security agreement negotiated March 29, 1974.

The creditor has a security interest in the following studio equipment: one 3M IM-64 custom mastering

machine, two United Recording Electronics 550 filters, one DBX 216 noise reduction system, eight DBX cable assemblers and nine DBX 310D modules. Howard Gilliam, vice president of Angel City Entertainment, listed as owners of the studio, signed the note, which was for \$14,070.24. The suit is filed in Superior Court here.

# Plenty Of Life In Grateful Dead

## Garcia Lays Success To Philosophy And Innovation

By DICK NUSSER

NEW YORK—Ten years after rocking the recording industry off its heels the Grateful Dead are still truckin', playing a virtually timeless brand of music and drawing support from "well over" 90,000 hard-core fans without ever having a major single or a No. 1 album.

"Our attitude has always been one of having a good time," explains group leader and founder Jerry Garcia, whose guitar and philosophy have been a major part of the group's appeal.

"We came out of that whole Beatnik ethos, you know, where success was really besides the point. How well we play together was always more important than the money. That attitude, I think, is partly the reason why things have gone the way they have."

Nowadays many of the innovations the Grateful Dead pioneered are commonplace. Complete artistic control over product and contracts which favor the artist rather than the label were trend-setting when the Dead first demanded them.

"We had a good deal at Warner Bros.," Garcia says. "Of course in those days it was unusual. Basically what we did was tear up the standard contract and write our own. We weren't stupid, you know."

"We had a lot of experience on the street, hustling deals, working bars. We entered the business at the time it was taking a 360-degree economic turn."

One of the first things the Dead changed was the formula for accounting publishing royalties on disks. "Basically you got paid for each cut, but some of our cuts were very long so we would've been cheated," Garcia recalls.

"Our contract called for us to be paid for every three-minute interval of music on the album." The group has always published its own music under its Ice Nine imprint.

Garcia remembers bringing 35 people into Warner chairman Mo Ostin's office to negotiate. "Mo, Joe (Smith) and Stan (Cornyn) were always good humored about it," he says. "We told them we made group decisions and they either met 35 of us individually or all at once. They choose to meet us all at once."

Garcia describes the group's current deal with Arista as "real good." The Dead were with Warners six years.

"We're fundamentally splitting everything with Arista," Garcia says. "Of course we have artistic control over everything; that's been our key. Controlling our own destiny has always been important to us."

The Grateful Dead had experimented with its own label, distributed by United Artists after the group left Warner Bros. For a brief period thereafter the Dead both manufactured and distributed its own product, using major independent distributors.

"We really didn't have enough output to warrant it," Garcia now admits. "One record a year wasn't enough to make it pay. But we did learn an awful lot about what the manufacturer does, what he deals with and what his costs are. It improved our bargaining power when we went out looking for another label."

With a mailing list of "well over" 90,000 certified "dead heads," as the group's hard-core followers are dubbed, has the idea of mailing records directly to fans ever come up?

Garcia smiles, nods, takes a draw of his ever-present Camel cigaret,

and glances around the room at his associates. "Yeah, we've thought of that," he says, "but doing it is a whole different matter. It's a logistical thing we just haven't gotten into."

A full-length feature film produced by the group, directed by Garcia, and marketed by the Dead, opens in New York June 1 at the Ziegfeld Theatre.

"With the film we're entering a whole new phase," Garcia explains. "It's very exciting and we all feel very up about it." The Dead are renting theatres and collecting the gate. "It's a different approach, not a movie approach, but more like it was us out touring except it's a movie."

Approximately 70% of the film has a musical content, he says, describing it as "a movie metaphor for a Dead concert, the sort of thing you can't verbalize."

From all reports the Dead's current tour, recently kicked off here at the Palladium and at the Passaic (N.J.) Capitol Theatre, is a continuation of the group's tradition for playing sets lasting up to four hours. The group has also proved it knows how to rig a sound system for maximum clarity.

"We've developed some degree of finesse," Garcia smiles. "Now even our worst shows are good. We're getting off playing."

Garcia decries the "lack of individualism" in much of today's music. "At its worst, it's mechanistic sounding," he claims. "In a way it's the result of music becoming a universal language."

## Sunnybrook In Pottstown Continues With Big Bands

POTTSTOWN, Pa.—With pre-season dates with Guy Lombardo and Harry James still bringing out the ballroom dancers to the sound of the big bands, that policy will continue to prevail this summer at Sunnybrook Ballroom here.

Since 1931, when the ballroom was first put up by Ray Hartenstine Sr., father of the present operators, Sunnybrook was the most important one-night stand in the East for the traveling name bands. The pulling power of the band here was used as a barometer by the New York band booking offices.

While recognizing that the appearances of big bands are not as regular as in earlier years and that the music scene has changed, the Hartenstines refused to let Sunnybrook die.

A modern restaurant with catering facilities were added 13 years ago for banquets and big parties. In-

dustrial dinners and exhibits fill the ballroom many weeks. A small band holds forth in the adjacent Colonial Room.

Twin brothers Ray and Bob Hartenstine, who operate Sunnybrook today along with their sister, Mrs. Doris Drumheller, have kept detailed records of all band bookings over the years. The first band attrac-

(Continued on page 40)

## Sinatra And Martin Rating \$100 Covers

CHICAGO—In what may be the highest priced non-holiday nightclub date of all time, the June 7-10 stand by Frank Sinatra and Dean Martin at 1,200-seat Sabre Room in suburban Hickory Hills here will charge a \$100 cover for the dinner show and \$90 for the late cocktail show.

A sellout would gross more than \$900,000 with Sinatra and Martin reportedly sharing in about \$500,000. Sinatra and Martin recently played a week at Westchester Premiere Theatre in suburban New York, but their share of the gate was a closely guarded secret.

The Sabre Room is a 30-year-old banquet hall that began booking big MOR names only a year ago. It debuted with six sellout Sinatra shows at \$50 per person but has not done as well with other easy listening headliners.

## Producer Perren Wins Nod From a Grateful Vocalist

By ED HARRISON

LOS ANGELES—Yvonne Elliman credits producer Freddie Perren with turning her solo career around by bringing out her best singing traits.

"Freddie is a perfectionist," says Elliman. "He wasn't happy with the kind of material I was doing. He brought out the best in my voice. I even did a falsetto which I never dared before. He also added depth to my voice. Previously my range covered only 12 notes."

Elliman's second and latest RSO album "Love Me" is climbing the upper half of the LP chart and has a No. 1 easy listening single that is now in the Hot 100's top 20, "Hello Stranger."

She says that on her next album she would like to do more original material and songs she would have liked to have done for this one. Elliman classifies her self-penned songs as "topical with a concentration on lyrics."

"Perren produces songs that have a beginning, middle and end. My songs don't have a middle," Elliman says. The one song on the album which she did write, "I Know," she adds, was written with Perren in mind.

## Top Names For Dallas Series

DALLAS—Kris Kristofferson will be one of many entertainers who will appear in the 1977 Summertop Concert Series at North Park here.

Headliners represent a spectrum of music including Sergio Mendes, Lynn Anderson, Billy Eckstine and Ethel Merman.

Thirty-four performances will be included in the five series of programs (one theme for each day Wednesday through Sunday) June 8 through July 17.

The annual summer pop concerts are cosponsored by the Dallas Symphony Orchestra and NorthPark Center.

Other stars being featured will be Mel Tillis, June 11; Henry Mancini, June 12; Mel Torme, June 17; Doc Severinsen, June 19; Burt Bacharach, June 24; Florence Henderson, July 2; Frankie Laine, July 3; Victor Borge, July 6; Dianann Carroll, July 16; and the Four Freshmen, July 17.

Sergio Mendes and Brasil '77 open the season June 8; Ethel Merman will appear June 10; Anderson, June 15; Eckstine, July 8; Kristofferson, July 9 and Helen Reddy, July 15.

For this third season of Summertop, the tent will have better ventilation and has been enlarged, making it among the world's largest bigtops.

## 10th Anniversary For N.J. Center

HOLMDEL, N.J.—Garden State Arts Center here, to celebrate its 10th anniversary, has lined up its most impressive subscription summer series. Top names to play the 5,058-seat amphitheatre include Olivia Newton-John, Engelbert Humperdinck, Neil Sedaka, Johnny Mathis and Bobby Vinton.

Outside the subscription series will be Liberace, who comes in for the Aug. 15 week. Liberace has appeared at the Arts Center every summer since it first opened in 1968.

With an attendance of some 336,000 last summer, the Arts Center grossed over \$2,200,000 in '76.

Elliman, a native Hawaiian, feels her previous three albums were disjointed. "I thought making and selling albums would be easy but I became disillusioned when the first one didn't do anything. I gave the people what I thought they'd like instead of what they actually wanted."

Elliman feels that her touring with Eric Clapton gave her a needed break from her image as Mary Magdalene in "Jesus Christ Superstar." She portrayed Mary in the original studio recording, the U.S. stage production and the film. "It got so bad," she says, "that my mom and dad were sending me letters addressed to Mary. Before 'Love Me' all I was known for was 'I Don't Know How To Love Him'."

With her solo career now getting off the ground, Elliman says she still enjoys working with Clapton and will tour England with him in April. "I value Clapton's band as much as my own career, I don't want to sacrifice one for the other."

Her association with Clapton began while he was recording his "461 Ocean Boulevard" album. "I was in Miami and went to the studio to see him play. I was happy to sit in a corner and listen. He asked me to sing on 'I Shot The Sheriff' and gradually I was added as a background singer," says Elliman.

At the end of the summer Elliman will begin her first solo tour and admits to a degree of nervousness. "I want to do clubs where people know what they're coming to see instead of just showing up out of curiosity."

## Hawaii Resumes Sunshine Event

HONOLULU—After a two-year absence, Hawaii's biggest musical event—the annual Sunshine Festival inside Diamond Head Crater—will be revived this summer with a dawn-to-dusk happening July 3-4.

Both contemporary and traditional music will be programmed, according to festival coordinator Ken Rosene, a veteran of previous Sunshine Festivals. Musical acts are being lined up, and a corps of volunteers is being signed to prepare the grounds for the festival.

## Talent Tapped At Valley Forge

PHILADELPHIA—While still filling in open dates for the summer weeks at their suburban Valley Forge Music Fair, Lee Guber and Shelly Gross are lining up top names for the fall season.

The 3,000-seat Music Fair is a hardtop in-the-round theatre with most attractions coming in for full week stands. Already set for next season are Johnny Mathis, Sept. 6-11; Sergio Franchi, Sept. 26-Oct. 2, and Engelbert Humperdinck, Oct. 17-23.

Already set for the summer months are the Carpenters plus Robert Klein, May 31-June 5; Folies Bergeres revue with Tony Martin & Cyd Charise, June 6-12; Mac Davis, July 11-17; Ben Vereen, Aug. 1-7; and the Spinners plus the Sylvers, Aug. 8-14.

The Latin Casino, 1,000-seat theater-restaurant across the river at Cherry Hill, N.J., is also beginning to set up its fall schedule and has signed Cleo Laine for her first nightclub appearance in this area for Sept. 26-Oct. 2.

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# Campus

ATLANTIC'S LIBOW

## 1-Woman Dept. Has Lines Into Stations

By ED HARRISON

LOS ANGELES—In addition to A&M Records, CBS Records and Island Records, the only other major label with an extensive college promotion department is Atlantic Records.

Headed by national college promotion director Judy Libow in New York, Atlantic has zeroed in on hundreds of college radio stations, drawing feedback from them and helping Libow get an idea of what Atlantic product is being played.

Unlike A&M and CBS which have college reps in various markets, Libow is a one-person staff in regular contact with about 50 stations. Local promotion men lend assistance in markets where an act is scheduled to appear.

All correspondence is handled either by mail or telephone.

Says Libow: "I call stations, make sure they are being serviced with albums, set up promotions and contests, interviews, press parties and handle concert tickets."

Because she is based in New York her contacts with East Coast schools are more frequent.

"Many stations I deal with," says Libow, "are very professional and show me a lot of creativity. In many cases they ask me for feedback instead of my having to ask them."

Every three weeks Libow surveys the college playlists sent to her from reporting stations. From these playlists she checks for Atlantic product being played (and distributed label product) and tallies up the top 25 albums and top 15 singles. This list is then passed on to all in-house staff.

"College playlists are one of the best music information sheets," she says.

Libow points out that she had played a test pressing of the Foreigner album over the phone to some stations and received immediate results in the way of airplay.

"College stations are very important, not so much in breaking an act but in creating interest and excitement in them. Campus radio shows viability by going on a new act.

"They demonstrate that it's not so bad giving a group a shot. But then again they're in a position to do it because they're not worried about ratings.

"The market is getting harder in terms of breaking new acts," says Libow. "College stations are the only alternative left. They're not afraid to expose new sounds.

"Reaction and support from college stations helped make Foreigner a gold group and they will now be headlining. You must start somewhere," she says.

Atlantic services albums to practically all stations requesting them. "There's a fine line between college stations and a commercial station on a campus. Yet we must make distinctions on who will give our product exposure."

One of the unique promotions Li-

## An Adelphi Session

LOS ANGELES—Adelphi Univ. in Garden City, L.I. will offer a week-long workshop dealing with the music of Elton John, Stevie Wonder and the Beach Boys. The first summer session began May 31 and the second on July 11.

bow helped coordinate was one with Foreigner with KALX at the Univ. of California at Berkeley. A tape was assembled saying "You have just won a Foreigner LP" spoken in five languages. Contestants win the album by guessing the language.

Libow has worked with Steve Hillage, Mama's Pride and Detective in other various promotions. In the case of Hillage, WFMU at Upsala College in New Jersey, promoted a contest in which participants were asked "What does my voice mean to you?"

"I usually leave it up to the station to put together the contest," Libow says.

All campus concerts are supported by giveaways, phone interviews and other excitement arousers.

During the summer Atlantic will conduct its fifth annual job hunting service for graduating college seniors involved in the broadcasting field.

Bulletins are sent out to seniors asking them to send in "mini-resumes" stating prior experience, where they'd like to geographically work and where they can be reached.

In August these resumes are assembled into booklet form and sent to commercial radio stations. Libow claims it is filtered down to record companies, managerial firms and other industry outlets.

Libow claims that last year the compilation tallied 30 pages with 10 names to a page. Atlantic is believed to be the only record company offering such a service.

Judging results is difficult admits Libow. "Feedback is sporadic. We only know what happens if the person or station calls in. But the college people love it. It gives them a shot. There's no guarantee but it doesn't hurt."

Libow attends the annual Loyola National College Radio Conference, IBS and SECRA radio conventions and likes to bring artists with her to talk with programmers.

She reports to Tuncce Erim, director of national album promotion.

## Showcase Lands Jobs

LOS ANGELES—As a direct result of its showcase at the NECAA national convention in San Antonio, Island act Third World begins an exclusive nationwide college tour in September.

The tour will coincide with the release of its second Island LP called "96 Degrees In The Heat."

Availabilities begin on the East Coast in mid-September, with the Central, Southeast and Southwest U.S. targeted for October. West Coast dates will be accepted in late October and early November.

Third World can headline small to medium sized concerts and support larger shows for noontime or outdoor situations.

Block booking arrangements are available and will be coordinated by Scott Piering of Island Artists.

The deadline for fall bookings is June 3, 1977 at which time tentative dates must be set.

Piering can be contacted at (212) 757-5026.

## Talent

### Talent Talk

It was almost disaster for Red Bank, N.J. rock concert promoter Phil Genovese last Thursday (May 12) when a strep throat felled Southside Johnny, a heavy favorite in these parts, and he would not be able to appear with his Asbury Jukes. But instead of canceling the 7:30 p.m. concert at the Monmouth Arts Center here, the kids got a real treat when they stayed on for a concert that started at midnight.

Southside Johnny's friend, Bruce Springsteen, came to the rescue. Both Springsteen and Johnny hail from nearby Asbury Park. Miami Steve Van Zandt, lead singer with the Asbury Jukes, led the band. Rounding out the bill was the E Street Band.

One or more of the Bay City Rollers have been on the cover of 16 Magazine every month since late 1975. . . .

The new gossip and tidbits sheet from Warner Bros. Records is entitled "Bunny Droppings." . . . Joe Walsh appeared in Glasgow wearing a full kilt regalia and played "Flower Of Scotland" on bagpipes. . . . A television screen, 30 feet by 40 feet, will accompany a snake and a guillotine, for Alice Cooper's U.S. tour to begin June 19.

Paul Williams' scheduled appearance at the grand opening of Chicago's new Park West entertainment complex had to be cancelled, due to a last-minute change in shooting schedules for the motion picture "Cheap Detective." Williams is appearing in the film which stars Peter Falk. The eight-member Bahamian disco group Heinsight instead opened the multi-media venue. \* \* \*

Polydor act Tornader, seeking the light of publicity prior to its first American tour, brought a few rock and jazz writers out into the sun.

The publicity stunt, organized by Carol Ross, vice president of the New York music department of Rogers & Cowan, involved taking seven writers, representing publications as diverse as United Features and Performance, out to a farm near Caanan, Conn. to watch the band rehearse.

The farm is owned by Tornader cofounder Sandy Torano and is isolated from its neighbors allowing for a midnight jazz rock concert attended by about 40.

Cooking chores were handled by Rogers & Cowan staff members, who reportedly were not paid extra for such rather extraordinary services for their clients. Late in the night of the two-day jaunt, vice president Ross was observed scrubbing the pots and pans. \* \* \*

Some rare tapes recorded by Harry Nilsson early in his career in Nashville have been discovered by Musicor Records which will release them, with Nilsson's approval, as an LP. The LP was coproduced by Jimmy Wisner with Scotty Turner and Tom Owen. The original guitar and vocal tracks have been augmented by an orchestra for the LP.

Canadian power trio Rush visited John Hersey High School near Chicago and was accorded a gracious entry. The group members lectured a combined English class on the history of rock'n'roll and the meaning of their lyrics. . . . English rockers Jon Anderson of Yes and Bill Wyman of the Rolling Stones hosted a party for George Benson in Cannes, France. Benson is on a European tour.

The Runaways are set on a tour of Japan which will include a spot on the Tokyo Music Festival. Goro magazine there is devoting a special 100-page issue to the group. . . . Kenny Rankin is the subject of a nationwide contest involving the Peaches record chain. First prize is a trip for two to Jamaica. . . . Ted Nugent to headline the 70,000-seat Soldier Field in Chicago. Michael Stanley and Foreigner are the opening acts.

## Plan Concerts For Asbury Park Hall

ASBURY PARK, N.J.—Monarch Entertainment Bureau, concert firm headed by John Scher, will bring concerts this summer to the resort's Convention Hall for the first time. In previous seasons, Scher has promoted rock concerts here at Casino Arena on the south end of the boardwalk.

The City Council this week gave Scher a lease for \$1,750 to promote between 10 and 13 concerts at the beach front hall between Memorial Day and Labor Day.

Billboard SPECIAL SURVEY For Week Ending 5/29/77

## Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Stadiums &amp; Festivals (More Than 20,000)</b>				
1	EAGLES/STEVE MILLER BAND/HEART/ATLANTA RHYTHM SECTION/FOREIGNER—Bill Graham Stadium, Oakland, Calif., May 28, 30 (2)	101,090	\$10-\$12.50	\$1,026,183
2	ISLEY BROS./PARLIAMENT-FUNKADELIC/RUFUS FEATURING CHAKA KHAN/BOOTY'S RUBBER BAND/BROS. JOHNSON/ROSE ROYCE—Lewis Grey Prod./L & E Prod. Ltd., Arrowhead Stadium, Kansas City, Mo., May 28	40,893	\$7-\$11	\$335,098
<b>Arenas (6,000 To 20,000)</b>				
1	ELVIS PRESLEY—Electric Factory Concerts/Concerts West, Spectrum, Philadelphia, Pa., May 28	18,850	\$10-\$15	\$259,117*
2	WAR/CRUSADERS/ROY AYERS UBUIQUITY/SLAVE/SHOTGUN—Thrust Prod., Franklin County Stadium, Columbus, Ohio, May 28	11,593	\$7.50-\$10	\$109,193
3	EMERSON, LAKE & PALMER—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, May 29	11,900	\$7.50-\$8.50	\$100,682
4	GRATEFUL DEAD—Cross Country Corp., Civic Center, Hartford, Conn., May 28	11,201	\$6.50-\$7.50	\$80,725
5	EMERSON, LAKE & PALMER—Sound 70 Prod. Municipal Aud., Nashville, Tenn., May 26	9,565	\$7.50-\$8.50	\$73,563
6	REO SPEEDWAGON/NAZARETH/REX—Sunshine Promotions, Convention Center, Indianapolis, Ind., May 28	12,900	\$5.50-\$6.50	\$73,342
7	MARSHALL TUCKER BAND—Schon Prod. Univ. of Montana, Missoula, Mont., May 27	8,728	\$5-\$6	\$48,000*
8	TED NUGENT/NAZARETH/MICHAEL STANLEY BAND—Entam Ltd./Sunshine Promotions, Rupp Arena, Lexington, Ky., May 28	6,632	\$6.25-\$7.25	\$46,065
9	TED NUGENT/CLIMAX BLUES BAND/MICHAEL STANLEY BAND—Sunshine Promotions, Market Sq. Arena, Indianapolis, Ind., May 27	7,628	\$5.50-\$6.50	\$43,966
10	LYNYRD SKYNYRD/DICKIE BETTS & GREAT SOUTHERN—Alex Cooley Inc., Municipal Aud., Mobile, Ala., May 23	6,573	\$6-\$7	\$41,898
11	TED NUGENT/NAZARETH/MICHAEL STANLEY BAND—Entam Ltd., Civic Center, Charleston, W. Va., May 29	6,280	\$6-\$7	\$40,248
12	FOGHAT/J. GEILS BAND/MOTHER'S FINEST—Sound 70 Prod., Von Braun Civic Center, Huntsville, Ala., May 24	4,543	\$6-\$7	\$28,981
13	FOGHAT/J. GEILS BAND/MOTHER'S FINEST—Sound 70 Prod., Civic Center, Montgomery, Ala., May 25	3,908	\$6-\$7	\$25,069
14	BAY CITY ROLLERS—Contemporary Prod./Chris Fritz, Aud. Arena, Omaha, Neb., May 25	3,236	\$6.50-\$7.50	\$23,605
15	HEART/FOREIGNER/WALTER EGAN—Sunshine Promotions, Mem. Col., Fort Wayne, Ind., May 24	2,830	\$5.50-\$6.50	\$16,390
16	URIAH HEEP/NAZARETH/DICTATORS—Sunshine Promotions, Convocation Center, So. Bend, Ind., May 24	2,691	\$5.50-\$6.50	\$16,376
17	SUPERTRAMP/SHORT STUFF—Star Date Prod., Brown County Arena, Green Bay, Wisc., May 24	2,778	\$6-\$6.50	\$16,243
18	URIAH HEEP/STYX/DICTATORS—Sunshine Promotions, Hara Arena, Dayton, Ohio, May 29	2,592	\$5.50-\$6.50	\$15,215

## Auditoriums (Under 6,000)

1	WEATHER REPORT/AL DI MEOLA—Wolf & Rissmiller, Civic Aud., Santa Monica, Calif., May 25 (2)	4,955	\$7.50	\$37,162
2	LYNYRD SKYNYRD/WINTERS BROS.—Alex Cooley Inc., Municipal Aud., Columbus, Ohio, May 24	4,890	\$6.50-\$7.50	\$34,175
3	CHARLIE DANIEL'S BAND/B.W. STEVENSON—Doug Clark, Celebrity Theatre, Phoenix, Ariz., May 23 (2)	5,041	\$6.50-\$7.50	\$32,459
4	FOGHAT/CLIMAX BLUES BAND—Star Date Prod., Lakeview Arena, Marquette, Mich., May 30	4,807	\$6-\$6.50	\$29,642
5	REO SPEEDWAGON/NAZARETH/POINT BLANK—Sunshine Promotions, Vets. Mem., Columbus, Ohio, May 27	3,960	\$5.50-\$6.50	\$24,900*
6	CHICK COREA RETURN TO FOREVER FEATURING STANLEY CLARKE—Alex Cooley Inc., Fox Theatre, Atlanta, Ga., May 27	3,129	\$5.50-\$7.50	\$23,266
7	AVERAGE WHITE BAND/WILD CHERRY—Reggae Ltd., Kiel Aud., St. Louis, Mo., May 25	3,554	\$5-\$7	\$22,157
8	GEORGE CARLIN—Avalon Attractions, Civic Theatre, San Diego, Calif., May 27	3,050	\$6.50-\$7.50	\$21,818*
9	GEORGE CARLIN—Avalon Attractions, Raincross Square, Riverside, Calif., May 26	2,770	\$6.50-\$7.50	\$19,171*
10	GARY WRIGHT/HEAD EAST/ATLANTA RHYTHM SECTION—Wolf & Rissmiller, Golden Hall, San Diego, Calif., May 25	2,785	\$5.50-\$6.50	\$18,780
11	GARY WRIGHT/HEAD EAST—Wolf & Rissmiller, Civic Aud., Santa Monica, Calif., May 26	2,450	\$7.50	\$18,375
12	GEORGE CARLIN—Avalon Attractions, Civic Plaza, Phoenix, Ariz., May 25	2,569	\$5.50-\$7.50	\$17,858*
13	CHICK COREA RETURN TO FOREVER FEATURING STANLEY CLARKE—Whisper Concerts, Chrysler Hall, Norfolk, Va., May 25	2,307	\$6.50-\$7.50	\$16,821*
14	ANDRAE CROUCH & HIS DISCIPLES—Cornelius Byrd, Ford Aud., Detroit, Mich., May 28	2,450	\$6	\$14,700
15	ANDRAE CROUCH & HIS DISCIPLES—Rev. Sawyer, Music Hall, Cleveland, Ohio, May 23	2,500	\$5	\$12,500
16	JESSE COLIN YOUNG/LEO KOTTKE—Avalon Attractions, Conv. Center Theatre, Fresno, Calif., May 27	1,522	\$6.50-\$7.50	\$11,248
17	GRAN MAX/STARCASTLE—Contemporary Prod./Chris Fritz, Mem. Hall, Kansas City, Kan., May 28	3,410	\$2.50	\$8,525

JUNE 11, 1977, BILLBOARD



## INSTALLS REVOLUTIONARY 24-TRACK CONSOLE Capitol Puts NECAM In L.A.

• Continued from page 5

(Billboard, Feb. 19, 1977) and is being put into EMI's Abbey Road Studios there also. The cost of NECAM, which actually employs a mini-computer, is \$60,000 in addition to the console. In conjunction with the board, the cost is \$160,000.

"The Neve Company states it the best," adds Krause, "when they say 'fundamental to the philosophy to any automated mixdown system is that it be completely natural. It should be a completely natural update facility."

"When you make a mix, the com-

puter records what you did. The key is that the engineer is able to follow through on what he's doing. It allows the engineer to modify or update a mix in the same manner as he did the original.

"The operator doesn't have to shift gears mentally during the mixdown process. I think the man operating the system can concentrate more on the artistic side of it rather than purely the technical side. That seems to be a prime advantage of this system.

"Other systems seemed to require more of a technical know how, a different thought process. Oper-

ationally, the NECAM system is the simplest of the automated systems despite its complex nature. It's operator oriented. The mixdown process should not be complicated and the Neve people have come up with what we think is the best technique."

The recording department has designed a special expanded control booth for the console and NECAM and have also designed a new second level artist lounge accessible from the control room.

The studios are located on the first level of the Capitol Tower in addition to several disk cutting rooms.

## Studio Track

By JIM McCULLAUGH

LOS ANGELES—Barbra Streisand, Fleetwood Mac, Steve Miller and Nancy Wilson all recently used Capitol Records mastering and recording facilities on the lower level of the Capitol Tower.

Streisand recorded her new LP with Arnon Steiner and Don Henderson handling engineering duties, while Nancy Wilson did vocal overdubs for her upcoming LP with Jay Ranellucci engineering. Producers Ken Caillat and Richard Dashut mastered the next Fleetwood Mac single and Ken Perry and John Palladino mastered Miller's "Book Of Dreams" LP.

Lots of activity at Record Plant. Jack Nitzche produced Michelle Phillips, Kim King engineer-

ing; Malcolm Cecil engineered Gil Scott-Heron; Simon Soussan produced Patti Brooks for Casablanca, Deni King engineering; Al Kooper produced P.J. Morse, Bob Edwards engineering; Gary Ladinsky worked on overdubs for the Ohio Players; Silverado finished its LP for RCA, Don Oriolo producing and Ed Stasium at the board; and Michael Braunstein mixed live Paul Anka Palladium tapes for an upcoming UA album. Jimmy Robinson produced Yesterday & Today at the Sausalito Plant, assisted by David Roeder, while Greg Errico produced Lee Oskar.

The Enactron truck was on hand recently at the First Presbyterian Church of Hollywood recording Bach fugues, a Sheffield project with Lincoln Majorca producing.

Larry Dunn, Earth, Wind & Fire's keyboard player produced Caldera at Indigo Ranch, Chris Brunt at the board. . . . David LaFlamme began recording at Sound City for his next Amherst LP.

★ ★ ★

In out of town notes:

Santana began a new album at Columbia Recording Studios in San Francisco producing itself, assisted by Tom Coster and Glen Kolotkin who is also engineering. Skip Scarborough produced Mercury's Confunkshun, Don Cody at the board. Other artists there recently also include Sly Stone, Dave Liebman and Pee Wee Ellis, engineered by Cody. Mastering activity has included an album by Patti LaBelle and a single by Herbie Hancock. The new Neil Young LP was also cut by Independent mastering engineer Phil Brown.

Herbie Hancock and Wah Wah Watson put in some late night sessions at Beat West Studios, San Francisco, after a Circle Star Theatre performance. Cathy Callon, former night manager

of the Sausalito Record Plant, has joined the staff of Bear West as studio manager.

Nancy Sinatra was in the 30th St. Columbia Recording Studios, N.Y., finishing up an LP with Charlie Calello producing.

At Capricorn Sound Studios, Macon, Ga., Black Oak (formerly Black Oak Arkansas) was recording an LP with producer Deke Richards and engineer Sam Whiteside, while Paul Hornsby produced Target with Kurt Kinzel at the board.

Stillwater finished mixing a new LP at Studio 1, Atlanta, with Buddy Buie producing.

European jazz flutist Chris Hinze was in at Electric Lady, N.Y., finishing his first American album for Atlantic/Embryo with Jerry Solomon engineering, Neal Teeman assisting. The CTI Allstars album was also mixed there which was recorded live in 1972 at the Hollywood Bowl. Some of the artists on that date were Grover Washington Jr., George Benson, Stanley Turrentine, Hank Crawford, Ester Phillips, Hubert Laws, Johnny Hammond, Joe Farrell, Jackie & Roy and Bob James. Creed Taylor produced with Dave Palmer engineering, helped by Joel Coen. Kiss is also due into Electric Lady to begin another LP with producer Eddie Kramer. Gerald Segal has joined the staff of ELS at studio night manager.

Barry Beckett produced the Muscle Shoals Horns at Muscle Shoals Sound Studios with chief engineer Steve Melton and Greg Hamm at the board. Jim Stafford was also in at Muscle Shoals being produced by Phil Gernhardt for Warner-Curb.

Frankie Valli cut a single at Media Sound, N.Y., with busy producer Charlie Callello. . . . Producer Eddie Kilroy put in more than 50 hours at Nashville's Fireside Studio putting together new product on Playboy artists Mack Vickery, Mickey Gilley, Bobby Borchers, Sunday Sharp and Teresa Neal. All sessions were engineered by Tom Pick.

Charles Klump produced a single session on Elbert Higgins at Studio 70 in Tampa.

Secret Sound Studios, N.Y., has expanded to 24-track with the addition of the Studer A-80 26/16 recorder. Harry Chapin is finishing an LP there for Elektra with Stephen Chapin producing and Jack Malkin at the board. Michael Mainieri also completed an Arista LP, Malken engineering.

Bob Ezrin produced Roberta Flack's new LP at Hit Factory, N.Y., with Brian Christopher at the board. . . . David Lucas also produced Blue Oyster Cult at Record Plant, N.Y., for Columbia.

Reelsound's (Austin, Tex.) remote bus completed the live tracks on Doug Sahn and Augie Meyer's live LP at the Armadillo World Headquarters. Richard Lubash and Chet Himes were at the board with John Ingle and Malcolm Harper. Lucky Tomblin and Augie Meyer were the producers for the Texas ReCord Co.

In Philadelphia Stevie Wonder dropped by with Al Green to Sigma Sound to cut a demo. The Jacksons laid down some tracks there also for their next Epic LP and during their stay met Muhammad Ali who was in cutting a commercial. Ali brought the group up for a day to his Deer Park training camp. At New York's Sigma Sound, Phil Gladson & Peter Thom recently finished an LP, produced by John Simon; Rick Chertoff produced Baby Grand's first Arista LP; Roy Ayers did some mixing on his LP; and Jake Jordan and Andrew Smith were in to do strings and horns and some vocals for Ester Satterfield.

## Two Neumann Disk Cutting Systems Bow

NEW YORK—Two complete tape-to-disk mastering facilities manufactured by Neumann of West Berlin were recently installed in Puerto Rico and Chicago by Gotham Audio Corp., exclusive U.S. distributor, according to president Stephen Temmer.

Ochoa Recording Studios now has the first cutting system of this level of sophistication in Puerto Rico, according to the Gotham chief. Heretofore, studios and pressing plants were forced to seek mastering work on the Mainland, he says.

With mastering engineer Jack Sherdel, a former New Yorker, in charge, the Ochoa system includes an A-80 preview tape machine, SP-75 program console, Neumann VMS-70 computer controlled disk cutting lathe, with the newest SX-74 stereo cutterhead driven by 1,200 watts of audio power.

Second facility is at Diskwerks, operated by Gary Hedden and W. Gavin McGammon in Schaumburg, a northwest Chicago suburb. Essentially similar to the Ochoa system, it also includes the first SP-77 transfer console anywhere in the world as its console desk, says Temmer. It gives Diskwerks the most up-to-date mastering system in the Midwest.

## JVC Distributing Adamant Stylus

NEW YORK—The JVC Cutting Center in Los Angeles is successfully marketing an improved sapphire cutting stylus for both the Neumann and Westrex heads, manufactured by Adamant, a subsidiary of Namiki Precision Jewel Co., Ltd., of Japan.

Applying the technology used in developing the first diamond cutting stylus introduced by JVC here in 1975, the improved sapphire model is usable for between 15 and 20 masters per stylus, according to Akio Tashiro, Adamant sales engineer from Japan.

More than 30 clients in the U.S. are now using the sapphire stylus, available at \$19 list, notes Gene Yamamoto, handling sales here. Tom Nishida is responsible for West Coast marketing, and both report sales to ABC and Capitol in L.A.; Atlantic, CBS, RCA, Mastertone, Regent Sound and Sterling Sound, among others, in New York.

Marketing in Europe began in January 1976, and Neumann is now negotiating to buy direct from JVC, Yamamoto notes. Other major European sales include Ortofon, Denmark; Bertelsman, West Germany; Polydor, Hanover; Decca, London and France; RCA Italy; CBS and EMI, Holland.

## WKQX Airs Jam Of Atlantic Combo

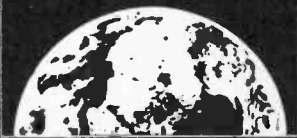
CHICAGO—Mantra Studios here hosted a live "studio jam" broadcast over WKQX featuring Atlantic's newest rock group Foreigner. Label estimates the airing reached 300,000 listeners.

The studio jam concept is a cooperative endeavor of the radio station and the recording studio. Sessions are closed to the public and bands are given complete control over their programming for the show.

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## Direct Disk Software Renews Hi Fi Links

By ALAN PENCHANSKY

CHICAGO—Marketing of music software through hi fi stores may be entering a nationwide renaissance, linked to the on-going commercial expansion of the direct disk field.

At the CES show here this week, key trade expo for hi fi dealers, half a dozen labels designed to sell through audio dealers will be exhibited.

The number represents a dramatic increase over the sole label of this variety represented last year.

Not only are greater numbers of recordings being offered to hi fi dealers, but the "name" status of performers appearing on these disks—a growing phenomenon—at tests to the commercial development of this market segment.

Recordings geared to the audio trade will be exhibited at CES by:

- **Direct Disc Records**—This Nashville-based label makes its offi-

cial debut at the summer trade expo. The firm has cut three direct disks, including "The Grab Bag," which is being marketed with a promotional program that allows dealers to carry their own advertising message on the inside of the gatefold packaging.

"Grab Bag" features more than a dozen top Nashville studio musicians playing "Latin-flavored, rock-oriented, big band jazz," says Joe Overholt, label chief.

Overholt, a veteran of hi fi retailing and recording studio management, explains that Direct Disc LPs are microphoned at Nashville's Soundstage Studios, with audio lines strung on telephone poles to lathes at Masterfonics, one-half block away on Music Row.

Direct Disc's newest releases are "Buddy Spicher And Friends; Yesterday And Today," featuring fid-

(Continued on page 68)

## U.K. Bid For Major French Hi Fi Chain

By HENRY KAHN

PARIS—The French Ministry of Finance has been asked to approve a takeover of the French hi fi chain King Musique by the U.K. organization Audiotronic.

It is believed that a first step would be an acquisition of 49% of the capital, with the understanding that if permission is granted then Audiotronic would acquire another 21%, giving a total 70%.

Under French law, foreign capital may not be used to buy French interests without government permission.

King Musique is undoubtedly the top hi fi enterprise in France, though today its performance is lagging. Founded in 1972 by Olivier de Wavrin, a textile magnate, it succeeded very rapidly in taking over 20% of the French market and its turnover shot up within a few years from just over \$2 million to almost \$40 million in 1975.

For 1976 it was expected to make around \$45 million on turnover, with a \$2 million profit, but in the end turnover was somewhat less than \$40 million.

At one time the chain had 54 shops and employed 350 people. Now the numbers have been cut back, with a work force of just 200. The reverse in fortunes is due to current economic stagnation and government policy which is to hold back expansion.

But a further problem was that the King Musique chain was attacked by consumer associations who accused de Wavrin of misleading the public through "false" advertising claims. Following a court hearing, he was given a year's prison sentence, suspended, and fined a total \$23,000.

billion in liabilities, and affected about 700,000 creditors.

The bill would provide the regular wage-earner with protection from creditor pressure while a repayment plan is being worked out. The legislation provides incentives to a plan rather than outright bankruptcy, by removing penalties in the present law for failure to meet the full amount at the end of a specified time—generally around three years.

If and when the bill is passed, it will provide for a five-year transition period to establish the independent bankruptcy court system, with a targeted final effective date of Oct. 1, 1983, which is, of course, subject to change.

## Tape Marketing Boost For DJM Records' U.K. Sales

By PETER JONES

LONDON—The marketing of tape alongside the record has contributed to the success of the DJM Records operation, launched almost a year ago. Stephen James, managing director, says tape now accounts for 25% of company software turnover and he aims for a 30% cut by the end of the year.

DJM took over its own tape marketing from Precision last year at the same time as the company switched record distribution from Pye to CBS. Initially the tape was marketed separately from the record division.

James says: "I think most record companies recognized the importance of tape but I always felt it should be marketed at the same time as the record. Our experience has been that the tape-only market, particularly MOR aimed at the in-car entertainment field, has decreased and people prefer to buy their tapes featuring well-known artists.

"With the increase of home-entertainment machines, people don't want to buy different tapes for their home and their car—in many cases they actually have the same music in both record and cassette format."

James does not regret his decision to boycott the 8-track market, with

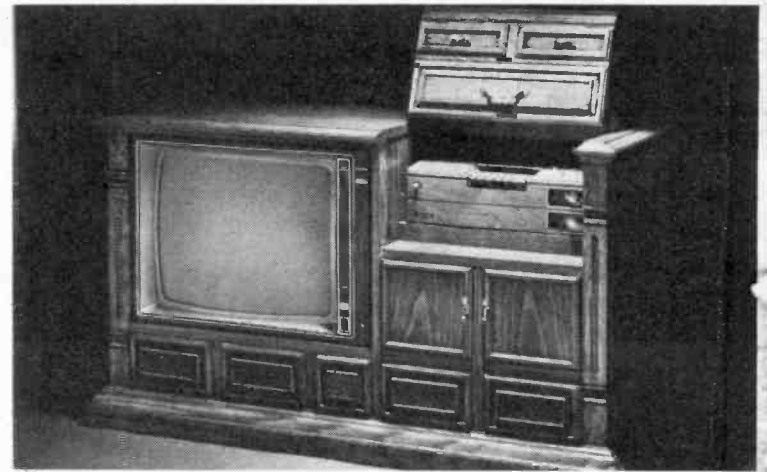
the exception of Elton John's product. "We have imported a limited number of Johnny Guitar Watson cartridges from our U.S. company, but we are dictated to by market conditions rather than the other way round. The consumer interest is very much geared to the cassette and even in the U.S. which has been 8-track orientated, one in every five tape sales is a cassette.

"It was said that last year was a bad time to launch a tape operation, because of a rather stagnant market, but because of contractual reasons DJM had not been free to choose the time when we should go it alone.

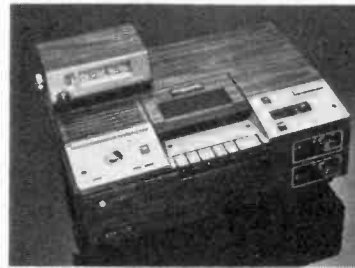
"Now tape has dropped into a set format. There is a demand by a discerning public for specific product. They like to sit down and listen to it, not just have the music as background sounds.

"The long-term future for tape generally is very good and towards the end of 1978 the market, as with records, will pick up considerably. The record to tape ratio will continue to narrow over the next five or 10 years and if we get a 50-50 sales split then it will be quite an achievement."

## Video Showcase



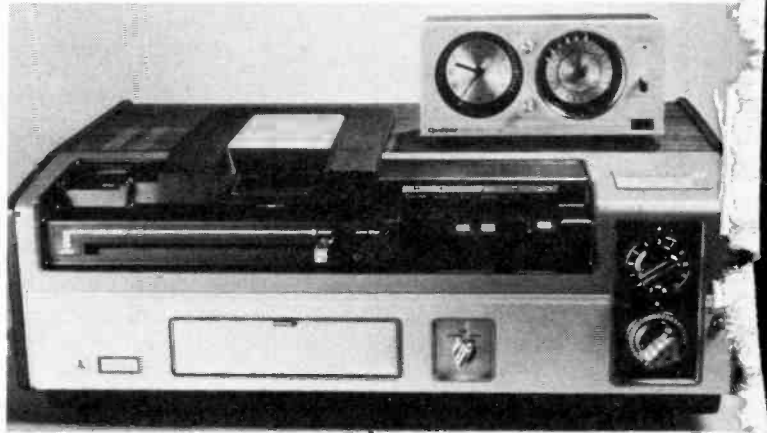
ZENITH VCR Betatape system console combines 25-inch color television with drawer section concealing videocassette deck, digital clock timer. Full-feature model includes Space Command with Zoom, expected price: \$3,000.



BETATAPE videocassette recorder deck by Zenith has built-in UHF, VHF tuners, play/record/rewind/fast forward/stop 2-hour tape-eject buttons, digital clock timer. Expected price: \$1,300.



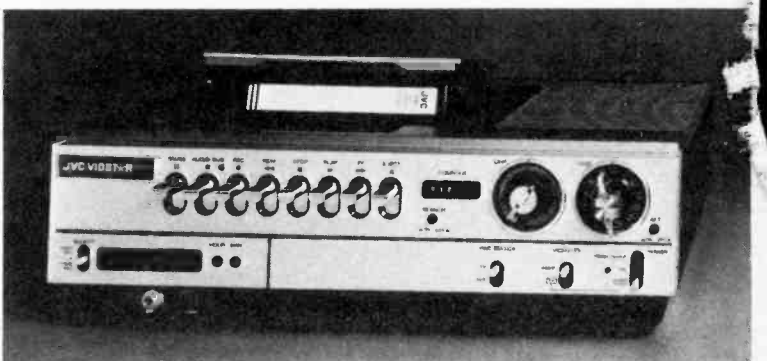
SONY Betamax X2 model SL-82 has both 2 and 1-hour record/play capability, built-in UHF, VHF tuners, and digital off/air clock timer, available this summer at suggested \$1,300.



QUASAR was first in U.S. with 2-hour videocassette recorder/player. "The Great Time Machine" at suggested \$995 also offers optional programmable timer (15-min. increments) at \$49.95, camera input, 60, 100, 120-min. tapes.



MAGNAVOX will have Philips videodisk system in limited distribution by year end, similar to above model with some cosmetic changes, plus MCA Discovision library. Anticipated price is \$500, with disks \$5.95 and up.



JVC Vidstar Video Home System will offer 30-min, 1-, 2-hour tapes, built-in VHF, UHF tuners and digital timer, plus optional telecine attachment to transfer 8 m.m. movies to videocassettes. Expected price: \$1,100.

## Fuller Disclosure In New Bankruptcy Bill

• Continued from page 10

practice," as Representative Edwards puts it.

The court system will link with a U.S. Trustee system, modeled after the U.S. Attorney system. It will be decentralized and located in every judicial district, with the power to set up panels of private trustees to serve when needed.

The objective is for speed and dispatch. The bill's sponsors say the trustees will free the bankruptcy court judges of many supervisory and advisory chores which are overloading bankruptcy court today, and severely penalizing both creditors and debtors.

Under the amended law, a disclosure statement on the debtor's finances which bear on a reorganization plan, is required by the court, before any proposed plan can get underway (whether suggested by the debtor, his creditors or a trustee).

The knowledge will permit everyone involved to have full information before accepting or rejecting a reorganization plan.

Any plan must meet the current Chapter XI standard "best interests of creditors" test. Creditors must get at least what they would on liquidation, unless they decide to waive this requirement.

As to consumer debtors—credit buying had led many more consumers into bankruptcy courts in recent years. A congressionally authorized study has found that consumer bankruptcies account for nearly 90% of all cases.

In fiscal 1975, all bankruptcies totaled 250,000 in number, involving \$500 billion in assets, and over \$700

## Rep Rap

The Arizona Audio Dealers Assn. named Don Zibelli, president of Arizona Z Marketing, "rep of the year" at its recent banquet in Phoenix. Jerry Kowitz of Jerry's Audio, president of the group, invited all dealers to attend and vote, with more than 100 retailers, reps and manufacturers on hand.

Runners-up were Allen Munitz, GDS Marketing, and Paul Ehke, Demark Industries. Special awards went to Jack Goldner, GDS president,

(Continued on page 66)



## CAR STEREO/CB

By JIM McCULLAUGH

LOS ANGELES—Car Stereo is expected to finish out the balance of the year on a strong upbeat note—with particular emphasis on hi fi-like product.

The major trend is the move by many manufacturers to introduce equipment for the car that boasts high fidelity specs unheard of just a few short years ago, including high end speakers. Practically every major supplier has or will add this type of product, recognizing the increased consumer awareness for better quality sound in the automobile.

As a whole the industry is expected to move some 7,558,000 units for 1977, as compared with a figure of 6,776,000 in 1976, or an increase of 11.5%.

- Looking at various product categories within autosound, real growth is noted in in-dash cassette radio combinations, going from 700,000 units sold last year to 812,000 sold units in 1977, up a whopping 16%. This category reflects the increased consumer demand for both in-dash (compact and anti-theft) and cassette (the most popular blank tape format).

- In-dash 8-track/radio combinations are also expected to rise 16% this year, going from 2,255,000 units in 1976 to 2,616,000 units in 1977.

- Underdash cassettes are anticipated going from 560,000 units sold in 1976 to 610,000 units sold this year, a rise of 8.9%.

- Underdash 8-track players are forecast for a 7% gain, or sales movement last year of 1,735,000 to 1,856,000 this year.

- Underdash 8-track/radio combos should be up 8%, 500,000 units to 540,000 units this year.

(Continued on page 60)

## WASHINGTON

By MILDRED HALL

WASHINGTON—In the coming months, the greatest impact on consumer electronics prices and new developments will come from the government in three areas: 1. import competition; 2. the authorization of AM stereo and some form of quadraphonic transmission; and 3. the increasing inroads of audio and video home recording on copyright owner royalties.

On the import front, a battle royal has been shaping up between the Administration on one side, and the electronics manufacturers and labor unions on the other, over how to deal with the alarming surge of Japanese consumer electronic imports that reached new highs in 1976.

The unusual coalition of labor and industry in the Committee to Preserve American Color TV (COMPACT) demanded and won from the International Trade Commission a verdict of injury to U.S. industry, and a recommendation to raise import duties 25% on color tv's for the next two years, up from 5%.

The President did not agree. He has chosen instead (May 20) to contain the import surge by an "orderly agreement" with Japan. The color sets will be held to 1.75 million annually for three years, down from Japan's export of 2.7 million sets to the U.S. in 1976.

The dispute has been widened to include all consumer electronic imports from Japan, by a New York Customs Court ruling in April. The court commanded Treasury to instigate countervailing duties on all Japanese home entertainment product, audio as well as video. The decision requires importers to post

(Continued on page 62)

## BLANK TAPE

LOS ANGELES—The major activity in blank tape for the second half of the year will be in high end, premium cassettes—with that market expected to reach an all time high in 1977.

Manufacturers will be pushing this segment very vigorously with expanded product, promotional and advertising campaigns for the next six months.

While interest in the high end is surging—due in large part to the increased amounts of home music recording—the entire blank tape industry is expected to be up some 10-15%.

Cassette continues to get stronger in conjunction with stronger sales in home audio decks, portable tape machines, high end autosound, and compact stereos with cassette.

Eight-track should maintain an approximately 10% growth curve while open reel should increase 5% with stimulus coming here from the expanding semi-pro recording mart.

Industry estimates put total blank tape sales at 258,406,000 units to be sold for 1977 as contrasted with 230,700,000 units for 1976.

The estimates for cassette blank tape sales for 1977 are 212,500,000 units as compared with 186,500,000 last year.

Cartridge 8-track blanks are expected to come in at 12,726,000 for this year as compared with 12,600,000 for 1976.

And open reel forecasts calls for 33,180,000 pieces to be sold in 1977 as compared with 31,600,000 for 1976.

Prices at retail are also expected to remain stable for the rest of 1977 as prices hikes have already taken place earlier in the year.

(Continued on page 48)

## DISCO/SEMI-PRO

By RADCLIFFE JOE

NEW YORK—A significant number of the more than 25 exhibitors at the International Light & Sound Exposition (ILS '77) are gearing product lines and presentations to the mobile disco operator, whom they feel represents one of the fastest growing areas of the booming disco business.

The show, sponsored by Multimedia International, Inc. a subsidiary of Hammond Industries, is scheduled for the Hyatt Regency O'Hare Hotel, Chicago, coinciding with the annual Summer CES at McCormick Place (5-8).

ILS' scheduling, originally designed to attract CES visitors, is also believed to be the primary reason why major disco equipment manufacturers are not in the show, choosing instead to invest in the CES where they hope to attract more traffic.

Major manufacturers and suppliers catering to the disco industry who have chosen CES over ILS include Sony, Sansui, TEAC, Technics by Panasonic, Marantz, McIntosh, Crown, Altec, Bozak, KLH, GLI, BGW, JVC America, U.S. Pioneer and Dynaco (sound reinforcement equipment); Koss and Sennheiser (headphones); Shure, Pickering/Stanton, and Empire Scientific (cartridges); Atari (video music); Bally (electronic games); Maytronics (light strobes) and Century Projection Systems (A/V equipment).

Companies that are at ILS include Cerwin-Vega, which is also exhibiting at the CES; Showco, Inc.; Times Square Theatrical, Rank Audiovisual of London, Meteor Light & Sound, Lights Fantastic, Packaged Lighting, Roctronics, Rosner Custom Sound, Professional Audio Video Service, International

(Continued on page 66)

## HIGHLIGHTS

• Continued from page 1

sales, and an air-cushion damping device for playing warped records.

Retailers from across the continent will be eyeing the new products with much interest, as Billboard's exclusive major market survey indicates a cautiously optimistic outlook from hi fi chains, independents, discounters and mass merchandisers.

Virtually all report a steep decline in CB sales, an increase in higher-end audio volume, and consumer interest—with skepticism—in the emerging home video market.

Among the highlights expected during CES:

- An Accutrac +6 programmable record changer with remote control and remote volume control, for up to six disks, at suggested list under \$400, will be shown by BSR/ADC, with two other lower-priced models. And Sony will have a prototype of a "flip-over" turntable that will play both sides of a disk, similar to a jukebox mechanism for singles.

- The home video cassette mart, which boasted only a one-hour Sony Betamax and a two-hour Quasar VX-2000 (Matsushita) six months ago, now has nearly a dozen licensees. Included are two/four-hour Matsushita-built VHS models due from licensees RCA, Magnavox and Sylvania by late fall; two-hour Betamax 2 formats from Sony and Zenith this fall, with Sanyo, Toshiba, U.S. Pioneer and Aiwa also committed, with changer-adaptors for four-hour play, and two-hour VHS machines from JVC and Panasonic, also due by year end. About 38% of the U.S. tv mart is committed to VHS, and 32% to the Beta format.

(Continued on page 66)

## ACCESSORIES

By ALAN PENCHANSKY

CHICAGO—Expansion of the accessories market should continue strong in 1977, as a healthy slate of new accessories again is scheduled to be unveiled at CES, including a number of highly sophisticated and deluxe items to test the outer price extremes of this market segment.

Most of the new product introductions fall in the disk/tape care category, where a revolution in product and philosophy has set the pace for accessory mart growth.

These maintenance items are complemented by a growing number of products designed to enhance performance of high end equipment, including an extraordinary new product being introduced by Discwasher.

Among the most innovative and dramatic of the accessory introductions to be made at CES:

- Discwasher will bow its latest innovation, DiscTracker (\$30, suggested list), an "air cushion damping device" that "allows even badly warped records to be played without record wear or stylus damage." This totally unprecedented unit, for which a number of supplemental benefits are claimed, attaches to the tonearm's headshell and functions in a manner akin to an auto's shock absorber.

- The first combined piezoelectric "gun" and a record brush cleaner, an Electronic Anti-Static Record Cleaner (\$25 suggested list) will be unveiled by Le-Bo Products. The unit will neutralize dust particles and sweep clean the record's surface in one simultaneous action, according to advance information from the company.

(Continued on page 62)

# Dealers 'Cautiously Bullish' Across Continent

## Chicago

Retailers here report moderate to substantial volume gains in the first half of 1977, as compared to the previous year. The audio market is essentially unchanged, according to their reports, with price competition still very intense and "sale" advertising dominant.

Some stabilizing of margins is noted by a management source representing 12 area department stores, and by Bob Calvert, president of Continental Audio which operates five Midwest Hi Fi outlets.

Calvert, whose Midwest Hi Fi chain has been operating under Chapter 11, believes price cutting is less strenuous now than in the period immediately after rescinding of Fair Trade. Dealers have been gravitating to line exclusivity for protection.

(Continued on page 50)

## CB Off; Better Audio Up; Home Video?

### Boston

The long and harsh Northeastern winter had little effect on sales figures for the first half of the year, according to area retailers who report a general upswing in volume. "The weather would have been a great excuse if we were down," says Sandy Bloomberg of his five-unit Tweeter Etc. operation, "but we're up 47% over last year." Lew Freedman, owner of K&L Sound, the area's

(Continued on page 50)

### Washington

The affluent but politically sensitive economy of the Nation's Capital made for a slow start, but area dealers report that things are starting to pick up, with some reporting substantial sales gains over last year.

Few are willing to report specific percentages, except for Ken Kanzler, head of Atlantis Sound, who says that sales volume in his chain's 22 outlets was up 20% over the first

(Continued on page 51)

### Portland, Ore.

Portland retailers generally are pleased with sales and profit results of the first part of the year. Most feel that business has lived up to expectations and more. The general consensus is that 1977 will finish strong.

Fred Lindermann, owner of Fred's Sound of Music with four stores in the area, reports a 15% increase over last year and looks for a 22 to 25% increase for the year. His

(Continued on page 52)

## Atlanta

Audio retailers here report a generally improved level of business for the first six months of 1977. While the four retailers surveyed report that business started out slow at the first of the year, three of them have since seen a substantial upswing in business. The four were Franklin Music, Hi-Fi Buys, Musicland and the stereo department of Rich's department store.

Dan Hicks, manager of Franklin Music, says that everything was selling well up until May when "It kind of fell off a bit." Though in a sort of mini-slump right now, Hicks says, audio business for 1977 as of May 1 was up 39% over last year.

Hi-Fi Buys' manager Nick Prince reports that after a slow start "business has picked up and we have

(Continued on page 52)

CREDITS: This exclusive multi-market dealer report was coordinated by Stephen Tremain, Tape/Audio/Video editor, with reports from staffers Alan Penchansky, Chicago, and Pat Nelson, Nashville, plus correspondents Jim McGlynn, Boston; Boris Weintraub, Washington; Ken Fitzgerald, Portland, Ore.; Bill King, Atlanta; Stephen Ford, Detroit; Susan Sanders, Dallas/Ft. Worth; Martin Hintz, Milwaukee/Madison, Wis.; Sara Lane, Miami; Maurie Orodener, Philadelphia; Grier Lowry, Kansas City, Mo.; Irene Clepper, Minneapolis/St. Paul.

# More High End Growth In Blank Tape

• Continued from page 47

Increased unit sales combined with a slightly higher unit selling price should contribute to making 1977 a record breaking year in terms of blank tape dollar volume.

"We see a strong second half," says 3M executive Bob Burnett, "and we are going to become much more aggressive in the hi fi market. We've added reps to augment our position there. We are seeing a move towards increased brand awareness and quality. The share of market for high end premium tape is getting

bigger and we intend going after that market."

3M is introducing Scotch Master III Ferri-chrome to spearhead its attack in the audiophile area. In all there will be three Scotch Master tapes, including Master I for normal bias and Master II for chrome bias, thus giving Scotch a cassette for every switch position. In addition, all three in the series have a new improved and, clear cassette shell, for better all around mechanical performance.

"There will also be new graphics,"

adds Burnett, "which tell the consumer the appropriate switch positions for the tape deck."

3M will continue its ads and promotions using singer Ray Charles as a spokesman with spots in major metro markets. A radio campaign of 60-second spots will be heard in some 200 markets via the King Biscuit Flower Hour, an FM rock music series which the company co-sponsors. 3M will also have a heavily visible consumer and trade print ad schedule for the Master series.

(Continued on page 64)

# Audio Showcase



DUOTONE offers CES visitors free "diamond mine" with 1-karat gem to boost diamond needles, Duostat disk cleaner and rest of its line.



VAC-O-REC deluxe model 1100 has improved off/on switching system, removable dust filter, component styling, with fall availability.



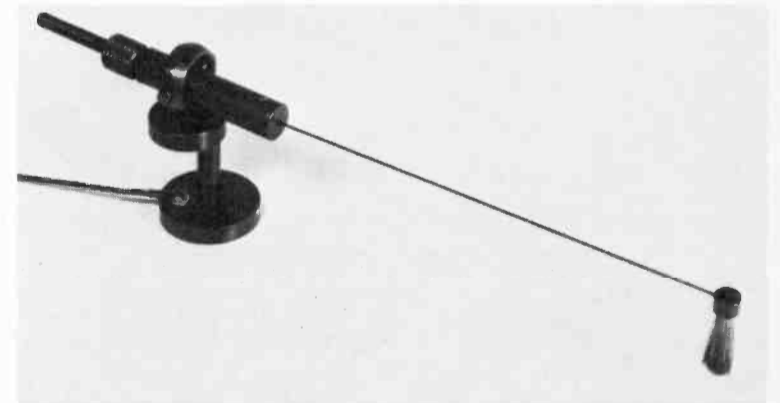
PIXOFF disk cleaning system uses a roller covered with removable layers of specially formulated tape to remove non-coagulated pollutants. Distributed in U.S. by Sonic Research, list is \$17.50, tape refills \$3.



1776 mike from Electro-Voice is a cardioid electret condenser for both hand-held and stand use with excellent gain-before-feedback characteristics. User net price: \$99.



AKG D-2000E hand-held mike, left, joins the D-120E, D-1000E in "The Performers" group, with superior feedback rejection, adjustable bass response and supercardioid properties.



UNI-PIVOT record sweeper from Keith Monks (U.K.) has small metal wires on the brush that don't touch the disk but pick up all surface static. U.S. agent is Reference Monitor International for all disk care units.



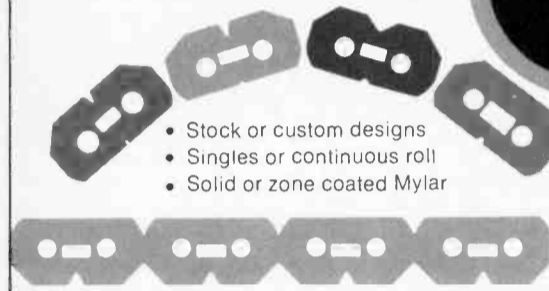
DiscTraker from Discwasher is an air-cushion damping device that reduces tonearm/cartridge and record warp resonance to allow badly warped disks to be played; list under \$30.



PM gooseneck plug from Switchcraft in 3, 4 or 5-pin contacts permits mike gooseneck stems to be plugged directly into audio console, with both mike and stem "disconnectable."

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JUNE 11, 1977, BILLBOARD

# IN A FEW MONTHS EVERY SONG ON THE HOT 100 WILL BE DIRTY.

Dirt can be hell on any record. Clean Sound gets rid of it better than any other record cleaner on the market.

Clean Sound has an easy-to-use applicator with fabric fibers that reach deeply inside record grooves to lift out every bit of dust and grime.

Our exclusive 10-ingredient cleaning solution comes in a control-flow bottle that can't evaporate or overflow. It not only cleans records, but restores the anti-static properties that are lost even before a record is



opened. Independent tests prove that Clean Sound reduces static by an astonishing 98.4%.

Len Feldman of FM Guide says it's "for use by serious record collectors who want to keep their records clean and sounding as good as possible for the longest possible time."

People will be looking for Recoton's Clean Sound at your record counter.

## CLEAN SOUND

RECORD CLEANING SYSTEM  
Recoton Corp., 46-23 Crane St.,  
Long Island City, N.Y.



# Home Cookin'!

See that guy at the board? Once upon a time he was an engineer at the busiest studio in town. The place had everything big money could buy. And it cranked out super-slick albums at an absolutely psychopathic rate. But because its hourly rate matched its image, it wasn't only the busiest studio in town, it was also the most expensive. Which was alright if you had a fortune to spend—which the band you see here didn't.

After years of being a staff engineer he decided he'd been sitting behind somebody else's board long enough, thanks. So with the money he'd saved, he invested in a complete TASCAM Series recording studio by Teac—80-8\* eight track, 25-2\* two track, mixing consoles—the works!

Two days later he was making tracks like they'd never been made before—in his home! And at a fraction of the price charged by his former employer.

Well, the band cut a demo at his new studio and with it they got a record deal. And with the front money, they invested in their own Teac mini-studio. So with the band members taking turns at the board, they laid down the tracks for their album. And to make sure they got the most out of the tracks they made, they asked the old pro to do the final mix.

Could this story have happened without Teac recording equipment? Not on your life. But it's the sort of thing that's bound to happen whenever a second generation engineer and a second generation band team up with a new generation of recording instruments.

**TASCAM SERIES BY TEAC**  
A new generation of recording instruments  
for a new generation of recording artists.

\*Nationally advertised value. Model 80-8 tape recorder shown above, less than \$3,000. Model 25-2 tape recorder also shown, less than \$1900 (Rolling Consoles not included). Actual retail prices to be determined individually at the sole discretion of authorized Teac/Tascam series dealers. Prices subject to dealer preparation charges where applicable.

TEAC Corporation of America, 7735 Telegraph Rd., Mantebell, CA 90640 ©TEAC 1977

## Summer CES

## Dealers 'Cautiously Bullish' In Cross-Continent Survey

## Chicago

• Continued from page 47

tion, says Calvert, who indicates that Midwest's reorganization status is scheduled to be lifted this summer. The chain dropped two outlets in conjunction with the filing.

For other retailers pricing practices have not changed appreciably. "I don't see it improved," comments Simon Zreczny, owner of two Audio Consultants shops.

Yet, a trend away from "sale" advertising may just be underway here. The three United Audio Centers attribute their significant volume increases this year to a new "straightforward, honest" marketing strategy, which has eliminated "sale" merchandising entirely.

"We're stressing credibility," explains a representative of the independent chain.

"It's past the point of diminishing returns," Bob Calvert says about "sale" advertising, while admitting that Midwest must conform in order to stay alive. He notes that the firm has taken tentative steps toward "quality, informational" ads, and is utilizing direct mail advertising in this connection.

Retailers here say assistance from manufacturers in the form of co-op ad money is decreasing, with the situation regarding seminars and clinics seemingly unchanged.

At Chicago's Paul Heath Audio, a new salon-type outlet in the heart of the fashionable near-north, manufacturers provide "lots of personal contact," but little in the way of formal subsidy, co-owner Dave Kapov says. Of course, Kapov points out, the outlet trades in exclusive lines from a number of smaller manufacturers.

"Price competition is not a factor," states Kapov, who expects improvements this year as his shop continues its market acclimation.

"CB is dead," confides the source at a large department store, the only outlet for CB among those contacted. The buyer: "Forty-channel hasn't gotten off the ground for us yet." But he notes simultaneously that the bulk of CB business is being done by communications specialists.

The department store chain has done "very well" with Betamax videocassette decks, according to the source, and the chain will shelf new Zenith videocassette decks when they become available in the fall. Expectations are for the stores, which cater to an older clientele, to do very well with Zenith's \$3,000 combination color console/videocassette deck.

While "somewhat better" sales in audio are reported by the department stores, real gains are evident in tv sales, says the spokesman.

Ted Schwartz, president of six Muscraft outlets, says his firm is looking at home videocassette decks, but that no decision has been made. The usually tight-lipped Schwartz summarizes his chain's 1977 trade to date. "No change from what it was a year ago."

## Boston

• Continued from page 47

largest independent, reports "business has been excellent, up over last year by 25%-30%." Malcolm Porter of Brands Mart reports that volume dipped about 1% during frigid February, but that overall his operation is up about 20% for the first half.

"I think that right now the marketplace is not very healthy," says Porter "but our position in it has been strengthening. I'd say that 50% of the market is cornered by the four largest operations. Brands Mart and

Lechmere Sales dominate the blue-collar market and K&L and Tech HiFi dominate the student market. Low-volume dealers are struggling because they don't get much manufacturer support."

Porter reports that Brands Mart

has been getting excellent support from the larger reps, that clinics have been more successful, and that better ad support has been generated. Lew Freedman reports that clinics and in-store seminars have been held at K&L, but doesn't feel

that they do much for business. "We make our own business," he says, speaking of the barrage of air and print advertising aimed by K&L at the student population.

None of the dealers surveyed feel that first half gains can be tied to

specific products or product lines, but instead reflect strong activity across-the-board. Bloomberg says, understandably in light of Tweeter's virtual exclusive on the line, that the new Yamaha equipment is "incredible" and has been met with high

## BEFORE



Before the end of the CES Show Ampex will be giving away nine of these Nikon cameras. They'll be awarded at 11 AM, 2 PM and 5 PM on the first three days of the show.

It's the new \$800 Nikon EL2 with the Nikkor 50mm f/1.4 lens. The camera to end all cameras.

All you have to do to be eligible to win a camera is come to our booth (#413, Mall Level, McCormick Place) and fill out an entry

blank. There's a brand new drawing every three hours.

After the show we'll be giving away the stereo system on the right to one of your customers... The Stereo System To End All Stereo Systems. It's the first prize (there are 99 others) in a big Sweepstakes promotion Ampex is sponsoring this summer and fall.

Why are we so big-hearted?  
We're not.

## Summer CES

# CB Mart Off; Higher-End Audio Up; Home Video Big ?

consumer acceptance. Strongest line at Brands Mart is Technics, which Malcolm Porter considers "the most complete, most competitive Japanese line."

Most audio dealers in the area, Tweeter and K&L among them, will

have nothing to do with CB. Brands Mart did well with CB for a while last year, but Porter feels the CB market has soured and is phasing out his inventory. "CB has gone the way of calculators," he says. "It's just not worth the risk involved. The

market is filled now with very cheap equipment that damages the credibility of the brand names. Anyone can go to a Japanese sub-contractor and have equipment made with his company's name on it."

K&L's Freedman doesn't display

much interest in home video equipment, saying that the Sony Betamax "was strong during Christmas, but died when they announced the new two-hour machine." Sandy Bloomberg says that Tweeter has done well with the Advent VideoBeam and

that Betamax has done well at his location in the posh Chestnut Hill Mall where for some shoppers, he says, "it's an impulse item." Porter expects Brands Mart to have a well-equipped video department by the fall and reports success with the Quasar Time Machine, Advent VideoBeam, and Betamax decks. "The Betamax console is a waste," he says.

Prospects for the second half look good, according to the dealers surveyed. Bloomberg is adding another three stores to the five existing Tweeter locations and plans on doubling his ad budget. "Including the new locations, I'm looking for over 100% growth in volume by year's end," he says. "The volume at the existing units should be up from 40%-50%."

Freedman expects that the gains registered by K&L thus far will continue through the second half. "There's usually no major summer slowdown," he says. "We're going to be devoting more attention to low-fi, upper end hifi, and professional disco equipment," says Porter, adding that he expects volume by the end of the year to hit \$5.7 million, an increase of 30% for Brands Mart.

# AFTER



## Washington

• Continued from page 47

quarter of last year. A merchandising manager at the Hecht Company, a major department store chain, reports a "substantial gain" in the chain's electronics department, and Fred Burke, president of Professional Products Audio Center in suburban Bethesda, Md., says things have "been fine so far, better than last year." Alan Dresner, sales manager for Shrader Sound, a major independent, recalls that 1976 was the store's best ever when he says that sales were about the same as they were last year.

But all acknowledge that things had been shaky at the start of the year. Burke says buyers had been waiting for the Carter administration to come to town and settle in before deciding how things would go. Kanzler says there was "no reason why we shouldn't have a strong year; the economy is coming back."

With one exception, dealers report they see signs of increased attention from manufacturers and their reps, but they feel that, in the highly competitive Washington market, such ideas as clinics, seminars and the like have little impact. "The competition is tough," Kanzler says. "There are a lot of lines being distributed here." The Hecht Co. spokesman, says his competition came from all over, wherever anyone was selling the same products, and that the way to meet it was through better service, "both at delivery and after delivery." Shrader Sound's Dresner says that reps had been in offering ideas, "but that doesn't work in a store like ours; presentation does."

The exception was Audio Center's Burke, who complains that manufacturers had flooded the market with models. "They're doing less than before," says the veteran of 19 years in the business. "They're trying to move numbers, not quality."

There also was agreement that CB was having little impact at this stage of its existence in the marketplace.

"It's doing fairly well for a saturated market like this," Burke says wryly. Kanzler says that CB was useful primarily as a traffic builder. "It's a plus in the sense that we had nothing of its kind before, but that's

(Continued on page 52)

JUNE 11, 1977, BILLBOARD

We know this is exactly the kind of sweepstakes that brings people into your stores. They'll be there at our display. They'll be thinking Ampex. And they'll be buying Ampex tape.

But our stereo sweepstakes is just the beginning of our promotional plans for Ampex blank tape this year.

We'll be running a million dollars worth of radio advertising in the top tape markets.

And we have other hot promotions and in-store materials to tell you about at the show. Stop by to see us for full details. It'll be a great year for us. And you, too.

# AMPEX

## BOOTH 413 AT CES

# Dealers 'Cautiously Bullish' In Cross-Continent Survey

## Washington

• Continued from page 51

all," he said. "That's 23-channel, at the right price, which changes every week. As for 40-channel: we've sold one or two so far this year."

There was near unanimity that the future for home video systems was bright, especially now that dealers had had some experience with systems currently on the market. But the price structure is still a problem; volume will not be high, they say,

until the price comes down somewhat.

For the rest of the year, the dealers strike an optimistic note. The most bullish prospect comes from Kanzer: "I want a 25% increase over last year, and I'm going to get it."

## Portland, Ore.

• Continued from page 47

confidence in the future is underscored by the recent opening of a 9,200-square-foot store in the Gresham area with two 20 by 34-

foot sound rooms. He says the new store is probably the largest of its kind on the West Coast.

Barry Brownell of **Brownell Sound & Hi Fi**, Oregon City, has enjoyed a 40 to 50% increase so far over last year and, although he expects the tempo to level off somewhat, still hopes to finish the year 15 to 20% above 1976.

The mass merchandiser **GI Joe's**, with five stores (four of them in the Portland area) reports an approximate 20% increase in its stereo related business. Mike Clinton, electronics buyer for the firm, looks for a good year.

Other area dealers breathe similar optimism. Donna Mostrom, manager of the **Brass Ear** (Lloyd Center Shopping Center) reports an overall increase and thinks the rest of '77 will be even better. Manny Sanchez of **Music Odeum**, recently relocated in new and larger quarters in Raleigh Hills, has enjoyed a better than 22% increase over the first five-month period of the year and looks for steady acceleration.

Stepped-up advertising and increased help from reps and manufacturers has played a significant role in business up-turn, most dealers agree. **Fred's Sound of Music**, which deals almost exclusively in quality lines, reports "all the help we ask for from manufacturers." With components becoming more technical all the time, Brownell appreciates the factory seminars and in-house training provided by such suppliers as Crown, Shure, JBL, Altec, dbx and others. Manny Sanchez at Music Odeum feels, too, that many manufacturers are building greater sales appeal into their products.

Most dealers report a fall-off in CB demand and many have either declined to carry it or have phased it out entirely. Clinton at GI Joe's is still trying to get rid of a few 23-channels, but has some hope for the 40. CB, he says, has the retailer, the manufacturer, and the customer confused. It's not, he concedes, a good climate for healthy merchandising.

In the Portland area, home video is still a beam in the eye of the beholder. Most dealers are interested in exploring its potential but there isn't too much interest being shown by the general public. "Will it function satisfactorily?" is the main question most patrons ask.

Price competition in the Portland area is a continuing factor but, according to Sanchez, a more rigid policy of policing by manufacturers is helping to curb it. Clinton at GI Joe's agrees, pointing out that most price cutters are no longer getting well-known brands and are peddling inferior merchandise. Competition is keen, however, and is largely responsible for the increased tempo of promotion in the Portland area. The result: everybody, it seems, is selling more.

## Atlanta

• Continued from page 47

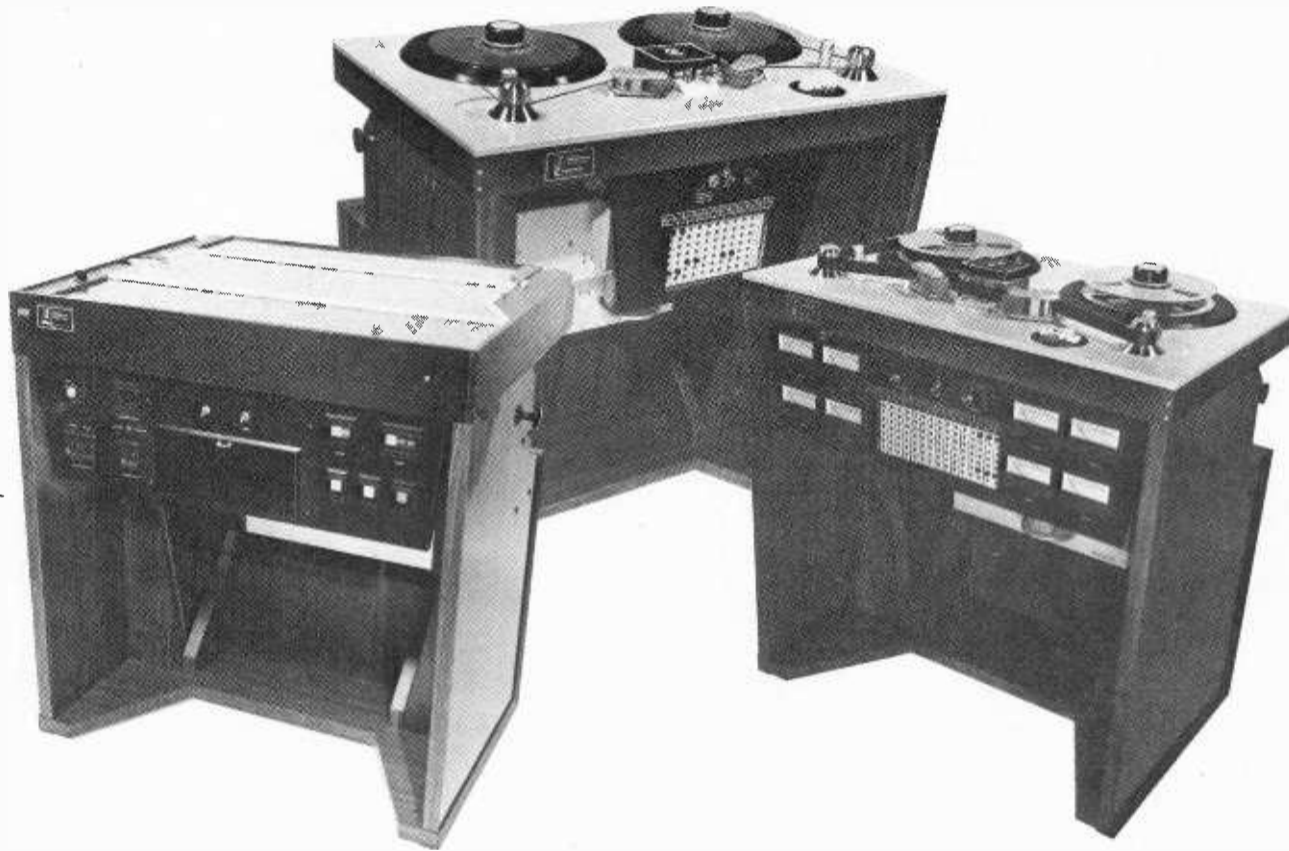
been pretty pleased with what he calls "a fairly healthy percentage" increase.

At Musicland, according to manager Mike LeFrois, things have not been quite as good. "As far as what I expected," he says, "things are not real booming." He says, though, that business is up a little over last year.

But at Rich's downtown store, stereo manager Tom Roper reports that he has gone "completely over" what he had estimated his business would be. "We have almost doubled our business over last year," he says, attributing the rise in sales to "a whole new sales pitch we are using and also bringing vendors in to de-

## Gauss Set The Standards Now Gauss Sets The Pace

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There's only one way to be the industry leader... the Gauss way.

We set the standards for quality sound duplication —over and over again. Now our newly introduced 64:1 capability lets you double your production rate of audio cassettes.

Your 3¾ master is reproduced on slaves running at 240 IPS. We've tightened control on the heads, shortening the gap to allow proper reproduction of your master. And, exclusive standard features like

our unique focussed gap and 10 MHz bias system allow us to maintain the superb quality that you've come to expect with Gauss. To update existing units in the field we offer conversion kits that interface simply with our 10 MHz bias system.

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## Summer CES

# CB Mart Off; Higher-End Audio Up; Home Video Big ?

scribe the product to our salesmen and give them a background in special meetings with electronics people."

Key products that have been sparking business in Atlanta for Franklin Music are speaker systems, Hicks says, while Prince says turntables have been the biggest single item at Hi-Fi Buys, followed by cassette decks and car stereo.

Blank tapes and car stereo cassette units have been doing well at Musicland, LeFrois says, with 8-track falling off. At Rich's, Roper says, Marantz and Fisher receivers have been doing well, with package deals also "really selling."

Hicks says he gets most of his co-op assistance from manufacturers at this time of the year when new product is introduced. While Musicland's LeFrois says all his co-op advertising is handled by his warehouse, Roper says that Rich's has had a "considerable amount" of such advertising "because we have really pushed it." He says he has dealt mostly with Marantz, Fisher and Panasonic.

Hi-Fi Buys, like many other Atlanta audio dealers, participated in a March promotion with the Institute of High Fidelity which consisted primarily of a newspaper supplement, but he says "it did not do quite as well as a hi fi show or seminar. It didn't have the impact we had expected."

The wind seems to have left the sails of CB sales in Atlanta as three of the dealers say they have either dropped CB or are not selling many. The exception is Franklin Music which stocked up on 23-channel models which have been selling "tremendously," Hick says.

All four dealers report that price competition has been a factor this year with it being manifested in "aggressiveness in advertising" according to Hicks. Rich's Roper says he is meeting the competition "from the discount houses" by meeting their prices on the same models. "We are very competitive in components but not as much on systems. We fight it with advertising and we back everything in addition to the warranty with the Rich's name and also deliver."

Two of the dealers express interest in home video business with one of them, Rich's, having been in it for a while. "The Sony/Betamax recorder without a tv set (\$1,300) sells the most," he says, adding he sells about four a month. "Most buyers are sports oriented or want it for movies," he says.

Hicks says Franklin Music will be getting into home video by Christmas 1978. He thinks the introduction of Sony's Betamax II (two-hour recorder) will make home video viable for "just about anybody whereas with the one-hour model it was a toy for the rich."

The outlook business-wise for the rest of the year is optimistic, all four dealers agree.

### Philadelphia

For years, Philadelphia has been considered a good market for the record industry. However, there's such a thing as "killing a good thing," is the complaint of many retailers throughout the area. Not only is it bad enough that there has been a proliferation of discount record stores in center city—you can count as many as six of them in a single block—but there has also been a mushrooming of shopping malls ringing the city.

In spite of it all, it's been a good year for James Cephas, who operates the in-city chain of King James

Sound Centers. Located in neighborhood shopping areas, the combination of a 42-day city-wide transit strike during March and April and promoting a series of special sales during that period, has given Cephas a 20% increase in business

for the first half of the year. Cephas is confident that business will at least remain at the same levels, if not better, for the rest of 1977.

It's amazing to see how much "distress merchandise" there seems to be around. The prices listed by the

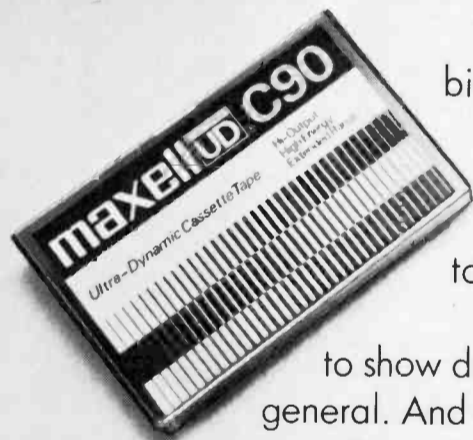
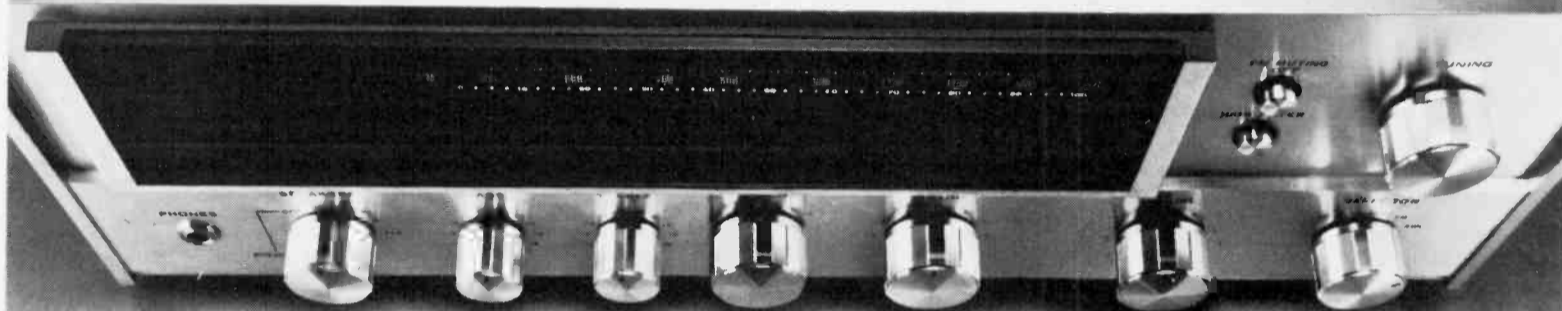
center city discounters all but gives merchandise away. "And their ads simply destroys all semblance of a price structure," he added.

Significantly, Cephas finds no opposition to the \$7.98 pricing for albums. While not carrying any clas-

sics, he finds there is no resistance in buying the others. "They are all by recognized artists that the public wants, and they are not even complaining," he says.

Also helping is the marked boost  
(Continued on page 54)

## HOW A \$4.25 MAXELL CASSETTE CAN MAKE YOU MORE MONEY THAN A \$300 RECEIVER.



When it comes to number of units sold, tape is the biggest selling item most hi fi dealers sell.

Yet in spite of this, very few dealers realize its enormous profit potential.

They still look at tape as an accessory they have to sell, rather than something really worth selling.

At Maxell, we've developed a program that's designed to show dealers how much money there is to be made on tape in general. And on Maxell in particular.

For openers, we've developed displays, counter cards and lots of other p.o.p. materials that enable you to set aside a tape section in your store instead of just sticking it away on some shelf. Our dealers tell us these materials have helped sell a lot more tape.

We conduct clinics in which we bring testing equipment into your store so you can show your customers how their tape sounds. And why ours sounds better.

And we have resident technical geniuses you can call on any time you or your customers have a question you'd like answered.

Obviously, doing all this benefits us. But it does a lot more for you.

Because once we get a customer into your store to buy Maxell, he becomes a potential customer for everything else you sell.

And since we have such high brand loyalty, even if you don't sell him something the first time you can be sure he'll be back again.

If you'd like more information about our dealer program, get in touch with a Maxell sales representative soon.

You'll see why even though our tape only sells for \$4.25, it's really worth a lot more than that.

**MAXELL THE TAPE THAT'S TOO GOOD FOR MOST EQUIPMENT.**

Maxell Corporation of America, 130 West Commercial Ave., Moonachie, N.J. 07074

# Dealers 'Cautiously Bullish' In Cross-Continent Survey

## Philadelphia

• Continued from page 53

in co-op advertising money from the manufacturers. For the first time, Chips Distributing has allocated co-

op funds, and there is more coming in from Universal Distributors, Phonodisc, Columbia, ABC and RCA. The manufacturers are also boosting their promotions, with more artists coming to the stores for autographing their albums, along with more

window displays, mobiles and posters.

For **Broadway Eddie**, who operates probably the largest store on the Jersey side of the city in Camden, business for the first half of the year has been sluggish—"no better and

no worse" than last year. The \$7.98 album cost hurt, but outlook for the rest of the year looks better. "It's the product that's coming out—it's great," says Eddie.

Major problem Eddie faces is the competition from the discounters

and mass merchandisers—and it's not just records.

"It doesn't make sense to me when the chain store around the corner will sell a \$400 stereo set at a price that reflects a profit of only \$20," said Eddie. "It is just impossible for the independent retailer to meet that kind of price competition without getting hurt."

Emphasizing the inequalities created by the prices at which the discounters are able to buy at one-stop prices, Eddie says that he had just purchased LPs from a one-stop at \$3.35 which the manufacturer was asking him to pay \$3.64. "It just doesn't make sense," Eddie says. "The end result can only be in forcing the independent retailers out of business."

The manufacturers will give supporting co-op advertising and promotions, Eddie says, "but they make you buy big quantities in return." The only real support, he added, comes from the independent distributors, like Universal and Chips, who recognize and understand the needs and problems of the independent retailer.

## Dallas/Ft. Worth

• A general unwillingness by the consumer to trust early indicators of an improving economy is blamed for a slow start in the Dallas/Ft. Worth consumer electronics market.

Area retailers report however, that second quarter business is expected to improve substantially over the first quarter's doldrums and that trend is expected to continue throughout the remainder of the year.

David Hewett, manager for Ft. Worth-headquartered **Radio Shack's** Six Flags Mall outlet, characterized buyers as "cautious," hesitant to make a large investment, until the beginning of March. From that point, he said, improving stereo sales have been a key reason in the gradual upswing, with sales 10% ahead.

Marsha Hawkins, buyer for **Melody Shops**, said new record album releases in May, coupled with the improved attitude toward stereo equipment, was boosting sales in some stores as much as one-third over the previous year. She holds guarded optimism for continued improvement in the remainder of the year.

Coy Taylor, owner of **Sounds and Visions**, agrees that business this year got off to a slow start, but said that the situation has stabilized for his independent store and sales are holding their own with last year's results.

Major area department stores with large electronics departments have not been as affected by market fluctuations as the electronics retailers, according to George Gisler, electronics department manager for **Sears Roebuck & Co.**, Dallas.

"We've had a pretty good, pretty stable year so far," Gisler said. "We didn't have a slowness at the first of the year and part of the reason is that our record sales have been fairly stable and consistent."

The tendency of manufacturers to help out independent retailers has improved slightly this year, Taylor says, mainly due to a change in management for Panasonic's local operation. But local store owners and managers may not be making optimum use of the availability of co-op advertising dollars.

CB radio sales, which in this area joined the rest of the nation in dramatic leaps in recent years, have declined substantially due to several

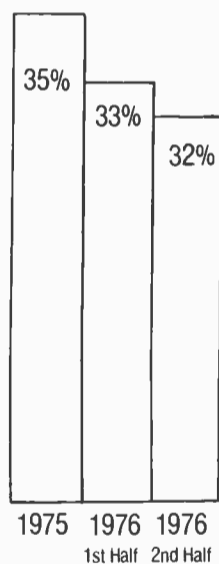
(Continued on page 58)

## 37% more audio tape sales are yours for the asking. Ask BASF.

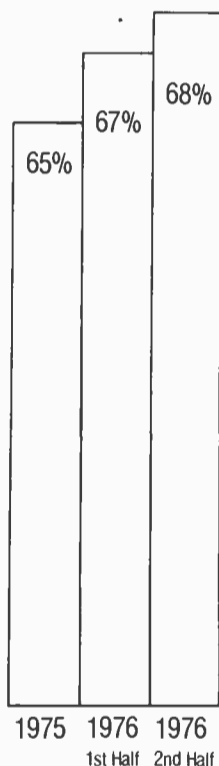
In 1977, retail sales of blank audio tape will reach an estimated \$355 million, an increase of almost \$100 million since 1974. But discount stores have not claimed their share of this growth. Just look at the latest figures for cassettes:

Share of Retail Cassette Dollar Sales

Discount/Mass Merchandiser Stores

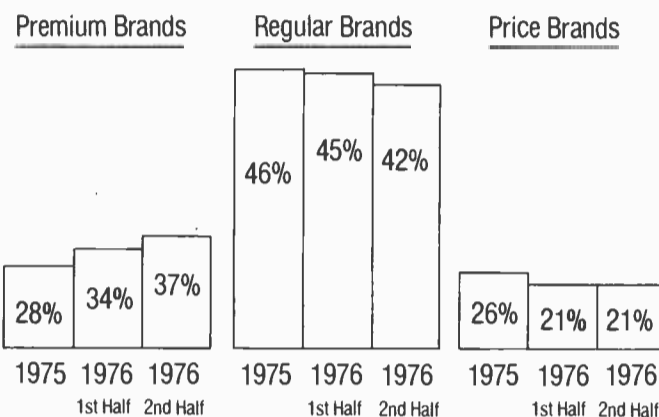


HiFi/Audiophile Stores



Cassette volume in discount stores is lagging because these outlets are ignoring the fastest growing segment of the cassette market... the Premium segment. Premium tape brands such as BASF have captured 37% of sales in HiFi/Audiophile stores, and are increasing rapidly.

Retail Dollar Share of Blank Cassettes (HiFi/Audiophile Stores)



As you can see, the premium segment is the big opportunity area in the audio tape field. And BASF can help you cash in on this opportunity. We're the people who invented magnetic tape back in 1932, and our products are top-rated both by audiophiles and a leading consumer testing organization.

At BASF, we offer you a line of premium tape cassettes and 8-tracks, carded or uncarded, and reel-to-reel, all supported by major market radio and national print. And we back your selling effort with eye-catching in-store promotions, in-store merchandisers and floor displays, and generous co-op allowances.

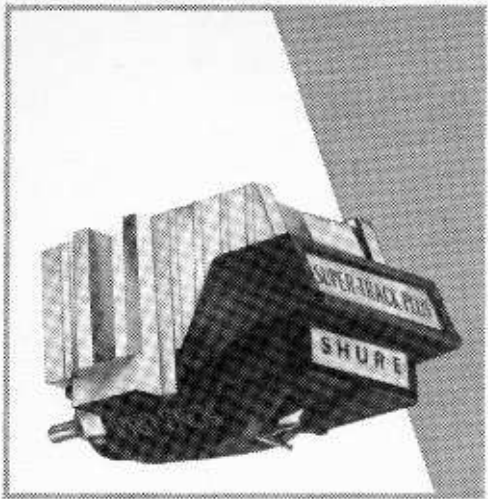
Premium audio tape is a high-ticket, high-margin, high-turnover moneymaker. BASF can help you gain the missing 37% just like we've helped Two Guys, Caldor, Fred Meyer, and many others who have cashed in on the opportunity. We'll give you all the names and success stories... just call our Director of Sales, Jim Walker, collect at (617) 271-4025.



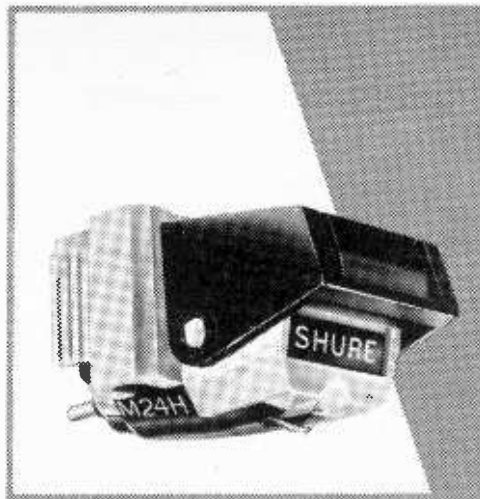
**BASF The Purist**

Our Promise: the purest, most accurate sound that tape can reproduce.





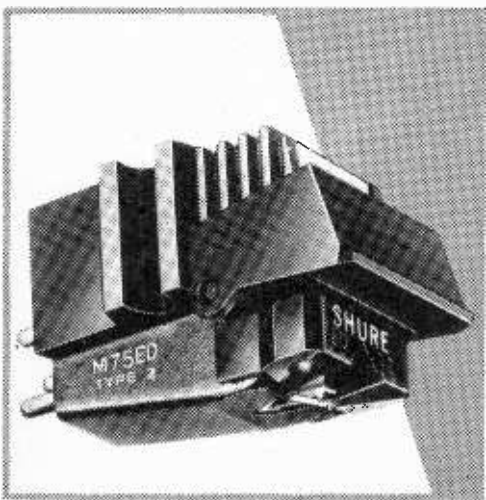
**V-15 Type III** . . . critics called the Type III the finest cartridge ever when it was introduced. The ultimate test, however, has been time. The V-15's engineering innovations, the uniform quality, and superb performance remain unsurpassed by any other cartridge on the market today. 3/4 to 1-1/4 gram tracking force.



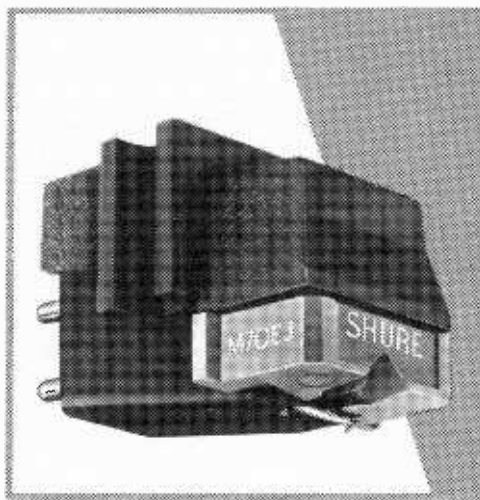
**M24H** . . . the cartridge that does not compromise stereo reproduction to add four-channel capability. Superb stereo trackability and quadriphonic carrier signal retrieval. New hyperbolic stylus tip, high energy magnet, and low-loss laminated electromagnetic structure. 1 to 1-1/2 gram tracking force.



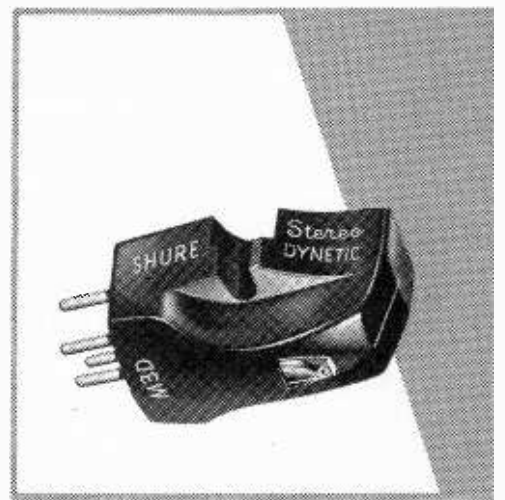
**M95ED** . . . second only to the V-15 Type III in stereo reproduction. A thinner, uninterupted pole piece minimizes magnetic losses. Its 20 to 20,000 Hz response remains essentially flat across the entire frequency range for excellent sound quality. 3/4 to 1-1/2 gram tracking force.



**M75ED Type 2** . . . excellent trackability at a lesser price. The M75ED Type 2 features a built-in snap-down stylus guard and a smooth 20 to 20,000 Hz frequency response. 3/4 to 1-1/2 gram tracking force.



**M70EJ** . . . the easiest way to upgrade your hi-fi stereo system without straining your budget. Basically flat response is comparable to other brand cartridges costing twice as much. 1-1/2 to 3 gram tracking force.



**M3D** . . . the original famous Shure Stereo Dynetic® Cartridge. The M3D provides extremely musical and transparent sound at a rock bottom price. 3 to 6 gram tracking force.

# The People's Choice-World-wide.

From Singapore to London to New York, Shure hi-fi pickup cartridges outsell every other brand — according to independent surveys. And for good reason: Shure cartridges, no matter where they're purchased, are guaranteed to meet the exacting published specifications that have made them the Critics' Choice in every price category.



Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204  
In Canada: A.C. Simmonds & Sons Limited

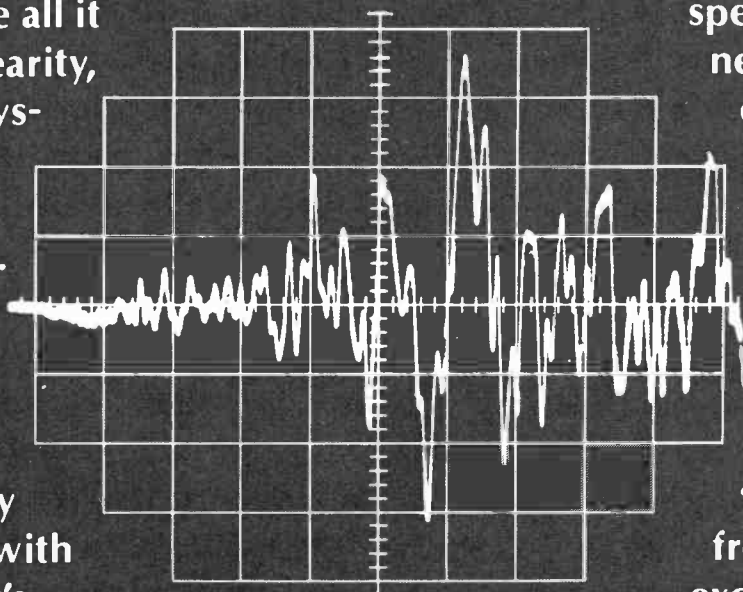
# Technics knows there's more to Linear Phase than staggered speakers.

If staggered speakers were all it took to achieve phase linearity, other staggered speaker systems would sound like ours. But Technics knows it takes more. Much more. Like a phase-controlled crossover network that takes into account the phase characteristics of each driver. Like extremely wide-range drivers, each with a frequency response that's as flat as it is wide. And finally, aligning the acoustic center of each for the optimum acoustic position.

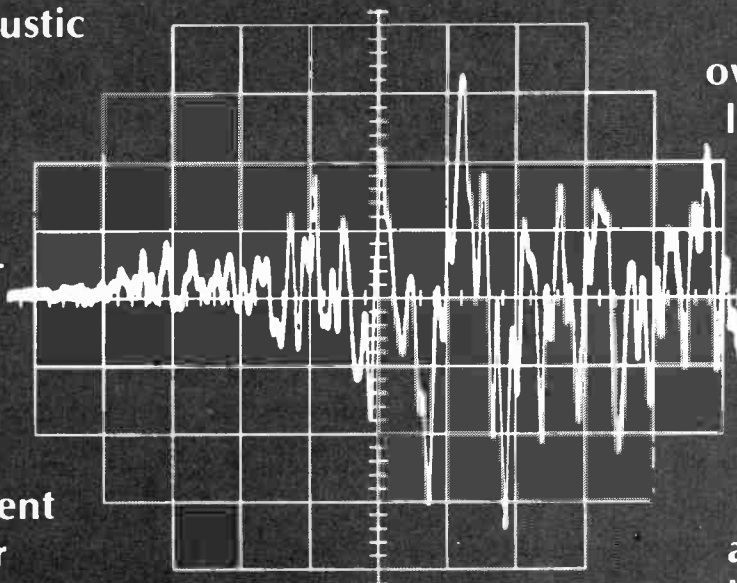
But just as important, Technics knows that to achieve phase linearity as well as a wide and flat frequency response is also to achieve the ultimate in high fidelity: waveform fidelity. With it the output waveform of any component or speaker will be a mirror image of the waveform put into it. And that sounds better than good. It sounds live.

And if seeing is believing, look at the waveforms. On top is the oscilloscope reading (the fingerprint) of a live piano waveform. The other, the piano as reproduced by Technics Linear Phase SB-7000A. That's waveform fidelity you can see, as well as hear.

How did we do it? By designing a crossover network that would provide an overall linear phase characteristic for the entire



Live Piano Waveform.



Piano Waveform  
Reproduced by SB-7000A.

speaker system, while simultaneously compensating for the different acoustic pressures of the individual drivers.

When we finished we ended up with a unique phase-controlled crossover network consisting of 6 dB and 18 dB/octave cut-off slopes. It not only eliminates "audible dip" at the crossover frequencies, but also assures excellent localization of the original sound source within the acoustic field.

But as important as the crossover network is in achieving linear phase, so are the individual driver units. That's why we designed and manufactured the speaker drivers with the flattest amplitude, widest frequency response and lowest distortion possible. A goal we achieved only after exhaustive amplitude and phase studies in anechoic chambers.

Our final step was aligning the acoustic center of each driver in precisely the same vertical plane. But it took more than anechoic chambers. Technics had to develop a new time-delay system using BBD (Bucket Brigade Device).

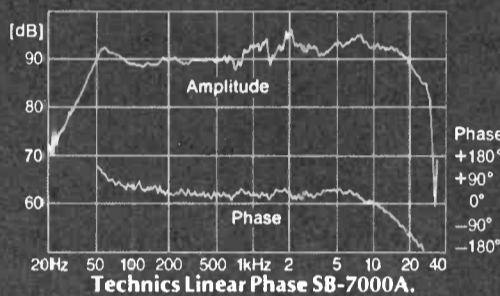
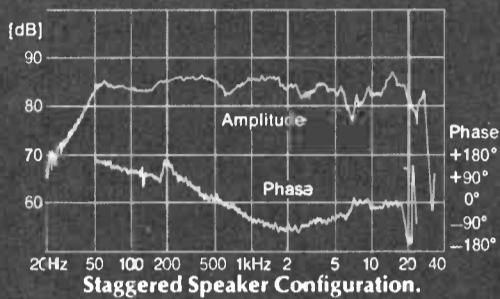
Only then could we locate the optimum acoustic position for each driver. In addition, each unit is positioned vertically for the best horizontal dispersion and then spaced as

# Much more.

closely as possible for the best vertical dispersion of all audio frequencies. What's more, after alignment each unit is fine-tuned to assure precise linearity.

The result, with the SB-7000A for example, is an overall phase response, linear between  $0^\circ \pm 45^\circ$  between 100Hz and 15kHz. A figure that's virtually flat and definitely unsurpassed by any other multi-range speaker system.

As the graphs prove, even staggered speaker systems with seemingly "linear phase" characteristics show moderate to



severe phase shifts at different frequencies. But as you can see, the Technics SB-7000A has an unprecedented flat amplitude/frequency response and linear phase response.

But we don't expect you to buy any speaker system based on how good it sounds on paper. Audition the world's most linear phase speaker systems: the Technics SB-7000A, SB-6000A, SB-5000A. You'll find out just how much more there is to Technics

Linear Phase than staggered speakers.

# Technics

by Panasonic



# Dealers 'Cautiously Bullish' In Cross-Continent Survey

## Dallas/Ft. Worth

• Continued from page 54

factors beyond the control of the retailers.

According to Sears' Gisler, the switch to the newer 40-channel mod-

els created confusion in the marketplace that has not been abated by advertising campaigns. That, and the fact that the area market is considered saturated with 23-channel CBs, has spurred a sharp decline in interest.

Consumer interest in the home video machinery is rising as the public's awareness of what is available on the market. The major area of interest remains with video games, but advertising is gradually paying off

in inquiries about videotape products.

Radio Shack's Hewett says interest in the games peaked at Christmas, as could be expected, but questions about videotape are becoming more and more common. Although

Melody Shops does not sell videotape equipment yet, Hawkins says the number of customers asking about such items has increased recently. "People want to know about the length of the tapes, they want two-hour tapes."

As the videotape equipment becomes more popular and more common on the market, a price decrease could bring about enough interest to make them in demand to the mass of consumers. Gisler of Sears says his store sold several videotape setups several years ago, when the price was prohibitively high for the ordinary buyer.

Taylor of Sounds and Visions feels he expresses the viewpoint of the independent dealer that most retailers will be hesitant to tie up large sums of money until demand improves.

After getting off to a slow start, 1977 will probably close out as a typical year for Dallas/Ft. Worth electronics dealers—not a great year, but a fair one. The levelling-off trend can be expected to continue for some time, until another consumer-oriented product achieves the popularity of the CB radio, local retailers feel.

## Miami

Price competition is perhaps one of the largest problems retailers in the South Florida area face in their business operations. Says Mark Phillips of **Sound Advice**: "The principals in our company have experience in Boston, New Jersey and Michigan and we've found South Florida has a much greater price competition than in any of those areas."

Mary Goodman, **J. Byron's** home electronics buyer concurs, saying, "We try to buy the right product and to make sure in our advertising that we're extremely competitive." Byron's has 32 stores across the state and can afford to buy in large quantities.

To overcome its competition, **Sound Advice** attempts to broaden its market by stocking exclusive brands. "That's the major reason for our growth," explains Phillips. "We're not trying to compete with that 5% of the market and just because a competitor makes a sale doesn't mean we have less business."

"There's a certain amount of prostituting on some brands," says **Tapesville** manager Ken Elkiss. "But, we're a service store and deal on a one-to-one basis. We stand behind everything we sell." Paul Luskin of **Luskin's** comments, "Competitive pricing is a factor in every area in the world."

Business in Greater Miami has been fairly good so far this year with Goodman reporting overall sales up about 25% and Luskin reporting a 20% increase. Elkiss notes sales volume is approximately the same as during the first six months of 1976. "The major point in sales," comments Phillips, "is that they went up, but the market is incredibly tough here."

CBs are a prime mover in this area and the 23-channel units are "hot" and selling far better than the newer 40-channel. Exclaims Elkiss, "The 23-channel is especially good now with the lower price, although some manufacturers seem to be cooling it."

**Tapesville** is doing brisk business with the combination AM/FM/CB radio on both 23 and 40-channel units, although the 23-channel still sells best because of lowered pricing. "CBs have been very problematical with their price instability and sup-



**Now you can help your music for a song.**

As an imaginative tool for overdub sessions, for demos and for experimentation, the TEAC A-3340S is the most popular multi-track tape recorder in the world.

Since it was designed to expand your imagination, imagine this: participating TEAC dealers are having a special sale on the A-3340S.

**THE FIRST & ONLY A-3340S SALE!**

So for everyone who's ever dreamed of owning an A-3340S, it's now priced lower than you ever dreamed possible. But you have to hurry. You have to get into your TEAC dealer before he's out of the A-3340S.

And while you're there, check his prices on the Model 2 Mixer and other multitrack studio accessories.

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The leader. Always has been.

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Model 2

## Summer CES

# CB Mart Off; Higher-End Audio Up; Home Video Big ?

pliers have various kinds of deals," explains Luskin.

Most store owners continue to be disenchanted with manufacturers' lack of interest in cooperative measures, although there are a few who attempt to fill the void. "Jensen speakers is one," claims Elkiss. "They have a good policy as far as a certain percentage allowed for advertising." Goodman feels there are good ones and bad ones. "Some of the CB people have been helpful, but I haven't witnessed any change in the stereo areas." Phillips, however, sees a general ineptitude on manufacturer support. "We pride ourselves in having one of the strongest retail-initiated advertising programs. I'd say their cooperation and support is the weakest aspect of their business."

Interest in home video is strong at Luskin's and Sound Advice (the other two don't carry them). Phillips says it a strong market and reports Sound Advice is the largest Advent dealer in the South, and also sells JVC and Quasar.

Generally, Greater Miami retailers are optimistic in their outlook for the remainder of 1977.

## Nashville

This area is experiencing a wide variance of ups and downs in consumer electronic sales with dealers attributing low sales to the economy and high sales to a generally expanding market, added promotion, the threatening 15% tariff and sales expertise. However, the picture looks bright and dealers who have hit a lull are expecting increases during the last six months of the year.

Morris Thomas, manager of Morris Sound Center, reports that audio/video business has been slow and chalks it up to the state of the economy. "Record sales have remained stable," Thomas points out adding, "kids are going to buy records no matter what."

Meanwhile, business at Audio Systems is booming with part-owner Jack Tenzel citing an increase in sales "well over 50%." He believes that the attitude of his salespersons is a major factor in the increase. "They don't have the defeatist attitudes that some people in this business have."

At the same time, Dixie Hi-Fi has experienced good and bad during this first half of 1977, but has managed a 10% increase in volume overall. "It's been up and down," Mike Johnson, store manager, points out. "Averaged out it's been a better first half." Nicholson's Hi-Fi and Electra Distributing Co. both report slight declines in business due to the economy.

Ed Bean, president of the area's Magnavox Centers, has experienced a "30% increase in sales" that exceeded his expectations at the beginning of the year.

Morris Sound Center had a successful "Learn To Listen" clinic conducted by Yamaha. "We have received more co-op ad dollars from some major companies," Thomas adds, "and JVC sponsored a seminar." Electra and Nicholson's have not received any more assistance from manufacturers or reps than usual while Audio Systems has received a little more co-op money from Marantz. Dixie Hi-Fi is receiving the usual co-op money but has not had any clinics or in-store seminars.

Of the stores contacted that handle CB equipment, all admit a decrease in interest, and problems because of the switch from 23-channel to 40-channel—although in all

cases 23-channel is still most requested.

"Lately it's been a very bad factor in business," Johnson explains, "especially when you have to sell it at half of what you paid for it." "Our customers seem to have lost interest

since 40-channel came out," Tenzel of Audio systems says. "So we're staying away from them for now." Electra Distributing got caught with a lot of 23-channel and had to take a cut to get rid of them. Ernest Tyree, audio manager, says "40-channel

CBs are selling slow." "We sold CBs when they were hot," Bean of Magnavox points out. "but we're not dealing with 40-channel yet because of so many 23-channel closeouts."

All dealers contacted do not feel price competition is a major factor in

this area and stand by their reputations and service programs to combat what problems they have. Morris Sound Center and Magnavox buy in volume, enabling them to offer products at a lower price.

(Continued on page 61)

# Where do the people who want Memorex go when they can't buy it from you?

Thousands of Memorex cassettes, 8-tracks, reels, and accessories will be bought today. So it figures that if you're not selling Memorex products, the consumer is buying them somewhere else.

And probably spending the rest of his audio money somewhere else.

Now there's a very easy way to get people to buy Memorex in your store:

Make sure you carry the full Memorex line.

**MEMOREX** Recording Tape.  
Is it live or is it Memorex?



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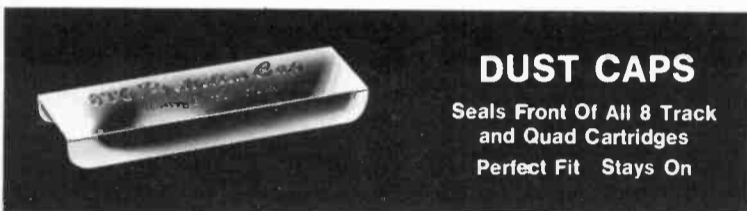
## TAPE PRODUCTS

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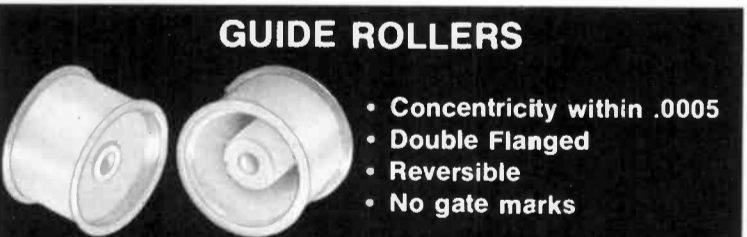
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- Keyhole holds tape
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## Summer CES

# More Car Stereo Shifts To 'Hi Fi' Sound

• Continued from page 47

• Underdash cassette/radio combinations are expected to finish out 1977 at 401,000 units as contrasted to 1977 at 401,000 units as contrasted to 375,000 last year.

• The radio-only category should amount to 723,000 units sales vs. 651,000 last year, or an increase of 11.1%.

• Car stereo/CB combos are also expected to grow substantially.

Most car stereo firms will be unleashing expanded product, advertising and promotional efforts at CES in what shapes up to be a very features and price competitive marketplace for the last six months of 1977.

"The second half of the year should be great for car stereo," states Murray Merson, Clarion vice president, "but there are two unknown factors which could affect things. Namely the 15% surcharge and the dropping off of the yen. Most companies bought product earlier in the year at the higher yen level and prices later on this year could also affect prices upwards at retail.

"But the real product trend in car stereo," continues Merson, "is definitely to hi fi in the automobile and I think we've been a pioneer in this area.

"We have some hi fi-like car speakers ready for the second half as well as some new high powered in-dash units. We will be continuing what we feel is a very strong advertising and promotional approach to the autosound market."

"We feel this will be an excellent year for the car stereo industry as a whole and an excellent year for Panasonic," predicts Jack Dreyer, national sales manager for autosound.

"We've just introduced what we call matching component systems for the car and we will be adding a few new models for the second half. It's a new in-dash line and two lines of speakers, Sound Pumps and Concert Sound co-axials.

"We also see a greater trend for do-it-yourself installations.

"More than ever, however, we see a greater awareness of quality sound for the car. We intend mounting our largest national consumer advertising campaign ever in support of car stereo.

"Interestingly enough, even with the energy crunch and the awareness to save energy, our autosound business for the first half has been excellent.

"We've also lowered prices on those matched components since they were introduced. We also see a lot more interest in CB/autosound combinations and we'll be expanding out our line in this direction.

We'll continue to be as innovative in car stereo products as we can and dedicate ourselves to this 'components for the car' market."

One of the most innovative new entries into autosound is Sharp which will be introducing three radio/cassette models for imports, the firm's first thrust into autosound.

One of the units has the firm's patented (on Optonica cassette decks) Automatic Program Search System (APSS) which allows the user to skip to the next selection on the cassette tape, or back to the start of the current selection, by moving a lever.

"This APSS is a highly significant product feature for autosound and we expect it to propel us into an important position in the field," states Harvey Schneider, national sales manager.

"For the first time, the motorist has an effective system which enables him to skip to selections he wants to hear on his auto stereo."

Larry Kraines, Kraco president, says, "We will have a very strong second half program with our new 'dash master' series, six units with upgraded features as well as several new speakers. We are also increasing our advertising budget for car stereo with all new commercials. I predict that we will have features on our new car stereo products that no other firm has—not at the price points we will be offering. All segments of the aftermarket look good and the second half is normally very strong anyway for car stereo."

"We see a 17-20% increase in car sound," notes Jim Twerdahl, vice president of marketing for Jensen.

"The trend is towards high end speakers and we'll be pushing this end of the market.

"We are also designing programs," adds Twerdahl, "aimed to increase in-store traffic."

Pioneer Electronics of America is introducing five new car stereo products including an in-dash cassette unit with AM/FM; an in-dash 8-track with AM/FM; and three sets of high-end car stereo speakers.

The firm is also undertaking one of the largest advertising and sales promotion campaigns in its history.

In addition, Pioneer will provide its dealer network with an extensive merchandising support through a

### AudioMagnetics HQ

IRVINE, Calif.—AudioMagnetics Corp. has moved its international headquarters here following a 46% expansion program, and a lease has been let for its former Gardena facility. Address is 2602 Michaelson Dr., Irvine 92716, phone (714) 833-0020.

variety of point of sale material, including banners, posters, illuminated signs, mobiles and shelf talkers, 'retail sales tips' on all products, plus car stereo product displays.

Craig's new lineup of car stereos (although the company doesn't display at CES), includes seven cassette tape players and one 8-track tape player. Highlighting the line is the firm's first in-dash Powerplay cassette player and cassette in-dash player with a unique digital station display.

Sanyo has added two new in-dash units to its Audio Spec car stereo line. One is the FT-1490 at a sug-

(Continued on page 68)

## DISCWASHER<sup>®</sup> presents

# RECORD CARE BASICS

The finest record care system is Discwasher, and the research of the Discwasher labs shows four ways to dramatically extend the fidelity of your discs:

1. Beware of the heat monster. Taking records from very cold conditions to hot conditions, or playing records at temperatures in excess of 90° F, accelerates record wear and distortion.
2. Beware of a "clean" stylus. A stylus may look clean, but can be glazed with contamination after playing two or three records. This glaze holds dust which abrasively destroys records. Discwasher's SC-1 Stylus Cleaner is the best way to keep your clean-but-dirty stylus really clean.
3. Do not replay records quickly. Playing a record more than once every hour causes chemical and physical stress to the vinyl that will eventually destroy the album.
4. Clean micro-dust before playing. Micro-dust is attracted to records and may not be noticeable. Playing a dust-contaminated record welds this micro-dust into the grooves. The Discwasher brush with a few drops of D3 fluid is the finest, most convenient way to remove this threat to your valuable record collection.

For technical information on the complete line of Discwasher products, see your hi-fi specialist or discriminating record store.



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## Summer CES

## Dealers 'Cautiously Bullish' In Cross-Continent Survey

## Nashville

• Continued from page 59

"We are getting quite a few requests for home video equipment," Thomas notes. "We hope to carry the JVC line eventually but it will be a while yet before we do." A.M. Nicholson, president of Nicholson Hi-Fi, has received moderate reaction to the Sony Betamax line.

Tenzel's reaction to the home video question is "I can't get enough of them." "Audio Systems carries the Sony Betamax line and it's doing extremely well." The Betamax line is also increasing sales figures at Electra Distributing. Magnavox has received a few customer requests for home video equipment and Bean notes that Magnavox will be the first American manufacturer to supply both videotape and videodisk systems.

Dealers are optimistic about the rest of 1977. "I see business picking up and have no doubt that the year will end up better," Thomas of Morris Sound Center says. Nicholson's expects business to pick up as well, while Tenzel at Audio Systems predicts the 15% tariff may hurt for a short time, "but, I expect an increase over last year by fall."

"I think we're going through some image changes right now," Johnson of Dixie Hi-Fi points out. The Nashville market is pretty well untapped and we haven't got a good piece of the action yet—there's a lot more to come."

## Detroit

Without exception, major audio/visual equipment outlets in the Detroit area reported significant increases in sales volume compared to this period last year, though citing diverse reasons for improved business.

A spokesman from Tech Hifi, one of the nation's largest audio outlets with 55 stores, says one of their Detroit branches had reported sales volume up as much as 150% since June, 1966.

Wallay Zimmerman, manager of a Detroit Tech Hifi branch, says his outlet showed sales gains of up to about 87% over the preceding year and attributed it to, "a much more sophisticated public. Consumers are more conscientious today about what sort of components they'll add to their stereo systems," he says.

Also relating improved sales to a wiser public was Donald Petrow, manager of Haney's Stereo. He adds that improved availability of quality sound paraphernalia was a major factor in Haney's dramatic sales increase of 33% more than '76. Geoff Sherman, assistant manager of Crazy Jack's, a record and stereo outlet, traces his store's 7% sales hike directly to competition between other outlets.

Not surprising for the Motor City, Sherman feels audio sales, particularly car stereo and CB, improved or worsened in accordance with sales by major motor companies. "We even pattern our pricing after the big car companies," he says.

Tech Hifi's Zimmerman elaborates: "The price competition is the best thing to happen. Other stores advertise a sale and people get interested then compare prices at other stores.

Steve Nofzinger, manager of one of the five Audioland outlets in Detroit, says that advertising was a bigger contributor to his branch's improved sales than brisk competition. "Especially co-op ads," he states, "Pioneer and Craig have helped the

most, buying page ads in local newspapers."

Tech Hifi's Zimmerman believes that right behind normal market growth and smarter consumers as causes for better business, the next most important factor is generous

co-op advertising. "Particularly Pioneer and Marantz," he says. Petrow at Haney's also acknowledges Pioneer's co-op policies as one reason for improved sales.

What has not proven to be any great boon to area outlets however,

are the expanded 40-channel CB units or the new home video equipment.

"Most of the people who come into Crazy Jack's," explains Sherman, "would rather sink their money into a better stereo outfit

than spend it on an Advent TV screen or the (Sony) Betamax. I haven't moved many of them, nor the 40-channel CBs, for that matter. The 40-channel has been a real drag on sales. I think people feel that for

(Continued on page 63)

# We give you the new one-two.

There's a better reason than ever before for you to feature TDK as your leading cassette line: our new AD cassette.

AD, the second generation of our Audua, has been carefully designed as the ultimate cassette for "Normal" bias/EQ settings, for recorders with or without switchable bias/EQ, whether in quality home decks, portable or car stereo units.

More important for your sales, AD is the only such tape with the hot high end energy to handle what many of your customers are looking for—the ultimate tape for rock and jazz.

Of course, AD has everything else you have come to expect from TDK: low noise, high output, extended dynamic range, perfect compatibility with all decks and noise reduction systems (Dolby\*, ANRS and others).

Overall, AD produces a clearer, crisper sound than ever

before possible in a cassette of its type.

AD comes in TDK's super precision cassette mechanism, for lifetime warranty-backed reliability. And is available in 45, 60, 90 and 120-minute lengths.

So now, with TDK, you have the best tapes for any bias/EQ setting: SA (Super Avilyn), for the "High" (CrO<sub>2</sub>); AD, for "Normal". They join D (Dynamic) and M (Maverick) to give you the highest quality, best price/performance cassettes on the market today.

Get the full story from your TDK rep, about the advertising, POP, displays and other support materials that will boost turnover in your tape profit center. So you can give your customers the new one-two, too.



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AD: The Machine for Your Machine  
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# Washington Impact On Consumer Electronics

• Continued from page 47

bond in the event the ruling is upheld.

The decision in the Zenith vs. U.S. case triggered all-out Administrative action. Treasury has appealed, and

the case will be heard June 8, in the U.S. Court of Customs and Appeals here.

A Treasury spokesman, Under Secretary Bette Anderson, has told the American Importers Assn., "We are hopeful that a finding will be in the government's favor, and we expect it will be handed down in early fall, or possibly sooner."

The Carter Administration looks at the New York Customs Court ruling to apply a tax of 10 to 15% on the imports at the wholesale f.o.b. level, as a time bomb ticking away toward an explosion of suits and retaliatory tariffs that could wreck world trade relations and raise prices substantially here at home.

Long before the final decision, prices could start going up as a result of the need for importers to post bond. The cost will be passed on from wholesalers and distributors, to retailers and consumer (Billboard, April 23 and May 7, 1977).

The Administration itself is in a dilemma. It has declared itself in favor of fuller employment—which unions say requires protective tariffs or quotas or both.

But President Carter is also anxious to keep prices down for American consumers. They are used to the variety of Japanese imports and would resent a round of price hikes on radios, tv's, tape player/recorders, combinations (including CB transceivers, but not CBs alone)—all the way to the new home video console systems.

Along pleasanter lines—there is some good and even startling news on the home front for the development and marketing of AM stereo

and FM quadraphonic hardware and software. The new transmission technologies have been promised earlier formal proceedings than were expected at the FCC.

For the first time, an FCC chairman discussed the authorization of AM stereo and some standardized form of FM quadraphonic transmission, during an oversight hearing by the Senate Communications Subcommittee (May 10). These hearings are usually concerned with topics like violence on tv, or station renewals or CB (for once, CB was not even mentioned).

FCC chairman Richard Wiley said AM station tests were soon to begin, and a formal inquiry into authorizing AM stereo broadcasting is expected to begin this month.

On 4-channel sound, the FCC chairman said reports of the industry committee on quadraphonics (NQRC) and the FCC's own tests show that the issues in this area of FM transmission are very complex and "will require extensive comment."

To accommodate all interests, "the commission plans to institute formal proceedings early this summer to consider the new broadcasting technique." This makes a quantum leap from the first petition for discrete 4-channel sound in 1971, and the hiatus since December 1975 when the NQRC's two-year study was submitted to the FCC saying the 4-4-4 transmission was compatible with present FM stereo.

More recently, CBS and Sansui have battled over the merits of their respective matrix systems (4-2-4), and CBS blasted discrete 4-channel transmission as something nobody really wanted, and too expensive for stations and consumers.

FCC engineers, hampered by low budget and lack of staff, have been carrying out tests to determine the comparative values, convenience, sound enhancement and cost of all FM systems—including a newer generation of improved matrix transmission not available to NQRC testing.

Whatever the FCC's final choice may be, anything should be an improvement over the long drawn out state of 4-channel confusion for consumers, and the exasperation of retailers with the whole uncertain scene.

A new angle for home electronics manufacturers is the way copyright owners are getting tough on the subject of royalties and sales lost to them—and to performers—as sophisticated devices lend themselves increasingly to home recording and the taping of tv programming.

In audio, these people want some compensation in the form of a tax on home recorders or blank tape or both. Germany has a home audio recorder tax with the money going to make up to copyright owners for lost sales. Unfortunately, it does not seem to be enough, in the copyright owners' view.

Great Britain is worrying over the problem as it faces the revision of its copyright law. A tax is in prospect there, most onlookers feel—although it may take years. And even in Japan, JASRAC, the major licensing society, has asked for government relief on losses from extensive home taping.

In this country, a suit has been brought against the Sony Betamax home video copier, as an "infringement" of the rights of owners of tv and feature film properties costing in the millions.

Congress will have to write the bottom line to these problems—

(Continued on page 68)

## Accessories Still Growing

• Continued from page 47

Perhaps the highest ticket in the accessory realm attaches to the new Deluxe Vac-O-Rec, which VOR Industries will be ready to ship in fall 1977. This totally dry mechanical brush and vacuum device lists for \$30 in its original form. VOR says the new model (price undisclosed) will incorporate an improved on/off switch and a removable dust filter in addition to new "stereo component" styling.

• Pixoff (\$17.50, suggested list) is the first record care item being marketed by Sonic Research, Inc., manufacturers of the Sonus line of cartridges. The device, which has been successfully marketed in Britain, Europe and Japan, offers yet another disk grooming strategy, a specially formulated adhesive tape that is drawn across the record's surface from label to circumference. When the tape becomes impregnated with debris, it is stripped away from its roller to reveal, onion-like, a fresh, new layer. Tape refills list at \$3.

• Sound Guard, which introduced its first disk preservative one year ago, will expand its product line with the Sound Guard Record Cleaning Kit (\$6.98, suggested list), a wet system that includes fluid, velvet cleaning pad, low-abrasive sponge ("rinse contaminants and dirt down the drain"), and a foam grooming pad, used to preen the cleaning devices themselves. A Sound Guard Total Record Care System (\$15, suggested list), will combine the cleaning and lubricating systems. New "self-selling" package design and a merchandising rack are being shown by the firm, which is promising a fall spot radio campaign in at least 20 major markets.

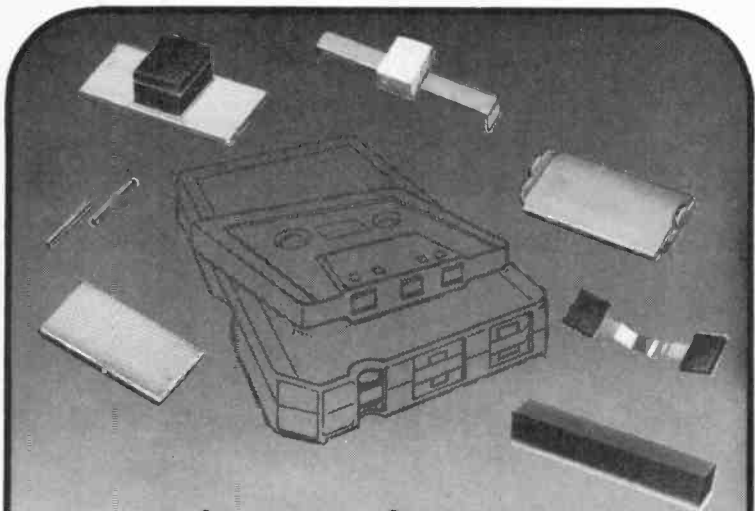
• Samples of a new disk lubricant from Hammond Industries Audiokare division will be displayed at CES. Quietone (\$7, suggested list), "developed in one of the best lubricant labs in the world," is scheduled for August delivery, according to product manager Norm Wieland. The company also is adding a 360 degree turntable level (\$7, suggested list) to its newly reorganized accessory line.

• The "sophisticated consumer" is targeted with a new line of high-end tape care products being introduced by Recoton Corp. The Black Magic tape care products, six items covering all formats, will complement Recoton's Black Magic line of disk cleaning accessories, informs company president Bob Brochard. The firm will offer dealers a floor display encompassing Black Magic tape and record accessories. Gold-plated, low capacitance audio cables in two lengths also are being introduced by Recoton.

• Audio Technica U.S., Inc. will feature its new PDQ disc cleaning system (\$18.95, suggested list) at CES. Separate tracking arm-type cleaner, manual cleaner and stylus cleaner are combined in the PDQ (Preserve Disk Quality) system. Jon Kelly, AT's general manager, says the firm also will be placing strong emphasis on its Audio Insulator (\$24.95, suggested list) for use in isolating the turntable from acoustical and room vibration.

### B&K Test Catalog

CHICAGO—B&K-Precision is offering a new 44-page test instrument catalog, free to dealers from Dynascan Corp., 6460 W. Cortland Ave., Chicago 60635, phone (312) 889-8870.



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## Summer CES

## Dealers 'Cautiously Bullish' In Cross-Continent Survey

## Detroit

• Continued from page 61

the added cost, the extra 17-channels aren't necessary."

Nofzinger at Audioland says he sells supersized video screens at a rate of one a week. As for 40-channel CB sales, he heartily concurs with Sherman's verdict. "They're tough to push. But I can't get my hands on enough 23-channel units. They sell as fast as I ship them in."

Only Petrow, who says 25% of Haney's business comes from CB sales, disagrees on the 40 vs. 23-channel issue. "When the expanded channel receivers came out," he says, "everyone thought 23-channel was better. Now it's reversed and I'm stuck with all these 23 units. We have more interest here in the 40-channel Cobra, which sells for \$79.95, then a 23-channel CB that sells for \$49.95."

Petrow theorizes that the CB market has "been ruined by untimely advertising," he says, and contradictory publicity. "The consumer hears so many stories about which models are the better that he gets confused and stops buying anything."

Though the imminent summer season is normally a slow period for many audio dealers, all those contacted were optimistic. "It gets pretty slack around here this time every year," Petrow reports, "but we're expecting a strong summer, particularly with the economy looking so much better since last year." Crazy Jack's manager says they are so confident their normal 33% profit margin on all sales will continue unaffected through the summer that they are opening a fifth outlet.

## Minneapolis/St. Paul

Sales are up all the way from 25% to 40% in the Twin Cities and dealers are optimistic about the remainder of 1977, calling it "a record breaking year," "a very strong fall season" and other highly favorable assessments. Forecasts for the remainder of '77 don't run lower than 20%.

The exceptionally early spring weather could have had a retarding effect on sales, but it didn't. Dealers reported only a couple of weeks of lower-than-normal sales and that slight temporary slump was overwhelmed by higher than usual volume before and after.

Al Kempf of Audio King says that some adjustment should be made in his "up 40%" figure, because of opening an additional store, which received very fast acceptance. "We did do a lot of promotion with generally mid-price products," he adds.

At Dayton's department store chain, a 30% increase was noted, but there was peaking in high fidelity systems and also in low-fi or home entertainment systems.

Dayton's is expanding its hi fi, especially with Technics' speakers, has added BASF tape, so that "while the customer knows he's in a department store, he also has the feeling he's in an audio store," says Dieter Pape.

A spokesman for Modern Merchandising and Creative Merchandising, a national catalog showroom corporation, including a catalog coordinate group, found low-fi to be stable and the year "good—on a scale of 10, say 6!"

At Schaak Electronics, it is becoming a "record-breaker" year. Paul Ginther, executive vice president, notes a good base of sales in car stereo, home audio and cassette decks.

Dealers agree that more help was forthcoming from manufacturers and/or reps and one dealer comments that "that group, itself, is be-

coming better-trained, more professional."

CB gets a "terrible" to "lukewarm" rating at present. The 23-channel models are phasing out, and the 40-channel is "picking up," but not at a fast clip.

Price competition is getting sharper. Al Kempf describes it as "pretty keen with certain products." He adjusts the Audio King mix, "as most dealers do," with both competitive and exclusive merchandise. He noted that both Pioneer and

Technics "got awfully close to cost at one point." Summing up, "We're not as pricy as either coast."

Pape agrees that "price competition is more noticeable, but Minneapolis-St. Paul has never been a 'dirty' market," and adds that "a few

retailers are taking an aggressive tack." Ginther also agrees that price competition is "getting tougher—but this is the Midwest, a stable area."

There is interest in new home video, with Sony Betamax the most (Continued on page 65)

**We'll make you a fast million.**

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Nobody custom duplicates tapes as fast as Ampex. Ampex produces millions in a month. That's fast. And if your order is small, our special kind of service will make you feel as important as the biggest label in the country.

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## Summer CES

## More High End Growth In Blank Tape

• Continued from page 48

3M also plans several price promotions taking place in the second

half with 20% off on two Highlander C-90 cassettes, a "buy two and get one free" on Dynarange C-60 cas-

ettes, and a "buy one and get the second at half price" on their high output, low noise 8-track product.

The firm is also introducing a Betamax-compatible tape with Burnett adding, "We see a heck of an explosion in the home video market and before the third quarter is out we will see a huge surge."

Maxell will be debuting a new open reel line of professional-type tape called UDXL at CES which will be back coated, notes Gene LaBrie, national sales manager.

UDXL 50-60B will be available in 1,200 foot length on a 7-inch reel at a suggested retail of \$9.50; UDXL-120B will be available at 2,500 feet on a 10½-inch reel at a suggested \$28.50; UDXL 35-90B will be available at 1,800 feet on a 7-inch reel at a suggested list of \$11.35; while UDXL 35-180B will be available at 3,600 feet on a 10½-inch reel at a suggested \$32.50.

The new tape is aimed at the serious recording enthusiast and the firm hopes to set a new standard with it.

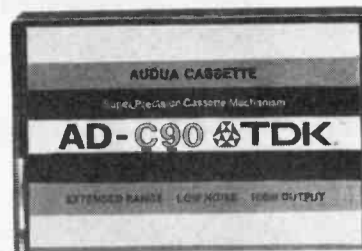
Maxell is also predicting a significant increase in the total blank tape market with its own business expected to be up considerably.

A high end specialist, Maxell will also continue to promote its series of premium UDXL I and UDXL II cassettes and sees a substantial increase in that end of the market.

Gene Phelps, vice president for consumer products at Ampex, notes: "The remainder of the year looks very good and business this year for us has really grown by leaps and bounds." The firm's anticipated

(Continued on page 67)

## Audio Showcase



DK AD (Audua) cassette ferrite tape for normal/120 microvolt bias/EQ offers molded screw-type super precision mechanism, extended range, low noise/high output with unusually good high-end response. Available in C-45, C-60, C-90, C-120 lengths from suggested \$2.69-\$4.99.



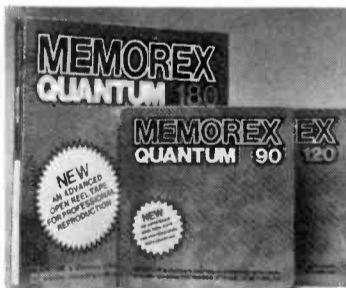
3M SCOTCH tapes are using singer/composer Ray Charles in TV and radio spots themed to "The truth (true sound) comes out." Firm now has Master I, II and III in premium cassette line.



INTERMAGNETICS is offering a free "TapeTote" with specially priced low-end blank cassettes and 8-tracks aimed at discount, mass merchandiser and promotional markets.



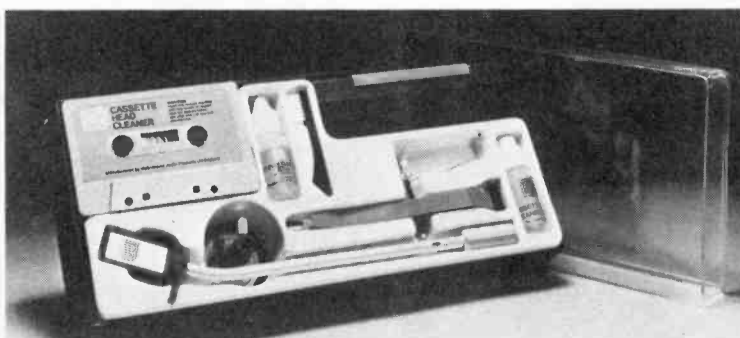
BIB HI-FI tape head maintenance kit offers cleaning tool with an interchangeable head, anti-static cleaning liquid, inspection mirror, brush, cloth and pads in hinged plastic box, for all tape deck servicing.



QUANTUM from Memorex is an advanced ferric formulation top-end open reel tape available in 7-inch reels (1,800 and 2,400 feet) and a 10½-inch aluminum hub (3,600 feet).



UD-XL professional series of open reel tape is being bowed by Maxell, aimed at the growing semi-pro recording market. Tape uses epitaxial magnet particles for higher sensitivity.



METROCARE M92 music center kit distributed by RNS in U.S. has cassette head cleaner, non-abrasive fluid, brush and polishing pad for decks; anti-static cleaner, lightweight tracking arm/cleaner for record care.

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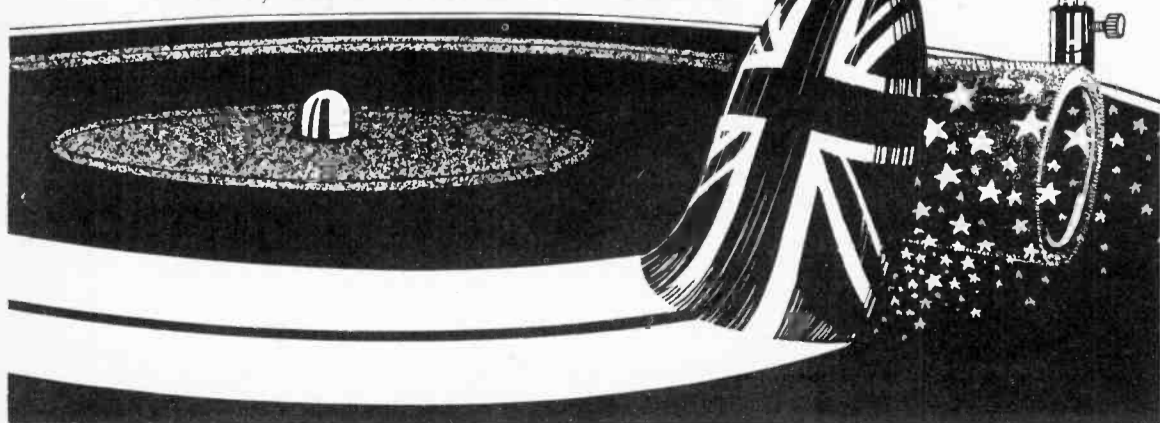
Now, a special selection of individual items and composite kits is available to you. Every one is attractively packaged, with an exciting colour scheme that turns heads, creates extra sales and increases profits. There's more, too.

Solid dealer back-up with sales promotional aids including display racks and colour catalogues.

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Come see for yourself and talk some more  
Booth U, Federation of British Audio stand.



## Summer CES

## Dealers 'Cautiously Bullish' In Cross-Continent Survey

## Minneapolis/St. Paul

• Continued from page 63

mentioned. Audio King "has sold a lot of units—and customers are buying a lot of tape, which shows that they're using them!" At Dayton's, Betamax "went quite well during Christmas and was picking up in the spring. One customer bought \$9,000 worth of tapes!" Ginther feels there will be even more action in home video recording when the price point drops below \$1,000 and there is more national exposure.

## Milwaukee

It's summertime in Milwaukee and the buyers are buying. Sales patterns across the board indicate a strong spring and even stronger summer, according to dealers who are generally pleased with their first half cash register figures. While there has not been an overwhelming surge in business, dealers note a steady gain. Traditional lines continue to do well and high end items seem to be making up a stronger share of the market. Business is up from 10% to 30% over last year.

Many dealers remark that the powerful showing of Yamaha items indicate that this company is capturing a large share of the area's buying crowd. "Yamaha took off immediately," says Art Mackman of Port of Sound. "Yamaha has always moved well, it's the perennial favorite," adds Bob Wack of Wack Electronics.

Other lines, such as Pioneer, indicate a slump in sales, say some dealers. Yet everyone says that there is no longer any general Christmas hump in sales, that cycles now occur year-round.

A record cold snap in April dealt a punch to dealers in Milwaukee, a city where buyers always take a look at the thermometer before venturing too far outside in the winter months. As the days warmed, so did receipts.

"People are really aware of what sound is, they know when they are being spoofed in a store. Heck, they'll walk right out and you'll lose any kind of sale," says Mackman of Port of Sound. He notes an increase in business of about 25%.

"We're getting a lot of the 18-to-25-year-old crowd, mostly young marrieds who have had some system before and are out to improve it," says John Bull, service manager for the two Sound Stage outlets in the area. He notes a 30-40% increase in business in his West Allis outlet and expects a 50% rise when his Bay Shore unit moves into new quarters this summer.

Manufacturers are both praised and damned for their assistance or lack of it, depending on the store operation. Few dealers use manufacturer help in setting up clinics, but prefer to handle most details like that on their own. "Most manufacturers don't get involved in the seminar thing anymore," says Ken Joy of TEAM Northwest, one of four TEAM stores in the Milwaukee district.

"We're having problems with Sony, Marantz and TEAC. I don't know why," Joy goes on, discussing difficulties in securing parts. That

doesn't make for happy customers."

Mackman raps the industry for its constant changing of promo, ad and other programs. "I do over a million a year in business but we've got no space for inventory. When there's a change in program, you eat it." Bull

of Sound Stage praises JVC for its help in merchandising and says Sony isn't all that bad.

There is still an excellent CB market, according to such dealers as Joy of TEAM. "We really didn't get stuck with a lot of 23-channel pieces.

We have our own warehouses so we can buy big in smaller quantities," he says.

Home video has yet to show a strong hold on the Milwaukee market. Most dealers have adopted a "hold and see" attitude. "We're just

playing around with them," says Wack. "I'm more interested in seeing what is going to develop in high quality receivers," he adds.

All dealers are looking for a strong summer, indicating that there are (Continued on page 69)

## JVC's new line has an unfair advantage over other lines. Our engineers.

Most lines of audio components are look-alikes, with features to match. Thanks to JVC's innovative engineers, our new line stands out both visually and technologically. And it's the reason our advertising is telling millions of audio prospects that "JVC builds in what the others leave out."

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Consider cassette decks. If you take away every innovation JVC developed for its new models, they'd be like all the rest. But with exclusive features like Super ANRS noise reduction, the Sen-Alloy head, 5 LED peak level

indicators and the new Recording Equalizer, JVC has established new horizons in cassette deck technology.

JVC's new turntables, separates and speaker systems all reflect the same type of advanced thinking. This is one of the major reasons it's becoming an increasing challenge for dealers to sell run-of-the-mill components against JVC's product lineup.

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## Sterling Sound Ads

HOUSTON—Sterling Sound, retail division of Sterling Electronics Corp., has opened a new 3,575-square-foot audio supermarket managed by Robert Blake. There are now more than 30 company-owned stores in Texas and Louisiana.

# Summer CES New Technology To Preview In Chicago

## ILS Is Disco Showcase

• Continued from page 47

Electromagnetics, Focus Lighting, Disco Entertainment, Diversitronics, Audio Visual Labs, Custom Designed Lighting & Sound, Grand Stage Lighting, Blackstone Productions, Audio Transport Systems, Mizar, Sound & Light Co., Sound Unlimited, Swivelier Lighting Co., Teaser Wireworks, and Techrand Corp., plus Billboard and Talent & Booking.

• Lights Fantastic will exhibit its new line of controllers which includes a 10-channel chaser light system and a 3-channel color organ. The firm will also display projection systems by the Rank Organization of England. This company, which will also be at the show, recently instituted a system of multiple distribution in this country.

According to Tom Misiak, president of Lights Fantastic, special emphasis will be placed on equipment for mobile deejays, and equipment shown will feature a 1,500-watts/channel color organ that is very portable and priced at under \$300. Other equipment includes Mark 1 and 2 chaser systems, and a 4-channel

nel sound to light controller. As well as special effect projectors and strobes.

• Times Square Theatrical and Studio Supply Corp. will also be wooing the mobile disco operator with complete light packages from \$400. The 42-year-old, New York-based firm will also be pushing its variable speed motor for mirrorballs.

According to Bob Hilzen, head of the company, the firm's new 24-page catalog on designs and packages for disco operators will be available free of charge. Exhibits in the booth will be structured around key products and packages in the catalog which, according to Hilzen, is prepared in easy-to-understand language.

• In the Meteor Light & Sound Booth, the center of attraction will be the firm's new Disco Guard, a piece of equipment which, according to Vince Finnegan, Meteor's marketing director, is designed to protect all disco equipment from outside interference. Complementing this piece of equipment will be a Power Master 75-watts per channel

(Continued on page 67)

• Continued from page 47

• PCM digital recording equipment, premiered by Mitsubishi at the recent AES in Los Angeles (Billboard, May 14, 21, 1977), will be shown by that firm during CES, with reports that Nippon Columbia, a major supplier of PCM disks in Japan, will soon market the 150-title catalog here. Also expected is a Sony PCM recorder/player, basically an adaptor for its Betamax 2 hookup with a hi fi sound system.

• Sharp, which bowed its patented Automatic Program Search System on its Optonica cassette deck, is showing the industry's first car stereo cassette player with that feature. It allows the user to skip to any selection on the tape, or back to start of the current selection, and obviously has broadcast applications as well as consumer value. It lists for \$149.95.

• The direct-to-disk phenomenon, begun by Sheffield Labs, drew interest with one label—Crystal Clear—at last year's Summer CES. This time around, more than half a dozen labels will be participating, including the first from a disk care firm, Discwasher, and an audio accessory supplier, Audio-Technica.

The products, now covering virtually every type of music, are providing a renaissance of software in hi fi venues, where most are finding eager customers at an average \$15 per disk.

• With record/tape rackjobbers seeing more of their customers convinced of the profit potential of accessories, the industry will see Disc-Traker, an air cushion damping device that allows badly warped records to be played without stylus damage, from Discwasher; the first combined anti-static "gun" and record brush cleaner, from Le-Bo, and Pixoff, the first specially formatted adhesive tape-disk cleaner, marketed in the U.S. by Sonic Research.

• The blank tape battle continues on the high-end, with Maxell bowing its crossover UDXL cassette formulation in an open-reel format aimed at the growing semi-pro market; 3M pounding out its Master line with a Master III Ferri-Chrome formulation and new precision shells and packaging; and TDK showing its just-introduced AD (improved Audua) normal bias/EQ formulation with boosted high frequency range. New "super high-end" products are anticipated by both Ampex and BASF for early next year.

• Disco and other semi-pro products will be seen both at CES and the day-and-date International Light & Sound Expo at the Hyatt Regency O'Hare. Although most of the major audio firms with disco involvement are committed to CES, several like Cerwin-Vega are also showing at the ILS.

A number of product introductions are set for ILS, including Meteor Light & Sound's long-awaited

## RepRap

• Continued from page 46

and Chuck Harper, KLH Western regional sales manager, instrumental in forming the group in 1971. Featured speakers were Irv Stern of JBL and Bernie Mitchell of U.S. Pioneer.

Assisting reps and dealers of TDK Electronics products as Southeast territorial marketing manager is Lanny Britnell, formerly with the Hi-Fi Hideaway retail audio chain. Based in Birmingham, Ala., he will also cover Florida, Ten-

(Continued on page 68)

Clubman Four mixer; Lights Fantastic's new line of controllers; Showco's Pyramid speaker systems; Grand Stage Lighting's computerized dance floor modules, and a joint Cosmic Lights/Sound & Light Co. display showcasing the former's new 4-channel color organ and the latter's improved Mixer II.

While there will be plenty to see during the four days of CES—actually the round of previews began Friday (4)—the real question marks for the balance of 1977 business are outside the control of retailers, and even manufacturers.

The impact of decisions made in Washington will come in the areas of import competition, the possible authorization of AM stereo and some form of quadraphonic FM standardization, and the increasing inroads of audio and video home recording on copyright owner royalties, both here and abroad.

A Wednesday (8) hearing of a Treasury Dept. appeal of a New York Customs Court order for countervailing duties on many lines of Japanese consumer electronic imports is set by the U.S. Court of Customs and Patent Appeals in Washington. The 10% to 20% surcharge at the wholesale f.o.b. level is being covered by bonds at this time.

And the U.S. marketing arms of the Japanese suppliers already have notified their dealers to expect some pass-along price hikes that will trim the already-tight profit margin, if the appeal is not granted.

The industry has been poised for some time for AM stereo authorization by the FCC and the fact that

the over-the-air testing timetable was moved up to start this month is very encouraging. If a favorable report, as anticipated, is given to the FCC by the industry study committee, and a ruling is handed down relatively quickly, the first AM stereo equipment could be on the market within a year.

The pressure for some type of protection for copyright owners of both audio and video sound recordings is growing around the world. From the first imposition of a 5% (at wholesale) tax on audio recording equipment in Germany a few years ago, with proceeds administered by GEMA, the situation has become far more vocal, to the Universal/Disney suit versus the Sony Betamax video units.

At Billboard's recent IMIC '77 in Amsterdam, the piracy question, and the estimated losses to the music industry from home taping, combined to bring some violent reactions from leading industry figures.

In the four major global music markets—the U.S., U.K., Germany and Japan—pressure is now being felt not only for a tax on hardware, but for the first time, a surcharge on every blank tape, with revenue shared by copyright owners.

Thus there is no better time for the just-begun dialog between the EIA/CEG, sponsor of the CES events, and RIAA, the software industry association, to expand into some of these key areas. The razors and blades are linked much more closely in today's electronic environment and both have a vital stake in the future.

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## Summer CES

# ILS '77 Sharing Chi Disco Exhibit Activity With CES

• Continued from page 66

amplifier; a Super Sound panel, four feet long by three high by six inches deep, and a 44-inch-square "Centerfect" for use with the firm's own 10-way Super Chaser, plus the long-awaited Clubman Four mixer (Billboard, May 28, 1977).

Finnegan explains that the Super Sound panel is designed for use in clubs where space is at a premium, and can be hung from the ceilings without detracting from the decor of the room. The firm will also show its distributed line of Beyer mikes, and will offer its 38-page color catalog free to visitors. Meteor will occupy three exhibit booths and a sound demonstration room.

• Swivelier Lighting, a track-lighting specialist firm in Nanuet, N.Y., will show its much-touted three-circuit track light for discos, as well as a conventional line of electronic lighting systems, and a range of kinetic effects projection products. Mike Schwartz, president, notes that emphasis will be placed on the dependability of the line which "works for the end user."

• Blackstone Productions, Austin, Tex., exhibiting in conjunction with Sounds Unlimited of Los Angeles, will push its audiovisual multimedia show packages, emphasizing its new "Atmosphere" system, a three-projection polarized projector introduced at Billboard's Disco II Forum last October. Lowell Fow-

ler, president, describes his company's package as a sophisticated A/V show capable of encompassing an entire room.

• Sound Unlimited Systems, co-exhibitor with Blackstone, is said to be the largest West Coast dealer of

sound equipment components and packages for discotheques. Like many other firms at the show, the company, part-owned by entertainer Barry White, will be pushing a mobile console sound system for professional mobile disco operators.

The firm carries sound equipment from Cerwin-Vega, ESS and Spectra Sound. It will also supply the sound portion of the Blackstone/Sounds Unlimited light and sound show at the exposition.

• Showco Co. of Dallas, is going

into the ILS out of unhappiness with CES at which it exhibited last year, according to Ron Fox, head of the firm. In its exhibit booth and sound room the firm will be showing and demonstrating its Pyramid models (Continued on page 74)

## Blank Tape

• Continued from page 64

high-end cassette may debut early next year, he notes.

Ampex will continue to concentrate on its line of Plus and 20/20 series of tape and continue its strong program of becoming a much more visible factor in the consumer blank tape market.

"We'll be concentrating on 100% sell through of our program," adds Phelps, "and we will be adding more sales people to meet the considerable demands we've programmed."

Ampex will be promoting very heavily on youth oriented radio and print in major blank tape markets and may run another consumer sweepstakes campaign. In the Ampex attack will also be in-store materials and promotions, posters, counter cards, tee-shirts and buttons.

The thrust of the Ampex Plus series campaign is low noise, being "the quiet one."

Jake Rohrer, audio product manager for Memorex, states, "We're very bullish on the second half and we will be placing a lot of emphasis on our high-end open reel tape, Quantum." Quantum, introduced at the last CES, is now available for shipping to dealers.

"One significant trend we've noticed," adds Rohrer, "is increased acceleration and activity at the high end with super premium priced product."

"Cassette should continue to grow but they have a larger base to grow with. Eight-track continues strong even though they have a smaller base, and it is still very popular in the Central and Southern parts of the country. Open reel is still a very viable market although some in the industry seem to have written it off."

Rohrer also predicts that there will be a big breakthrough in blank tape within two or three years which will be a combination of a new tape formulation as well as a concurrent improvement in hardware.

"Until then, there won't be any surprises," says Rohrer, who adds, "As far as pricing goes, the moves to

(Continued on page 70)



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- The Greenhouse, Austin, Texas
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## Phonogram/Mercury Tape Discount Promo

CHICAGO—Phonogram/Mercury is offering a 10% discount program on all 8-track and cassette tapes, geared to the increased use of car stereos during the summer driving season.

With the discount, that extends through June 17, the firm is supplying a number of "Summer Drivin' Tape Sale" merchandising aides, including a self-contained counter display made from a 30-count shipping box.

By locating the display at the checkout counter, says the label, stores can encourage impulse sales of tapes.

## Direct-To-Disk Mart Expanding

• Continued from page 46

Umbrella's most successful effort to date has been a recital of 1920s ragtime music performed by Toronto's Nexus percussion ensemble. The sound of the solo xylophone and a quartet of marimbas are featured on this direct disk, along with a number of other percussion devices.

• **Umbrella Records**—Created in Canada by Nimbus 9 Productions, Toronto, and marketed in the U.S. exclusively by Audio-Technica U.S. Inc., this label will bow two new releases at CES, "Boss Brass," a two record album of big band jazz, and a violin-piano recital of music by Efram Zimbalist Sr. and Efram Zimbalist Jr.

Jon Kelly, Audio-Technica general manager, says his firm is seeking to expand record store distribution for the Umbrella line.

• **Crystal Clear Records**—This San Francisco manufacturer, which alone represented direct disk labels at last year's CES, will debut an album by jazz guitarist Charlie Byrd. Jazz/classical guitarist Laurindo Almeida has previously recorded direct-to-disk for the company, which cuts its albums at 45 r.p.m. and presses them on pure white vinyl.

"We don't go into record stores," explains Michael Phillips, Crystal Clear's national sales manager. "It's really a stereo component, we don't treat it as a record per se."

Phillips indicates that the company is negotiating with a number of "name artists" for direct disk sessions, but reveals no details. It is rumored that pianist Peter Nero is preparing to cut for the label.

• **Nautilus Records**—A west coast division of multi-faceted Orion Marketing, this label also reports that it has entered into discussion with a number of acts whose names are known to millions. Near definite are Tim Weisberg and Sons Of Champlin, reveals Stephen Krauss, Orion vice president, who will not

disclose the names of other, even more prestigious acts, with the label is negotiating for direct disk sessions.

Two new direct disks will be released by Nautilus in the fall, says Krauss. "First In Line," the label's debut production will be exhibited at CES. Featuring singer/songwriter Randy Sharp, the record is the closest thing to a mainstream pop/rock yet offered in the direct disk medium. On it is heard the work of a number of the West Coast's most widely respected studio musicians.

• **Telarc Records**—"Direct From Cleveland," the first modern direct disk recording of a full symphony orchestra, will be represented at CES by Discwasher, which is handling retail distribution of the LP. Jim Hall, Discwasher sales manager, says the company definitely will take part in future direct disk projects.

Finally, the reappearance of music software in hi fi outlets is not limited to direct disk alone.

• **Burwen Research Inc.**, a subsidiary of KLH, has released two new "low noise" LPs that will be exhibited at CES.

The disks, recorded on tape, utilize advanced signal processing techniques developed by Burwen. The company says the albums achieve quality levels previously available only from direct to disk, while preserving the production flexibility of tape.



**DISCWASHER DISK**—"Direct From Cleveland," the first direct-to-disk recording of a full orchestral production, with Lorin Maazel and the Cleveland Orchestra, is the debut Telarc label release by Discwasher, the record care manufacturer. The firm is also handling distribution, through its dealer network.

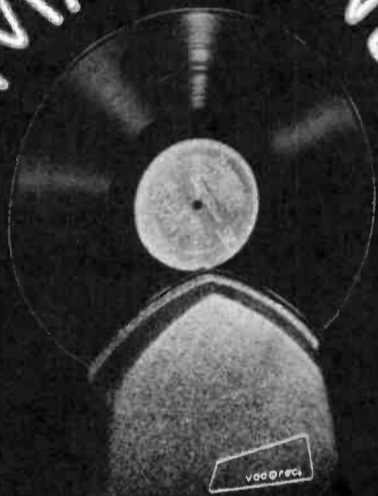
## Car Stereo Highlights

• Continued from page 60

gested list of \$199.95; and the FT-1876 which has a suggested list of \$169.95. The 1490 is a cassette unit which features Dolby noise reduction in both tape and FM modes as well as automatic reverse.

Advent, well known as a maker of consumer hi fi speakers, is also expected to enter the car stereo market with a high end speaker introduction with a suggested retail of approximately \$150, possibly early next year.

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## Washington

• Continued from page 62

through copyright revision or a tax law or both.

The copyright law—even the new one—is none too clear on just how far a citizen can go in privately and freely taping radio and tv programming of recordings and films. Congressional committees have said that nothing in the law prevents the citizen from making home recordings as long as no financial gain is involved. (This would not include making extra copies for friends or swap-fests, which would constitute infringement.)

But this view may be changing with each new giant step in home-recording equipment.

The new Copyright Royalty Tribunal, although it has no legislative function, will make annual reports to Congress, with recommendations. For the first time, there will be an ongoing statistical record of how the copyright owners, users and the public gain or lose under the terms of the law.

The Tribunal and the Copyright Office together could bolster the copyright owners' plea for an amendment to provide an offset of some kind to the losses incurred by copyright owners and performers, as galloping technologies again outstrip the law.

## RepRap

• Continued from page 66

nessee, Mississippi, Georgia, North and South Carolina, reporting to Bud Barger, TDK division manager.

Griffith "Gene" Kimble has joined Ensco-Rep. Inc., St. Louis, as manager of the firm's newly opened Iowa office. Formerly with Eagle Signal division, Gulf & Western, he is based at 2615 W. Central Park, Davenport, Ia. 52804, phone (319) 386-6600.

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## Dealers Surveyed—'Cautiously Bullish'

### Milwaukee

Continued from page 65

plenty of buyers still roaming around out there.

### Kansas City, Mo.

Nobody is weeping copiously in his beer about the level of business in this market during the first quarter of 1977. From discounters like Bill Berg at Brands Mart, the word is a 40% pickup through May. Bob Glaser, store manager at Sear's, Antioch Shopping Center, says, "The economic climate in Kansas City is improving all the time. And that is the key reason our stereo equipment sales were excellent through May and why we look for our overall 1977 sales to be terrific."

Mike McGinnis at Venture (six stores) says stereo sales through April "exceeded expectations." And over in software, Ralph Aires called this year a "dandy." The reason? "We're reaching more people on the Venture quality and low-pricing concept," he says. Business for the chain is up 37% the first five months.

Even small car stereo specialists, like Jim Kiernan at Village Auto Sound in Overland Park, report booming demand for high-end \$200 systems. His hopes? That the last-half of the year packs half as much zip as the first part.

David Beatty, the custom-sound elitist, is exercising his familiar mastery in his new store in Johnson County, the free-spending sector of the market. Volume during the usually slow first four months of the year at the store was lively. McIntosh, Luxman and Audio Research are among the names. Managed by Jack Jarsulic, the new branch didn't siphon business from the bustling mid-town David Beatty's—just created a new market.

"They're loaded with dough," says Lenge Morgan about the customers drifting through the door of his Audio Electronics, in suburban Overland Park. He also reports an "unreal 40%" buildup in May this year over last.

Berg at 2-year-old Brands Mart, located mid-town, whose enterprise is a spin-off of his father's New York-based All Brands, a \$50-million-annual chain, is one of few dealers reporting increased co-op ad dollars. He's getting them from factories like Pioneer and Kenwood but says he's earning the extra bucks by doing more business and because he isn't afraid to ask for the help. Venture likes to schedule an average of four factory clinics a year including at least one blank tape clinic by Scotch or Certron, their two lines.

Marantz and Pioneer have always been good to him with co-op money, says Lenge Morgan at Audio Electronics. They've upped the largesse this year. As for in-store clinics this dealer has never had one, isn't completely sold on them.

The low-ball pricing prevalent on CB makes retailers like Morgan and Berg at Brands Mart glad they phased this category out. The nadir of pricing on CB occurred when Radio Shack full-paged a \$69 radio.

The general feeling is that the

chains and discounters aren't playing hardball on pricing in stereo promotions with their one time intensity. Berg at Brands Mart says he is discount but isn't always lowest on all items at all times. He feels he is realizing chunky increases of business by hitting the low-price theme extra hard and outmaneuvering toughies like CMC and Burstein Applebee by giving more service—delivery, installations, returns, and by staffing with knowledgeable people.

Morgan is convinced competition is toughening in the market but says he benefits by leaving prices out of advertising and taking a "glorified institutional approach, talking about how cheap we are, how big a selection we have and so on." Glaser at Sear's makes a valid point on the competitive situation: "Two regional shopping centers opened in the market this year, Oak Park and Metro North. Anytime one million square feet of retailing space opens up in a market it means we all have to work harder."

Not much noise from home video. Berg claims he's selling "lots of Beta-

max" and will sell a lot more if the price drops on the outfits, tapes drop under \$30 and the tapes run over 60 minutes. Morgan at Audio Electronics has Betamax but he sees little interest. Sears had Cartrivision five years ago, got out, is now playing wait-and-see.

Business for the remainder of 1977? Berg at Brands Mart is betting on a 50% increase by the end of the year. McInnis and Harold Wilson, the software and hardware merchandisers at Venture, expect to maintain their 37% increase through the end of the year. And Lenge Morgan simply says he expects business to be substantially improved.

### Madison, Wis.

This massive university city is holding a stable front in the audio buying picture, according to dealers. A soft spring, or at least not a muscular business season, has been balanced by a fairly good winter.

"Business is picking up but it has been more erratic than in the past. It

(Continued on page 70)

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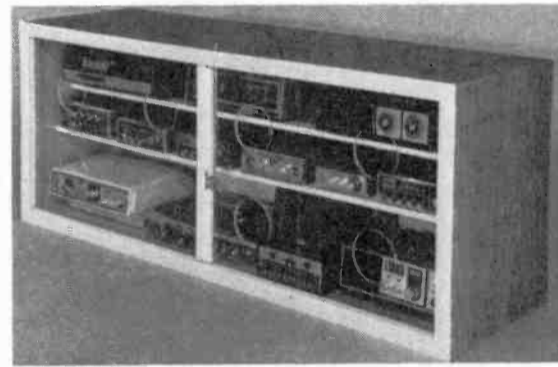
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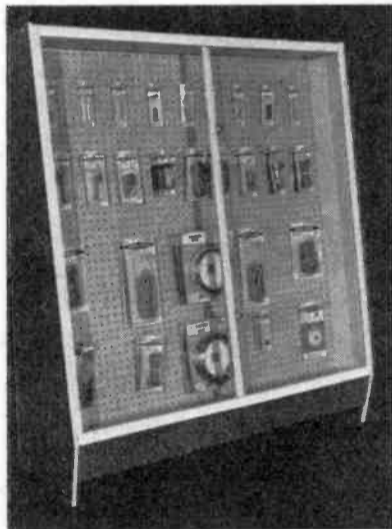


CB Counter Display



Security-48

FLOOR MODELS



Display Case-16



Display Case-72

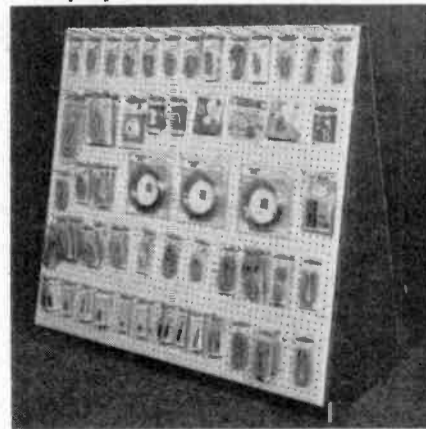


Display Case-24

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JUNE 11, 1977, BILLBOARD

### 2 Meriton Divisions

MOONACHIE, N.J.—Meriton Electronics Inc. has formed two divisions to market its import lines of Meriton and Aiwa audio products from Japan. Douglas Chatburn is sales manager of the newly formed Western division, succeeded by Robert Fisher for the Eastern division.

## Tape Duplicator

NAVA has combined two departments and realigned staff responsibilities, executive vice president Harry McGee announced. The training department is merged into the expanded Dept. of Member Services, under James Thompson, now named a staff vice president and director of member services.

Two assistant directors reporting to him are Nora McGillen, exhibit manager, and Ed Sheehy, convention/training manager. They are responsible for the annual A-V Equipment Directory, annual convention program and exhibit management.

The 1977-78 A-V Equipment Directory is now available, listing more than 2,000 A/V items in

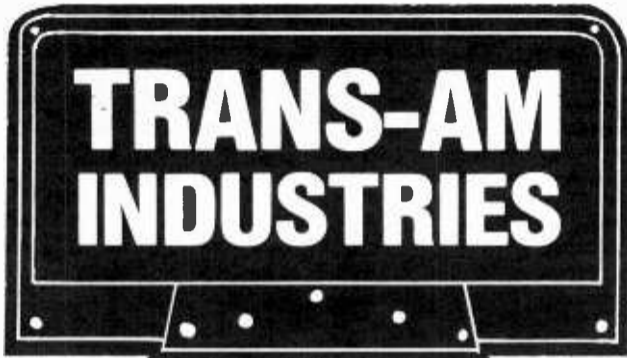
almost 500 pages. Price is \$17 prepaid, \$18.50 billed for those not commercially engaged in the industry. \$27 to others, from NAVA, 3150 Spring St., Fairfax, Va. 22030.

EBAV (U.K.) Ltd. has announced plans for its Video Disk '77 conference, Nov. 8-9 at the British Academy of Film & TV Arts in Picadilly, London.

Program will include the first U.K. public demonstration of the Philips/MCA optical video system, and presentation of commercial plans videodisk programming and manufacturing.

Information is available from EBAV (U.K.) Ltd., 37 New Bond St., London W1Y 9HB, England.

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## More High End Growth In Blank Tape

• Continued from page 67

keep up with rising labor and material costs have already been made by the majors so we will see a price stability for the balance of the year."

Memorex will continue its Ella Fitzgerald and songstress Melissa Manchester "Is It Live..." commercials.

TDK is adding AD cassette and 8-track which replaces its Audua formula featuring a normal bias equalization with special attention to the high frequency range. Also new from TDK is D, an improved economy priced tape. One feature of the new AD 8-track, available in both 45 and 90 minute lengths, is quad convertibility.

Sho Okiyama, TDK president, says, "We see a 25-30% increase in the premium quality segment of blank cassettes."

TDK has doubled its Irvine, Calif., plant to 80,000 square feet and between its U.S. facility and Japan base, the firm will have the capability of producing 10 million cassettes a month.

TDK, while adding C-45 and C-120 to the existing SA lengths, will also continue to promote very aggressively its top of the line premium cassette SA supplemented by more collateral merchandising material.

The TDK ad budget has been doubled and the firm is projecting a 50% increase in sales overall for the second half.

The Capitol Magnetic thrust for the balance of the year will be to add

hi fi reps to widen its geographical reach as well as broaden distribution in department stores, discounters, audio chains and salons and other outlets which didn't carry the tape before. In addition to that, Capitol tape is funneled through record and music stores by virtue of Capitol Records' sales force.

Oscar Arslanian, national sales manager for consumer products, notes that Capitol will offer ongoing price promotions for the rest of the year as well as shipping containers that convert to point of purchase displays.

BASF is pursuing a "purist" radio campaign for its Studio series with the help of audio pioneer Saul Marantz.

"The radio spots," says Bob Blanck, vice president, "are committed through the rest of the year in 23 major markets."

BASF is also aiming its Performance series at discount stores and mass merchandisers and plans increased co-op monies, in-store displays and promotions.

The Audio Magnetics campaign for the second half focuses on national advertising. The firm says that Tracs, its popular priced tape, is being supported by ads in such pop publications as People, Cosmopolitan, Oui, and National Lampoon for a total of 33 million gross impressions between now and April 1978. More merchandising material will supplement the campaign.

Audio Magnetics has also entered the mini cassette market with a Mini

Tracs dictation cassette to meet the demands of the miniature recording market.

The new Mini Tracs, one third the size of conventional cassettes, is designed for use by all miniature hardware incorporating a hub-driven system. **JIM McCULLAUGH**



**FUJI TEAM**—Terry Donnelly, right, former Ampex Eastern regional manager, consumer products, is welcomed to new post as marketing/sales manager of the newly formed Fuji Photo Film magnetic tape division, by general manager John Dale. Fuji U.S.A. just combined audio and video group under one umbrella.

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### Dealer Survey: Madison, Wis. Up

#### Madison, Wis.

• Continued from page 69

will slow down for a couple of weeks and then boom," says Paul Berg of Midwest Hi-Fi. "I think it is averaging out, though."

"We've been strong and haven't seen any letup," says Ken Cogan, sales manager at Audiophile Sound Studio. "We've got five rooms chock full and we're looking for more space," he adds. The store carries strictly high end gear, with the Danish B&O doing extremely well this spring, as is Mark Levinson, Wilkins and Bower.

Phil Bloedow, ad manager for Specialized Sound Systems, is seeking more co-op ad dollars. "There's not really much information out as to what is available. You have to solicit the firms," he says. He also says that few companies help with seminars or clinics so his own firm organizes its own.

"We're taking as much advantage of the co-op ad situation as possible," says Bob Mulligan, audio manager for American TV. His store has at least one in-store clinic monthly as well as technical training meetings weekly. While business has been stable for the company, Mulligan reports that he is moving more into commercial installation of audio systems, including those in discos and churches.

Cogan of Audiophile sees the mass marketers copying the high end lines. "Undoubtedly the equipment is better because they seem to be putting more time and money into it." He draws buyers from as far away as St. Paul and Chicago, he says.

"Our major competitors are the Playback outlets in the malls," says Mulligan. "They aren't that close but Madison is not that large. It's not a localized buying market so we have to gear our ads to the whole city."

Sales training by various manufacturers is praised by most dealers.

"They allow you to satisfy the customers," says Berg of Midwest. His firm is installing a \$400 microscope for styluses. "That will help bring in customers," he adds.

Mulligan reports he's a bit scared to get back heavily into the CB market, due to the 40-channel switch-over. "We're still involved but we did get burned some with the 23-channel," he says. Berg says his company is just "dabbling" in CB now. "Unless you specialize in it, I don't see how you can compete," he says.

Video machines haven't made much of a splash in the Madison area. "There is a fair business in the Sony Betamax but most other lines still aren't available. I don't see any immediate surge there," says Mulligan.

All the dealers were not enthusiastic about the looming countervailing duty problem and object to having the manufacturers pass the 10-15% added charge on to them.

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# Discos

## New S.F. Shop Caters To Trade

• Continued from page 12

that these discounts represent savings of up to 40% to the deejay.

An additional plan being instituted on an experimental basis will offer participating deejays an additional 5% off product if they in turn agree to carry a poster of Disco Central in their clubs. This limited offer program will be available to five deejays a month, rotating to a different five each month.

Lazar boasts that his store is the first of its kind in the western United States and possibly throughout the country. He claims that Disco Central is the only shop of its kind in San Francisco that stocks and will attempt to obtain disco releases available only through East Coast and

other out-of-state wholesalers. The store also encourages special orders on any out-of-stock product and promises to fill these orders in 72 hours or less.

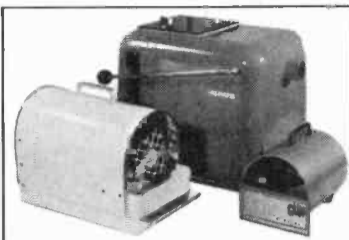
Lazar states that Disco Central stocks more than 700 titles of disco oldie singles "and will aggressively seek sources for out-of-print and non-commercial disco releases as a special service to its customers."

In its special opening sale Disco Central is offering such new releases as Cerrone's imported "Paradise" album, the Salsoul Orchestra's "Mighty Bird Of Fire" and Claudja Barry's "Sweet Dynamite," at \$3.33 each.

Donna Summer's new LP, "I Remember Yesterday," is being offered at \$4 off list price; and "Devil's

Gun" by CJ & Co. is being offered at \$3.49. All 12-inch disco disks, and 7-inch singles from Salsoul and TK Records, are being offered at \$1.75.

The store is open Mondays through Saturdays from 11 a.m. to 7 p.m.



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## Discrimination At Regine's In N.Y.?

NEW YORK—Regine's, the posh Park Ave. discotheque that has racked up a slew of discrimination complaints in the year it has been in business, is expected to enter a conditional plea of guilt when it meets with officials of the N.Y. State Liq-

uor Authority in the near future.

The club had been under investigation since March, and its findings which were recently submitted to a hearing committee of the Authority reportedly included actual evidence of discrimination.

## NOT JUST PLACES TO DANCE Clubs Moving To Total Entertainment

By JIM McCULLAUGH

LOS ANGELES—The disco is evolving into a total entertainment complex, not merely a place to dance, according to discotheque specialist Edward King of Sound Unlimited Systems, one of the largest professional sound and lighting installers in the U.S.

King, who has installed close to 60 systems in clubs and restaurants and who has visited more than 500 discos nationwide, adds, "The major discos are no longer just discotheques. They are becoming complete entertainment centers with dining facilities. People are buying atmosphere today and I see that trend continuing even stronger."

With a wide background in audio, the lighting business and nightclubs, King states that he's "done more discos in the U.S. than any other sound company in Los Angeles with 90% of his business not in Southern California."

Among his more notable clientele are Spats Discotheque in the Hyatt Regency Hotel, Honolulu; Tennessee Gin & Cotton Company, Woodland Hills, Calif., and 10 Ramada Inns.

Sound Unlimited is averaging two disco installations a month, King claims. He figures his gross volume for 1977 will be in the neighborhood of \$500,000, twice what he did in 1976.

The one aspect to discotheques nationwide that is lacking, however, feels King, is the sound system.

"Of the 500 discos that I've been in," states King, "I'd say less than 10% are good, reliable disco systems."

"Most of them are conglomerations of hi fi equipment, PA equipment, DJ ingenuity, and sound equipment dealer's sales aggressiveness. Everyone jumped on the equipment and installation bandwagon in 1976 and today some of these firms aren't even around."

"Some of the equipment out there is junk, second and third generation componentry that just won't last the test of time."

"According to my own survey," adds King, "the average club owner buys 2½ systems. That's because it sounds good in

somebody's living room but the same equipment won't work in a room five times as big. In fact, there are very few of what I would term professional disco sound companies in the U.S. today."

"It's even worse in the lighting industry."

To combat what he feels is rampant unprofessionalism, King's philosophy is to work closely with a potential client and tailor the best system and equipment to that club owner.

Sound Unlimited offers a number of "suggested packages" depending on room size with the smallest for a 220 square foot maximum dance floor area at \$3,875. A large room system runs about \$9,000.

At the heart of most systems is Cerwin-Vega disco speakers and electronics. Sound Unlimited is the largest dealer of Cerwin-Vega disco gear in the U.S.

"The key to reliability," states King, "is to install the right equipment in the first place. I have other lines but I've never used them to the same success as Cerwin-Vega."

"Actually, I am looking to the intellectual club owner who can read the literature we provide and understand it."

"For example, the dialog between the kick drum and the bass guitar is the backbone of all disco music. If you can't reproduce that with the same intensity as it's live, you simply don't have a disco. A club owner has to understand that."

King, who adds that he has in some cases "quadrupled a nightclub's business with the installation of disco gear, also offers a unique professional mobile DJ console consisting of four Cerwin-Vega speakers, two Cerwin-Vega amplifiers, two Stanton cartridges, one Cerwin-Vega bass excavator and subsonic filter, and one AKG headphone which runs about \$9,000, and which can be transported by van or station wagon.

Sound Unlimited is now operating out of a 1,200 square foot showroom in Van Nuys, Calif., which also includes office space.

The firm also offers complete warranty and backup service.

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## L.A. KALI Broadcasts From Club

LOS ANGELES—Spanish radio station KALI here has started daily remote broadcasts from a local Latin disco.

The show, considered to be the first of its kind, features a mixture of contemporary disco music and Latin, especially salsa.

It is broadcast directly from the disco club known as the Hollywood Palenque every weekday following

Chico Sesma's studio salsa program.

The show is hosted by Mario Talbott, a DJ from Honduras. The format is bilingual.

Station management believes the show has a strong contemporary appeal, especially for younger audiences.

It is aired Monday through Thursday from 10 p.m. to 1 a.m., and on Friday from 12 to 3 a.m.

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## OUTLET FOR HOUSEWIVES

ALLENTOWN, Pa.—Could it be that a quick "hustle," "bus stop" or "double dutch" on a Saturday afternoon while on your way to the town's mall to pick up the week's supply of groceries may become the disco wave of the future?

The operators of the Lehigh Valley Mall in suburban Whitehall here feel it is possible, and are experimenting with the venture.

The new disco at the recently opened mall operates Saturday afternoons from 1 p.m. to 5 p.m. with disco deejays from the nearby Phase V disco moonlighting as spinners.

The club also offers free dance lessons and fashion shows, and according to operators of the venture, initial response has been "very encouraging."

## Disco Mix

By TOM MOULTON

NEW YORK—RCA Records has released two 12-inch 33 $\frac{1}{3}$  r.p.m. disco disks titled "Stop, I Don't Need No Sympathy" by Alma Faye Brooks (the Lynn Roman classic of three years ago) and "Touch Me, Take Me," by the Black Light Orchestra.

Both records are out of Canada, but "Touch Me, Take Me" has been available as an import in this country for some time. There is a similarity in style between both tunes. Both feature the same 4/4 bass drum in the introduction as well as in the break, and in both the sound of a conga predominates. Both are greatly influenced by the German sound.

RCA Records also has the rights to Love & Kisses which is comprised essentially of the same studio musicians who performed on Cerrone's "Love In C Minor" album. Alec Costandinos, who co-wrote Cerrone's LP, also wrote these songs and produced the album.

There is a single tune on each side, with the stronger of the two being "I've Found Love (Now That I've Found You)." It features Costandinos on lead vocals. Although built around a similarly beautiful melody line, this is a stepup from "Love In C Minor," with more featured percussion and breaks. It also goes through several appealing changes. This tune could be as big as, if not bigger than, "Love In C Minor."

On the flipside of the record is "Accidental Lover," a fast-paced cut that must be slowed down if it is expected to work in this country. The tune is done in the German style with sweeping, almost movie-like effects in the middle with the strings featured.

From this point the song builds around a pretty melody. It is a well-done production with arrangements by Don Rey who also arranged Cerrone's LP. RCA plans to release the LP later this month, so as of now it is available only as an import.

Malligator Records, the French-based label, has released Cerrone's new LP titled "Cerrone's Paradise." The title cut, done in a style similar to "Love In C Minor," is featured on the A side.

It features the same sensual breathing as the earlier hit and also incorporates several good breaks. The record builds from beginning to end with subtle changes, with the orchestration becoming spacey toward the end.

On the flipside there is "Take Me" and a reprise of "Cerrone's Paradise." "Take Me" lacks much of the style of the title cut, but is still effective. Cotillion Records, distributed by Atlantic Records, has the rights to this product, and a release date is set for late June.

Atlantic Records has released the new Aretha Franklin LP titled "Sweet Passion." There is one strong cut, "Touch Me Up" which has much of the old Franklin fire that sent disco buffs crazy in the late 1960s. Some of the vocals are not too clear in spots, but the song itself is uptempo and exciting. The chorus has a Sweet Inspirations quality to it and the song is so perky it is guaranteed to put Franklin back among the disco favorites.

Charles Earland has a new LP on Mercury Records titled "Revelation." It features one good disco cut. "Singing A Song For You" incorporates a soul/jazz style with a tight rhythm sound and percussion that increases its decibel level toward the end. The song is built around a commercial melody and should get a lot of play in the clubs.

(Continued on page 74)

## Club Op Battles Contest Rulings

ASBURY PARK, N.J.—Charging that go-go dancers performing in bars that serve liquor wear less than wet T-shirt contestants in discos, a club owner here is planning to challenge the New Jersey State Alcoholic Beverage Control ruling that such contests have lewd, indecent and immorally suggestive import and meaning.

Mike Nesbihali, manager of Giulio's South disco here, says his club plans to go ahead with its Thursday Night wet-T-shirt contests despite a threatened crackdown.

Nesbihali, who confesses to being perplexed by the law, points to the fact that go-go dancers wear fewer clothes and make more motions than wet-T-shirt contestants, yet are permitted to perform in bars serving hard liquor.

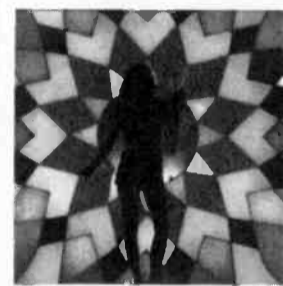
The question of the legality of braless women allowing themselves

to be doused with water before and during their dances at discos was raised last week by Beverage Control director Joseph Lerner.

## Doors To Penn. Library Shutter

ALLENTOWN, Pa.—The Library discotheque here has been converted into the Pulitzer Prize restaurant after close to a year of struggling to match the success of its sister club of the same name located in suburban Philadelphia.

According to operators of the ill-fated club, the Library, named for its library-like decor and "librarian" attendants, failed to attract the "book-minded young executive" who patronizes the sister operation in Philadelphia.



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# ILS '77 Is Chi Disco Showcase

• Continued from page 67

900 and 1000 speaker systems, its model S-2500 disco mixer, and its model 2501 electronic crossover.

• From the three-year-old Teaser Wireworks Co. of Dallas will come an audio mixer, and an LED VU meter as an accessory for the Intermittent Failure Detector test equipment.

• Chicago-based Diversitronics, which supplies equipment to the

disco, A/V and industrial training markets, will show an SQ-12 controller with remote power pack, a Sega-Vision model SR-620 commercial projection system with a 66-inch diagonal screen, and a model DCR-550 compact console for mobile deejays.

• Custom Designed Lighting & Sound, Milwaukee, is hoping to set up a small network of distributors for its line of products at the show. The firm, headed by Mark Burmek, will show, among other products, an output control system for inductive loads such as neon lights and pin spots. The unit is said to be compatible with most quality controllers currently available.

The firm also specializes in tube lighting, which Burmek describes as low-voltage lamps encased in tubes wired in multiple circuits to give chaser effects. Neon and incandescent lamps, and an 8 by 20-foot lighted, computerized dance floor will also be shown.

• Disco Entertainment of Chicago will exhibit a line of portable disco sound systems, lighting controllers, "rope lights," mirrorballs and computerized dance floors. According to Earl Matzkin, the company's sales manager, the British-made Zero-88 lighting controllers are totally new products.

The firm will also show its popular British-made SAI portable discos which proved to be a hit at last year's NAMM expo. Several different models in this line will be on display at ILS. According to Matzkin, music dealers now represent about 80% of his market. He selected ILS because he hopes it will give him the thrust he seeks into the disco industry.

• Grand Stage Lighting will tout customized dance floor design, manufacture and installation services, along with its Grand Stage 4 by 8-foot computerized modules which, according to Glenn Becker, the firm's general manager, are popular with first-time club owners. Prices on the floors begin at \$450. Becker's company is encouraging module floor users in close proximity with each other to swap modules and thereby add variety to their club's floor.

• Cosmic Lights will show a new 4-channel color organ and dimmer, along with a 10-channel dimmer with accessory capability. Tim Lloyd, vice president, says his company has also developed some "very economical equipment for clubs" which will also be unveiled at ILS.

• The Sound & Light Co. of Chicago will share a booth with Cosmic Lights and will feature a new improved version of its Mixer II. According to Jim Hildebrant, the new model accepts up to 24 user-selectable options including mike talk-over, mike equalization, mike reverb and turntable inputs. The basic model in the line is priced at \$789. The unit carries a five-year warranty.

According to Hildebrant the firm has also developed an "amp fail-safe network—a logic module that will float a defective amp in a system, and substitute a spare in such a way that there is no down time." There will also be a new "quadpanner" to shift emphasis within a four-speaker sound space.

• Packaged Lighting, Walden, N.Y., will show a line of special effects lighting and modular, illuminated, computerized dance floors. The firm has been catering to the theatrical business for more than 15 years and hopes to maintain that image, because, according to Lillian Hilzen, "more and more club owners are turning to theatrical companies for creative products and designs."

• Rosner Custom Sound is probably the only company scheduled to be at the show that will not show any products. According to president Alex Rosner, "I will have an 8 by 10-foot booth with a table and a couple chairs and I will talk to people and assess all that goes on."

ILS organizers will offer a free hourly shuttle bus service between the Hyatt Regency O'Hare and McCormick Place. The show will be open Sunday (5) from 1 to 6 p.m.; Monday-Tuesday (6-7), from 11 a.m. to 6 p.m., and Wednesday (8), from 11 a.m. to 3 p.m.

## Disco Mix

• Continued from page 72

Also new from Mercury is Bohannon's LP titled "Phase 2." It features the current hit single "Andrea" which sounds a lot like early Ramsey Lewis. Featured is a pop/progressive style of piano over a fully orchestrated track. "But What Is A Dream" is similar in style to "Andrea."

"Bohannon's Disco Symphony" and "Just Doing My Thang" follow the artist's earlier style with lots of guitars, funky rhythms and vocals centered around his music. Bohannon still has a large following and these cuts are in the style his fans like most.

RCA Records has released Gail Wynter's "Let The Lady Sing." There are two good cuts on this album. "We Did It With Love" is the stronger of the two; it highlights the artist's soulful singing and brings the song to life.

This is essentially a pop/soul tune with a gospel quality in the voices that urges the listener to get up and dance. The arrangement is up-tempo and there are several peak moments. This should turn out to be strong in the clubs along with "Gonna Love You, And Love You, And Love You Some More" which is faster in tempo but just as exciting.

## Market Now Black Club

CAMDEN, N.J.—A \$200,000 investment has turned an abandoned supermarket into the Ebony Showplace, a new discotheque slanted to South Jersey's black community.

Light and sound for the 800-seat club was provided by a Philadelphia-based company of the same name. Deejay services are being provided by Disco Associates, a mobile operation also out of Philadelphia.

Disco Associates is run by three brothers, Ray, John and Cecil Shamberger, and according to Donald Forman, one of the club's owners, the decision to go to a mobile disco operator was based on the feeling that the mobile jock would have "built-in expertise in programming music for local disco fans."

Disco Associates is considered one of the most active mobile operators, with a long-established following in the black community. The brothers will alternate their duties between the mobile operation and Ebony Showplace to insure that one does not conflict with the other.

Dance floor, lounge and bar in the new room space 10,000 square feet. It will operate Wednesdays through Saturday, 9 p.m. to 2 a.m.

## DJM Hits \$1 Mil

NEW YORK—DJM Records reports hitting its first \$1 million sales month, due mainly to the success of Johnny Guitar Watson, whose second album, "A Real Mother For Ya," was released during April. The label is also experiencing a resurgence on Watson's first DJM album, "Ain't That A Bitch," according to general manager Carmen LaRosa.

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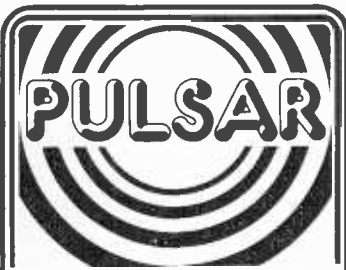
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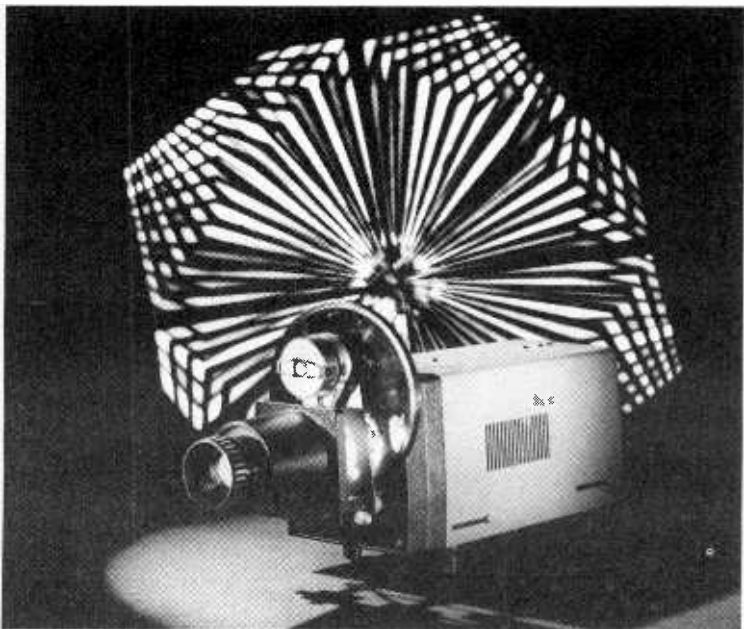
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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	10	COMMODORES Motown M7-884R1	31	37	3	LOVE NOTES Ramsey Lewis, Columbia PC 34696
2	2	10	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, T7-352R2 (Motown)	32	NEW ENTRY		I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056
3	3	9	GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic)	33	35	3	HEAVY WEATHER Weather Report, Columbia PC 34418
★	5	4	RIGHT ON TIME Brothers Johnson, A&M SP 4644	34	38	3	FOUR Bob James, CTI 7074
5	4	8	A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DJLPA7 (Amherst)	35	48	2	TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)
★	6	6	PARLIAMENT LIVE—P. FUNK EARTH TOUR Casablanca NBLP 7053	36	29	11	COMING BACK FOR MORE William Bell, Mercury SRM-1-1146 (Phonogram)
7	7	13	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	37	45	26	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518
★	25	3	TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34684 (Epic)	38	33	5	MAGIC T-Connection, Dash 30004 (TK)
9	10	11	SLAVE Cotillion SD 9914 (Atlantic)	39	50	2	HOT Big Tree BT 89522 (Atlantic)
10	8	16	UNPREDICTABLE Natalie Cole, Capitol SO 11600	40	40	14	RATED EXTRAORDINAIRE Johnnie Taylor, Columbia PC 34401
★	14	14	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	41	44	23	WHAT YOU NEED Side Effect, Fantasy F 9513
★	16	4	ARE YOU SERIOUS Richard Pryor, Laff A196	42	47	20	DISCO INFERNO Trammps, Atlantic SD 18211
13	13	6	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-II (United Artists)	43	49	2	A SHORT TRIP TO SPACE Tropea, Marlin 2204 (TK)
14	11	35	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)	44	41	15	SUITE FOR A SINGLE GIRL Jerry Butler, Motown M7-87851
15	15	7	LOVE STORM Tavares, Capitol STAO 11628	45	NEW ENTRY		HERE AT LAST... LIVE Bee Gees, RSO RS-2-3901 (Polydor)
16	17	7	NOW DO U WANNA DANCE Graham Central Station, Warner Bros. BS 3041	46	46	9	I WANT TO COME BACK AS A SONG Walter Jackson, Chi-Sound CH-LA733-G (United Artists)
17	19	16	IT FEELS SO GOOD Manhattans, Columbia PC 34450	47	55	6	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA693-G
18	9	19	A-A-A-AH, THE NAME IS BOOTSY BABY Bootsy's Rubber Band, Warner Bros. BS 2972	48	31	7	A BLOW FOR ME, A TOOT FOR YOU Fred Wesley & The Horny Horns, Atlantic SD 18214
19	18	19	ASK RUFUS Rufus featuring Chaka Khan, ABC AB 975	49	NEW ENTRY		L.A. JAIL Richard Pryor, Tiger Lily TL 14023 (Roulette)
20	22	18	IN FLIGHT George Benson, Warner Bros. BSK 2983	50	NEW ENTRY		PHASE II Bohannon, Mercury SRM-1-1159 (Phonogram)
21	20	13	SWEET BEGINNINGS Marlena Shaw, Columbia PC 34458	51	53	6	PHYLLIS HYMAN Buddah BDS 5681 (RCA)
22	21	9	UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic)	52	NEW ENTRY		REFLECTIONS IN BLUE Bobby Bland, ABC AB 1018
23	12	11	ANGEL Ohio Players, Mercury SRM-1-3701 (Phonogram)	53	60	10	JOYOUS Pleasure, Fantasy F 9526
24	23	23	ANYWAY YOU LIKE IT Thelma Houston, Tamla T6-345S1 (Motown)	54	32	6	BUMP AND BRUISES Joe Tex, Epic PE 34666
25	24	9	STILL TOGETHER Gladys Knight & The Pips, Buddah BDS 5689 (RCA)	55	39	3	FUNCTION AT THE JUNCTION B.T. Express, Columbia PC 34702
26	26	33	PART 3 K.C. & The Sunshine Band, TK 605	56	58	5	MORNING, NOON & NIGHT Roadshow RS 6712 (United Artists)
27	27	10	ROMANTIC JOURNEY Norman Connors, Buddah BDS 5682 (RCA)	57	57	2	SO SO SATISFIED Ashford & Simpson, Warner Bros. BS 2992
★	36	3	UPTOWN FESTIVAL Shalamar, Soul Train BVL-1-2289 (RCA)	58	34	35	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce, MCA 2-6000
29	28	11	YESTERDAY TODAY & TOMORROW Spinners, Atlantic SD 19100	59	59	3	STORMIN' Brainstorm, Tabu BQL1-2048 (RCA)
30	30	7	PLAYERS ASSOCIATION Vanguard, VSD 79384	60	42	6	THEY SAID IT COULDN'T BE DONE BUT WE DID IT Delis, Mercury SRM-1-1145 (Phonogram)



LISTENING TIME—Producer Frank Wilson (center) listens to a vocal rehearsal by clients Billy Davis and Marilyn McCoo working on their next ABC album in Los Angeles.

## 1-STOP PLEA *Los Angeles Exec Says That All LPs Should Be Listed At \$7.98*

By JEAN WILLIAMS

LOS ANGELES—Frank Johnson, owner of Southwest Distributing Co., a one-stop operation here, claims he grossed approximately \$2 million last year. He says he would like to see all LPs go to \$7.98 list.

Johnson, who says he services 350 retailers as far away as Texas, offers, "I wish all manufacturers would change their LP prices to \$7.98. Right now, another black-owned one-stop dealer here is down to \$3.45 on \$6.98 list and I am down to \$3.50. The margin of profit is not there.

"He wouldn't go up so I took the initial step and went up to \$3.50. If he would have followed, I would have gone up to \$3.55 and then up to \$3.60. Then we would be on the same level with the white accounts downtown. Since he won't go, I can't either.

"On the other hand," he continues, "I would prefer seeing dealers charge no less than \$1 under list price not matter what the list. We're cutting our own throats.

"When the \$7.98 George Benson LP hit the market, I was selling it at my retail store (Midtown) along with a couple of other retailers for \$6.98.

"The manufacturers raised hell. They wanted us to sell it at \$4.98 and get in the price war." Johnson now is selling the \$7.98 LP at his one-stop for \$4.20.

He feels that the mom-and-pop retailers will profit most from LP prices going to \$7.98.

"If the retailer pays \$4.20 for an LP and they are only getting \$4.98 for it, by the time they deal with their overhead they have practically nothing left.

"If prices were raised at the retail level, these mom-and-pop outlets would have money to fix up their places and make them look like good stores instead of holes in the walls. They would also have money to put in the stock they need, including marginal product. With these changes sales overall would increase.

"The public might initially balk but once it gets used to the idea of the increase it will be back. The fact is that everything has gone up except records."

Johnson, who formerly owned Midtown Records, a well-known local retail outlet, opened Southwest almost three years ago. Southwest is now believed to be the largest black-owned one-stop west of the Mississippi. He sold Midtown three months ago after operating the outlet six years.

Johnson notes that he opened the one-stop because no local outlet carried all the product which he needed. "I was tired of running all over town trying to buy merchandise

so I initially opened a small warehouse and within 90 days I was in my present 7,000-square-foot building."

He deals primarily with r&b product but says that approximately six months ago he began to stock pop records.

"I am still trying to recoup some of my money from pop product. I couldn't collect my money ontime from these accounts so I just let it go."

Johnson, who says he has more than \$500,000 in stock in his warehouse, explains that 8-track and cassette tapes comprise at least 35% of his overall business. "Tapes have increased in sales to a point where there are many artists who sell more tapes than LPs, particularly disco-oriented acts."

## 700 Tradesters Show For Black Radio-Music Event

LOS ANGELES—Black Radio Exclusive drew approximately 700 black radio and music personalities to its first conference here at the Hyatt Regency Hotel May 26-28.

Reports are that it was the most productive black-oriented convention of its kind ever held.

According to Rod McGrew, general manager of KJLH in Los Angeles, "This conference brought black industry people together to take care of business. Things were resolved. It was like a new mind and resolutions were put to people in workshops.

"Things like black announcers being more responsible for what the announcer says on the air."

Mike Frisby, program director at WDIA in Memphis says, "This conference should show everybody that we can have a productive meeting, where we will all come away with something to take back to our stations."

The convention was spearheaded by Sydney Miller, publisher of Black Radio Exclusive, with the assistance of Jerry Boulding, program director of WVON in Chicago and others.

Atlantic Records, which sponsored the radio awards dinner, had singer Johnny Bristol entertaining.

Those members of the black radio community receiving awards and their categories are: Rod McGrew, KJLH, Los Angeles, man of the year; Irene Johnson Ware, WGOV, Mobile, Ala., woman of the year; station of the year over 250,000 population, WBLS, New York; station of the year under 250,000, WTIV, Charlotte, N.C.; program director of the year over 250,000, Mike Frisby, WDIA, Memphis; program director of the year under 250,000, Manny

He notes that he is extremely careful in his purchases. "I don't give a damn who it is. I keep my orders to an initial 2,000 LPs and that's if the artist is hot. If the LP comes in during the week, I will only order 1,000. I like to have a chance to sit back and see how the product will sell before I stock up."

Even with these precautions, Johnson contends his returns have leaped from 9% last year to 30% this year and the year isn't over. Defectives comprise 6% of his overall returns.

He seems at odds to explain the reason for the increase in returns but he says, "Product just isn't selling as fast as the manufacturers are popping it out and defectives are up because some product is just not pressed as well as it could be."

Clark, WGIV, Charlotte; personality of the year over 250,000, Hank Spann, WWRL, New York; personality of the year under 250,000, Jay Johnson, WTLC, Indianapolis; black personality of the year in pop radio, Wait Love, WNBC, New York; and the publisher's award, Frankie Crocker.

## NARM Accepting Scholarship Bids

NEW YORK—The NARM Scholarship Foundation has begun accepting applications from students who will enter college as freshmen in September 1978. Eligible to apply are employees and children of employees of all NARM member companies, both regular and associate.

The scholarships, amounting to \$1,000 per academic year, are granted on the basis of financial need and academic ability. Applications are available from NARM's main office in Cherry Hill, N.J.

## Rogo Records Sets Distribution Web

LOS ANGELES—Rogo Records Inc., owned by singer Robert Goulet and headed by Harry Balk, has set its national distribution network.

Among the list of distributors are Heilicher Bros., All South, ABC Records & Tapes, Record Merchandising, and Schwartz Bros.

The firm's first release is Goulet's "I Will Love Uncle" backed with "The Ballad Of Chowchilla Ray." The tunes were produced by Balk, former head of Motown Records' artistic and creative development department.



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# Country

## 1977 New England Scene: Country Music On Upbeat

NASHVILLE—Though Boston's only full-time country music radio station recently changed format to contemporary music the New England country music scene continues to grow.

That's the opinion of John Penny who has watched country music take root in New England, first as a performing band leader and more recently as the Northeast's largest country music booking agent.

"We've watched country music grow from a skinny kid on the wrong side of the tracks into a confident adult who demands and gets respect from club owners, radio stations and arena managers," comments Penny. "I've watched it make inroads into Boston area nightclubs beginning from one, the Hillbilly Ranch, to more than 15 night spots featuring country acts."

Concerts and festivals featuring country music have become big business for promoters booking national acts through Penny's agency. Major shows are slated this summer for the Barre, Vt. Speedway, the new Civic Center in Portland, Me., the Wallace Civic Center in Fitchburg, Mass., the Hobomock Arena in Pembroke, Mass., and an outdoor festival in Conway, N.H.

Though WCOP, Boston, is switching away from a country format, Penny notes there are still three part-time outlets in metropolitan Boston, "plus WTTK and WCAS playing progressive country, not to mention full-time stations in Fitchburg,

Nashua and Providence." He also expects another area station to go full-time country to fill the void left by WCOP.

Penny is bullish on progressive country. "We're going through an exciting period where young people are discovering the music of rural America much in the same way they discovered black blues in the mid-'60s. We're gearing up to reach people in college nightspots and on campuses in New England."

A new progressive arm of the Penny agency is being established with Jerry Fox, with a background in radio and music, directing it.

John Penny Enterprises operates out of Belmont, Mass., with two full-time and three part-time employees. He has also started a music publishing company, an advertising agency to handle the ad needs of his clients, and the firm offers custom record production services.

### Mercury Discounts

NASHVILLE—A special 5% discount program on all Johnny Rodriguez LP and tape product was one feature of a Mercury marketing program marking the release of Rodriguez's new album, "Practice Makes Perfect."

Besides placing a country and pop push behind the LP, the label is also preparing for distribution of Johnny Rodriguez portrait posters as photographed by Scavullo.

## Summer Concerts For Pa.

OXFORD, Pa.—A series of Sunday afternoon concerts, plus several evening concerts featuring top country names, has been set for the summer season at Sunset Park, located between West Grove and Oxford. With showtime at 1 p.m. at a \$3 admission, the season started May 15 with Jimmy Martin and the Sunny Mountain Boys and will continue through Sept. 25.

Other attractions have included Billy Walker and the Tennessee Walkers, Don Reno, Bill Harrell and the Tennessee Cut-Ups and Jim and Jesse and the Virginia Boys.

Ahead are the Mel Street Show, Sunday (12); Crystal Gayle and Peace & Quiet, June 19; Conway Twitty and the Twitty Birds, June 26; Osborne Brothers, July 3; Freddie Hart & the Heartbeats, July 10; Mickey Gilley and the Red Rose Express, July 17; the Ronnie Milsap Show, July 24; and Sonny James & the Southern Gentlemen, July 31.

Also, George Jones & the Jones Boys, Aug. 7; Ernest Tubb & the Texas Troubadours, Aug. 14; Bill Anderson and the Po' Boys, Aug. 21; Loretta Lynn and the Coal Miners, Aug. 28; Carl Smith & the Country Bumkins, Sept. 4; La Costa and Band, Sept. 11; a benefit concert for the Southern Chester County Medical Center, Sept. 18; and Alex, Ola Belle and the New River Gang Reunion, Sept. 25.



**SOLID OAKS**—The Oak Ridge Boys get some vocal help from their producer during their first recording session for their new label, ABC/Dot. Left to right at the Oaks session at Nashville's Woodland Studios are Joe Bonsall, producer Ron Chancey, Duane Allen, Richard Sterban and Bill Golden.

## Music Fan Fair On; 13,000 To Nashville

• Continued from page 5

ated that the amount of shows and those performing on them will reach new highs during this week of the fan in Nashville. From fresh new stars to revered oldtimers, the country fan has his choice at this country music utopia.

During Fan Fair week, the 11th annual Music City News popularity poll awards will be presented. The Wednesday (8) event at the Hyatt Regency includes a 90-minute program produced by the Assn. of Country Entertainers which will use ticket proceeds to establish an entertainer's trust fund.

The three top finalists in the 15

categories of fan-voted country music awards have been announced by the J. Alan Hopper and Co. accounting firm.

Competing for top female vocalist are Crystal Gayle, Loretta Lynn and Dolly Parton; number one male vocalist candidates are Jim Ed Brown, Mel Tillis and Conway Twitty; most promising male vocalist finalists are Rex Allen Jr., Larry Gatlin and Don Williams, while their female counterparts are Helen Cornelius, Emmylou Harris and Mary Lou Turner.

Those vying for top duet are Jim Ed Brown and Helen Cornelius, Conway Twitty and Loretta Lynn, and George Jones and Tammy Wynette.

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### APPEARANCE SCHEDULE:

- ★ June 20-25—Colorado Country Music Convention—Denver, Colorado—The Continental Denver
- ★ July 1-2-3-4—Mountain Music Park Festival of Music—Shortts Gap, Virginia
- ★ July 9—E.T.'s Record Shop Show—WSM
- ★ August 26-27-28—Country Music World Festival of Music—Pensacola, Florida

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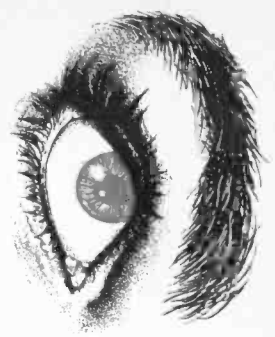
# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 6/11/77

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\* 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))	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	1	9	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (B. Emmons, C. Moman, RCA 10924 (Baby Chick, BMI))	35	13	13	THE RAINS CAME/SUGAR COATED LOVE—Freddie Fender (H. Meaux-J. Miller, ABC/Dot 17686 (Crazy Cajun/Excellorec/Crazy Cajun, BMI))	68	NEW ENTRY	→	I'M THE ONLY HELL (Mama Ever Raised)—Johnny Paycheck (M. Vickery, W. Kemp, B. Borchers, Epic 8-50391, (Tree, BMI))
2	3	11	I CAN'T HELP MYSELF—Eddie Rabbit (E. Rabbit-E. Stevens), Elektra 45390 (Briarpatch/Deb Dave, BMI)	36	44	5	I CAN'T STOP LOVING YOU—Sammi Smith (D. Gibson), Elektra 45398 (Acuff-Rose, BMI)	69	52	13	IF YOU GOTTA MAKE A FOOL OF SOMEBODY—Dickey Lee (R. Clark), RCA 10914 (God Songs, BMI)
3	4	11	MARRIED BUT NOT TO EACH OTHER—Barbara Mandrell (D. LaSalle-F. Miller, ABC/Dot 17688 (Ordena/Bridgeport, BMI))	37	57	3	I LOVE WHAT LOVE IS DOING TO ME—Lynn Anderson (J. Cunningham), Columbia 3-10545, (Starship, ASCAP)	70	76	6	DO YOU WANNA MAKE LOVE—Bobby Smith (P. McCann), Autumn/RPA 7623 (American Broadcasting, ASCAP)
4	5	10	YOUR MAN LOVES YOU, HONEY—Tom T. Hall (T.T. Hall), Mercury 73899 (Phonogram) (Hallnote, BMI)	38	59	2	I CAN'T LOVE YOU ENOUGH—Loretta Lynn/Conway Twitty (T. Seals, M. Barnes), MCA 40728 (Down "N" Dixie/Irving, BMI)	71	82	2	SHE'S THE GIRL OF MY DREAMS—Don King (D. King, J. Walker), Con-Brio 120 (NSD), (Wijex, ASCAP)
5	2	11	IF WE'RE NOT BACK IN LOVE BY MONDAY—Merle Haggard (G. Martin-S. Throckmorton), MCA 40700 (Tree, BMI)	39	47	4	OLD KING KONG—George Jones (S. Lyons), Epic 8-50385, (Julep, BMI)	72	83	3	SOMEONE TOOK HER LOVE (AND DIDN'T GIVE IT BACK)—Jimmy Peters (J. Peters-M. McNair), Mercury 73911, (Phonogram) (Twitty Bird/Spinback, BMI)
6	7	7	THAT WAS YESTERDAY—Donna Fargo (D. Fargo), Warner Bros. 8375 (Prima Donna, BMI)	40	50	4	COUNTRY PARTY—Johnny Lee (R. Nelson), GRT 125, (Matragun, BMI)	73	84	2	I'LL BUY YOU CHATTANOOGA—Kenny Price (R. Pennington), MRC 1001, (Universal)
7	6	12	I'LL DO IT ALL OVER AGAIN—Crystal Gayle (B. McMill, W. Holyfield), United Artists 948 (Hall-Clements/Maplehill, BMI)	41	17	14	SOME BROKEN HEARTS NEVER MEND—Don Williams (W. Holyfield), ABC/Dot 17683 (Maplehill & Vogue, BMI)	74	78	4	CAN'T HELP IT—Cates Sisters (J. Hunter, R. LeBlanc), Caprice 2032, (Sound, ASCAP)
8	8	9	IT'S A COWBOY LOVIN' NIGHT—Tanya Tucker (R. Rogers), MCA 40708 (Newkeys, BMI)	42	22	15	BLUEST HEARTACHE OF THE YEAR—Kenny Dale (W.W. Wimberly), Capitol 4389 (Publicare, ASCAP)	75	75	6	WE'RE ALL ALONE—La Costa (B. Scaggs), Capitol 4414 (Boz Scaggs, ASCAP)
9	9	8	BURNING MEMORIES—Mel Tillis (M. Tillis, P. Walker), MCA 40710 (Cedarwood, BMI)	43	64	3	ROLLING WITH THE FLOW—Charlie Rich (J. Hayes), Epic 8-50392, (Algee, BMI)	76	86	2	SWEET DECEIVER—Cristy Lane (B. & F. Bryant), LS 121 (GRT), (House Of Bryant, BMI)
10	14	7	I WAS THERE—Staller Brothers (D. Reid), Mercury 73906 (Phonogram) (American Cowboy, BMI)	44	31	10	MOBILE BOOGIE—Hank Williams Jr. (N. King, T. Neeley), Warner/Curb 8361 (Fort Knox, BMI)	77	67	20	LUCILLE—Kenny Rogers (R. Bowling, H. Bynum), United Artists 929 (Brougham-Hall/Andie Invasion, BMI)
11	12	10	LIGHT OF A CLEAR BLUE MORNING—Dolly Parton (D. Parton), RCA 10935 (Velvet Apple, BMI)	45	55	5	I HATE GOODBYES—Lois Johnson (J. Foster, B. Rice), Polydor 14392, (Jack & Bill, ASCAP)	78	NEW ENTRY	→	HONKY TONK MEMORIES—Mickey Gilley (R. Bourke, G. Dobbins, J. Wilson), Playboy 85807 (Epic), (Chappell, ASCAP)
12	16	6	HEAD TO TOE—Bill Anderson (B. Braddock), MCA 40713 (Tree, BMI)	46	29	13	LET'S GET TOGETHER (One Last Time)—Tammy Wynette (B. Sherrill-G. Richey), Epic 8-50349 (Algee, BMI)	79	89	2	GENTLE TO YOUR SENSES—Mel McDaniel (L. Williams), Capitol 4430, (Loaves & Fishes, BMI)
13	18	6	DON'T GO CITY GIRL ON ME—Tommy Overstreet (M. Kossler, R. VanHoy), ABC/Dot 17697 (Tree, BMI)	47	77	2	A SONG IN THE NIGHT—Johnny Duncan (B. Springfield), Columbia 3-10554, (House Of Gold, BMI)	80	NEW ENTRY	→	DIXIE HUMMINGBIRD—Ray Stevens (R. Stevens), Warner Bros. 8393, (Ray Stevens, BMI)
14	19	8	IT'S NOTHING TO ME—Jim Reeves (P. Patterson), RCA 10956 (Gregmark/Libijon, BMI)	48	36	8	THIS GIRL (Has Turned Into A Woman)—Mary Macgregor (P. Yarrow-M. Macgregor), Ariola America 7662 (Capitol) (Silver Dawn, ASCAP)	81	69	6	YOU ARE MY SUNSHINE—Duane Eddy (J. Davis, C. Mitchell), Elektra 45359 (Peer International, BMI)
15	15	10	ME AND MILLIE (Stompin' Grapes And Gettin' Silly)—Ronnie Sessions (B. Goldsboro), MCA 40705 (House Of Gold, BMI)	49	32	11	THAT'S WHEN THE LYIN' STOPS (And The Lovin' Starts)—Pal Rakes (N.D. Wilson-P. Rakes-R. Faith), Warner Bros. 8340 (Easy Listening, ASCAP/Dusty Roads, BMI)	82	NEW ENTRY	→	UNTIL I MET YOU—Tom Bresh (T. Bresh), ABC/Dot 17703, (Papoose, BMI)
16	20	6	IF YOU WANT ME—Billie Jo Spears (B. Peters), United Artists 985 (Ben Peters, BMI)	50	68	2	A TEAR FELL—Billy "Crash" Craddock (E. Randolph, D. Burton), ABC/Dot 17701, (Duchess, BMI)	83	81	6	WHAT A DIFFERENCE A DAY MAKES—Bobby Lewis (S. Adams, M. Grever), Record Productions of America 7622 (Stanley Adams, ASCAP/E.B. Marks, BMI)
17	21	6	BORN BELIEVER—Jim Ed Brown & Helen Cornelius (C. Harju), RCA 10067 (Filmways, ASCAP)	51	56	6	HEARD IT IN A LOVE SONG—Marshall Tucker Band (T. Caldwell), Capricorn 0270 (Warner Bros.) (No Exit, BMI)	84	93	2	LADIES NIGHT—Del Reeves (R. Bowling, S. Tuttsie), United Artists 989, (Brougham Hall, BMI/Paul Richey, ASCAP)
18	25	4	I'LL BE LEAVIN' ALONE—Charley Pride (D. Lee, W. Holyfield), RCA 10975, (Hall-Clement/Maplehill/Vogue, BMI)	52	62	3	DIFFERENT KIND OF FLOWER—Ray Price (G. Sefton), ABC/Dot 17690, (Memory, BMI)	85	94	2	WHAT DID I PROMISE HER LAST NIGHT—Billy Parker (R. McCowen), SCR 144, (Sawgrass, BMI)
19	23	5	IF PRACTICE MAKES PERFECT—Johnny Rodriguez (L. Gatlin), Mercury 73914 (Phonogram), (First Generation, BMI)	53	53	7	SATURDAY NIGHT TO SUNDAY QUIET—Susan Raye (J. Shweers), United Artists 976 (Chess, ASCAP)	86	NEW ENTRY	→	WE'RE STILL HANGIN' IN THERE AIN'T WE JESSIE—Jeannie Seely (J. Seely), Columbia 3-10550, (Great Legend, BMI)
20	11	9	THANK GOD SHE'S MINE—Freddie Hart (C. Putnam, M. Kossler, S. Throckmorton), Capitol 4409 (Tree, BMI)	54	65	4	PICKING UP THE PIECES OF MY LIFE—Mac Davis (M. Davis), Columbia 3-10535, (Song Painter, BMI)	87	95	3	(I'M COMING HOME TO YOU) DIXIE—Shylo (R. Scaife-D. Hogan), Columbia 3-10534, (Partnership, ASCAP/Julep, BMI)
21	27	5	CHEAP PERFUME AND CANDLELIGHT—Bobby Borchers (S. Whipple), Playboy 8-5803 (Epic), (Tree, BMI)	55	72	3	MERRY-GO-ROUND—Freddie Weller (F. Weller-T. Roe), Columbia 3-10539, (Low-Tw/Young World, BMI)	88	90	2	TAKE ME TONIGHT—Tom Jones (A. Schroeder, W. Gold, R. Alfred), Epic 8-50382, (Arch, ASCAP)
22	30	4	I DON'T KNOW WHY (I Just Do)—Marty Robbins (R. Turk, F. Ahlert), Columbia 3-10536, (Pencil Mark/Fred Ahlert/TRO-Cromwell, ASCAP)	56	66	4	THE BEST PART OF MY DAYS (Are My Nights With You)—David Will (R. Zimmerman), United Artists 988, (Hacienda, ASCAP)	89	NEW ENTRY	→	YES SHE DO, NO SHE DON'T (I'm Satisfied With My Girl)—Alvin Crow and The Pleasant Valley Boys (J. Trent, P. DeRose), Polydor 14387, (Broadway, ASCAP)
23	24	7	COME SEE ABOUT ME—Cal Smith (C. Twitty), MCA 40714 (Twitty Bird, BMI)	57	38	15	PLAY, GUITAR PLAY—Conway Twitty (C. Twitty), MCA 40682 (Twitty Bird, BMI)	90	NEW ENTRY	→	YOU'RE SO GOOD FOR ME (And That's Bad)—Bobby Wayne Loftis (C. Fields, D. Riis, T. Christian), Charta 108 (NSD), (Sandburn, ASCAP/Stars & Stripes, BMI)
24	34	3	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (A. Jordan-H. David), RCA 10976, (Chess/Casa David, ASCAP)	58	42	11	SHE'S LONG LEGGED—Joe Stampley (D.D. Darst-N.D. Wilson), Epic 8-50361 (Al Gallico, BMI)	91	85	4	SHE'S STILL ALL OVER YOU—Jeanne Pruett (W. Holyfield, B. McDill), MCA 40723, (Hall-Clement/Maplehill/Vogue, BMI)
25	26	10	SILVER BIRD—Tina Turnford (R. Vapilus), Epic 8-50340 (Intersong, ASCAP)	59	71	3	I DON'T HURT ANYMORE—Narvel Felts (J. Rollins-O. Robertson), ABC/Dot 17700, (Anne-Rachel, ASCAP)	92	87	6	IF YOU LOVE ME (Let Me Know)—Brian Collins (J. Rostill), ABC/Dot 17694 (Al Gallico, BMI)
26	10	10	I'M GETTING GOOD AT MISSING YOU (Solitaire)—Rex Allen Jr. (W. Holyfield), Warner Bros. 8354 (Maplehill/Vogue, BMI)	60	70	3	ISHABILLY—Mac Vickery (M. Vickery), Playboy 8-5800 (Epic), (Tree, BMI)	93	97	2	THE MAN STILL TURNS ME ON—Mary Lou Turner (B. Anderson, D. Byrd), MCA 40727, (Stallion, BMI)
27	33	5	I'M A MEMORY—Willie Nelson (W. Nelson), RCA 10969, (Willie Nelson, BMI)	61	41	16	SHE'S GOT YOU—Loretta Lynn (H. Cochran), MCA 40679 (Tree, BMI)	94	100	3	COTTON DAN—Claude King (D. Tyler), True 103 (World Wide), (Crooked Creek, BMI)
28	46	3	MAKING BELIEVE—Emmylou Harris (I. Work), Warner Bros. 8388, (Acuff-Rose, BMI)	62	45	14	LET ME LOVE YOU ONCE BEFORE YOU GO—Barbara Fairchild (M. Leikin, S. Dorff), Columbia 3-10485 (Almo, ASCAP/Peso, BMI)	95	92	4	I'M THE MAN—Dugg Collins (B. Spurlock), SCR 143, (Fort Knox, BMI)
29	40	7	MARGARITAVILLE—Jimmy Buffett (J. Buffett), ABC 12254 (Coral Reef, BMI)	63	74	3	COMING AROUND—Connie Smith (R. Lane), Monument 45219, (Tree, BMI)	96	NEW ENTRY	→	DON'T HAND ME NO HAND ME DOWN LOVE—Beverly Hecker (C. Silver, R. Bourke), RCA 10981, (Chappell, ASCAP/Unichappell, BMI)
30	28	8	A PASSING THING—Ray Griff (R. Griff), Capitol 4415 (Blue Echo, ASCAP)	64	51	14	LOOK WHO I'M CHEATING ON TONIGHT/IF YOU THINK I'M CRAZY NOW (You Should Have Seen Me When I Was A Kid)—Bobby Bare (B. McDill), RCA 10902 (Hall-Clement, BMI)	97	NEW ENTRY	→	MIDNIGHT TRAIN TO GEORGIA—Eddie Middleton (J. Weatherly), Epic 8-50388, (Kecca, ASCAP)
31	39	4	TEN YEARS OF THIS—Gary Stewart (G. Stewart, W. Carson), RCA 10975, (Forrest Hills/Rose Bridge, BMI)	65	80	2	(After Sweet Memories) PLAY BORN TO LOSE AGAIN—Dotsy (K. Robbins), RCA 10982, (Pi-Gem, BMI)	98	NEW ENTRY	→	WE KNOW BETTER—Paul Craft (P. Craft), RCA 10971, (Black Sheep, BMI)
32	35	7	FOOL—John Wesley Ryles (T. Skinner), ABC/Dot 17679 (Narvel The Marvel, BMI)	66	49	15	YESTERDAY'S GONE—Vern Gosdin (W. Bradford), Elektra 45353 (Pax-House, ASCAP)	99	NEW ENTRY	→	THINGS I TREASURE—Dorsey Burnette (D. Burnette), Calliope 8004, (Beachwood, BMI)
33	37	7	SO MANY WAYS—David Houston (B. Stevenson), Starday/Gusto 156 (Times Square/Eden, BMI)	67	43	17	SHE'S PULLING ME BACK AGAIN—Mickey Gilley (J. Foster, B. Rice), Playboy 6100 Epic (Jack & Bill, ASCAP)	100	NEW ENTRY	→	SOPHISTICATED COUNTRY LADY—Loretta Robey (L. Robey), Soundwaves 4545, (HiKit, BMI)



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**Buyers Assn. In Nashville Powwow**

NASHVILLE—Fair managers, auditorium managers, rodeo producers, promoters and country music producers will be gathering in Nashville Tuesday-Wednesday (7-8) for the spring meeting of the International Country Music Buyers Assn.

The two-day sessions will take place at BMI and will include meetings with the membership. Assn. of Country Entertainers directors and the CMA Talent Seminar committee.

Concluding the Tuesday sessions will be a party hosted by Tandy Rice and Top Billing. Wrapping up Wednesday's activities, a show, dance and champagne breakfast, featuring Tommy Overstreet, will be held at Nashville's Hyatt Regency.



**NASHVILLE FIRST**—Frank Sinatra Jr. gets some positive reaction to his first Nashville session from producer Billy Strange, left, and Glenn Snoddy, president of Woodland Sound Studios. Sinatra spent three days at Woodland, cutting his first country album. The LP, composed of original material, is slated for release by early July on the Churchill Records label.

**Songwriters Preparing For Fan Fair**

NASHVILLE—The Nashville Songwriters Assn. International will host its third "Songwriters Hit Parade" June 10 during Fan Fair activities slated at Nashville's Municipal Auditorium.

Some 25 songwriters will be featured performing their own hits including Danny Hill, known for "Long Black Veil;" Kenny O'Dell, "Behind Closed Doors;" Don Wayne, "Country Bumpkin;" Harlan Howard, "No Charge;" Ray Pennington, "Ramblin' Man;" Dave

Kirby, "Is Anybody Goin' To San Antone;" Ed Bruce, "Mammas Don't Let Your Babies Grow Up To Be Cowboys;" Betty Jean Robinson, "On The Way Home;" and Lorene Mann, "Don't Go Near The Indians."

Other songwriters performing include Marijohn Wilkin, "One Day At A Time;" John D. Loudermilk, "Break My Mind;" Sterling Whipple, "Blind Man In The Bleachers;" Roger Bowling, "Lucille;" Linda Hargrove, "Let It Shine;" Lee Clayton, "Ladies Love Outlaws;" Floyd Tillman, "It Makes No Difference Now;" Liz Anderson, "Strangers;" and Paul Craft, "Drop Kick Me Jesus."

Bob Jennings will serve as master of ceremonies and Snooky Lanson, who appeared on the old network television show "Lucky Strike Hit Parade," will make a guest appearance.

**Governors Named For NARAS Terms**

NASHVILLE—The newly elected members to the board of governors for the Nashville chapter of NARAS have been announced.

They will serve a two-year term of office representing the following categories: vocalists and singers, Dolores Edgin; leaders and conductors, Lloyd Green; a&r producers, Terry Woodford; songwriters and composers, Layng Martine; engineers, Steve Singleton; arrangers, Gary S. Paxton; art directors, annotators, designers, literary editors and photographers, Tom McEntee; and spoken word, documentary, children's educational, comedy, etc., Brad McCuen.

Roger Sovine, Eddie Kilroy, Bruce Davidson and Merlin Littlefield will be serving on the at-large category and Don Butler and Bill Williams will be serving a one-year term.

**Nashville Scene**

By PAT NELSON

Jerry Reed adds to his impressive acting credits with another starring role in a major motion picture. Reed stars with Burt Reynolds, Sally Field and Jackie Gleason in the Universal production "Smokey And The Bandit."

Reed also sang three songs in the show, composed the show's music with Bill Justis, wrote

one of the songs, and co-wrote one song with Dick Feller who composed one of the movie's tunes. Writer-singer Paul Williams also makes an appearance in the film.

Our apologies to Lou Roberts whose "Even If It's Wrong" single on the Record Productions of American label was erroneously reported as being on Republic Records in Billboard's Country Recommended Singles (May 28). Label happily claims this artist and his first recording for the label. The ID number is RPA7624. ... Don Williams has another booking on the "Mike Douglas Show" in Philadelphia Tuesday (14), followed by a series of concert appearances in upstate New York.

WDAF radio in Kansas City compiled an "all-time top 61 hits" from cards, letters, phone calls and 61 country newspaper coupons. The top 10 includes Charlie Rich's "Behind Closed Doors" ranked No. 1 followed by "For The Good Times," Ray Price; "Easy Lovin'," Freddie Hart; "Blue Eyes Cryin' In The Rain," Willie Nelson; "Kiss An Angel Good Morning," Charley Pride; "Before The Next Teardrop Falls," Freddy Fender; "Rhinestone Cowboy," Glen Campbell; "San Antonio Rose," Bob Wills; "Release Me," Ray Price, and "Satin Sheets," Jeannie Pruett.

Mel Tillis is promoting the Teaberry line of 40-channel CB radios in a nationwide campaign to involve radio spots and national magazine advertisements. A spokesman for the company says "Flutterin' Lips," as Tillis is known over the CB networks, has a little trouble pronouncing T-T-Teaberry but makes the commercials all the more memorable.

Evan Stevens, a noted songwriter in Nashville, is turning the tables with his first album for Elektra Records "A Thorn On The Rose." Co-produced by Jim and David Malloy, with Shel Silverstein, the LP promises to be a unique combination of musical genius with primary writers being Stevens, Silverstein and Eddie Rabbit.

Charley Pride will perform on the 56th annual "Photoplay Gold Medal Awards" tv special set for Saturday (18) at 10 p.m. on NBC. The RCA artist will hopefully make another appear-

Billboard

**Hot Country LPs**

Billboard SPECIAL SURVEY  
For Week Ending 6/11/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	1	4	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
2	2	8	KENNY ROGERS, United Artists UA LA689-G
3	4	14	NEW HARVEST ... FIRST GATHERING—Dolly Parton, RCA APL1-2188
★ 8	5	5	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1-2210
5	5	10	PLAY GUITAR PLAY—Conway Twitty, MCA 2262
6	7	8	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
★ 13	13	13	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
8	6	13	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
★ 12	4	4	BEST OF FREDDY FENDER, ABC/Dot D02079
10	3	7	I REMEMBER PATSY—Loretta Lynn, MCA 2265
11	11	16	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996
12	9	18	VISIONS—Don Williams, ABC/DOT D0SD 2064
★ 18	21	4	SONGS OF KRISTOFFERSON—Kris Kristofferson, Monument PZ 34687 (Columbia)
14	16	23	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
15	10	20	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
16	14	40	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
17	19	5	SONGS I'LL ALWAYS SING—Merle Haggard, Capitol SABB-11531
18	15	8	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1-2261
19	17	26	WAYLON LIVE—Waylon Jennings, RCA APL1-1108
20	18	17	HOTEL CALIFORNIA—Eagles, Asylum 7E-1084
21	23	8	YOUR PLACE OR MINE—Gary Stewart, RCA APL1-2199
★ 22	33	2	A MAN MUST CARRY ON—Jerry Jeff Walker, MCA 2-6003
23	25	6	ABOUT LOVE—Tom T. Hall, Mercury SRM1-1439 (Phonogram)
★ 24	40	2	SCORPIO—Bill Anderson, MCA 2264
25	29	15	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones, Epic PE 34468
26	20	15	THE BEST OF DONNA FARGO, ABC/Dot D0A 2075
27	31	13	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 0180 (Warner Bros.)
★ 28	NEW ENTRY		LET'S GET TOGETHER—Tammy Wynette, Epic KE 34694
29	22	15	HEART HEALER—Mel Tillis, MCA 2252
★ 30	NEW ENTRY		RAMBLIN' FEVER—Merle Haggard, MCA 2267
31	28	13	JOHN DENVER'S GREATEST HITS VOL. 2, RCA CPL1-2195
32	30	29	GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415 (Epic)
33	37	5	I NEED YOU ALL THE TIME—Eddy Arnold, RCA APL1-2277
34	24	12	THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1037 (Phonogram)
★ 35	NEW ENTRY		PRACTICE MAKES PERFECT—Johnny Rodriguez, Mercury SRM 1-1144 (Phonogram)
36	41	15	ADIOS AMIGO—Marty Robbins, Columbia KC 34448
37	39	15	RIDIN' RAINBOWS—Tanya Tucker, MCA 2253
38	43	7	I JUST CAME HOME TO COUNT THE MEMORIES—Cal Smith, MCA 2266
39	42	3	MY MUSIC & ME/VOCAL & INSTRUMENTAL—Roy Clark ABC/DOT-2072-2
40	34	15	I'M SORRY FOR YOU, MY FRIEND—Moe Bandy, Columbia KC 34443
41	44	3	HAPPINESS—Margo Smith, Warner Bros. BS 3049
42	45	2	REX—Rex Allen Jr., Warner Bros. BS 3054
43	NEW ENTRY		LOVER'S, FRIENDS AND STRANGERS—Barbara Mandrell, ABC/Dot D0-2076
44	26	14	PAPER ROSIE—Gene Watson, Capitol ST 11597
45	48	9	TOUCAN DO IT TOO—Amazing Rhythm Ace, ABC AB 1005
46	50	7	SNOWBLIND FRIEND—Hoyt Axton, MCA 2263
47	27	28	GREATEST HITS VOL. II—Conway Twitty, MCA 2235
48	36	6	LORETTA LYNN'S GREATEST HITS—Vol. II, MCA 420
49	49	8	THE TOUCH OF FELTS—Narvel Felts, ABC/Dot D0A 2070
50	38	31	THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1-2023

ance on the show—Pride's been nominated for "favorite country music star."

The Oak Ridge Boys, newly signed to ABC/Dot Records, are pulling in SRO business at Harrah's in Reno and Lake Tahoe and have been booked for a return engagement in October. "Y'all Come Back Saloon," the Oaks first single release on the label due for shipment within the next three weeks, has already been worked into

the group's club act and is garnering standing ovations in the midst of the show.

June 20 is the release date set for Linda Hargrove's next Capitol single, "Mexican Love Songs," pulled from her upcoming album due for shipment in July. ... Hank Thompson has been scheduled for tv guest appearances on the "Mike Douglas Show," "Hee Haw" and "Good Ole Nashville Music."

JUNE 11, 1977, BILLBOARD

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## U.K. DEVELOPMENT

## TV Marketers Trim Campaigns; Blame Rising Costs &amp; 'Overkill'

By JOHN HAYWARD

LONDON—Sharp increases in rate card pricing and over exploitation of the market are combining to force tv merchandisers here to rethink their early summer campaigns.

Multiple Sound Distributors, one of the most successful in the field, says it has postponed several star packages until the fall, while others claim they are cutting back on television spending and concentrating on radio.

In April, Reader's Digest Records withdrew its plans for national tv promotion on a Silver Jubilee double album.

Ian Miles, MSD managing director, admits his return on advertising investment is down compared to the same period last year. He estimates that it now costs around \$1.70 for every record sold, and that a \$300,000 television campaign could expect to sell only the same amount of units.

"There's a lot of overkill with tv-promoted records," he says. "Far too many companies are now jumping on the bandwagon and doing nobody any good."

"Another factor is that there are a lot of similar television packages—for instance, the three albums all featuring piano music. And K-Tel's rock and roll package is not unlike our Everly Brothers compilation. Soaring rate card prices certainly don't help and costs have increased tremendously in the past year. A tv campaign which cost \$250,000 in 1976 would now cost 50% more."

"The tv market has gone soft earlier this year. In the past, the seasonal wane has been in July or August. I've postponed several Warwick star packages because I know I shall do better in the fall. The tv market is much more cut-throat

now and the trade has become resistant to stocking any product in real depth unless it is a sure seller."

Arcade Records' attitude is that rate card prices are up by some 40% this year and running well ahead of inflation.

Bert Herman, tv promotions manager, says: "Even the majors are going to catch a cold if they don't have the right product, because the record market is at a pretty low ebb at the moment. I believe there is too much rubbish on the market. At Arcade we are picking product very carefully and tailoring spending to our sales potential. For instance, we might now take just 30 television spots instead of the 40 of a year ago."

"Our Mama's and Papa's set is more of a summery LP, so we are taking radio time to promote it. But we have 35 girls on the road who feed back exactly how each release does on a weekly basis."

Brian Berg, of EMI's tv merchandising department, says: "Though we have not dipped below 700,000 on any of our tv-promoted releases, we are nevertheless getting frightened at the way our costs are rising. Though rates are high now, they are going to be even higher in the fall. Increases are way ahead of inflation or any record price increases which may be in the pipeline."

Ken Maliphant, Phonogram marketing director, agrees that a meaningful national tv campaign now costs in the region of \$250,000 and that retailers were not so familiar with such selling techniques that they wanted to see a lot of money being spent before they would stock in quantity.

He adds: "An accumulation of tv albums that amounts to near saturation, plus a traditionally sluggish period for the record market, has made the situation worse than usual."

## SEMI-ANNUAL CONFABS

## EMI Creating 'Think-Tank' To Study European A&amp;R

By WOLFGANG SPAHR

COLOGNE—EMI is creating a de facto international "think-tank" to coordinate its European production and a&r activities through twice-yearly "continental European a&r conferences."

Opening the most recent meeting here, Michel Bonnet, chairman of the meeting and director general of the French EMI affiliate Pathe Marconi, told the participants that they were there to "discuss at one table experiences and problems with regard to repertoire decisions and to create awareness of current trends in European territories; as well as to examine prospects of expanding the European market and to seek understanding of different a&r division working methods."

Gunter Ilgner, EMI Germany programming chief, said: "We're really creating a think-tank to sort out obvious differences that exist between the different markets. But it is not a sales meeting, as no one EMI

company offers its artists to the others. More, it is a discussion about the crossover potential of artists and trends. We talk about how best to deal with artists, producers and arrangers—how best to find the right composer or lyricist for individual artists."

Particularly important in Cologne was a debate on the standardization of artist and licensing contracts so they can be used by all EMI companies. This was regarded as vital in the future building of acts outside their home areas.

Friedrich Wottawa, EMI-Electrola managing director, stressed: "Though we have international expansion policies, we have to remember that needs of individual markets are the basis for all discussion."

EMI-E.A.R., the multi-national talent-handling offshoot, is continuing to work towards international emphasis for specially selected artists of world potential. Artists contracted to EMI along with those involved with EMI-E.A.R. are worked across the various European territories from the outset.

Wottawa said: "The concept for this marketing policy involves, initially, the right choice of repertoire together with the coordination of releases, promotion activities, marketing strategies, tours, cover designs and sales activities." Noted E.A.R. artists include Harpo, Marion, Bjorn Skifs, Teach In, Gilly Mason, Santabarbara, Highlight and Spooky and Sue.

At the Cologne meeting, John Dixon, of U.S. EMI Capitol, made a debut appearance. Others present: Roel Kruize, managing director EMI Holland and EMI E.A.R.; Frank Jansen (EMI E.A.R. Haarlem); Nick Mobbs, Alex Mears and Guy Marriott (EMI London); Michel Poulain (Pathe Marconi Paris); Beer Soerensen (EMI Dansk-Engelsh, Copenhagen); Luigi Calabres (EMI Belgium, Brussels).

Henri Heymans (IBC Belgium, the Belgian affiliate); Laico Burkhalter (EMI Switzerland); Bruno Tibaldi (EMI Italiana, Rome); Rafael Gil and Salvador Piez (EMI Odeon, Barcelona); and Theo Sarantis (EMI Greece).

## Tactics Told On Eurovision Win

PARIS—The French triumph at this year's Eurovision Song Contest, through Marie Myriam's "L'Oiseau et l'Enfant," is regarded as a triumph for copyright agency SACEM and the way the selection of the entry was handled.

From the original entry of several hundred new songs, 20 were picked with a final selection made by the public, through a series of television shows with viewers telephoning in votes for the winner.

This year's win has underlined several music industry guidelines believed essential for a success. One is that if the singer is not a girl, then the vocal group backing up the artist has to include girls. Another is that the song has to be of medium tempo, the orchestral score featuring "answering" phrases between brass and strings. Fresh-coloring should feature in the artists' costumes, preferably a rose-tint.

And lyrics have to be intelligent, but not extravagant, with an uncomplicated arrangement.

## BIGGEST SEASON IN YEARS

## Summer Rock Rules Britannia

By PETER JONES

LONDON—With 11 open air events already planned, British rock promoters are moving into the busiest summer festival season in years.

August throws up a potential conflict of dates when two massive Hertfordshire concerts, one at the established Knebworth site and the other projected for the Wrotham Park stately home just 20 miles away, vie for local authority licenses.

Most innovative event is likely to be the erection of a massive tented auditorium opposite the Tower of London on the south bank of the River Thames. It will hold nearly

7,000 and is described by promoter Danny O'Donovan as "the eighth wonder of the world." It has full staging facilities and, given necessary permits, will open July 21 for three months. It is hoped to run some 50 concerts of all kinds, from rock to ballet.

Additionally, the tent that Queen and the Rolling Stones used at recent open air events has been hired for use as a 2,000-seater beer garden with views over the Thames. The events are designed to tie in with the Silver Jubilee celebrations and include charity shows. Total cost of de-

signing and building the site with all facilities is well over \$400,000.

First festival proper is the July Wakes, held near Liverpool, promoted by Barry Holt and Brian Adams, a three-day festival headlined by Gallagher and Lyle, Country Joe MacDonald, Leo Kottke and Barbara Dickson. The Marquee Organization, also involved, runs its annual Reading Festival in August, with a bill yet to be announced.

Knebworth is being run by Fred Bannister again this year and he expects a 15%-20% reduction in the huge 100,000 attendance he had with the Rolling Stones last year. He is negotiating for "a world-headlining" star to top.

Mel Bush is applying for a permit to hold a one-day festival at Wrotham Park, with industry speculation that Led Zeppelin will head the bill. Harvey Goldsmith is linked with a planned festival at the Longleat stately home, in addition to his part in the Crystal Palace Garden Party along with Michael Alford.

Cardiff Castle is not established as a regular site for summer festivals, the promoters bidding for big names to play there and at a new site near Bradford in Yorkshire. It is thought these two events could be linked with a London promoter to tour a big bill of visiting U.S. artists through a London football stadium and then on to Cardiff and Bradford.

## Greek Taxes Raised

ATHENS—New taxes have been announced by the Greek Government in order to curb high spending, particularly in the area of goods imported from abroad.

One major increase is of 150% on taxes paid by cabaret and night clubs which present shows featuring singers and dancers. The original tax varied between 10%-25% over and above menu-listed prices.

And there is an increase of 25% on the tax imposed on imported tape recorders, loudspeakers, amplifiers and other similar goods.

## \$10,000 &amp; TROPHY

## Top Prize At Mallorca To West German Tune

PALMA—The West German entry, written by two Englishmen and performed by a U.S. singer, won the third Musical Mallorca international song contest here.

Facing competition from 18 countries, "You And I," composed by Les Reed and Tony Macaulay, and sung by Peggy March, U.S.-born but resident in Germany for eight years, won the golden trophy and first prize of \$10,000. Judging was by a panel of screen personalities and music-industry names, under the chairmanship of Lalo Schiffrin.

Second place silver trophy and \$2,500 went to "Les Petits Matins," the French entry, written by Michel Legrand and Jacques Lanzman and sung by Soula Markisi. Third place went to the Japanese entry, "Simply Love," by Ken Satoh and Takashi Matsumoto and sung by Junko Ohashi.

Fourth and fifth places (\$500 and plaques) were "You Gotta Move," sung for the U.S. by Etta Cameron and "Rien N'A Change," written by Claude Carbone, Michelle Jouveaux and Pascal Auriant and sung by Caroline Grant.

A plaque and \$500 was also won by Les Reed for the best arrangement. The personality prize, chosen by a ballot of media representatives,

went to one of the two Spanish entries. Tony Frontiera, who sang "La Ultima Vez," written by Ray Girado.

The winning song, regarded as strong enough to put Peggy March back into the charts at international level, is being recorded in London. Its release poses a problem, however, for she is contracted for German-speaking territories only to EMI-Electrola and is free for other parts of the world. But in order to get worldwide release, it is likely that EMI will be offered first refusal.

The involvement of Les Reed with the West German entry came when he saw Peggy March perform at a gala at MIDEM this year and was asked to write for her. The contest rules permitted him to do so and the result gave him his first win after participating in around 20 festivals.

An additional honor for Reed was his election as president of FIDOF, the international association of festival organizers, during the song contest.

Artists involved in various concerts included Albert Hammond, Jesse Green, Manhattan Transfer, Lalo Schiffrin, and additional conductors Frank Pourcel, Raymond Lefevre, Bill Conti, Michel Legrand and Augusto Alguero Jr.

## CROSS DISK 'WORST' EVER

LONDON—During his Capital Radio show, which he dubs "The World's Worst Wireless Show," disk jockey Kenny Everett invited listeners to submit nominations to find the 30 "worst records ever released."

Voting was heavy and the final Bottom 30 was "topped" by "I Want My Baby Back," by U.S. singer Jimmy Cross, a release described as "a pop ode to necrophilia."

Also included in the list was a single from Mickie Most, now head of Rak Records here and creator of many chart successes in recent years.

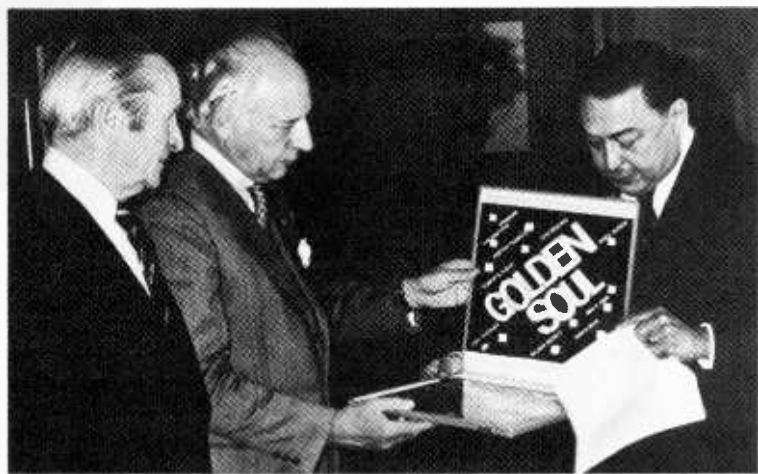
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## International



**SOUL GIFT**—Walter Scheel, president of the Federal Republic of Germany, receives a "Golden Soul" LP from U.N. representatives Arne Torgerson (left) and F.L. Hordejk (right). Profits from this LP, produced by Atlantic Records in the U.S. and distributed worldwide by WEA International, go to the U.N. High Commissioner for Refugees. The LP contains 12 all-time soul classics performed by the original artists.

## International Turntable

**Bob Grace** is promoted to managing director of Rondor Music (London) Ltd., following **Derek Green's** resignation due to increasing responsibilities as managing director of A&M Records Ltd. Grace was formerly Rondor general manager in the U.K., with **Kevin Eade** succeeding him in that position.

**Diana Warren** has returned to DJM Records in London as head of international and U.K. promotions, following a short spell as custom label promotion manager at CBS. Prior to that she had been with DJM as promotions assistant.

**Roger Ames** has been appointed international marketing manager responsible for the international marketing of EMI repertoire. Another new appointment is **Harry Flower** who becomes international services manager, heading up a services team which includes **Linda Skinner**, **Janet Brett** and **Suresh Shah**. **Harriett Brand** becomes responsible for international liaison and will coordinate all overseas personnel visits to EMI.

**Norman Bates**, international sales manager, and **Hilary Walker**, international promotions manager, stay at the head of unchanged EMI teams. The international division is staying in the Duke Street, London, premises, but is now attached to the Gloucester Place telephone switchboard—OI-486-6022.

**Alan Heather**, former head of promotion for ATV Music, has joined Plastic Fantastic Records as head of promotion for the company's group of record labels. Recently involved in running his own independent promotion company Heather Mixture, Heather's appointment comes at the same time as the first two singles released by the company. Joining him on the promotion side is **Jon Felmingham**.

**Tyrone Patterson**, in recent years involved with Plastic founders **Paul Rodriguez** and **John Rush**, has been made general manager of Ultra Records, Plastic's black music label. **Arabella Bedini** has joined the company as administration manager.

A series of new appointments within Spark Records in London follows the departure of **Bob Kingston**, **Barry Kingston** and **Mike Walker**, who are planning to set up an independent company.

**Jon Smith**, formerly head of promotion for the south of Britain, has been appointed general manager of the label. **Brenda Bellerby**, previously assistant head of administration, becomes label manager.

The U.S. parent company Peer-Southern has changed the structure of the U.K. and Italian Spark outlets. Rather than being a subsidiary of Southern Music at local level,

Spark U.K. now comes under Peer-Southern Productions Inc., worldwide. This means U.K. product will be automatically released round the world. International special products manager **Gene Clark**, in the U.K. now, is listening to new product and formalizing arrangements. First release under the new structure is U.S. artist **Duane Clark's** "Getting It," with underground railway station promotion.

**Clive Selwood** has quit his position as marketing director of Pye Records, which he joined in February last year. Selwood, a former CBS marketing director, says he feels the time has come for a career change and is to announce his plans soon.

**Keith Lewis** has been appointed director of marketing, sales and production of Chrysalis Records. He was previously with A&M Records as marketing director, and was associated with that company for seven years.

**John Field** has been appointed CBS Records' new financial director in the U.K., replacing **Farrell Bushing**, who is returning to the U.S. to take up a new position. Until recently, Field was at Rank Xerox as controller of the U.K. manufacturing operations.

**Elizabeth Ryder** has been named personnel officer at CBS' Barlby Road location in London. Previous experience includes a spell at the company's Soho Square personnel department and at the British Standards Institute.

New works manager at Multiple Sound Pressings in Leicester is **John Colgrove**, formerly production controller at the CBS plant in Aylesbury. At Multiple Sound Distributors in London, **Francesca Mackie** has joined as production controller for the Warwick label, having previously been assistant production controller at Arista, and **Brian Cox** has joined as a management accountant from Spectra, the tv rental firm.

**Ken Griggs** made financial controller and company secretary for the Gaff group of companies, having been previously with RCA Records in London.

**Mark Rye** appointed repertoire manager in EMI's group pop repertoire division, a&r department. He reports to **Nick Mobbs**. Rye joined EMI in 1974, spent six months on radio and tv promotion, then moved to Harvest label manager. His new role includes finding new acts.

Export manager of Private Stock's newly established export department in the U.K. is **Lynne Kentish**, with **Becky Haviland** named assistant export and international manager. Both were previously with WEA.

## Punk Confounds French; Polydor Inks Stinky Toys

PARIS—The first French punk rock group, the Stinky Toys, has been signed to a three-year recording deal by Polydor.

This came as a surprise within the industry for until now the world "punk" has had little impact here. A popular translation would be "lost" or "hopeless," but many critics prefer to use the word "rotten." That apart, some sections of the French press are going out of their way to kill off punk rock virtually before it starts.

Elli Madeiros, leader of the Stinky Toys, was described by one writer as "hopeless, clownish, pathetic and ridiculous." The attractive blonde girl was further criticized: "She does not sing, she howls. The antics of the group are vicious."

The punk rock scene is presented as Nazi-Fascist, set up to counter the "long-haired Left." As politics are an integral part of French life, the fear is that this extreme approach could fuel political antagonism. It was only a few weeks ago that Michel Sardou was unable to give concerts because Leftists accused him of Right attitudes and broke up his concerts.

Political clashes are expected. The left wing paper *Le Matin* published a double-page spread denouncing the punk rock people. "There are not many of them as yet, but they have only just started. We must all ask questions, and find the answers worrying."

### 'NO BIG HITS'

## Decca Plant Lays Off 95

LONDON—Decca has let some 95 people go at its New Malden factory—around 10% of the total workforce. It was said that the cutback mainly involved over-age, part time employes and that there were some voluntary retirements.

Saying the cut had been spread through all departments of the factory, Bill Townsley, director, adds: "This is the first time we have had to do anything like this for a long time. It is very unpleasant, but business is quiet at present and we have built up our stocks. We have continuing sales of catalog, but no big hits at the moment."

## State Label To WEA U.K.

LONDON—State Records here is not renewing its licensing deal with Polydor and has changed to a U.K. distribution deal with WEA. This renews a professional association between Wayne Bickerton, State managing director, and John Fruin, his former partner and now head of WEA.

State, enjoying big seller singles by Delegation and the Rubettes, has also gone to WEA under a licensing pact for the rest of the world, excepting North America where negotiations are still going on.

Polydor retains non-exclusive sell-off rights to State back catalog for six months from June 1, except for product from the Rubettes (a State act, but contracted directly to Polydor), the Delegation's current hit, a new Mac and Katie Kissoon single "Your Love" and the duo's "Greatest Hit's" album. For the Kissoons and Delegation, Polydor will have exclusive rights until the end of 1977.

With the change from licensing to

## Europa Film AB Steps Up Videocassette Production

STOCKHOLM—Europa Film AB is currently duplicating more than 250 videocassettes a week for use on Swedish merchant shops. Source of most of the material is the state-run Swedish TV authority.

Using the Philips VCR system, the video duplicating department of Europa Film produces a total of 2,000 videocassettes a month and also produces and distributes 16mm and super-8 films and 1.2 million musicassettes annually for such Swedish record companies as Electra, Cupol, Polar and Sonet.

Although Europa Film ended its record production activity more than two years ago, it is still operating film and recording studios and is expanding strongly as a supplier of record plating equipment to many countries around the world.

Says sales manager Eric Augustsson: "Our equipment for the manufacture of matrices is operating in

hundreds of plants worldwide and we have also developed a press for the manufacture of videodisk matrices."

Among the companies to which Europa Film AB supplies record plating plant are Balkanton (Bulgaria), Supraphon (Czechoslovakia), Finnvox (Finland), Deutsche Shallplatten (German Democratic Republic), RiFi (Italy), Dureco (Holland), Jugoton (Yugoslavia), Radio Triunfo (Portugal), Melodiya (U.S.S.R.), Decca (U.K.) and Presswell, Nashville Record Productions, Sentinel and Tracy-Val in the U.S.A.

## HMV Stores In U.K. Adjust Ban On Discounting

LONDON—Years of firm resistance to the practice of discounting on records at retail level have effectively ended within the HMV shop chain here as the company launches its first price-cutting operation.

National newspaper advertising offers readers a maximum saving of \$1.70 on any album in the EMI catalog if they collect vouchers printed on special packs of PG Tips tea.

But James Tyrrell, EMI financial director and in overall charge of the HMV shops, in confirming that HMV is bearing the lion's share of promotional costs, feels the move could not legitimately be regarded as discounting.

He says: "Discounting for me is the approach where everything in the shop has always got something knocked off the price. We're in business to sell catalog, but in the past year catalog volume has been hit badly in retail terms and a dealer survey has shown that 80% of all dealers are cutting prices."

## New Delay For Chantry Confab

LONDON—After one postponement and a change of venue, the \$400-plus per head music industry management conference organized by Chantry, an Amsterdam-based consultancy firm, should have taken place at London's Dorchester Hotel.

But last Monday Chantry representatives here telephoned registrants for the "Breaking Down The Walls" symposium to say it had to be postponed again. Jack Rieley, Chantry president, had been taken to the hospital with a kidney complaint that required urgent operative treatment. He had earlier been in an Amsterdam hospital for observation.

Michael Botman, Chantry vice-president, says: "Rieley was not replaceable. He was the key person in the whole affair. Now a new date will be set, probably at the end of the summer, when Rieley should be fully recovered."

The venue is to remain the Dorchester. Confirmation that signed speakers such as Derek Taylor, former joint deputy managing director of WEA U.K., now with Warner creative services in the U.S., can still take part is being sought.

The conference was originally put forward "to encourage a new climate in the industry to replace mutual suspicions of record company men, producers, artists and management with mutual understanding. Rieley imposed a total press ban, the Chantry booking form telling prospective registrants: "You're free to say what you want because it won't appear in print the next day."

## Shirley Schmidt Set As CBS Israel Chief

TEL AVIV—Shirley Schmidt has been named managing director of CBS Records Israel, succeeding her husband, Simon, who will devote more time to his responsibilities as area director.

In announcing the appointment, Peter de Rougement, Paris-based CBS International vice president, noted that "this is the first time CBS has had a lady managing director of a subsidiary, and our congratulations go out to her."

Townsley adds that the alternative to reducing the staff had been a system of short work shifts but the trade unions involved had not been prepared to agree to that. The New Malden factory is continuing to keep up day and night shifts and the Holton Heath factory on the South Coast, where the company's singles are pressed was unaffected.

Layoffs have also been effected by Island here. In advance of the loss of the Chrysalis catalog, from July to be sold by a new joint sales force with Arista, Island has trimmed its field force from 25 to 16, all departments being on the sales side.

## Metronome Promo For Country-Rock

STOCKHOLM—Metronome here is winning a major promotion and sales campaign on "Country Rock." It started in April as a tie-in with Emmylou Harris concerts and it ended recently with the first Eagles concert in Sweden.

The "Country Rock" campaign is based on the WEA country-rock catalog and is the first held here for this area of music. Included is display material and the 30 albums involved are delivered to shops in special 100-LP boxes. The campaign, started here, is now to be run in the other Scandinavian countries.

## Horodezky Is Now Major Western Concert Promoter

CALGARY—When Brimstone Productions was formed here by David Horodezky about six years ago it was the beginning of an organization that was to become the major concert promotion company in the West and one of the most respected organizations of its kind in North America.

Horodezky started out as most promoters do in the club business. In this case it was the Apollo, which perhaps could be more accurately described as a concert hall rather than a club. It was located in the old Prophetic Bible Institute in Canada famous as the location where Bible Bill Eberhardt founded the Social Credit party in Canada. Time magazine even picked up on the story of rock music taking over the hallowed halls of the Institute and headlined the story "Rock Of Ages."

That was between 1969 and 1972, and business was great until the legal drinking age was changed from 21 to 18 in the province of Alberta and it became the thing for the kids to go to pubs. Of course that cut into the Apollo's attendance and it faltered. At that point Horodezky often rented the club out for concerts and a tv show called "Come Together" was taped there but he knew it was time to think about doing some outside promotions.

Unfortunately, the concert market in Alberta, which basically consisted of the Corral and the Jubilee Auditorium in Calgary and the Fieldhouse in Edmonton, was not devel-

oped at that point and even some of the major promoters such as Concerts West and Northwest Releasing from the U.S. didn't fare well there.

Horodezky's first success was with Anne Murray whom he initially booked to do one show in Regina, Saskatchewan, Calgary and Edmonton and ended up signing her to do two shows in each market because of the ticket demand. He then did a number of Lighthouse dates out West and in 1972, 1973 and 1974 promoted their concerts from Winnipeg to Vancouver.

"If you get the whole country for concert promotion it's not fair to the band," states Horodezky, but adds quickly, "but I do want Winnipeg to Vancouver. If you're the resident promoter, you have control. I have a lot of tricks that they don't have in the East. Out here if an act is big you can write it on a washroom wall and sell out your dates."

He does work with some other promoters in the West. For instance in Lethbridge he co-promotes most of the dates there at the Sportsplex with Ron Sakamoto.

In the past he has built some acts in the Alberta area. The classic example was a band called Buckwheat which he initially brought in to open for Uriah Heep at the Grand Theatre in Calgary and then brought them back to headline at the Jubilee Auditoriums in both Calgary and Edmonton. The band sold out both venues, which led it to having three top 10 singles in the Alberta area. "They were like the Beatles in Alberta," Horodezky remembers.

"At first we had to contrive shows and build packages because none of the major acts wanted to come to this area," says Horodezky. "Nowadays all the acts make this area a part of their tours."

The list of acts that Horodezky and his company Brimstone Productions has promoted in that area would seem to bear out that statement. In the last few years acts such as the Doobie Brothers, Alice Cooper, Nazareth, Chicago, the Beach Boys, Jethro Tull, Queen, Thin Lizzy, Three Dog Night and many others have come to Alberta for Brimstone.

### Godwin-Cinquemani Band Recording LP

TORONTO—The Godwin-Cinquemani Band, recently signed to Keith Whiting's newly-formed Jake Records label, is putting the finishing touches on its first LP at Sounds Interchange.

Dito Godwin and Vinny Cinquemani, who have been playing and singing together for close to 12 years, recorded for RCA in the early 70s and have played most of the major colleges, high schools and clubs in the U.S. supporting such major acts as the Beach Boys, Steve Miller, Santana, Alice Cooper and Paul Butterfield among others.

On this album, which will be distributed by London Records in Canada, the supporting musicians include Bob Babbitt and Conrad Johnson on bass; Bruce Wittet and Jimmy Young on drums; Thom Bridwell on keyboards; Al Brisco on steel guitar; and the Brecker Brothers on horns.

**BILLBOARD IS BIG INTERNATIONALLY**

## Toulouse Grabs AM Airplay On Bilingual Record

MONTREAL—In a significant development for AM radio in Canada, a bilingual record from Quebec by the band Toulouse, entitled "It Always Happens This Way," is being charted across the country and is moving into the top 10 at most of the major AM stations in the West.

Toulouse, which has as its vocalists Judi Richards, Mary Lou Gauthier and Lori Zimmerman, is signed to Yves Ladouceur's Magique label in Quebec. It had a major hit with its first single entitled "Lindbergh" from the debut LP in that province.

As things developed, a weekly program on the CBC radio network known as "90 Minutes With A Bullet" hosted by Jim Millican played "Lindbergh" a few times and the reaction was so great that a number of stations in the Moffat chain out West added it to their playlist. The record was totally in French.

Nothing much happened sales-wise with the record because of the lack of distribution outside of the province of Quebec. It was at that point that the Magique label made a distribution deal with London Records in Canada and the English version of the song was released as "It Always Happens This Way." Independent promotion for the record across Canada is being handled by Beauchamp-Fairfield Promotions headed by Peter Beauchamp.

### New A&R Director

TORONTO—Paul Dupont-Herbert has been appointed director of a&r for CBS Disques Canada here. He has his own production company and has presented scores of concerts in the last few years. He will be responsible for acquiring Quebec artists.

## From The Music Capitals Of The World

### LONDON

Muppet-mania has struck the U.K. with the hit single "Halfway Down The Stairs" and the big-selling album featuring the animated tv puppet characters being followed up by Pye Records with a rush-released "Theme From The Muppets" single. . . . First solo album "Paul Nicholas" for the singer (RSO) who had three top 10 singles during the past year.

Early Joe Brown hit "All Things Bright And Beautiful" recorded as guitar instrumental with vocal backing being re-recorded (Power Exchange) with Brown joined by his wife Vicki and a 100-strong school choir from Liverpool. . . . Kinks' Ray Davies mounting his rock musical "Preservation" as a West End of London stage musical later this year. . . . Solo career for Alan Longmuir, a founder member of the Bay City Rollers, launched with an Arista single "I'm Confessing," written by Russ Ballard.

Former Prime Minister Ted Heath a guest at a party celebrating centenary of publishing house Francis, Day and Hunter. . . . June additions to Phonogram's highly successful mid-price Spotlight double albums includes product by Brook Benton, Dinah Washington, Syd Lawrence, Roger Miller, Stylistics and Magna Carta. . . . London Palladium triumph for Chita Rivera who received a standing ovation from a packed opening night house for her song/dance act.

Ex-Rolling Stone Mick Taylor convicted on cannabis-possession drug charge here and given a conditional discharge. . . . Two-year-old dispute over publishing rights to "Y Viva Espana" amicably settled out of court by U.K. publisher Sonet and Basart, Belgian holder of the original copyright, so there will be continued exploitation of the song here by Sonet. . . . Distinct possibility of a U.K. seaside resort song contest in 1978, with Blackpool and Channel Island Jersey mooted as venues.

George Martin, original producer of the Beatles, to be musical director of the forthcoming "Sgt. Pepper" movie and to handle double-album soundtrack package. . . . Ex-Tremelo Chip Hawkes out with an RCA single re-working of Beatles' "Eleanor Rigby." . . . Polydor here has signed a two-album deal with Frankie Laine, one to be produced by Ken Barnes who recently recorded Bing Crosby and Fred Astaire.

As a result of interest from the a&r department of EMI Australia, Satri's Swedish group Stardust has completed a three-year licensing deal with EMI for that territory, with EMI planning big promotional push for the band. . . . The Fabulous Poodles, a blues rock band formed in 1974 signed to Pye, having previously had a single out via Private Stock. . . . Motown U.K. and Jobete Music here moved to new offices at 16 Curzon Street, London (phone: 01-493 1603). . . . Farewell U.K. concert by the splitting-up Supremes is at the Drury Lane Theatre (June 12). . . . Elvis Presley impersonator Rupert made London debut with "Tribute To Elvis" at the Sound Circus. PETER JONES

### OSLO

Recent and upcoming jazz visitors to Norway include Gary Burton, the World's Greatest Jazz Band, Jean-Luc Ponty, Anita O'Day, Tete Montoliu and guitarists Larry Coryell and Philip Catherine, who played a specially good concert and followed with a jam session in the Club 7 here.

The Bergen classical music festival ends June 7. . . . Norway hosts the European Broadcasting Union jazz quiz this year, held at Bergen, and with Norway represented by Oyvind Norvoll. . . . Included on the Polydor release schedule is product from Ella Fitzgerald, Louis Armstrong and Eartha Kitt, plus the Boston Pops and Count Basie. . . . Special promotion work here for Bryan Ferry's "In Your Mind" and new Black Sabbath material. . . . Metronome working on new material from the Beach Boys, Television, Rod Stewart and the Faces. . . . Van Morrison's "A Period Of Transition" is on the market here.

Phonogram presenting a low-price series from Decca featuring Jet Harris and Tony Meehan, the Fortunes, Dave Berry, Unit 4 + 2, the Tornados, and Brian Poole and the Tremeloes. . . . Successful Bremen, Germany, tv show for local act Alex.

Former prime minister Einar Gerhardsen presenting a program of work-songs, distributed by Polydor, and featuring singers Erik Bye and Alf Cranner and opera singer Jonas Brunvoll. . . . Metronome promoting the LP "Golden Soul," with proceeds going to the United Nations High Commissioner for Refugees fund. . . . Classical bestsellers on Polydor are Bach, Beethoven, Berlioz, Brahms, Bruckner, Haydn, Mahler, Men-

delsohn and Verdi, with Herbert von Karajan best-selling conductor.

Phonogram putting out "The Tennessee Tapes," by the Jonan Fjeld Band, outcome of the group's U.S. visit. . . . EMI selling a lot of Swedish group Flamonokvintetten, and other popular artists here are Tina Charles "Tina Sings"; Jose Feliciano with "Sweet Soul Music"; The Band's "Islands." . . . Charles Aznavour building popularity here following his Oslo visit. . . . And Sammy Davis' "At His Dynamic Greatest" selling well and again reflecting in-person popularity here.

Polydor presenting the best of the Pablo catalog, some 35 albums. . . . "Greig Favorites," by the London Symphony Orchestra, conducted by Norwegian Oyvind Fjelstad, out through Phonogram, and contemporary music by Edvard Hagerup Bull, played by the Oslo Philharmonic Orchestra conducted by Kjell Ingebreetsen. RANDI HULTIN

### ATHENS

State-owned radio and television company EP brought in French singers Dalida, Gerard Lenorman and Adamo for tv appearances. . . . Singers John Takis, Katy Abavi and Mary Linta signed to Music Box, which distributes Decca Records in Greece.

Greek mezzo-soprano Alexandra Papatsakou won the international vocal competition Toti dal Monte in Italy, having been much praised here earlier this year in the bravura title role of Rossini's "La Cenerentola" at the Lyriki Skini in Athens. . . . Greek-American actor Telly Savalas to appear in a live tv program here with his brother George Savalas.

A two-week strike of printers here has had a serious effect on the distribution of albums because of shortage of sleeves. . . . A German tv director advertised in local newspapers for someone to play the title role in Strauss's "Ariadne of Naxos," which he plans to film. The actress has to be between 20-40 years old, from the Island of Naxos, be named Ariadne—and speak a little German! NOTIS KYTARIS

### MILAN

At a press conference in Rome, held by the United Nations High Commissioner for Refugees to gain support from the Italian mass media, WEA Italiana introduced its Atlantic "Golden Soul" album, featuring Aretha Franklin, Otis Redding, Ray Charles, Ben E. King, Roberta Flack, the Drifters and other r&b artists, with all profits destined for the UNHCR fund.

A poll among viewers of the national tv show "Piccolo Slam," showed "record of the year" as "Gonna Fly Now," by jazz trumpeter Maynard Ferguson, a single on a tune from the "Rocky" movie soundtrack, and "Life Is Music" (Derby/CBS Sugar) by the Ritchie Family came in second place. . . . Bergamo's 9th International Jazz Festival, a three-day event, was highly successful with a massive attendance, acts involved including the Italian group led by percussionist Andrea Centazzo, U.S. vibist Bobby Hutcherson and his band and Dewey Redman's quartet.

Multi-instrumentalist Sam Rivers, bassist Dave Holland and drummer/percussionist Barry Altschul in Milan for a recording date with Italian saxist Mario Schiano, the quartet's album being released here by Red Records and distributed by Sciascia. . . . Schiano had previously appeared at the Teatro Arsenale here with trumpeter Guido Mazzon, bassist Roberto Bellatalla and drummer Lino Linguori.

The Teatro Arsenale is a new small venue in downtown Milan where pop and jazz gigs have been staged, along with plays and avant-garde music, and performances have involved jazz trio O.M.C.I., pop group Stormy Six and Gruppo Folk Internazionale (all L'Orchestra recording artists) and Cramps' singer Demetrio Stratos. . . . Lucio Battisti (Numero Uno), who has been the most popular singer/writer in Italy since 1969 and again is topping the national charts with his album "Io Tu Noi Tutti" and single "Amarsi Un Po," has readied an English version of the album, which was recorded in Los Angeles, including some of his previous Italian hits, with a view to international promotion by RCA.

Naples folk group Nuova Compagnia di Canto Popolare (EMI) toured Austria and West Germany in May. . . . Le Orme (Philips), a top local pop group, performed its hits and items from its latest album "Verita Nascoste," at a show staged at the Teatro Manoni in Milan, attended by Phonogram executives from the Netherlands, U.K., Sweden, France, Germany and the U.S. . . . "Morte Di Un Cantautors," or "Death Of A Singer/Songwriter" by pop journalist Mario Luzzatto Fezig is a book dedicated to Luigi Tenco,

who committed suicide at San Remo in 1967 after his song entry had been excluded from the Festival's finals and who has become a kind of cult figure here because of his "progressive" lyrics and singing style. DANIELE CAROLI

### LISBON

There is a noticeable increase in jazz interest in Portugal these days, with U.K. group Soft Machine a guest attraction of the 1st Festival of Jazz, Espinho '77, held at the Sports Pavilion, an initiative helped by the local tourism department and the general cultural office. Other guests included the quintets of Buck Clayton and Cecil Taylor, along with the Zanarp quartet.

Brazilian artists Vinicius, Toquinho and Maria Creuza in for a concert screened on television. . . . The Orfeon of Coimbra guests on a show promoted by the Campos Melo school in Covilha. . . . Pianist Helena Moreira de sa E Costa played a successful concert at the Theater Lethes in Faro, with music by Beethoven, Luis Costa, Lopes Graca, Frederico de Freitas and Mendelssohn.

Outstanding television program here is "Musica e Silencio," produced by conductor Antonio de Almeida in which he talks about the biographies of top composers. . . . Orfeu label new release schedule includes albums by Fausto, Vitorino and Jose Jorge Letria. . . . Songwriter Jose Cid signed to Arnaldo Trindade, with his new single "A Rita Nao e Bonita" an instant number one hit.

Main new releases here include "Hasten Down The Wind," the album by Linda Ronstadt (Asylum) and Aretha Franklin (Atlantic) on "Ten Years Of Gold." . . . A Brazilian tv production featuring singer Luiz Gonzaga shown to local viewers.

Jose Afonso (Orfeu) is recording the music for the soundtrack of the film "Os Indios Da Meia-Praia." Recently, he sang from Lisbon via satellite to Angola, backed by the group Merengues, playing at the Aviz cinema in Luanda. The Angolan audience gave him a standing ovation for his performance of "Grandola Vila Morena." FERNANDO TENENTE

### HAMBURG

Teldec sealed a contract with the Buddha label with a \$130,000 guarantee. . . . Holger Muller, of EMI, has left the company to become new a&r chief of WEA here. . . . The Eagles had sell-out concerts here and the "Hotel California" album is a best-seller in the chart. . . . Dolly Parton in to record two numbers for the tv musical program "Musikladen," as well as a studio concert for the 45-minute "Musikladen Special."

German music critics raving about Liverpool teen group Buster, with magazines with sales totalling two million featuring the quartet. . . . John Travolta, U.S. singer, now building popularity in Germany. . . . Bonnie Tyler, an RCA sales success with the single "Lost In France," now presenting the hit on Ilja Richter's "Disco," following appearances on Musikladen and Aktuelle Schaubude.

The German orchestra of Frank Valdor appearing at the London Palladium. The band-leader, unique here with his colorful "Brazil Show," filmed a 45-minute tv show for the German TV First Program, for transmission on Oct. 3. Valdor arranges all the numbers he used on records or on stage. WOLFGANG SPAHR

## Czech Contest Pulls Western Contenders

PRAGUE—In the fourth edition of Intertalent, an international talent contest staged here for young pop singers through the Czech Prago-koncert agency, artists from West European countries were invited for the first time.

This year there were singers from Finland, Italy and Austria, along with entrants from Czechoslovakia, Bulgaria, Hungary, the German Democratic Republic, Poland, Yugoslavia and Russia. First prize went to Soviet singer Jevgenij Golovin and second to Czech Miriam Hruskova.

The contest is held every other year and the prediction is for more international stars to take part in future galas. It is likely that Japanese artists will be involved in the 1979 event.



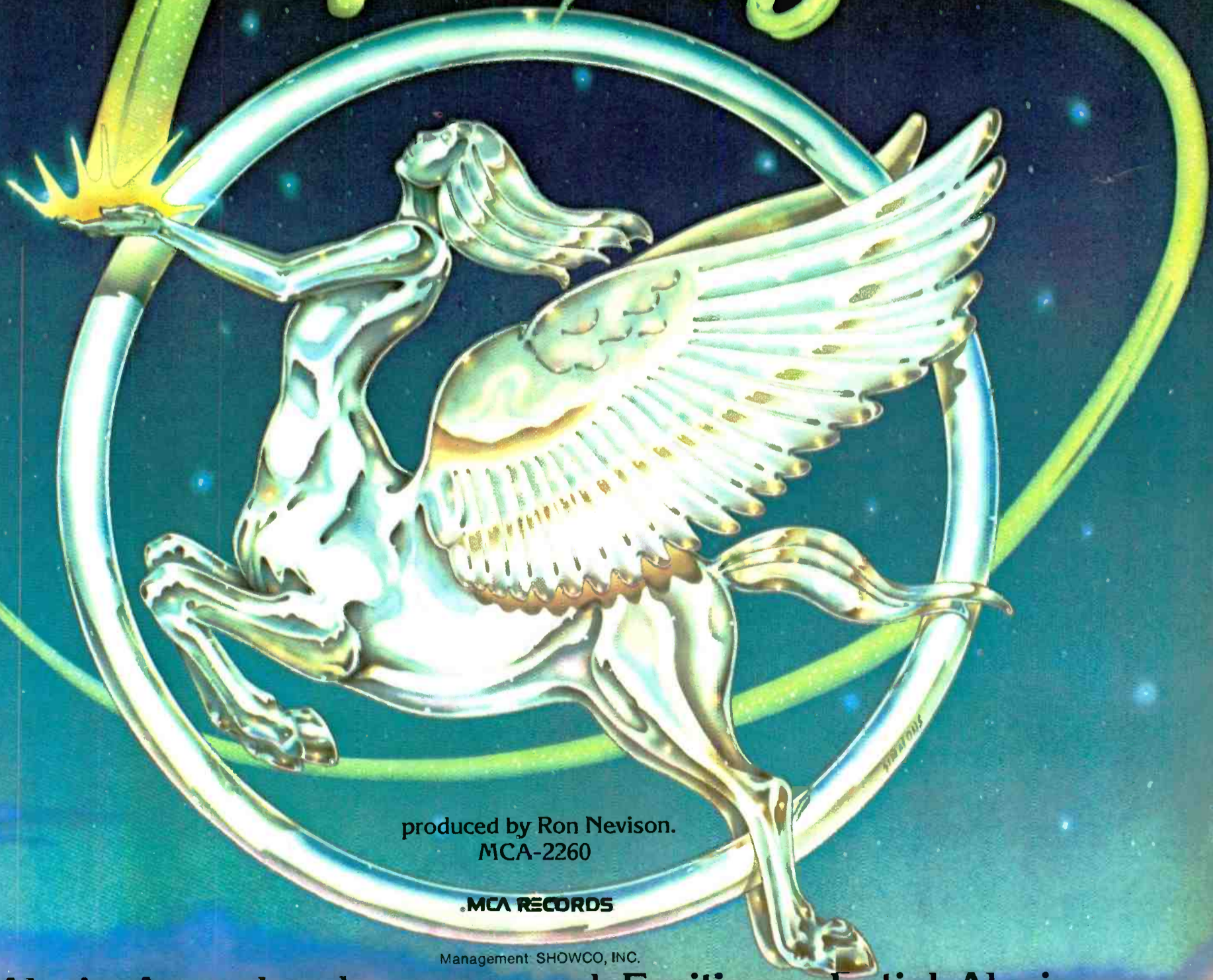




presenting...



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MCA-2260

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**Alexis. A new band, a new sound. Exciting, celestial, Alexis.**



# ROGER DALTRY ONE OF THE BOYS

Roger and friends, an all-star assortment of musicians and writers combine their talents and the result is his third great solo album.

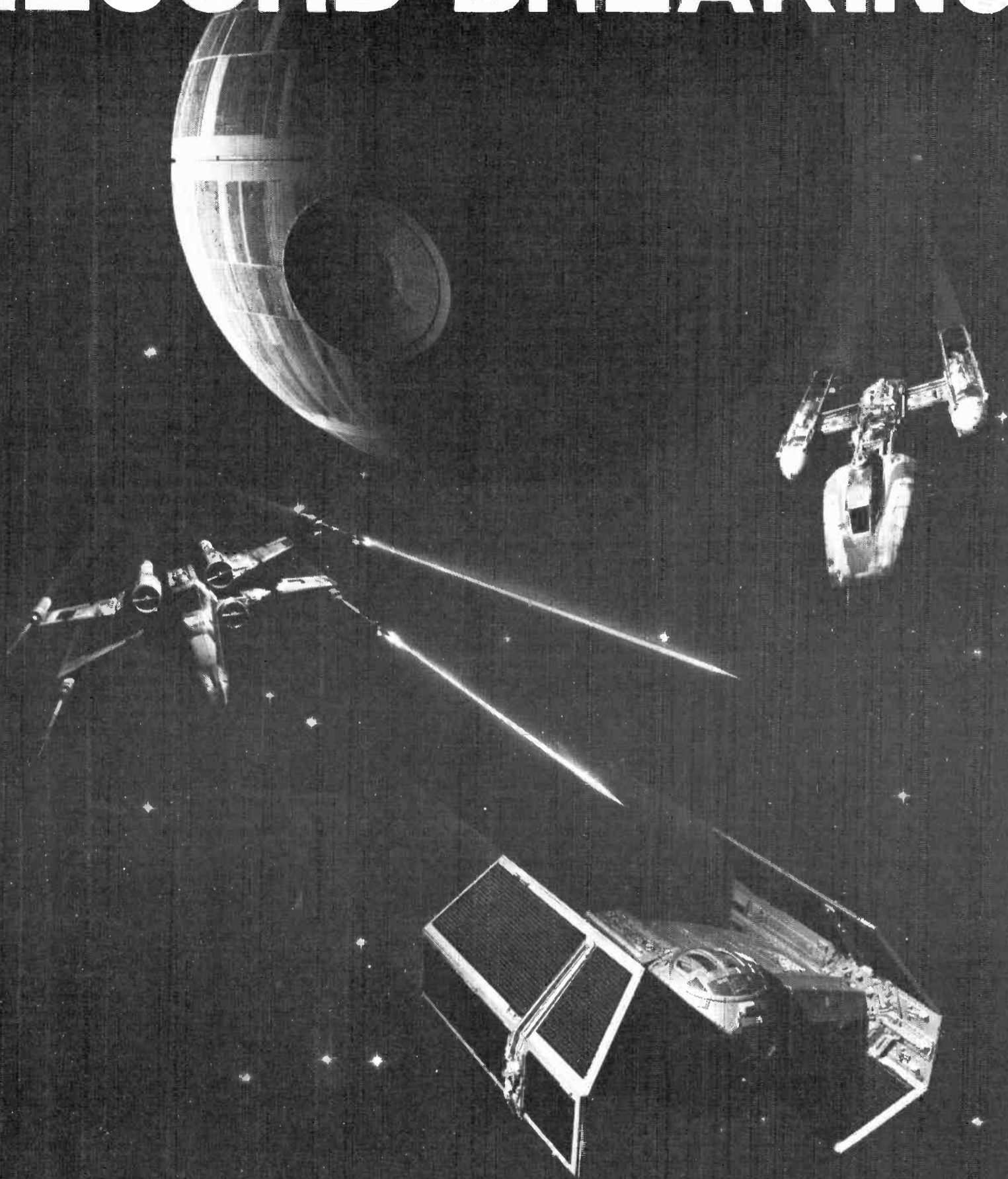


Produced by David Courtney  
and Tony Meehan (MCA-2271)





# RECORD-BREAKING



# STAR WARS

ORIGINAL SOUNDTRACK FROM THE 20TH CENTURY-FOX MOTION PICTURE  
COMPOSED AND CONDUCTED BY JOHN WILLIAMS  
PERFORMED BY THE LONDON SYMPHONY ORCHESTRA  
PRODUCED BY GEORGE LUCAS



© 1977 20th Century Records



**CUBAN JAM**—Jazz history is made as the first American musicians to appear in Cuba in 16 years play in Havana. During a formal concert at Havana's Teatro Mella, three of America's leading figures join forces with Paquito D'Rivera, alto saxophonist with Cuban jazz group, Irakeres. From left: D'Rivera, Stan Getz, Dizzy Gillespie and David Amram.



**WELCOME BACK**—At an impromptu concert at the Havana Libre Hotel, Cuban jazz group Irakeres wails. From left are an unidentified drummer, Paquito D'Rivera, Carlos Averhoff and Arturo Sandoval.

JUNE 11, 1977, BILLBOARD

## New 13-Part Jazz Series Debuts Over NPR July 3

By DAVE DEXTER JR.

LOS ANGELES—The most ambitious presentation of jazz in National Public Radio's history tees off July 3 when Helen Humes, singer, with Gerald Wiggins and Major Holley are presented over 201 NPR stations in the first of 13 one-hour programs recorded live in the Downtown room of the Statler Hilton Hotel in Buffalo.

John Hunt will host the series, produced by Buffalo station WBFO-

## Museum Shows Films Of Greats

NEW YORK—Film maker D.A. Pennebaker has put together a series of films on jazz stars to be shown at the Jazz Museum here Wednesdays at 7:30 p.m.

Pennebaker, noted for "Don't Look Back" and the "Monterey Pop" documentaries, picked most of the jazz films from the museum's archives but several new films are expected to be screened also. The June lineup is:

Count Basie and other big band leaders (1); vocalists including Nat "King" Cole and Billie Holiday (8); new films to be announced (15); jazz dance with Jo Jones, Jimmy McPartland, Lester Young, Illinois Jacquet (22); and recording sessions with Maynard Ferguson, Betty Carter, Coleman Hawkins and Dave Lambert (24).

FM under the direction of Mark Fruehauf.

All facets of jazz are scheduled, except for big bands. Performers, all internationally celebrated through the years, will be interviewed by Hunt on each program.

The programming lines up with pianist Monty Alexander, a modernist, featured July 10. Trumpeter Jonah Jones and drummer Cozy Cole are paired July 17. The July 24 presentation will showcase the solo guitar skills of Charlie Byrd.

Zoot Sims with Mousey Alexander, Jimmy Rowles and George Mraz are set for July 31. The Aug. 7 bill headlines pianist-composer Mary Lou Williams with Roy Haynes and Ronnie Boykins.

Vibes virtuoso Milt Jackson will be featured Aug. 14, followed by Clark Terry and his quartet Aug. 21. Pianist Hank Jones and legendary bassist Milton Hinton are to be teamed Aug. 28. Saxophonist Phil Woods with Bill Goodwin, Steve Gilmore and Mike Millello are booked for Sept. 4.

Station KUSC-FM here, operated by the Univ. of Southern California, reports that remaining programs to be aired Sept. 11, Sept. 18 and Sept. 25 have not yet been produced. "But," says a station spokesman, "we are hopeful that Woody Herman, Stan Kenton, Count Basie or Buddy Rich will be booked. One of them would round out the series spectacularly."

## Jazz Beat

LOS ANGELES—The Smithsonian Institution's two newest historical recordings on its Collection label are by Fletcher Henderson and Teddy Wilson. The Henderson two-disk set spans 14 years in his career. The Wilson single LP showcases his small group.

San Diego's all jazz outlet, KSDS-FM has a new operations and program director in Ron Jones-Dhanifu, who formerly worked at KPFK and KJLH in Los Angeles. ... WEXP, Gadsden, Ala., has increased its jazz programming from two hours per day to nine, reports Win Maxwell, program director. The station belongs to Gadsden State Junior College and broadcasts in stereo.

Just Jazz in midtown Philadelphia is going back to live jazz after a brief attempt at being a disco. Room plays local groups as well as names like Stan Getz, Ahmad Jamal, Irene Reed, Dakota Staton, Johnny Hartman and Zoot Sims, all of whom are booked, reports manager Ray Jones. And in Dallas, Granny's Dinner Playhouse is offering Monday night concerts with the Duke Ellington orchestra set for June 20 and Dizzy Gillespie June 27.

Saxman Teddy Edwards has composed a musical stage work "Blue Saxophone" which features himself and a cast of 33. Production bows in L.A. July 1 at the Wilshire Ebell Theatre with such sidemen in the band as Bobby Bryant, Blue Mitchell, Benny Powell, Jack Wilson, Ray Brown, Frankie Capp, Victor Feldman and Al Williams with Jimmy Jones the conductor.

L.A. trumpeter John Renaldo has formed the Be Bop Band for gigs in this area. His first is Wednesday (6) at the Palladium in a benefit for Richie Kamucka. Then the 16-piece band plays a free concert at noon at the Arco Plaza in downtown L.A.

Concord Jazz's new LP release features titles by five new artists to the label: Dave Frishberg, Richie Kamuca, Victor Feldman, Nat Pierce and Frankie Capp. The Concord Jazz Festival will be held on three weekends this summer: July 22-23, July 29-30 and Aug. 5-6

(Continued on page 97)

Billboard SPECIAL SURVEY For Week Ending 6/11/77  
(Published Twice A Month)

## Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	2	9	<b>CONQUISTADOR</b> Maynard Ferguson, Columbia PC 34457
2	1	9	<b>HEAVY WEATHER</b> Weather Report, Columbia PC 34418
3	3	17	<b>IN FLIGHT</b> George Benson, Warner Bros. BSK 2983
4	4	9	<b>FOUR</b> Bob James, CTI 7074
5	6	5	<b>ELEGANT GYPSY</b> Al DiMeola, Columbia PC 34461
6	8	5	<b>FRIENDS &amp; STRANGERS</b> Ronnie Laws, Blue Note BN-LA730-H (United Artists)
7	9	9	<b>GINSENG WOMAN</b> Eric Gale, Columbia PC 34421
8	7	9	<b>MUSICMAGIC</b> Return To Forever, Columbia PC 34682
9	5	5	<b>V.S.O.P.</b> Herbie Hancock, Columbia PG 34688
10	18	3	<b>LOVE NOTES</b> Ramsey Lewis, Columbia PC 34696
11	10	9	<b>ROMANTIC JOURNEY</b> Norman Connors, Buddah BDS 5682
12	11	21	<b>A SECRET PLACE</b> Grover Washington Jr., Kudu KU 32S1 (Motown)
13	13	62	<b>BREEZIN</b> George Benson, Warner Bros. BS 2919
14	14	5	<b>HOMECOMING: LIVE AT THE VILLAGE VANGUARD</b> Dexter Gordon, Columbia PG 34651
15	NEW ENTRY		<b>RIGHT ON TIME</b> Brothers Johnson, A&M SP 4644
16	16	28	<b>IMAGINARY VOYAGE</b> Jean-Luc Ponty, Atlantic SD 18195
17	12	5	<b>DON'T STOP THE MUSIC</b> Brecker Brothers, Arista AL 4122
18	15	8	<b>JEFF BECK WITH THE JAN HAMMER GROUP LIVE</b> Epic PE 34433
19	19	11	<b>SWEET BEGINNINGS</b> Marlena Shaw, Columbia PC 34458
20	25	5	<b>SHORT TRIP TO SPACE</b> Tropea, Marlin 2204 (TK)
21	NEW ENTRY		<b>FREE AS THE WIND</b> Crusaders, ABC/Blue Thumb BT 6029
22	NEW ENTRY		<b>LIFESTYLE (Living &amp; Loving)</b> John Klemmer, ABC AB 1007
23	20	13	<b>SEAWIND</b> CTI 5002
24	24	8	<b>WHAT THE WORLD IS COMING TO</b> Dexter Wansel, Philadelphia International PZ 34487 (Epic)
25	NEW ENTRY		<b>ENCOUNTER</b> Flora Purim, Milestone M 9077 (Fantasy)
26	26	36	<b>CALIENTI</b> Gato Barbieri, A&M SP 4597
27	37	9	<b>FROM ME TO YOU</b> George Duke, Epic PE 34469
28	30	3	<b>"LIVE" FROM THE SHOWBOAT</b> Phil Woods Six, Gryphon BGL2-2202 (RCA)
29	36	11	<b>NOTHING WILL BE AS IT WAS ... TOMORROW</b> Flora Purim, Warner Bros. BS 2985
30	NEW ENTRY		<b>TURN THIS MUTHA OUT</b> Idris Muhammad, Kudu KU 34 (CTI)
31	31	30	<b>MAIN SQUEEZE</b> Chuck Mangione, A&M SP 4612
32	NEW ENTRY		<b>PASSENGERS</b> Gary Burton Quartet with Eberhard Weber, ECM-1-1092 (Polydor)
33	23	5	<b>IGUACU</b> Passport, Atco SD 36-149
34	32	18	<b>BIRD IN A SILVER CAGE</b> Herbie Mann, Atlantic SD 18209
35	NEW ENTRY		<b>KILLER JOE</b> Benny Golson, Columbia PC 34678
36	NEW ENTRY		<b>PHANTAZIA</b> Noel Pointer, Blue Note BN-LA736-G (United Artists)
37	NEW ENTRY		<b>CAPTAIN FINGERS</b> Lee Ritenour, Epic PE 34426
38	NEW ENTRY		<b>40TH ANNIVERSARY CARNEGIE HALL CONCERT</b> Woody Herman & The New Thundering Herd, Gryphon BGL1-2203 (RCA)
39	NEW ENTRY		<b>THE JAZZ COMPOSITIONS OF STAN KENTON</b> Creative World ST 1078
40	17	9	<b>WATER BABIES</b> Miles Davis, Columbia PC 34396

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GET FREE AS THE WIND



THE CRUSADERS

THE CRUSADERS CARRY ON

ABC BLUE THUMB RECORDS AND GRT TAPES

Produced By Stewart Levine



*Thanks for*  
**GET DOWN TONIGHT**

*Thanks for*  
**THAT'S THE WAY (I like it)**

*Thanks for*  
**SHAKE YOUR BOOTY**

*Thank you everybody...*

**I'M YOUR BOOGIE MAN**

*...is Gold!*



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Closeup

# Caytronics To Rock

• Continued from page 1

outlet for the rock material. Salsoul's success has been primarily in the disco field, Caytronics' first expansion out of the pure Latin field.

"This is not the type of the thing

## R&A Audio

• Continued from page 12

product, it is believed to be around \$10 million.

The R&A system was all Electro Sound equipment. It included a one-inch bin loop duplicator with a power supply unit, eight slaves, six winders, six splicers, a Pony labeler and a Weldotron shrink wrap machine and tunnel.

Materials seized at the plant included, besides the 23,000 allegedly pirated and counterfeit 8-tracks, more than 900 one-inch master tapes, more than 900,000 allegedly counterfeit and pirate labels, more than 4,000 unrecorded pancake reels of 8,400 feet each, and more than 97,000 complete blank cartridges.

The FBI says that although shrink wrap machines were also found at the plant, the specific kind of machine (Scandia) needed for the American product and the Fania Records salsa product was not located there. That indicated to investigators that someone else was directly involved with the operation. The FBI could not comment on the source of R&A's printed labels.

The FBI believes R&A is a key link in what it calls "a large network" of illegal duplicators on the East Coast which comprise "a large conspiracy."

But the FBI has dealt a series of crucial blows to major East Coast pirates which have begun to fall since February in a "domino effect."

The trail which led agents to R&A began with a series of earlier raids in Pennsylvania. The most important of these was on a Darby, Pa., distributor, House Of Sounds, which an FBI source called "sort of the jugular vein of the East Coast" pirating business.

Financial records seized at the House Of Sounds facility led the FBI to its suppliers (pressers, printers, etc.) which were also raided.

The only supplier which did not immediately fall was the 8-track duplicator, though R&A was suspected from the start. Agents were surprised, however, to find only Latin product in the R&A plant because records had led them to believe House Of Sounds bought only American product from R&A.

When the American masters and labels were located at the R&A warehouse, investigators theorized the firm had switched to primarily Latin production when House Of Sounds was eliminated as a buyer. So despite the amount of illegal Latin output, an FBI source says the "Latin product was gravy" for R&A.

The investigation had been troublesome even with the confiscated business records because the firms involved used bogus names and addresses on the invoices. R&A, for example, went as Amigo Records.

Though exact figures were not revealed, the FBI says R&A and House Of Sounds did "an enormous amount of business in one year."

tated rhythm, its occasional bursts from horns and chorus and Pacheco's haunting, echoing flute combine to create an entrancing effect. **AGUSTIN GURZA**

we did overnight," Cayre says. "We've been considering it for three years and working on it seriously for the last six months."

Cayre says he has personally interviewed more than 200 potential artists, but he only met his first rock act (whom he would not yet identify) on his return flight from IMIC '77 in Holland last month.

Cayre says that producer Fowley, known for his work with acts like the Runaways and (a recent surprise) Helen Reddy, is committed to work on the firm's first album due by Labor Day. Studio time has been booked, Cayre adds.

Dispelling conjecture that his act will be in the punk-rock vein, Cayre describes the new artist as a solo male vocalist whose style he says is a "cross between Springsteen, Seger and Dylan."

Encouragement for Cayre's venture into the rock field no doubt came through his firm's recent triumphs in the disco market.

Still, Cayre says, the rock expansion will require some restructuring of the firm's promotion department which must gear up for a national FM/AM/MOR function. For this, the firm will "search out the best independent promotion men in the field."

Cayre claims the rock expansion will not diminish the firm's Latin music operations which, on the contrary, are being expanded. "My heart is still where I began," declares Cayre, "in the Spanish field."

Cayre, in Los Angeles last week working on the new rock artist's contract, also made the surprise announcement in an interview that Salsoul had signed a recording contract with Charo.

The popular television/Las Vegas performer is set to record vocal tracks on an album made by the Salsoul Orchestra, produced by leader Vincent Montana Jr.

## Jazz Beat

• Continued from page 94

Gary Lawrence and his Sizzling Syncopators, a 10-piece band which plays works from the 1920s and '30s is drawing some attention to its gigs at the Red Blazer Too in Manhattan. The leader is a pianist/arranger who digs playing in the old sounds of days gone by.

The Hyatt Regency in San Francisco has begun jazz concerts Saturdays from 1-5 p.m. in its Atrium Lobby. Dick Saltzman and the Hyatt Regency Jazz Trio are the mainstay group with group artists featured between 2-3 p.m.. Thus far drop-ins have included Jack Sheldon, Cal Tjader, Jon Hendricks, Kai Winding and Al Plank. ... Art Van Damme working the Walt Disney World Village Lounge from Wednesday (6) through June 18 in Florida.

The 11th annual Berkeley Jazz Festival over the Memorial Day Weekend featured such top names as McCoy Tyner, Ron Carter, Elvin Jones, George Duke, Julian Priester, Grover Washington, Dexter Gordon, Al Jarreau, Ella Fitzgerald, Toshiko Akiyoshi-Lew Tabackin band and Cladera, among others. The three-day bash was held at the Greek Theatre on the Berkeley campus.

Two ECM LPs were awarded Grammys by the German Phono Akademie. They were Kenny Wheeler's "Gnu High" and Jan Garbarek's "Dansere." ... Helen Humes guests at the Wednesday (15) "Highlights In Jazz" concert at NYU's Loeb Student Center in Manhattan. ... John Klemmer takes to the road again with Herbie Hancock's VSOP band starting June 30 on a 12 city U.S. tour. Klemmer has added a second keyboardist to his six-piece band.

The Ben Webster Foundation has been formed in Copenhagen under auspices of the Danish Ministry of Culture to promote jazz and handle his estate. ... The World's Greatest Jazz Band is cutting its 16th LP since 1968 in L.A. Its tribute to Duke Ellington LP has just been released in the U.K. on its World Jazz Records, Ltd. subsidiary.



'PHASE II' BASH—Hamilton Bohannon and his namesake, Hamilton Jr., are toasted by Phonogram/Mercury brass at a party in New York's Studio 54 disco in honor of his first LP on the label, "Phase II," with Junior gracing the cover. From left are Jules Abramson, label senior vice president; Irwin Steinberg, Polygram Record Group president; the Bohannons, and Charles Fach, label executive vice president/general manager.

## UA/Soviets Swap Disks

• Continued from page 1

The Russian executives, who were able to converse in English, are interested in Shirley Bassey, Paul Anka and Nitty Gritty Dirt Band product. UA will send a selection of albums by these acts to the Russians, who will in turn send a variety of ethnic and classical recordings here. Mogull says the Soviets are interested in a fall three-week tour by Bassey.

Mogull and Seider were in Moscow for three days in connection with the windup of a three-week Russian tour by the Dirt Band. Mogull's idea to cut a live album during the Russian tour had to be junked because of the short notice provided recording engineers there (Billboard, May 21, 1977).

Mogull and Seider attended the Sunday night concert which the Dirt Band played in a 2,000-seat hall in Moscow. Mogull describes the crowd as between 20 and 40, with the younger element warming up in the second half of the concert to a point where they were "boogieing in the aisles."

The audience was reserved as the concert opened, but response accelerated as the Dirt Band did its version of a Russian folk song and its well-known instrumentals according to Mogull. Mogull says applause at the beginning of the better known numbers indicated many in the sold-out house were hip to contemporary music.

Mogull and Seider visited three Moscow dinner clubs, where he heard standards like the themes

from "Love Song" and "The Godfather" being played. Six-piece amplified and acoustic bands were working these clubs. Mogull says his time schedule prevented him from trying to confer with Russian music publishing executives.

## WEA Promo On Middlewest TV

CHICAGO—Television spot advertisements are being readied to support WEA's "Superstar Summer" marketing campaign in four Midwestern cities.

The 30-second commercials, to highlight 15 artists involved in the promotion, will run in Chicago, Milwaukee, Peoria and Madison, Wis., for three weeks beginning June 24.

According to Randy Edwards, WEA branch marketing coordinator here, the advertisements give the appearance of a "large promotion" and will list the names of all 65 artists being featured in the summer program.

Edwards says the tv ads have been designed around retail displays WEA is providing with the program. Dealers, who will be tagged in the commercials, are encouraged to "tie in visually" by making use of the displays.

Edwards says a total of 36 spots will run in the Chicago market, 60 in Milwaukee and lesser numbers in the smaller markets.

The commercials are scheduled to air through July 17.

## Soul Sauce

• Continued from page 76

The group, consisting of Bernie Wilson, Larry Brown, Lloyd Parks and John Atkins, will continue to use the name Blue Notes although ABC Records' Melvin is also sporting the tag.

The TK group will release its first LP, "The Truth Has Come To Light" shortly. It's also working on a 45-day tour to coincide with the LP release.

The award was given by Ray Cooper, John Silver, James Alexander, LaDonna Tittle, Steve Harris, Elijah Mitchell, Donald Palmer, Shirley Harris, T.L. Barrett, Renee Prewitt, Cassandra, Steve Brisker and Graham Armstrong.

The Blue Notes, formerly the Blue Notes featuring Teddy Pendergrass and before that Harold Melvin & the Blue Notes, have signed with TK Records. These are the four members who accompanied Pendergrass about two years ago when Pendergrass split from Melvin.

The award reads: "In recognition of the outstanding leadership efforts of Earnest L. James program director, we the undersigned announcers of WBMX-FM do hereby bestow upon him this vote of confidence for making us the number one black station in Chicago."

The award was given by Ray Cooper, John Silver, James Alexander, LaDonna Tittle, Steve Harris, Elijah Mitchell, Donald Palmer, Shirley Harris, T.L. Barrett, Renee Prewitt, Cassandra, Steve Brisker and Graham Armstrong.

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

JUNE 11, 1977, BILLBOARD

Billboard **HOT 100** \*Chart Bound

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HANDY MAN—James Taylor (Columbia 3-10557) (I Remember The Days Of The OLD SCHOOL YARD—Cat Stevens (A&M 1948) SHOTGUN RIDER—Bachman-Turner Overdrive [Mercury 73926 (Phonogram)] HONKIN' DOWN THE HIGHWAY—Beach Boys [Brother/Reprise 1389 (Warner Bros.)] SEE TOP SINGLE PICK REVIEWS, page 92

Main chart table with columns for 'THIS WEEK', 'LAST WEEK', 'WKS. ON CHART', 'TITLE—Artist', and 'PRODUCER, WRITER, LABEL & NUMBER (DISTRIBUTING LABEL)'. It lists 100 songs and their chart performance.

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; 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-Licenses) table listing song titles and their respective publishers/licenses.

# Thelma Houston & Jerry Butler

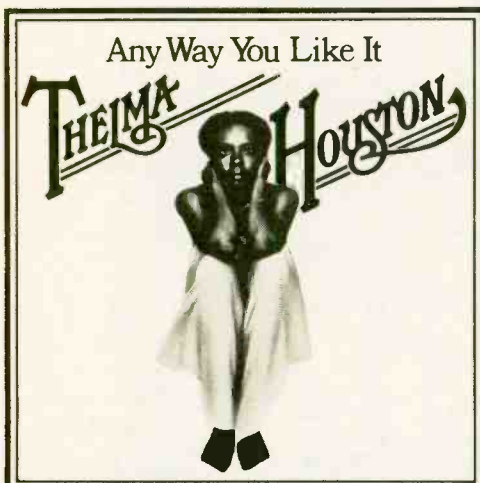
## "Thelma & Jerry"



M6-878S1

## Together For The First Time!

### More Thelma

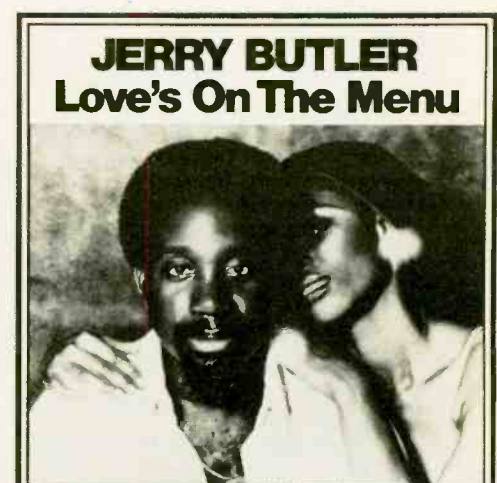


"Any Way You Like It"  
T6-345S1

### More Jerry



"Suite For The Single Girl"  
M6-887S1



"Love's On The Menu"  
M6-850S1



Always...On Motown Records & Tapes

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See Thelma Houston Starring At  
The Aladdin-Las Vegas — July 14 thru August 4



# THE MOODY BLUES CAUGHT LIVE + 5

## SCORES 5...big ones!

**1.** *Radio & Records*  
*Album Airplay/40 Chart Summary*  
May 27, 1977

*"The Moodies were the week's highest debut."*

**2.** *Kal Rudman*  
*Friday Morning Quarterback*  
May 31, 1977

*"I am grateful to be living during the time of their creativity."*

**3.** *Cash Box*  
May 28, 1977

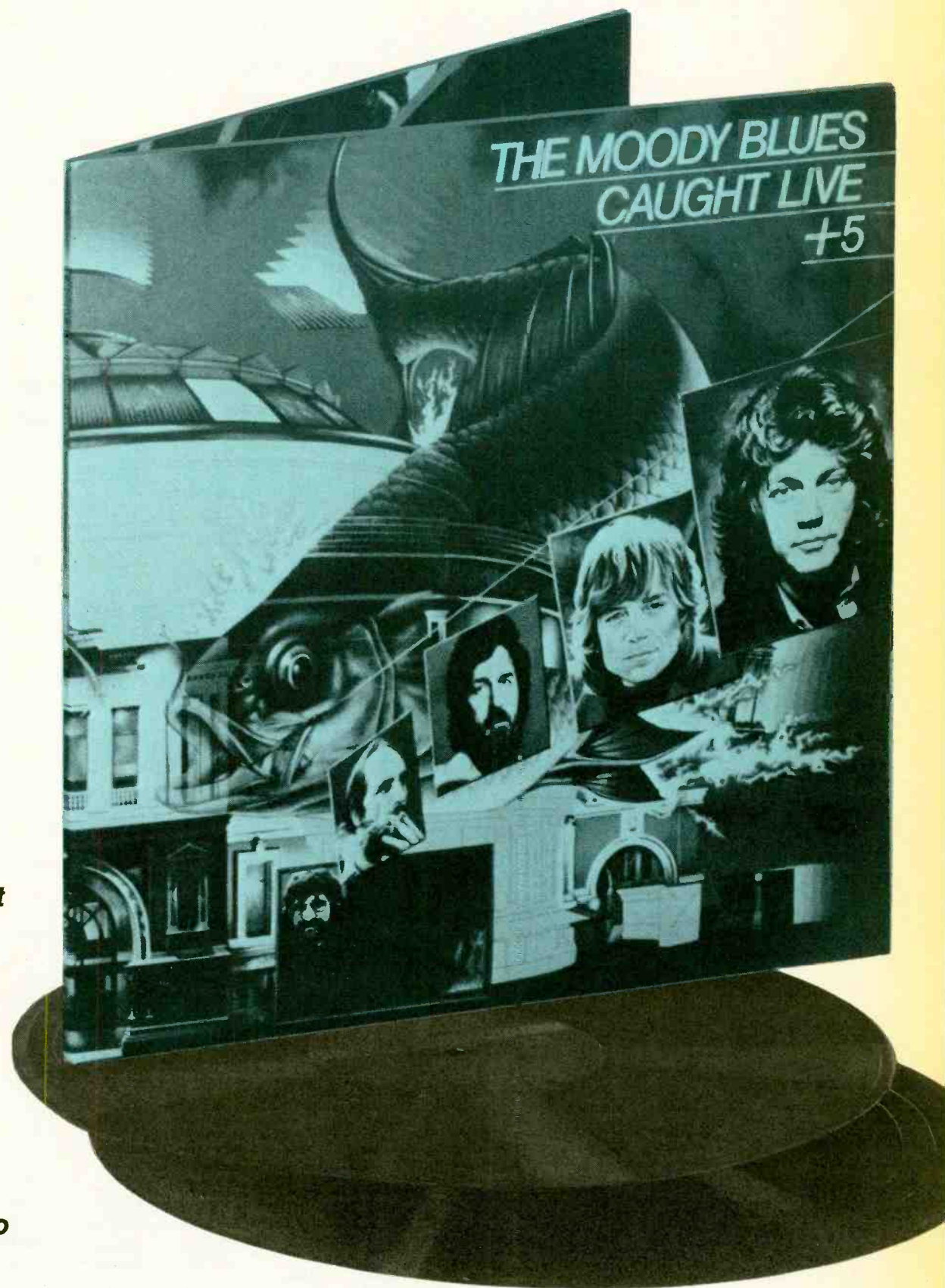
*"The energy of the live tracks and the presence of the "new" material should win the band AOR and top 40 playlist positions."*

**4.** *Billboard*  
May 28, 1977

*"The concert sound is solid . . . this set provides a new-angle of vision on the soft vocals-lush synthesizer style that made the Moodies a top worldwide attraction."*

**5.** *Record World*  
May 28, 1977

*"... the many fans . . . should delight to 'Nights in White Satin,' 'Ride My See-Saw,' and 'Tuesday Afternoon.'"*





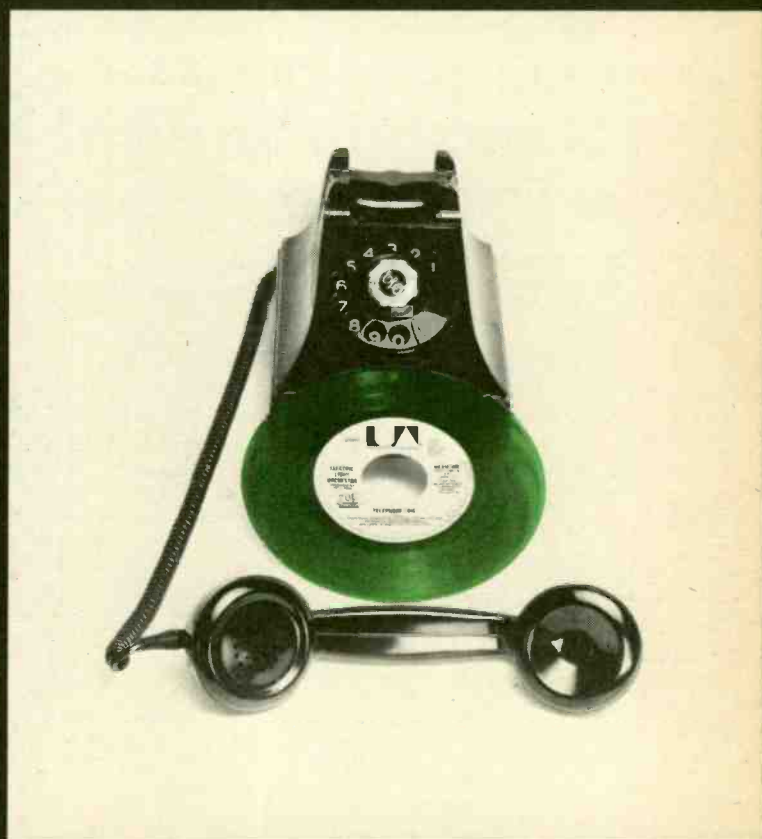


**Ships **Green**, turns Gold,  
from the Platinum album  
A NEW WORLD RECORD**

**"TELEPHONE LINE"**

UA-XW1000

**The new single by E.L.O.  
It has that familiar ring...**



**A Jet Production on United Artists Records**



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# Beacon Agency Into Disk Manufacturing

By ALAN PENCHANSKY

CHICAGO—Beacon Artists Corp. is branching into record manufacture here in order to give needed exposure to its roster of MOR acts, including John Gary, the Four Lads, and Frank Sinatra Jr.

The agency's move attests to the crucial influence of recordings on booking potential and Beacon says that dates for the Four Lads have increased by 25% since release of the group's LP on the new Churchill Records Ltd. label.

Twenty-two major independent distributors are handling the Churchill line, inform Beacon co-principals Tommy Martin and Herb Gronauer. The two also have reactivated Fona Records Inc., a label launched by Beacon and vocalist/bandleader Russ Carlyle more than a decade ago.

"We couldn't get exposure for our artists," Gronauer admits of the genesis of the new Churchill/Fona line. "The record business has gotten so inaccessible in terms of a&r."

Acknowledging that the trend away from MOR began more than a decade ago, the Beacon principals say they only recently have acquired investor capital sufficient to launch a manufacture venture.

Production for the new labels is being handled by Bob Destocki, formerly regional promotion manager here with Warner Bros. and Columbia, who reportedly has ownership interest in the venture.

Acts including the Four Lads; Russ Carlyle, Mamie Van Doren and John Gary are represented with new releases. Gary's "In A Class By Himself," on Churchill, has become the new company's lead item.

The Churchill/Fona catalog also lists new albums by pianist/arranger Les Hooper and one by the disco/soul unit Heinsight. An album by Frank Sinatra Jr. is slated for a July release.

The Beacon principals report recording plans involving country vocalist Sara Marie Anderson and the group Chase, which is being re-

nited. Chase will record with six of its original members, says Tommy Martin, who notes a major label deal may be sought for the group.

## Dispute On Bird Tapes

NEW YORK—A number of old Charlie "Bird" Parker master tapes, long believed to be lost or pirated, have turned up in the possession of Parker's common-law wife, Beverly Woods, also known as Chan Richardson, raising the possibility of a court battle over legal ownership.

According to attorneys for Parker's estate, Woods, who lived with Parker during the most successful period of his life, bore a son, Baird Parker, for the jazz artist. After Parker's death, Baird inherited a 25% share of his father's estate payable upon receipt of master tapes and/or sound recordings believed to be in the possession of his mother.

Woods allegedly never turned the tapes over to the estate and Baird's share of the inheritance was held in a special account for more than 20 years.

According to Robert Dobrish of Hoffinger, Friedland and Roth, attorneys for Parker's estate, a decision was made to release Baird's share of the estate last year on the young Parker's 21st birthday.

Subsequently attorneys for Woods revealed that she was, in fact in possession of the long missing tapes. It was further revealed that the musician's spouse was interested in entering into an agreement with the Parker estate under which the tapes would be jointly owned and sold to an interested record label for release.

Parker's estate, standing on the position that it is the sole owner of the tapes, has declined Woods' offer and states that it intends to go to court to prevent licensing and/or sale of the tapes and to gain ownership and control.



**DOUBLE BUSS**—Showing their appreciation to Private Stock's Cissy Houston for recording their hit song "Tomorrow" from Broadway's new smash "Annie," are composer Charles Strouse, left, and lyricist Martin Chernin.

## ASCAP Fetes 14

NEW YORK—Fourteen writers on music subjects shared \$6,500 in prize money and received plaques from ASCAP at ceremonies marking the society's 10th annual Deems Taylor awards Tuesday (31).

## INSTRUMENT SALES LEAP TO \$1.9 BIL

NEW YORK—Musical instrument sales climbed 10% to a record \$1.9 billion, according to the American Music Conference's annual review of the music industry and amateur music participation.

The new figure topped a previous high of \$1.8 billion reached in 1974.

Pianos and organs were among the instruments showing the greatest dollar increases. Up 16% and 17%, respectively, they accounted for nearly 40% of all sales for 1976.

Electric pianos, electric guitars, synthesizers and sound systems all reported significant gains.

School sales have dropped off considerably, due mainly to budget cuts, according to Leslie Propp, American Music Conference president. But he points to the expansion of older age groups and an increase in leisure time as contributing factors in opening up new markets for the music industry.

## Tony Kudos To 3 Record Stars

NEW YORK—Three top recording artists, Diana Ross, Barry Manilow and Lily Tomlin will receive special Antoinette Perry (Tony) Awards at the 31st annual presentation of the American Theatre Wing's show, scheduled to be televised live June 5 from Broadway's Shubert Theatre.

Ross, on Motown Records, is being honored for her three-week sellout engagement earlier this season at Broadway's Palace Theatre. Ross was recently cast as Dorothy in the film version of "The Wiz," an all-black musical production of "The Wizard of Oz."

Manilow and Tomlin, on Arista Records, are also being honored for their outstanding performances at the Uris and Biltmore Theatre, respectively. Manilow is scheduled to perform one of his compositions, "New York City Rhythm" on the show.

Selections from such Tony nominated musicals as "Annie," "I Love My Wife," "Side By Side Byondheim," and "Happy End," will be performed as part of the evening's entertainment.

## Inside Track

Ralph Kaffel, president of Fantasy Records, confirms that he is negotiating with Milt Israeloff, present owner of the Stax Records catalog, regarding releasing some of the material as twofers. . . . Will Ira Heilicher announce his resignation from Pickwick International this week? Heilicher has been reportedly eyeing the possibility of opening his own mini-wholesale/retail complex. The Heilicher scion reportedly turned in his resignation Friday (27) to Gene Patch, giving two weeks' notice.

At ABC, Los Angeles, Esmond Edwards, general manager of Impulse, the firm's jazz arm, has left. Edwards two-year contract was not renewed. And Lindy Blaskey, managing director, a&r, ABC Records, and Joe Juliano, a&r coordinator have resigned. Both Blaskey and Juliano had been at the label more than two years.

Columbia notched seven out of the top 10 positions on Billboard's best selling jazz album chart this week. . . . Will Thom Bell produce some sides for Elton John in England? . . . John Marmaduke of Western Merchandisers, Amarillo, and wife Marty are parents of their first, Margaret Hart, born May 22. Grandfather Sam got home from his Virgin Islands manse two days before the birth.

The Eagles grossed \$997,074 on 17 concerts in five European countries from April 25 to May 18. The European hejira, their first in two years and as headliners, drew 140,286 persons. Working for Harry Goldsmith, they drew 32,000 to Wembley Pool England in four concerts, scaled from \$4.50 to \$8 grossing \$225,900; 6,780 in two concerts at Apollo Center, Glasgow, with ducats from \$4.50 to \$6.50 grossing \$45,158 and 20,000 at Bingley Hall, Stafford, where the gross was \$130,000 for two shows at \$6.50 each. In Germany, under Lippman/Rau sponsorship, the take was \$88,060 for one concert at Olympia Hall, Munich, \$7.50 and \$8.50 each; \$115,000 at Festhalle, Frankfurt, where 15,010 paid from \$6.50 to \$8.50 and \$42,000 at Phillips Hall, Dusseldorf, where 5,300 paid \$7.50 and \$8.50. Barry Vissar's three Dutch gigs grossed \$156,000 at Ahoy Hall, Rotterdam, where 26,000 shelled out \$6 each. Then a Congress Hall, Hamburg, concert pulled 2,996 at \$6 to \$12 for \$29,660. The final two concerts in Sweden for Tom Johansen pulled 15,010 to the Tivoli, Stockholm, for \$120,080 at \$8; while the final stop at the Scandinavium, Gothenberg, saw 6,090 paying \$7.50 for \$45,216.

Artworks, a Los Angeles gallery owned by the fine arts division of Casablanca Record and Filmworks, starts a Stephen F. Verona show June 9. . . . Have Cleve Howard the Houston retailer, and his backer split and who will get the planned entertainment complex and record/tape store there? Chelsea/Roxbury Records has departed M.S. Distributing in Chicago and San Francisco to Progress and Record Merchandising, respectively. . . . Solters and Roskin has been retained by NARAS as publicity representatives. It handled only the Grammy tver previously. . . . The imminent strike of some 100 employees in the Pickwick Minneapolis warehouse (Billboard, June 4, 1977) is underway after negotiations failed. "We hope for an early settlement and are maintaining shipments from other depots with no loss in service to our customers," Cy Leslie, Pickwick board chairman, says. Watch for a major announcement from law enforce-

ment regarding illegal imports in the near future. . . . The Wallich's Music City court hearing is June 21 and was not May 31, as a typo in last week's Billboard indicated. . . . Looks like the immense public reaction to "Star Wars" has already ignited a huge fire behind the 20th Century Records track album. And the smash flick has the firm's stock trading heavily. . . . Mickey Rudin, long "Ole Blue Eyes" legal mentor, has probably won the seat on the Del Webb Corp. he longed for. . . . Lloyd Perryman, 60, who replaced original Sons of the Pioneers' member Tim Spencer in the mid-'30s, died in Los Angeles May 31. . . . The appreciation party held at Bill Emerson Sr.'s ranch Sunday (29) 140 miles from Dallas for Big State Distributing, Dallas, and Daily Bros. Distributing, Houston, suppliers and customers drew approximately 500, some 150 of whom came from out-of-state. Bud Daily says it was probably a one-and-only soiree, with nothing like it anticipated for the future by the veteran Texas distributors. . . . Big Tree Records, distributed through Atlantic, has nailed down Johnny Rivers' new label for national representation.

When will label packaging brass return to the old smarts of putting the important writer/publisher credits on both the label and the backliner? Makes it easier for the DJ for radio play. . . . If all goes according to plan, look for Denny Rosencrantz to assume an important house a&r post with MCA Records within the next fortnight. As of now, no successor has been hired by Phonogram/Mercury to head the West Coast operation in Los Angeles. A temporary substitute may come out from the Chicago office until a permanent person can be hired for the slot. . . . The New York Daily News, the nation's biggest circulation daily, tees off a new Friday special entertainment section this week with strong emphasis on music, including charts, reviews and an audio column. Ex-Amsterdam news scribe, Ace Adams, will do the pop column.

The U.K.'s 18-store Virgin Records chain is lowballing top 30 LPs and singles, with discounts ranging from \$1.75 to \$2.06. . . . The Beatles live in Hamburg double-pocket album ships soon at \$13.98 suggested list. . . . WEA Chicago branch manager Al Abrams and black one-stop op William Barney hosted guests Booker T. & the MGs at a luncheon for some 40 small retail shop operators. "It was a learning experience for both artists and dealers," Abrams explained. "Hopefully it will set a precedent." . . . Nona Hendryx of the disbanded Labelle has cut her own album for Epic, backed by British rockers. . . . Guy Lombardo will be feted for his 50th anniversary in the music business at combined parties to be held near the site of the Hopkins Casino in Ontario, where he began in 1927. He'll also be 75 June 19. . . . The Average White Band raised \$126,000 for Compared To What?, a Washington, D.C. charity at a benefit there. . . . Brooklyn art director Vic Aragon urges Glenn Miller fans to write the U.S. Postmaster General in support of his proposal to issue a 1979 stamp honoring the late bandleader. Miller's hometown, Clarinda, Iowa, is also promoting the idea. The burg hopes to throw a party and festival honoring Miller's music in 1979. . . . Is Rick Frio, former MCA marketing chief, returning to the industry with his own label?

JUNE 11, 1977, BILLBOARD

## BURBANK OPERATION BOUGHT

# Old Glancy Album Plant Goes To Merkle Group

LOS ANGELES—The completely self-sustaining LP jacket and manufacturing plant structured by Glen Glancy in Burbank in 1975 and early 1976 (Billboard, Feb. 14, 1976) has been taken over by a group of unidentified investors and renamed KM Records.

Heading the rejuvenated 50,000 square-foot mastering, four-color offset print and jacket fabrication and automated LP pressing operation is Glade Merkle, president, whose background is in accounting with various national firms outside of the record industry.

Csaba Hunyar, who had been with Glancy, who lost the business in a series of financial setbacks, continues as chief of LP production from four new automated Toolex Alpha presses capable of approximately 22,000-unit production in a 24-hour shift.

The Swedish presses operate on a significantly shorter cycle time than American-built presses and are the only such equipment in use in the U.S., the firm claims.

The support equipment consists

of a Hercules boiler and a Baltimore and a custom-built redwood cooling tower.

Hunyar says the plant will continue to concentrate on short runs for private labels and exceptional pressing runs, such as 12-inch 45 r.p.m. disco, as well as regular long runs.

KM has a complete art department, capable of producing graphic for front-cover as well as backliner. In addition to complete printing in house, fabrication and shrink wrapping facilities are available. The graphics division has Heidelberg and Chief printing presses, a Loge Robertson camera, Compugraphic computerized typesetting equipment, a Berkeley plate burner and complete dark room.

John Hess, who recently sold Independent Records studio, Burbank, to Fred Perren, is KM's director of marketing, while Jim Auchterlone is vice president of custom record sales. Dave Ellsworth, who was with Glancy's United Sound, has taken over the KM mastering room. Approximately 25 persons are employed.

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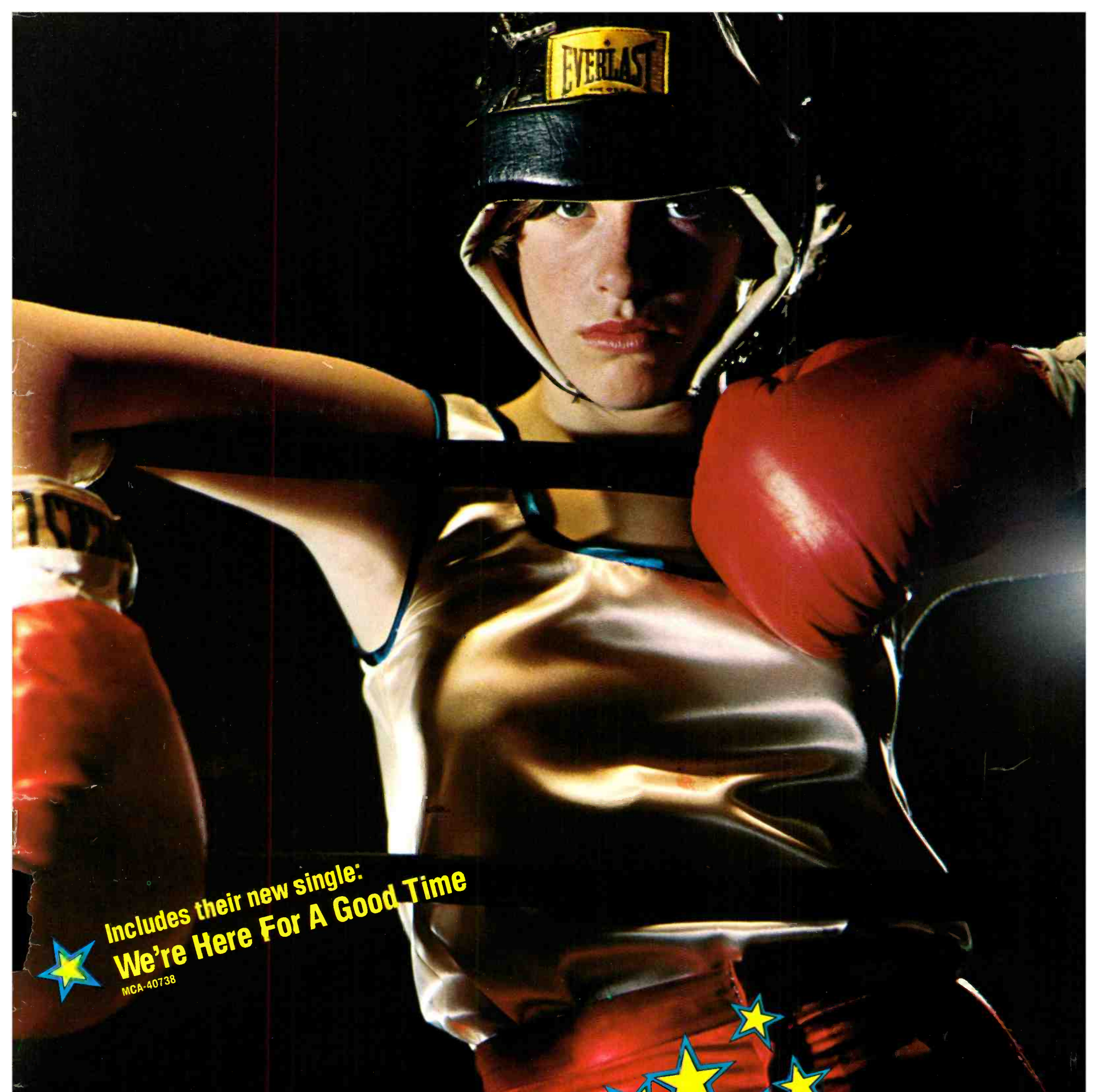
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