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Judge Decries 'Aid' To Piracy By Labels

Judge Warren J. Ferguson Thursday (25) found Janos L. Novotni guilty of one count of conspiracy and seven counts of wilfully and for profit infringing upon copyrighted recorded performances after a three-day trial. Novotni's fellow defendant Raymond A. Jennings was found not guilty on all counts.

By JOHN SIPPEL

LOS ANGELES—Record labels whose subsidiaries sell raw products to tape pirates are aiding and abetting violation of the federal law

Production Of Disks Tailing Off In Japan

By ALEX ABRAMOFF

TOKYO—Japanese production of records in the first six months of the current year dipped both in units and dollars over the comparable period a year ago, according to statistics released by the Japan Phonograph Record Assn.

The association reports that the total production of records in the period was 88,224,000 units, a decrease of 11% under the corresponding pe-

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which they themselves lobbied in favor of. Federal District Judge Warren J. Ferguson so blasted the double standards of some entities in the industry at the trial of Raymond A. Jennings, 35, and Janos Laszlo Novotni, 47, both of whom are accused of conspiring to violate copyrighted recorded performances.

Their trial results from a prior indictment by a Federal Grand Jury, which also cited Arpad Loecsey, 1300 Glenoakes, Pasadena, Calif., who Tuesday (23) pled guilty before Judge Ferguson. Sentencing was set for Sept. 26.

Loecsey, also known as Art Goldman, was previously convicted of tape piracy before Judge Ferguson in late 1973.

William E. Starling Jr., former Capitol Magnetism salesman, testi-

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RCA 'Pressing' To Satisfy Unabated Presley Demand

By ROMAN KOZAK & STEPHEN TRAIMAN

NEW YORK—More than a week after the death of Elvis Presley, neither love for the fallen idol nor demand for his product had abated. According to some wholesaler accounts, demand for Elvis product is running 30 times ahead of supply, with rackjobbers, one-stops and re-

tailers waiting impatiently for orders.

The run on all Presley product already has had a dramatic effect on both his recently released LP, "Moody Blue," and single, "Way Down." After two weeks stalled at No. 24 on Billboard's Top LPs &

Tapes, the album is No. 5 with a star this week, its 11th on the chart. And the single, which had dropped to 53 from 47 the week Elvis died, is No. 35 with a star on this week's Hot 100, its seventh on that chart.

RCA is finding itself literally hard-pressed to keep up with unabated demand for LPs, tapes and singles. Its vertically integrated Indianapolis operation has been running seven days, 24 hours, pressing all 50 LPs in the catalog, as well as producing tapes and singles.

While no detailed figures on either shipments or sales of exact titles will be available from the label until next week at the earliest—with all available outside pressing facilities used, reliable industry sources indicate about 20 million units being shipped weekly on all Presley product in the U.S. for RCA.

An RCA spokesman re-emphasized that the label was trying to fill every order with a minimum of de-

(Continued on page 18)

Conference Call Hooks Up Chelsea With Nation's PDs

By CLAUDE HALL

LOS ANGELES—Chelsea Records has launched a series of conference phone calls weekly—and a unique weekly record tipsheet—with 50 of the nation's leading Top 40 program directors and Barry Fiedel, vice president of promotion, says the "rapport" calls about music will be expanded soon to include 100 program directors.

In addition, Richard Sargent, na-

tional promotion executive at the label, is launching similar phone conference calls with album rock (progressive) radio stations. John Antoon, who has joined the label in national promotion, will be introducing the same type of conference calls with adult contemporary program directors.

Among those involved in the

(Continued on page 106)



Syreeta Wright's whisper-soft vocals have been combined with the smooth, distinctive style of G.C. Cameron for the first time in "Rich Love, Poor Love." Ranging the musical spectrum from tender ballads, such as "Made From Love" and "I'll Try Love Again" to the hard driving "Let's Make A Deal," "Rich Love, Poor Love" has strong potential crossover to POP and MOR outlets. SYREETA & G.C. CAMERON "RICH LOVE, POOR LOVE" M6-891S1 ON MOTOWN RECORDS & TAPES. (Advertisement)

Billboard's Disco III Shows Crowded, Exciting Agenda

NEW YORK—A crowded and exciting agenda faces the hundreds attending Billboard's Disco III at the Americana Hotel here this week.

Registration was completed Sunday (28) and later that evening Grace Jones, Gloria Gaynor, the Trammps and George McRae provided entertainment as everyone in the industry got to know one another.

Monday's schedule calls for Lee Zhitto and Bill Wardlow of Billboard extending welcomes, and a keynote address by Larry Harris, executive vice president of Casablanca Records & Filmworks. Panels and varied discussion sessions plus activity in the numerous exhibit booths will occupy those in attendance Monday with the day climaxed by dinner and another gala showcasing Silver Convention, Tavares, Claudja Barry.

(Continued on page 43)

Industry Splurge At Canadian Exhibition

TORONTO—Canada's celebration of the recording industry's centenary, which opened here Aug. 17, is expected to attract 1,400,000 visitors to the industry's pavilion at the Canadian National Exhibition here during its 20-day run.

The industry pavilion houses some 75 exhibitors, including all major Canadian record labels, with exhibit space estimated to cost in excess of \$1 million.

The event is the largest to be mounted in any country in connection with the 100th year of recorded sound, according to IFPI, the inter-

(Continued on page 10)



Here's THE RUMOUR everyone's talking about. The band behind England's Graham Parker has finally arrived with their debut solo album, "MAX," on Mercury. "MAX" is already getting the same critical acclaim THE RUMOUR received during their recent American tour with Parker. Word of THE RUMOUR is spreading quickly thanks to tremendous airplay of their new single, "I'm So Glad." And that's no rumor! Mercury SRM-1-1174.

(Advertisement)

(Advertisement)

COMING

SOON!

NEW BIRTH



Featuring the single "Deeper" (WBS 8422)
Produced by Frank Wilson for Spec-O-Lite Productions on Warner Bros. records and tapes

SIGNED, SEALED, DELIVERED

AM 1972

THE SINGLE.



From the album, "I'm In You"

SP 4704



CBS Signs Lifesong To Distrib Pact

NEW YORK—Lifesong Records has signed an agreement with CBS Records. CBS will distribute Lifesong as an associated label. It had been independently distributed.

Artists on the Lifesong label include Jim Croce, Henry Gross, Dean Friedman and Crack the Sky.

"Our being forced to wait until 1977 for return of the Croce master to us has placed strains upon the company. The enthusiasm that Ron Alexenburg and his staff have shown for our artists, producers and quality of product encourages that we can sooner get the results our product deserves," says Phil Kurnit, executive vice president of the company.

Lifesong was started in 1975 by Terry Cashman and Tommy West, producers of Jim Croce, in hopes of being able to mine the Croce catalog. Despite litigation they were not able to get the master tapes from ABC until recently.

ABC Bishop Push

LOS ANGELES—In its push to make Stephen Bishop and his latest LP "Careless" a top priority, ABC records has initiated a major advertising/promotional campaign. New graphics and in-store displays have been designed to coincide with Bishop's touring schedule. Radio spots, a series of interviews plus trade and consumer ads are also part of the promotional package.

Jimmy's World Creditors Organize, Set Up Committee Of Disk-Oriented Companies

By ED KELLEHER

NEW YORK—Representatives of the top 100 creditors of Jimmy's Music World and Sutton Distributors climbed into their mutual boat Thursday (25) and voted to form a select committee of 11, which will have a large say in determining the future of the retail chain and its parent company, both of which recently filed for Chapter 11 status, under the Bankruptcy Act.

The nearly three-hour session, held at the Essex House here, alternated between joviality and angry recriminations as record industry creditors dominated the proceedings, often to the dismay of those outside the business hoping to collect for providing Jimmy's with uniforms, insurance, carpets and the like.



SUPER TUTOR—Stevie Wonder gives pointers in keyboard technique to Jon R. Kelly (second from left), vice president and general manager of Audio-Technica U.S., Inc. Wonder's album "Songs In The Key Of Life," recently was selected the best produced pop/rock album of 1976 in the Audio Excellence award poll sponsored by Kelly's firm. Gary Olazabal (left) and John Fischbach (right), co-engineers of the LP, also were on hand following the award presentation at L.A.'s Crystal Sound Studios.

When the smoke cleared, the 11-member creditors committee consisted wholly of record-oriented companies and included WEA and CBS records, both of which are considered secured creditors. Named as committee chairman was Abe Amiri, national credit manager for RCA.

The committee consists of representatives from these companies: WEA, CBS Records, RCA Records, Phonodisc, Alpha Distributing, Cadet Records, Capitol Records, ABC Record Distributors, Promo Records, Win Records and Reserve Credit, a company representing Surplus Record & Tape Distributors and Countrywide Record & Tape Distributors.

Named to assist the committee ex-officio were Caytronics and the New York Daily News.

The committee is made up basically of Sutton's leading creditors and, in the course of the session, certain specific debt figures were made public. They are: Phonodisc (\$667,000), RCA Records (\$500,000 plus), Alpha Distributing (\$425,000), Capitol Records (\$300,000), ABC Record Distributors (\$255,000) and Promo Records (\$180,000).

(Continued on page 10)

U.K. Spark Single Leads Presley Rush

By PETER JONES

LONDON—The first Presley tribute single out in the European area was also one of the fastest productions in recent years. It is called "Elvis," written by Rick Sims and John Bendy, and is recorded on Spark Records by newcomer Jenny Nicholas. The flip is "Daddy's Gone Bye Bye," dedicated to Presley's daughter Lisa.

Marjorie Murray, of Southern Music London, telexed Gene Nash, Peer-Southern special projects consultant and head of Spark in London, about the discovery of both song and singer. Nash, satisfied the lyrics were not too maudlin, called Michael Karnstedt of Peer Musikverlag in Hamburg to get musicians and backing singers for a late-night session the following day.

Nash rented a private jet to get him from Switzerland to Hamburg, on to London to pick up the singer and others involved, and on to Hamburg where the session was completed in just six hours.

Immediate details were sent to Peer-Southern branch offices round the world. Five hours after the session Nash arranged a deal with the Teldec pressing plant for the first 5,000 copies. Labels were printed

overnight at a plant 60 miles from Hamburg.

Nash then chartered a plane on the Sunday (20) to deliver the 5,000 copies to Spark U.K. distributors. Records were in London area shops early the next afternoon.

The same day, Berndt Jansen, a German tv cameraman, left Hamburg taking the masters to Tokyo, Sydney, the U.S. and Canada on a 71 hour non-stop airtrip, filming the acceptance of the masters by various labels, the film to be used for a tv documentary. Other masters were shipped to Scandinavia, France, Spain, Italy, South Africa and Holland.

Reunion For Moody Blues

NEW YORK—The Moody Blues will reunite this fall to record a new album for London Records, according to Walt Maguire, vice president, a&r for the label.

Plans call for the five-man British ensemble to be in the Los Angeles Record Plant from Sept. 5 to the end of October. Tony Clarke is producing.

Industry Girds To Meet Mounting Presley Demand In U.K. & Europe

LONDON—Dealers throughout the U.K. are reporting no let up in the "staggering demand" for Elvis Presley product in the week following the singer's death. One harassed retailer likens the disk rush to "the days when the Beatles' albums went overnight to number one."

And the story of demand and more demand is repeated round the main European territories, though at a lower level. In France, for instance, it was stressed that 80% of Presley's sales are to English-speaking countries so that continental European reaction to his death was not so dramatic.

But the peak was clearly in London. Presley's album "Moody Blue" and the single "Way Down" hustled up the charts and there was specially

strong demand for the rock'n'roll recordings from his back catalog.

On the budget RCA Camden label alone, Pickwick claimed the seven Presley albums in its catalog sold 250,000 copies on disk and tape in just two days.

RCA, which has 35 Elvis albums on the books and 16 singles re-released in a special box set six months ago, was, 10 days after the death, just about coping with extreme demand for most titles.

As yet there are no plans for a memorial album of Presley tracks, but any project of this type would be originated in the U.S. The release of five movie soundtrack albums, planned months ago, goes ahead for October. Involved are "Loving You," "Kissin' Cousins," "Fun In Acapulco," "Girls, Girls, Girls" and "Roustabout." This project in any case got off the ground because of renewed interest in Presley by a new generation of record buyers.

Only Chiswick has Presley material not controlled in the U.K. by RCA and it has "The Elvis Tapes" on Redwood Records. It came out six months ago, sold 12,000 and went out of stock. Now it is to be re-released under a new Chiswick deal with Anchor and advance orders are near the 20,000 mark.

At dealer level, the basic reaction was "stunned amazement." Nicholas Banks, of Sound Effect, in York: "Everything sold out fast. We even resurrected the Elvis 'Christmas Album' and that goes out fast

with each reorder. I have photostatted the entire RCA Presley catalog so people can tick off which records they want to order—and I've taken advertisements in local newspapers apologizing for delays in fulfilling orders."

With 16 years in the business, John Corbett, of Easy Listening, in Birmingham, says he has never known such a sales splurge. "It's been nothing but Presley, particularly his really big old singles."

"Everybody has been genuinely sad about buying them at this time. Product has sold to the mums and dads, who probably grew up with his music, and kids who have seen his films on television. The religious material is the only style which isn't going so fast. But there has been strong sales, too, for Presley poster, T-shirts and photographs."

Tony Ames, with several stores in Lancashire, tells of customers "really heartbroken by the news. They still come in, literally red-eyed and white-faced."

And many dealers spoke of customers only too happy to take alternatives if a first-choice album wasn't available. Imported records, too, have had a ready sales response.

Mike Scott-Mason, of Harlequin's Coventry Street branch, likened it to the days when a new Beatle album would jump to number one overnight. "Presley's appeal is clearly universal, because just about everybody is buying anything, including

(Continued on page 89)

Music Instruments Will Be Exhibited

NEW YORK—Four music instrument companies have announced plans to co-sponsor Music East '77, a Northeast regional trade show Oct. 2-3 in Hasbrouck Heights, N.J.

The companies, M. Hohner Inc., Multivox/Sorkin, Musical Instrument Corp. Of America and U.S. Musical Merchandise Corp., will be displaying their lines and unveiling new products. Dealers in New York, New Jersey, Connecticut, Massachusetts, Delaware, Pennsylvania and Maryland are invited to attend.

Artists' Insurance \$6 Mil Policies Covering Some

By CLAUDE HALL

LOS ANGELES—While rumors abound, the firm of Frank B. Hall & Co., one of the world's largest insurance brokerage firms, will not admit that Elvis Presley is a client. Nor will they divulge any of their other clients, but it is known that dozens upon dozens of the world's leading recording artists are insured and insured heavily by the California firm under an operation called "Starcover."

The highest amount of insurance to any one record artist or group handled by the company is \$6,000,000. They also have a couple of clients who each have at least \$2,000,000 policies.

Uniquely, the insurance program is tailored to the lifestyles of recording artists. It compensates with a capital sum for "loss of investment and earnings caused by either the accidental death of an artist or permanent disablement ending his or her career." The normal restrictions on most insurance policies—drugs, drinking, travel and sports activities—usually are covered. "With the exception of skydiving," says Gary F. Thompson, a vice president in the Los Angeles office. "But one major recording artist does fly his own plane and yes, he's covered in that, too. And a couple of other artists are covered even while scuba diving. Skydiving is excluded, however."

The Starcover program covers unusual aspects in the music world, "because certain acceptable risks are within the norm," says Thompson.

Starcover was formed a couple of years ago; it is allied with certain Lloyd's underwriters. The Frank B. Hall firm dates back to Abraham Lincoln and pioneered in aviation and marine insurance. World headquarters are in Briarcliff Manor, N.Y.

PRERECORDED SOFTWARE IN FUTURE

RCA Videorecorder In Bow

By STEPHEN TRAIMAN

NEW YORK—Although RCA introduced the industry's first four-hour home videorecorder system without any prerecorded software on its own, this does not foreclose such a library in the future, key company sources indicate.

Demonstration of the VHS-format unit, built to RCA specs by Matsushita of Japan, was accompanied by the suggested pricing of \$1,000 retail—about \$300 below previously announced Sony, Zenith and Toshiba two-hour Beta-format systems and the JVC two-hour VHS Vidster.

As anticipated (Billboard, June 18, 1977), this is much closer to the \$995 two-hour Quasar unit, also from a Matsushita company, than to other competing models. It may well lead to their "suggested retail price reductions" as the battle escalates this fall.

RCA's own software library, developed for its SelectaVision videodisk system now postponed, has a substantial amount of videotape rights, but the main hold-up seems to be the absence of high-speed duplicating. A system has been successfully tested by Matsushita in Japan, but is at least a year or more away.

Meanwhile, RCA expects "eight

or nine major program suppliers" to announce VHS title availability before Thanksgiving. First major confirmation came earlier from Magnetic Video with a package of some 100 feature films; and other commitments are anticipated.

Not ducking the copyright question on home videotaping, both the introduction demo tape featuring impressionist Frank Gorshin, and all print material, carries the legend: "Caution: The unauthorized recording of television programs and other materials may infringe on the rights of others."

Handling the introduction were Roy Pollack, vice president and general manager of RCA consumer electronics division; David Daly, vice president, product planning; Jack Sauter, vice president, marketing, and Thornley Jobe, manager, product reliability systems.

Between them, they touched all bases on the "RCA SelectaVision VCR" introduction, hailed as RCA's first major consumer product since the bow of color television in 1954.

• Features include a headwheel assembly with direct-drive DC motor; standard-play (2-hour) to long-play (4-hour) switch with little vis-

ible degradation in the picture at slower speed; full compatibility with other 2-hour VHS systems; built-in VCR tuner with switchable circuit for fine tuning; digital clock timer built-in, preset up to 24 hours in advance but limited now to up to 4-hour recording on only the tuned channel; digital counter to catalog programs on tape, recalled by memory switch; audio dub feature to add a soundtrack to "home movietapes;" pause control for editing, with optional remote unit on a 20-foot cable; DEW light that prevents operation in excessive moisture conditions; power consumption of 45 watts versus 80 for Beta-format and 98 for Quasar units; at 38 pounds, 6 to 7 pounds lighter than competition.

• Accessories include two black & white cameras with built-in condenser mikes; a basic unit with optical viewfinder at suggested \$299.95 and a step-up model with through-the-lens viewing, and zoom lens, at \$399.95; and a condenser mike at \$10.95. A low-cost RCA color camera is some time away, but any existing unit can be cabled into the RCA VCR, including the just-bowed (Continued on page 20)

Executive Turntable

Derek Church has been appointed to the newly created post of director of creative services at Motown in Los Angeles. He has been the label's national advertising and merchandising director a year. . . . George Plumb is elected executive vice president of the Handleman Co., Detroit. He was group national merchandising manager at Sears, Roebuck. Also at Handleman, David Siebert



Church

is elected vice president. He remains president of subsidiary Sieberts, St. Louis. . . . At Polydor Inc., New York, Mel Klein has been promoted to assistant controller. He was a member of Polygram's internal audit staff.

Billboard Ltd. U.K. has appointed Andre de Vekey as European sales consultant to the Billboard International Group, effective Sept. 1. De Vekey, who founded the Billboard U.K. and European operation in 1963,

was formerly regional publishing director. His new role will give him primary responsibility for Billboard's European expansion program. In related moves, Alan Mayhew, formerly an advertising executive for Billboard in the U.K., has been made U.K. sales manager and Barry Hatcher, former group advertising director of Billboard Ltd., has left the company.

Lorraine Lawrence, formerly a free lance creative consultant, joins Arista Records, New York, as associate director, creative services. . . . John Rosica has joined the Music Agency, New York, as account group supervisor. He was vice president, promotion and merchandising at RCA Records. . . . Ron Eyre appointed as liaison of soundtrack activities between United Artists Corp. and

United Artists Records, based in New York.

He's been in UA's international area for 12 years. . . . Tim Martin joins the professional staff of ABC/Dunhill Music, Inc., Los Angeles. He was previously a personal manager and a staff writer for Irving/Almo and 20th Century Music companies. Also at ABC, Laura Leslie becomes assistant advertising manager. . . . Irv Glasser, previously with Fine Tone in Brooklyn, N.Y., named general



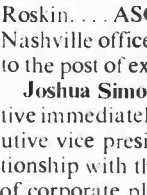
Rosica

manager, Candy Stripe Records, Freeport, L.I. . . . Jeff Aldrich now East Coast manager of a&r for Chrysalis basing in the label's New York offices. . . . At CTI Records, New York, Betsy Palumbo has been promoted from assistant to executive assistant to label president, Creed Taylor. . . . Don Krause has joined the promotion staff of Schwartz Bros., Washington, D.C. He was a regional marketing director for Arista Records. . . . Bob Marin, national merchandising manager at Island Records, Los Angeles, is no longer with the label. . . . As a result of the loss of Bob Adels as head buyer for Licorice Pizza in Los Angeles, further releases are being handled by Philip Culp.



Hodge

Karen Hodge promoted to vice president, administration, Jobete Music Company, Inc., and Stone Diamond Music Corporation and affiliated companies. A 12-year veteran with Jobete and Motown Records, she most recently served as Jobete's assistant general manager. . . . Howard Kaufman joins Front Line Management, New York, as vice president. He previously handled financial activities for Caribou Management. Also at Front Line, Bob Hurwitz named director of business affairs. He previously handled tour finances for Front Line acts. Larry Solters is made Front Line director of media operations. He was an account executive with Solters & Roskin. . . . ASCAP sets attorney Dennis Brewington as assistant director of its Nashville office. . . . Bill Oakes has moved over from heading up RSO Records to the post of executive vice president in charge of administration, RSO Films.



Simons

Joshua Simons has been appointed promotion manager of Billboard effective immediately, basing in the Los Angeles office. . . . Constance Pappas, executive vice president of John Reid Enterprises, has ended her four-year relationship with the company in Los Angeles. . . . Lynn Kramer becomes director of corporate planning for the Jos. M. Zamoiski Co., wholesale distributor in the Baltimore and Washington markets. She had been a consulting officer at the Maryland National Bank. . . . David Martin joins Dann Moss' management company in Los Angeles. . . . Ray May is now general manager of R.T.&E., Inc.'s Nashville offices and warehouse operations. At the same time, Pat Giallourakis has joined the sales and customer relations staff. Marshall Reznick has joined Regency Artists, Ltd., in Los Angeles. . . . Mark Hammerman will head Wald/De Blasio's contemporary music division in Los Angeles. . . . Larry Harman has resigned his post as vice president with Hecht Harman Vukas Creative Communications Inc. in Los Angeles. . . . Fred Bourgoise is named professional manager of the Bug Music Group in Los Angeles. . . . Ernie Hernandez, long-time independent promotion man and rock concert promoter, joins forces with Alpha 2 Management, Beverly Hills. . . . Ellen Weiss now an agent at the L.A.-based Robert Light Agency. . . . Gary Lubin new Western regional sales manager for Columbia Magnetics, Los Angeles. . . . Tom Frisina appointed JBL national sales manager, hi fi product, and Bill Robinson shifts from national sales manager to newly created position of national marketing manager, both in Los Angeles. . . . Perry Vartanian Jr. joins the Ampex Corp., Redwood City, Calif., as manager of manufacturing operations, audio/video systems division. He was vice president, operations at International Video Corp. . . . Don Hudson named to the newly created post of director, operational planning, for the sound products division of Altec Lansing, Anaheim. He was manager of engineering administration.

At the Record Plant recording studios in Los Angeles, Marla Miller upped to assistant to studio manager Rose Mann. Also, Scooter Dorsey joins staff as secretary and Jane Arnn becomes night assistant manager and head of new setup department.

At Studer Revox America in Nashville, James Woodworth joins in newly created post of sales manager for Revox products, from a similar position at Turner Manufacturing. Fred Layn is named to new position of Eastern regional manager in the just-opened New York factory office. . . . Ampex, Redwood City, Calif., selects John L. Porter for the newly-created position of vice president of new ventures. . . . Jensen Sound Laboratories, Schiller Park, Ill., chose Jack D. Buchanan manager of marketing services.



Lawrence



Aldrich



Kaufman

SEPTEMBER 3, 1977, BILLBOARD

PHONE BREAK New Yorkers Hear Entertainment By Simply Dialing (212) 936-4545

NEW YORK—New Yorkers can take a music break via their phones through a service instituted by the New York Telephone Co. called "MusicLine." According to the phone company an average of almost 50,000 calls are placed every day by people who want to hear the one-minute programs.

By dialing (212) 936-4545, for the price of a phone call, anyone can hear any of 12 taped programs which are changed every day. The service began in June.

The programs are hosted by both staff and guest disk jockeys including such New York radio heavies as Bruce Morrow and Alison Steele. The programs are produced and supplied by a company called Air Time Inc. Revenues for "MusicLine" come solely from the phone company's message unit charges as there are no ads.

Programming for "MusicLine" varies. There is a featured artist of the week, a musical quiz, top records of the week, musical salutes, inter-

views, news and gossip.

The music played on "MusicLine" is mostly pop, selected by the staff and based on trade charts. Alan Zaretsky, assistant vice president, promotional services for Air Time Inc., says that so far record company promotion departments have not contacted him to play any of their material.

Zaretsky says that because no more than 20 seconds of any song is performed on any of the programs, it constitutes "fair use" promotion of a record, and is hence not liable for royalties.

However, an attorney for ASCAP says that if a piece of music is performed on a public medium long enough to be identified, then it is subject to royalties. The attorney said that "we have had conversations with 'MusicLine' on this and no doubt we will have further conversations."

Zaretsky says the biggest expense in mounting a "MusicLine" type of operation is the cost of the hardware,

which so far has limited the programs to New York. He says the generic name for the machine which makes the thing work is an MCA40 manufactured by Autotran Inc.

Harriet Norris, a spokesperson for New York Telephone, says the phone company can handle 5,000 calls simultaneously on the "MusicLine" number. She sees it as part of a growth in telephone communications that will eventually allow anyone at home to get images on a television screen and sound on the stereo simply by punching a code in the phone console.

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BLOCK PARTY—Kicking off a weekend block party celebration for the Colonial Park Community Assn., two separate awards were presented to Mickey Addy and the staff of Billboard Magazine in appreciation of their contributions to Harlem children over the years. Representing Colonial Park were Roscoe Bradley and Larue Dobson. W. D. Littleford, chairman of Billboard, is the tallest person at left and Addy is in the center with Mary McGoldrick to his left. McGoldrick and Littleford accepted on behalf of Billboard. Addy, a sales executive with the magazine, accepted for himself.

NOT A TYPICAL DEBUT.



"LIBBY TITUS"
HER FIRST ALBUM, PRODUCED BY
PHIL RAMONE WITH
PAUL SIMON, CARLY SIMON AND ROBBIE ROBERTSON.
ON COLUMBIA RECORDS AND TAPES.

Direction: Fitzgerald Hartley Company.

Cage Duo Nets Big Score



SEALS & CROFTS sing the songs from
the Original Motion Picture Sound Track.

**ONE
ON
ONE**

This season, the best two-man team in the business is rushing down-court with another hot one: their first movie soundtrack album, featuring the single "My Fair Share (The Love Theme from 'One On One')" (WBS 8405). Lyrics by Paul Williams, words by Charles Fox. Stellar performing by James Seals & Dash Crofts.

Produced by Louie Shelton and Charles Fox  for Warner Bros. records & tapes. BS 3076

Handleman Sales, Earnings Spurt

By STEPHEN TRAIMAN

NEW YORK—Continuing to build on its solid fiscal year gains, the Handleman Co. reports impressive sales and net earnings increases for the first quarter of fiscal 1978 ended July 30.

Net earnings in the April-July period more than quadrupled, rising 446% to \$1.322 million from \$242,000 the prior year. Net sales were up nearly 30%, to \$40.025 million, from \$30.886 million in the comparable 1976 period.

The figures buttress the Detroit-based company's just released fiscal 1977 annual report, which documents the earlier reported 19% sales increase and 322% net income gain after an accounting change (Billboard, July 2, 1977).

In the letter to stockholders, chairman and president David Handleman, notes all three major aspects of the business—distribution of records and tapes, distribution of books and operation of retail locations, contributed to the significant 1977 improvement.

Of particular note is the full implementation of the retail inventory management system (RIMS) in the 15 consolidated U.S. branches. The Canadian locations are now being tested with a similar system.

Operations of Sieberts, Inc., the St. Louis-based subsidiary acquired in 1975, represented 21.4% of total Handleman volume (\$31.9 million of \$149 million) in fiscal 1977, and 27.4% of earnings (\$909,000 of \$3,314 million). For the 10 months of consolidation in the prior fiscal year, Sieberts represented 20% of sales and 29% of net earnings, before the accounting change.

Sieberts operates 15 retail stores, including the three Franklin Music outlets in Atlanta purchased earlier this year, and 39 leased departments, selling combinations of prerecorded music, hard and soft-cover books, magazines, gifts and novelties.

Handleman itself services about 5,500 retail stores from 20 warehouses in the U.S. and Canada, and

operates as a music distributor in Detroit.

With Handleman anticipating the three Atlanta Franklin Music outlets to contribute about \$3 million in sales during fiscal 1978, future acquisitions in the retail area are anticipated as well.

The overall sales volume increase of \$24 million in fiscal 1977 reflected greater sales of 17.8% in prerecorded music, 33% in books and 37.6% in retail locations.

Sales of prerecorded music and allied products accounted for 88.1% or sales in fiscal 1977, versus 89.1% the prior year; books and magazines, 8% compared with 7.2%, and retail stores, 3.6%, up from 3.1% in 1976. Recorded music and allied product sales accounted for 99%, 98.2% and 97.9% of consolidated sales in fiscal years 1975, 1974 and 1973 respectively.

One customer—K-Mart—accounted for about 46% of the company's net sales for fiscal 1977, up from 42% the prior year. Handleman's three largest customers accounted for about 65% of net sales both years.

Gross profit in fiscal 1977 was 24% of net sales versus 24.7% in 1976 and 25.5% in 1975, as the company absorbed some product price increases and instituted pricing programs to aid customers in meeting stiffer retail price competition. Operating expenses dipped slightly, due to consolidation of six branches into three distribution centers.

ABKCO Industries Revenues Up 24.5%

NEW YORK—With its long-running litigation with the Apple Companies settled in January, ABKCO Industries continues to report increased revenues and profits for the nine months and third quarter ended June 30.

In the first nine months of fiscal 1977, revenues rose 24.5% to \$6.467 million from \$5.196 million, with a profit of \$56,485 or 4 cents per share compared to a loss of \$454,395 or 32 cents a share in the corresponding 1976 period.

In that period, the company had income of \$165,050, net of related

Josephson \$\$ Are Trimmed

NEW YORK—Although Marvin Josephson Assoc., Inc., reported record annual sales and revenues for the fiscal year ended June 30, a depressed fourth quarter trimmed increases in both areas, chairman Marvin Josephson reports.

Fiscal year net income was up nearly 8% to \$4.003 million, from \$3.711 million in 1976, while revenues were only 1.1% ahead, \$28.825 million from \$28.504 million. Earnings per share were \$2.01 fully diluted, versus \$1.90 the prior year.

On July 20, Josephson had indicated that anticipated earnings per share in the \$2.25 range would be in the \$2.10 range due to lower than anticipated revenues in the motion picture and personal appearance areas.

The fourth quarter was particularly weak, with earnings down 36% to \$402,000 or 20 cents a share, from \$629,000 or 33 cents a share in April-June 1976. Revenues were off 22.5% to \$5.758 million, from \$7.438 million a year earlier.

Market Quotations

As of noon, August 25, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
49%	37	ABC	8	264	40%	39%	39%	— 1/4
41%	37%	American Can	7	46	38%	38%	38 1/2	Unch.
11 1/4	7%	Ampex	10	118	10	9%	9%	— 1/4
5%	3	Automatic Radio	8	14	3 1/2	3	3	— 1/4
62 1/4	55	CBS	9	163	55%	55 1/2	55 1/2	— 1/4
17%	7%	Columbia Pictures	5	339	16%	16	16 1/4	+ 1/4
15%	10%	Craig Corp.	3	39	11%	11%	11%	— 1/4
48%	32%	Disney, Walt	16	422	40%	39 1/2	39 1/2	— 1/4
4%	3%	EMI	8	73	4%	4	4	— 1/4
18%	11%	Gulf + Western	3	376	12%	12%	12%	Unch.
8 1/2	4%	Handleman	11	240	8%	8	8	— 1/4
—	—	Harman Industries (Acquired by Beatrice Foods 7-29-77)	—	—	—	—	—	—
5%	3 1/4	K-tel	7	4	3%	3%	3%	Unch.
9%	5	Lafayette Radio	58	56	5%	5%	5%	— 1/4
26%	21%	Matsushita Electronics	9	5	22%	22%	22%	Unch.
44%	35%	MCA	8	78	37%	37	37	— 1/4
25 1/2	16	MGM	8	315	20%	20%	20%	— 1/4
57	47 1/2	3M	16	345	52%	50%	51%	— 1/4
56%	36%	Motorola	13	816	45%	43%	44%	— 1/4
36	28%	North American Philips	6	3	29%	29%	29%	+ 1/4
9%	5%	Playboy	11	50	7 1/4	7 1/4	7 1/4	— 1/4
32 1/2	25%	RCA	11	543	29%	28%	28%	— 1/4
10%	8%	Sony	15	518	8%	8%	8%	— 1/4
22%	14%	Superscope	6	10	16%	16%	16%	+ 1/4
42 1/2	21	Tandy	6	87	26%	25%	25%	— 1/4
7 1/4	4%	Telecor	6	1	6%	6%	6%	+ 1/4
3%	2%	Telex	9	33	2%	2%	2%	Unch.
4%	2%	Tenna	10	2	2%	2%	2%	+ 1/4
16%	13%	Transamerica	7	362	15%	15%	15%	— 1/4
25%	9%	20th Century	8	338	24%	23%	23%	— 1/4
32 1/2	26%	Warner Communications	6	67	29%	28%	28%	— 1/4
28	19%	Zenith	10	223	19%	19%	19%	— 1/4

OVERTHE COUNTER	P-E	Sales	Bid	Ask	OVERTHE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	3	3	3%	Koss Corp.	5	4	3%	3%
First Artists Prod.	3	86	8%	9%	Kustom Elec.	7	5	2%	3
Gates Learjet	4	27	8%	8 1/2	M. Josephson	9	44	13%	14%
GRT	5	20	2%	2%	Memorex	7	481	32%	32%
Goody Sam	3	—	1%	2%	Orox Corp.	—	—	1%	1%
Integrity Ent.	3	52	1 9/16	1 13/16	Recoton	4	12	2%	2%
					Schwartz Bros.	10	—	1%	2%

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.

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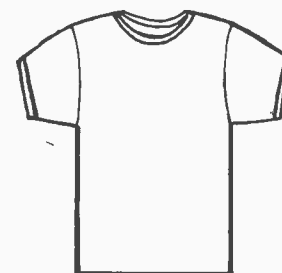
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Acts Set For Lewis Telethon

NASHVILLE—Frank Sinatra, Tony Bennett, Charo, David Hartman, Barry Manilow and Dionne Warwick are among those who will join Jerry Lewis for his 12th annual Labor Day Telethon to benefit the Muscular Dystrophy Assn.

Lewis, Muscular Dystrophy chairman, will be backed by veteran telethon anchorman Ed MacMahon on the telecast which will be broadcast live for the fifth consecutive year from the Space Center of Del Webb's Hotel Sahara in Las Vegas.

Wilhoit President

ATLANTA—The Atlanta chapter of NARAS has elected Sam Wilhoit president, Kaye Pritner vice president, Martha Eddins secretary, and John Barbe treasurer. Babs Richardson remains in the executive director post.

Wilhoit and Bill Huie, a national vice president of NARAS, continue to represent the local chapter as national trustees.

1,400,000 Expected For Industry Exhibits At Toronto's Canadian National Exhibition

• Continued from page 1

national federation of record industry associations.

One of the major attractions is a 2,500-seat theatre offering free concerts nightly and featuring Canadian talent. Sixty acts in all will be showcased, with most new artists who have had only regional exposure. Up to 10 nationally-known acts will also be presented.

Previously unrecorded groups have the opportunity to record a demo tape in a fully equipped 24-track studio located in the pavilion, with the public invited to witness the sessions.

Jimmy's World Creditors

• Continued from page 3

In addition, the secured creditors line up as follows: Bank Of Commerce (\$1.9 million), CBS Records (\$1.5 million) and WEA (\$1.1 million).

There was heated debate among the creditors as to whether CBS Records and WEA should be allowed to sit on the committee, granted their somewhat privileged state of being secured. However, a legal spokesman for WEA pointed out that its \$1.1 million figure meant little if it could not in fact be recovered from Sutton.

Prior to the creditor infighting, Harry Miller, a spokesman for Sutton and Jimmy's, outlined particulars of the companies' petitions for Chapter 11. (See Billboard, Aug. 27, 1977).

He also revealed that at present only 22 of the chain's retail outlets are open for business, bringing to 16 the total number of stores closed since the beginning of the month.

By eliminating 220 jobs, Jimmy's hopes to save a total of \$1.6 million annually, according to Miller. Similar cutbacks at the Sutton headquarters in Rahway, N.J. have brought the work force from 130 to 92 and slashed the weekly payroll from \$32,000 to \$22,000.

Looking to the future, Miller predicted that if the companies are permitted to continue operating, they could once again be viable business enterprises. Pointing to Sutton's 17-year track record of profits, he foresaw a projected sales figure of \$6 million by the end of 1977, with a net income for the company of \$100,000. As for Jimmy's, he predicted sales of \$6.4 million and a net income of \$600,000 for the same period.

Earlier in the week (23) at a hearing before Judge John Galgay in U.S. District Court, lawyers for Sutton won the right to continue operating without indemnity. There had been speculation that Sutton might be required to post a bond to cover losses pending.

At the hearing, attorneys for Capitol Records, ABC Record Distributors, MCA and Promo Records argued that top executives of Sutton had shown only "token inclination" to alter their salaries and personal life styles in the wake of the company's Chapter 11 filings. In their original petition to the Court, executives James, Charles and David Sutton each agreed to accept salary cuts from \$2,884 to \$1,923 per week.

In handing down his decision, Judge Galgay suggested that the Sutton brothers might make further readjustments downward in their weekly paychecks and dispense with one or both of two automobiles provided for each at company expense.

A 3,000-square foot store in the pavilion sells records of all labels to the public. The retail facility is operated by the Canadian Recording Industry Assn., with all product on consignment, not the normal practice in the domestic marketplace.

Sales are reported brisk at the store. Most product is offered at list price, except for about 15 hit titles sold at discount. All Presley product sold out quickly except for a few 8-tracks.

A steady parade of attendees view the displays of major labels, featuring a variety of audio and visual presentations.

One of the more innovative is MCA's, where the public is permitted to mix its own version of a rock single from an 8-track master tape and take away a cassette dub of their efforts. At this exhibit, set up in conjunction with CILQ-FM, visitors may also make their own deejay audition tape.

Polydor has 10 listening posts with headphones where the public may select records for audition from a display of empty sleeves. An attendant then plays the selections on turntables behind the counter with the sound piped to the listeners. Each Polydor record is keyed and customers may buy the disk at the retail store, which just happens to be opposite the company booth.

A&M Records offers a display of seven holograms of their artists in performance, including the Carpenters, Styx, Peter Frampton, Herb Alpert and Gino Vanelli. CBS shows movies of its artists in a small "theatre."

WEA, RCA, Capitol, United Artists, GRT, London, Motown and Quality all have large exhibits, in many cases sponsoring drawings for such prizes as a new jukebox, T-shirts, records and related items.

Other exhibitors include musical instrument and sound equipment firms, marketers of T-shirts, posters, musical antiques and disco items. Retail stores from the Toronto area also represented.

More directly in tune with the commemorative nature of the enterprise is an industry historical area researched and designed by Edward Moogk. Archival exhibits were loaned by the National Library of Canada. A single record tying in with the centenary is sold there for 50 cents, and a souvenir booklet at \$2.

Artists Kiss and Bay City Rollers also had booths pushing self-related souvenirs.

Opening night problems, aggravated in part by an electricians' strike, were anticipated and, in fact, did occur. The CRIA, at a cost of \$13,000, had to hastily construct a lead-lined soundproof wall to prevent concerts from interfering with recording studio operations. Exhibitors, too, had to come to an agreement to limit display sound levels to prevent inter-booth interference.

While some complaints were aired by industry figures regarding the effectiveness of the pavilion as an industry showcase, most seemed to feel it was accomplishing a positive function. A final assessment will be made the end of September, when an industry committee meeting will review the event.

Consulting Firm, Musexpo To Collaborate

NEW YORK—Musexpo has concluded an agreement with Music Resources International, a marketing consulting firm headed by Andy Hussakowsky, to coordinate participant needs and marketing operations.

Musexpo holds its third annual international record and music industry market at the Doral Hotel, Miami Beach, Oct. 28-Nov. 1.

Backers of Musexpo say they expect more than 4,000 participants from 800 companies

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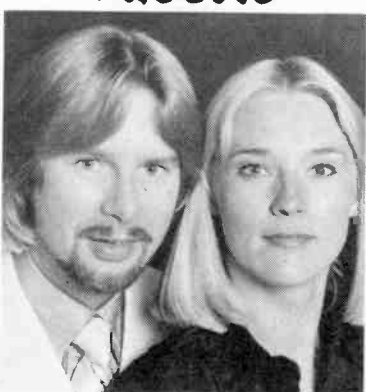
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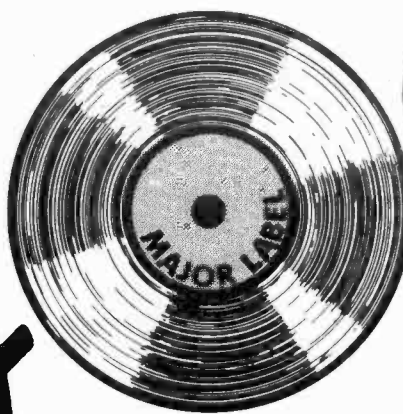


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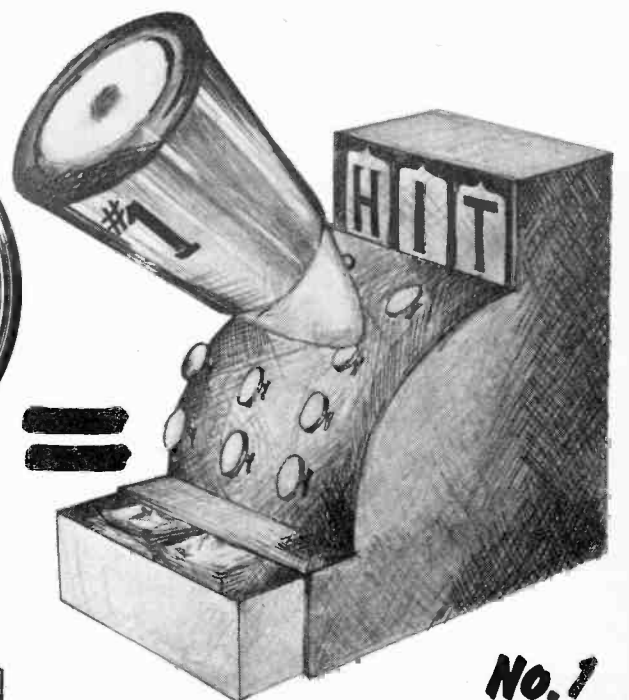
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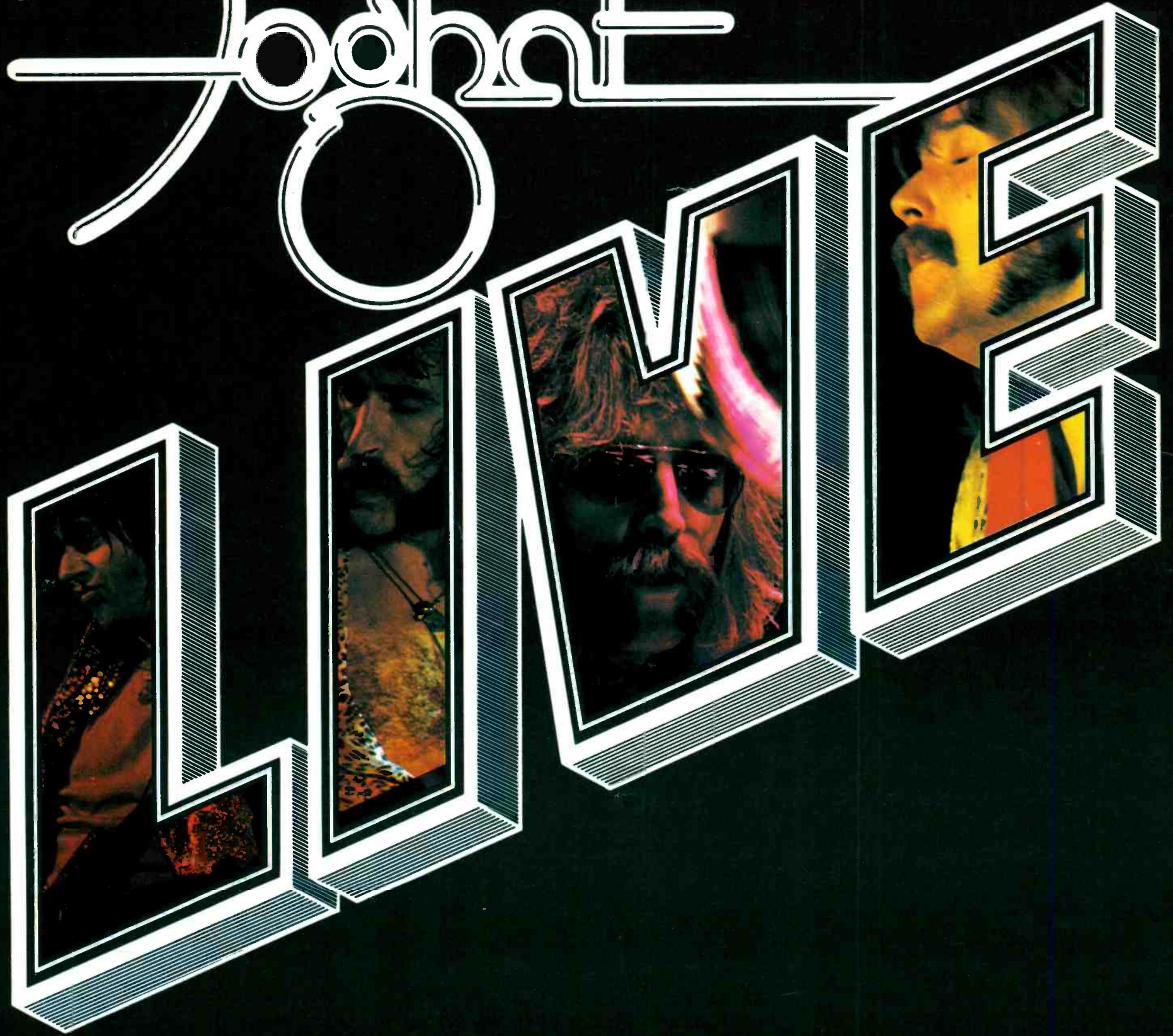
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Little TK Now Big; Intros Clouds Label

By DICK NUSSER

NEW YORK—TK Records, the little r&b label that grew from a warehouse operation into a major marketing vehicle on the strength of a small but potent roster, according to Billboard's Chart Success Analysis Report for July enters the list of the top 20 most successful label operations for the first time, based on combined performances on the Hot 100 and the Top LP charts.

At the same time, TK claimed that disco artist Peter Brown's 12-inch disco single, "Do You Wanna Get Funky With Me," on the TK-owned Drive label, hit the million dollar mark in sales, making a claim for the industry's first gold 12-inch disk. (See separate story, this issue.) Topping things off, TK also announced a new label, Clouds Records, would mark its formal entry into rock'n'roll, with an album by vocalist Chi Coltrane bowing Sept. 20. Other artists signed to Clouds include guitarist Mike Bloomfield, Horrell McGann, Wild Oats and Bobby Caldwell.

"We've had tremendous success with all areas we've been involved in," says Howard Smiley, TK's general manager, "most notably r&b. We're now moving into other areas as we did with our jazz label, Marlin Records. In the usual TK manner, we are not interested in tonnage for Clouds Records. We're going to be discriminating in signing acts and concentrate on developing each act on the label.

Aside from TK's president, Henry Stone, regarded as an all-around record man throughout the industry, TK's successful path to major status can be traced to its artists' roster, particularly to Harry Casey of K.C. & the Sunshine Band, the former warehouse clerk who is now a top selling artist and concert attraction, and the label's early entry into disco music.

TK helped launch the disco craze with its release in 1974 of George McCrae's "Rock Me, Baby," written by Casey and Rick Finch, another

(Continued on page 106)

East Coast Focus For Chrysalis

By JIM McCULLAUGH

LOS ANGELES—Chrysalis Records will be focusing much more strongly on East Coast artist development and has established an a&r department at its New York branch, according to label boss Terry Ellis.

Spearheading the new effort will be Jeff Aldrich, who will be responsible for all areas of new artist acquisitions in New York and surrounding areas, adds the Chrysalis executive. Aldrich, previously manager of the Yorkville Palace Theatre, will report directly to Roger Watson, national director of a&r for the label in Los Angeles.

The firm's New York foothold has been undergoing a building process over the past year since the label became independent and has already established promotion/sales, artist relations, publishing and press staff there. International headquarters are in London, with the U.S. operation in Los Angeles and New York.

"New York is still a vital creative center and spawning ground for new artists," asserts Ellis, "and like Los Angeles and London always will be. We intend placing maximum interest there. We consider ourselves an international record company and this is something we have been working hard to put across. We're not a West Coast or East Coast record company.

"Too often," he adds, "there is a tendency to faction-

alize. People seem to think you are either a New York label or an L.A. label."

After having just returned from an extensive stay in New York working with Chrysalis personnel, Ellis adds he is embarking on an extensive international trip to Canada, Europe, Australia and Japan.

The trip will be multi-fold, he adds, entailing meetings with current and new licensees, reporting to them the label's progress in all areas in the past year.

"What you can never forget," emphasizes Ellis, "is that there are an awful lot of places around the world that are selling records and all those numbers add up. And those numbers represent hard working, individual efforts. We feel it's best to establish close personalized rapport with each and everyone of our licensees."

Ellis also adds that an international Chrysalis a&r and sales convention is still in a planning stage and will probably materialize somewhere in Europe in the fall.

Effective Sept. 1, all new and catalog Chrysalis product will be listed at \$7.98 (Billboard, Aug. 27, 1977).

Recently also, the label revamped its promotional setup on a national scale emphasizing a regional structure, keeping its promotional staff directly in the field and the assumption of a non-specialist approach to the various areas of promotion (Billboard, May 14, 1977).

AMOA Seeks Top Records For '77

CHICAGO—Nominations for the annual AMOA record of the year awards, honoring singles which earned the most money on jukeboxes in the preceding 12 months, have been announced here. In contention for the five awards decided by membership vote are:

"You Make Me Feel Like Dancing," Leo Sayer; "Margaritaville," Jimmy Buffett; "Dreams," Fleetwood Mac; "Luckenbach Texas,"

Waylon Jennings; "After The Lovin'," Engelbert Humperdinck; "Tonight's The Night," Rod Stewart; "Hotel California," Eagles, and "Evergreen," Barbra Streisand.

Also: "Southern Nights," Glen Campbell; "I'm Your Boogie Man," K.C. & Sunshine Band; "Lucille," Kenny Rogers; "Good-Hearted Woman," Waylon Jennings and Willie Nelson; "Sir Duke," Stevie

Wonder; "Car Wash," Rose Royce; "I Wish," Stevie Wonder, and "Got To Give It Up," Marvin Gaye.

The awards, to be presented at the AMOA International Games And Music Expo here Oct. 28-30, are in the categories jukebox artist of the year, jukebox record of the year and jukebox pop, country and soul records of the year.

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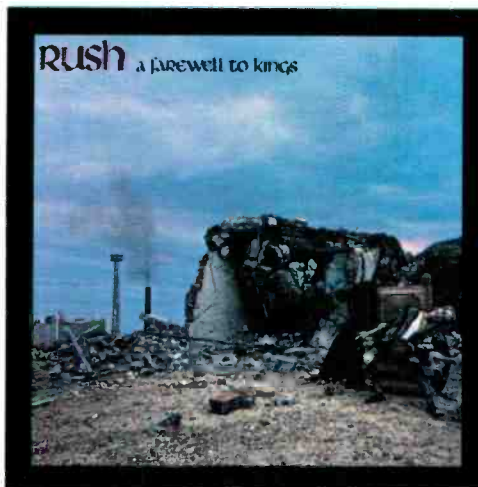
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General News

FOR FAMOUS DOOR ALBUMS

Lim Out On Limb Seeking Jazzmen

By DAVE DEXTER JR.

LOS ANGELES—Harry Lim is on the prowl again, swinging from his Famous Door Records base on New York's Long Island to Las Vegas, San Francisco and Los Angeles to record the musicians—all jazzmen—he most enjoys hearing.

The Javanese label president, after 19 years with the Sam Goody retail chain in New York, is devoting full-time these days to Famous Door and, he says, sales will double in 1977 over last year's.

In San Francisco, tenor saxophonist Bill Perkins will get Lim's attention, and enough sessions to produce Perkins' first LP, which will feature Al Plank on piano. Also in the Bay Area is Jimmy Diamond's Dixieland Band with drummer Johnny Markham. Lim plans an album with the combo. Diamond frequently plays the Fairmont.

Lim is teaming pianist Dave McKenna with saxophonist Al Cohn and Marky Markowitz on flugelhorn in New York this month. And there will be an album coming up with Count Basie's young drummer, Butch Miles, as leader.

Yet another package just completed is "John's Other Bunch," showcasing pianist John Bunch with a youthful tenor saxist named Scott Hamilton prominently featured and with Connie Kay on drums. Hamilton created a near-sensation last month touring with Benny Goodman.

"Scott blows big horn, in the Webster-Byas tradition," says Lim. "It's a relief to hear someone new who isn't imitating Coltrane."

Lim also is pressing an LP by Charlie Ventura, one of the nation's big names on tenor saxophone in the '40s and '50s, with Urbie Green on trombone and Warren Vache on cornet.

Rounding out activities for the month is an album Lim taped with venerable saxophonist Eddie Bare-

field, who forsakes the alto he blew with Count Basie and other big bands to serve up six sterling tracks spotting his tenor pipe. Bucky Pizzarelli, Milt Hinton, Mousey Alexander and John Bunch provide Barefield's backup.

Lim last week signed City Hall Records to serve as Famous Door distributor in San Francisco and Los Angeles and he notes that his binder with Toshiba-EMI in Japan has more than a year to run.

A Famous Door LP starring Red Norvo, Dave McKenna, Scott Hamilton, Connie Kay and Richard Davis, taped in Las Vegas, will be issued in October, Lim reports. "Business is good," he declares. "Both in Japan and the U.S., sales consistently rise. Now my goal is to set up distribution throughout Europe as effective as that which Toshiba-EMI provides in the Orient."

Jukebox Industry Expo Oct. 28-30

CHICAGO—A record amount of exhibit space has been allocated for the annual AMOA International Games And Music Expo, national jukebox industry convention. The Expo, convening here Oct. 28-30 at the Conrad Hilton hotel, will occupy almost 80,000 square feet of exhibit space in three of the hotel's main halls, the AMOA reports.

Meanwhile, the largest of the state association-sponsored jukebox and games industry conventions runs Sept. 16-18, under the sponsorship of the Florida Amusement Merchandising Assn. That gathering, at Miami Beach's Deauville Hotel, expects nearly 100 exhibitors.

Rock For KKUL

TULSA—KKUL, 100,000-watt stereo operation here that has been programming black music, will go rock Sept. 9, according to operations director Jim Wood. Mark Winston of KAAY in Little Rock has been hired as program director and is now building a staff.



TRIPLE PLATINUM—Members of the Steve Miller Band hold three platinum albums awarded for sales of more than 3 million units of "Fly Like An Eagle." From the left: Gary Mallaber, Byron Allred, Steve Miller, Norton Buffalo, and Lonnie Turner.

Business Paper Sees Kazoos As Next Fad

NEW YORK—Retailers: get ready! According to the Wall Street Journal, America's business barometer, kazoos are the next big thing.

"From campgrounds to concert halls, the musical instrument is drawing players and audiences in growing numbers," the Journal claims in a recent issue.

Maurice J. Spectoroff, president of the Kazoo Co., Eden, N.Y., says sales of kazoos are increasing at the rate of 10% a year and last year totaled 3.5 million units. A spokesman for Sam Ash Music stores here says sales are "consistent" but that bulk buying seems to be popular. People are buying a dozen or two of the small cigar-shaped

reed instruments at one time.

Indeed, the Journal points out, the Swarthmore College marching band is comprised mostly of kazoo players, something called the "Kazoophony" staged a concert last year at New York's Alice Tully Hall featuring classical kazoo, and at least one group of 2,000 persons have played kazoos in unison, although the Guinness Book of Records wasn't impressed with the effort.

Kazoos generally retail around 39 cents, although some gold-plated models bring \$5. The instrument's popularity can be traced to the fact that "if you can hum, you can kazoo," eliminating the need for understanding fingering, chords, valves or frets.

Hammond, Clooney Books Will Be Published Shortly

NEW YORK—Ridge Press, through Summit Books here, will publish "John Hammond On Record" in October in \$12.95 hard-back format.

Running almost 400 pages and illustrated with numerous halftones, the book is the story of the long-time Manhattan record producer, talent discoverer, writer and civil rights battler who now is 66 years old and still under contract to Columbia Records as an independent producer.

Text is by Irving Townsend, who like Hammond was employed by Columbia many years. It was Hammond, scion of a wealthy and socially prominent New York family, who found and guided the recording careers of Bob Dylan, Bruce Springsteen, Benny Goodman, Billie Holiday, Count Basie, Aretha Franklin, George Benson, Teddy Wilson and others who clicked big on disks.

A Hammond discography also is included.

Also of industry interest is Rose-

mary Clooney's "This For Remembrance," to be published in November by Playboy Press. Text is by Raymond Strait and Bing Crosby has contributed a foreword. The book will list at \$8.95 and will recount the singer's uncontrollable hallucinations as she scratched the walls of a California hospital as a psychotic patient in 1968.

Clooney, in time, recovered and again is active professionally. Recently she has been singing with Crosby on his personal appearances.

Golemba Succumbs

NEW YORK—Arnold Golemba, managing director of the Gramophone Record Co. (PTY) Ltd. in Johannesburg, South Africa, died here Aug. 13 after a short illness.

Golemba was associated with CBS Records operations in South Africa after the formation of a partnership company in 1968. He was in New York on industry business after having attended the recent CBS Records convention in London.

London Revamping Warehouse Setup

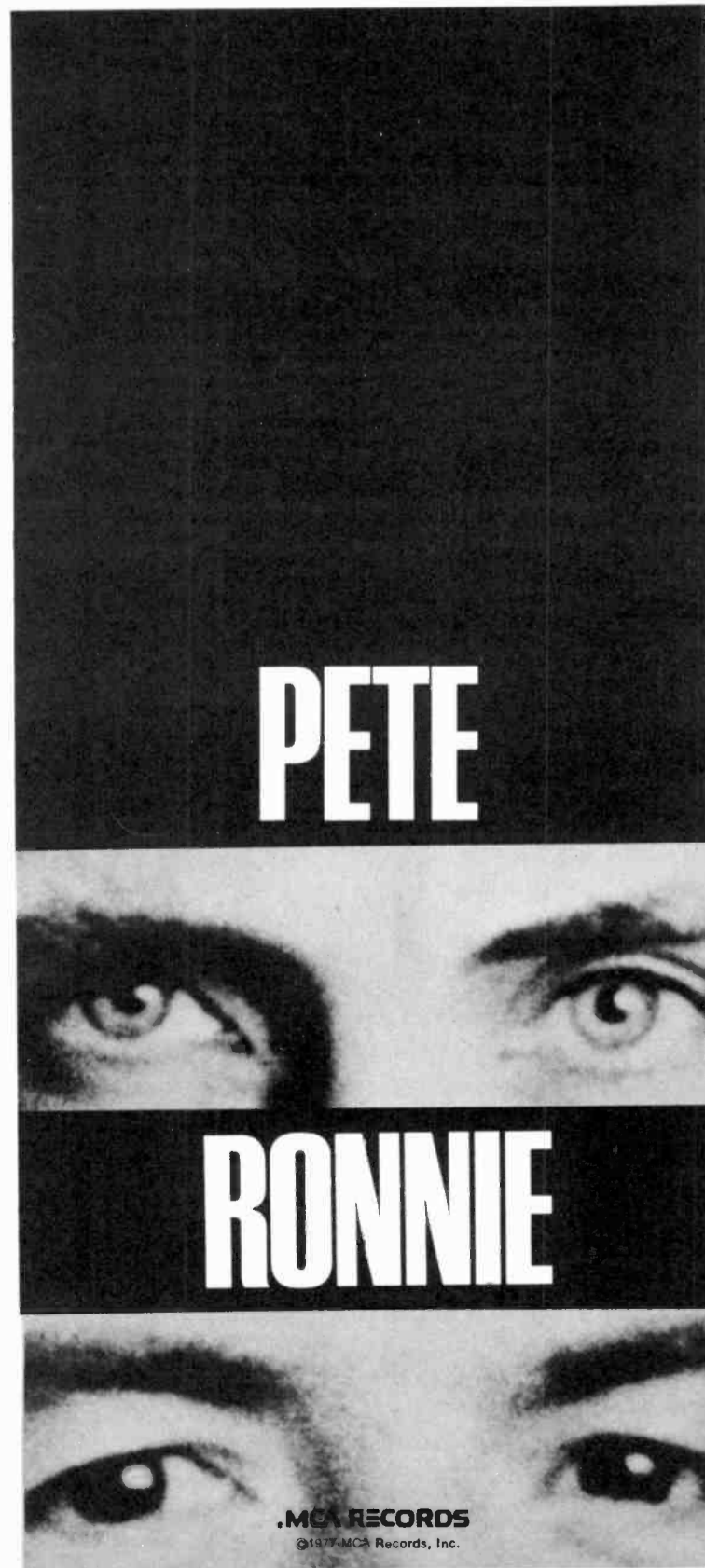
NEW YORK—Fresh on the heels of a fiscal year in which it netted \$2 million last year, London Records has begun reorganizing its warehouse operations, designating Goldisc Recordings, Inc. to handle the assembly of the label's classical product packaging, along with maintenance of London's catalog and inventory.

Located in Holbrook, N.Y., Goldisc will also furnish a limited amount of pressing to the label. A division of Viewlex, Inc., Goldisc maintains pressing plants in Los Angeles and Allentown, Pa., in addition to its Holbrook facility.

Tomato Chiefs In Tour Of Distributions

NEW YORK—In an effort to make themselves known to local distributors around the country, the principals of the new Tomato Records label have completed a six-week tour of the nation visiting each of 20 independent distributors appointed by the label.

Kevin Eggars, president of Tomato Music Co., and Herb Godfarb, sales and marketing consultant for Tomato, met local sales, marketing and promotion folk and local Tomato field reps to discuss packaging and marketing plans for new Tomato product.



• MCA RECORDS
©1977 MCA Records, Inc.

Mail-Orders Zoom Following Presley Death

PHILADELPHIA—While the local record shops fast depleted their shelves of Elvis Presley LPs and singles, the big sales push is directed at two mail-order record operations here. Paul Lichter, with headquarters at his home in suburban Huntingdon Valley, operates the "Elvis Unique Record Club," which stocks the nation's largest supply of rare Presley records and memorabilia. The record club has a membership of 200,000 and Lichter also puts out a bimonthly magazine, "Memphis Flash," devoted entirely to Presley and enjoying a nationwide subscription of 88,000 fans.

Lichter, who has been a Presley fan since the age of 11, said that while "the sky's the limit now," he would never "cash in" on his idol. While he will continue the record club, Lichter said he will probably fold his "Memphis Flash."

Val Shively, who operates a mail-order record business from a store in
(Continued on page 20)

Judge Decries 'Aid' To Piracy By Labels

• Continued from page 1

fied he had sold large amounts of blank tape to Loecsey. Starling said that he "suspected" tape piracy in some cases of customers he sold. Starling defended his actions, saying that these customers met the criteria of "our company to sell." He said he had to meet a sales quota, so he needed the business. He worked for Ampex from 1970 to 1972 where the same thing occurred. He said that Ampex sold equipment and tape to suspected pirates and that "Elk Grove (Village), Ill." tried to close them down.

No definite figures were exacted from witnesses to determine the size of the Loecsey tape duplicating operation. At one point Jennings estimated that he duplicated from 30,000 to 40,000 "pancakes," each of which would contain approximately 40 separate prerecorded tapes. Jennings said he operated with a master and five slaves from his home in either Los Gatos or, later, Santa Clara.

William Taverner, a plastic shrink wrap distributor in Los Angeles, identified three invoices from De-

cember 1975 to February 1976, which showed 36 rolls of shrink wrap being delivered to Loecsey's Northridge, Calif., tape cartridge assembly plant. Approximately 4,000 cartridges could be shrink-wrapped with each roll, he estimated. Edward H. Lawrence of Avsco Inc., Anaheim, Calif., which makes empty plastic cartridges for 8-tracks, said that during February and March 1976, he sold 60,000 empties to Loecsey. Robert Roca, who worked for Loecsey at a San Gabriel location, said Loecsey manufactured between 5,000 and 6,000 tapes weekly.

The Grand Jury indictment accused Loecsey of being the ringleader in a conspiracy in which Jennings and Novotni were accomplices. Assistant U.S. Attorney Jonathan D. Rapore zeroed in on a period from November 1975 through March 1976 in his prosecution. The defendants surprised the plaintiffs by waiving a jury trial. It was clear from the start of the trial that the government has greatly streamlined its procedure against alleged pirates. The entire proceedings against the two

claimed conspirators lasted less than three days. In contrast, the precedential Richard Taxe trial before a jury here in 1974 lasted six weeks.

Jennings, who duplicated at his home for Loecsey from late spring 1974 through spring 1976, insisted he never knew what he was duplicating in that entire period. He received 600 different master reels, produced by Loecsey from LPs which he either bought or received from Ray Lopez, an El Paso retailer/wholesaler, who was also a witness at this trial. Lopez is in prison in a federal establishment after being convicted as a pirate tape distributor.

Testimony indicated that Loecsey shipped Jennings numbered reels without titles. When reorders were essential, preprinted catalog sheets with quantities and numbers encircled were sent to Jennings. Jennings explained that he used pseudonyms and false addresses because of "security reasons," requested by Loecsey. He said that Loecsey had equipment stolen from him previously and didn't want the duplicating equipment in Jennings

home, which Loecsey had paid for, to be pilfered again.

Novotni, who testified he had been selling primarily Spanish language tapes at swap meets for three years prior to April 1976, contended that prior admissions made before the Federal Grand Jury were inaccurate. He claimed he is a Hungarian immigrant since 1957 and does not have adequate command of English. He was served by an interpreter as well as public defender Michael Stern. Testimony by Novotni and Lopez indicated they purchased tapes from Loecsey at from 90 cents to \$1 and sold the tapes for \$2, normally at swap meets.

Examination of witnesses disclosed that Loecsey manufactured a mix of Spanish and English tapes. As the period approached April 1976, testimony noted that the percentage of English 8-tracks produced increased. Among the tapes allegedly pirated were several Freddy Fender albums and Kiss' "Dressed To Kill."

Lopez was the only customer of Loecsey's who testified.

The allegedly illegal tapes produced by Loecsey carried one-color photographs of the actual album covers with album number and label logos deleted. This was one of the defenses used by Joel Reichman, private counsel appointed by the court for Jennings. Reichman and Stern motioned for acquittal Thursday morning. Two FBI agents, Russ Denison, Phoenix, and Gary Kanaskie, former Los Angeles FBI agent, along with Loren Lemons, Phoenix policeman, testified that at various times from 1974 through 1976 they had warned Novotni that he was selling allegedly pirated tapes. All said Novotni had "a good working ability" with English language when they contacted him.

There was never a clear indication of what the ratio between Spanish and English chart action tapes were manufactured by Loecsey. In addition a check of a 600-title catalog produced by Loecsey showed that many of the English titles were oldies but goodies made prior to February 1972, and thus not protected by federal statute.

Witnesses like Philip Altpeter, most veteran FBI agent in this area in enforcing copyright law, and others tied Novotni together with Loecsey's activity. Novotni and Loecsey, however, both stressed a close friendship and no business relationship as far as the two were concerned.

Judge Ferguson, in accepting Loecsey's plea of guilty, told the defendant that his maximum sentence well could be seven years federal imprisonment plus \$100,000 fine. Judge Ferguson probed deeply into each of the three defendants, asking his own questions to supplement his own knowledge and also to determine psychological drives of each of the accused trio.

Bob Rock, MCA Inc. staff engineer, at one point studied a prerecorded tape made by Loecsey. He said that the tape used in the cartridge would not meet with MCA's quality standards.

Judge Ferguson again brought up whether an industry supplier of raw materials to a pirate duplicator is guilty of aiding and abetting. He questioned Altpeter as to why industry-related firms sell to suspected pirates. Altpeter said he had been told that firms continued to sell suspected illegal duplicators because they feared antitrust suits being filed against them.

"Isn't that peachy keen? Talk about all the irrational reasons for
(Continued on page 20)

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SEPTEMBER IS INDEPENDENT RECORD AND TAPE MONTH AT GALGANO'S



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Tape \$7.98-\$4.25



SRM-1-1186
LP \$6.98-\$3.39
Tape \$7.98-\$4.25



SRM-1-1174
LP \$6.98-\$3.39
Tape \$7.98-\$4.25



MG 7616
LP \$6.98-\$3.39
Tape \$7.98-\$4.25



SRM-1-3701
LP \$7.98-\$3.99
Tape \$7.98-\$4.25



RS-2-3901
LP \$9.98-\$4.90
Tape \$12.98-\$6.90



RS-1-3019
LP \$6.98-\$3.39
Tape \$7.98-\$4.25



OY-2-1801
LP \$9.98-\$4.90
Tape \$9.98-\$5.50



PD-1-6108
LP \$6.98-\$3.39
Tape \$7.98-\$4.25



CASA-7053
LP \$8.98-\$4.50
Tape \$8.98-\$4.90



A&M 4637
LP \$6.98-\$3.39
Tape \$7.98-\$4.25



ARISTA 7002
LP \$7.98-\$3.99
Tape \$7.98-\$4.25



CHR-1127
LP \$6.98-\$3.39
Tape \$7.98-\$4.25



M7-884R1
LP \$6.98-\$3.39
Tape \$7.98-\$4.25



2T-541
LP \$8.98-\$4.50
Tape \$9.98-\$5.50



CASA-7063
LP \$6.98-\$3.39
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CASA-7056
LP \$7.98-\$3.99
Tape \$7.98-\$4.25



CASA-7057
LP \$7.98-\$3.99
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INDEPENDENT RECORD AND TAPE PRICES FOR SEPTEMBER

All \$6.98 List LP's.....	\$3.65
All \$7.98 List LP's.....	\$4.30
All \$7.98 List 8-Tracks & Cassettes.....	\$4.50

Dealers Only			
POLYDOR	RSO	TK	BLUE NOTE
MGM	MONUMENT	20th CENTURY	CASABLANCA
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Presley Pressings Lag As LP, 45 Demand Hit Crest

• Continued from page 1

lay, with as equitable distribution as possible to wholesalers and retailers.

One interesting sidelight noted by dealers is that the public seems to want the record rather than the tape, given a choice, probably due to the keepsake factor of the large album art. Certainly the ratio of sales on records versus tapes is far higher than the often 50-50 split on much Elvis product, particularly the country-oriented albums.

In addition to recorded product, the demand for "memorial" items such as T-shirts, posters and buttons has been so great that to control the "ripoff" flow, longtime Presley manager Col. Tom Parker announced a deal with Factors Etc., Inc. The Bear, Del., firm, perhaps the largest company in the mass merchandising package field, has exclusive global rights to all Elvis Presley merchandising.

RCA itself has been deluged with requests from around the world to participate in literally hundreds of various memorials to its lost star, and it would be impossible for the

label to be involved in even a small percentage of these, a spokesman says. "The company is sincerely anxious to show its own deep respect for Presley with a fitting memorial and currently is considering a number of specific possibilities."

While radio play and television tributes to Elvis have slackened off, old and new fans have not forgotten. At Nassau Coliseum on Long Island, some 4,000 fans gathered for a memorial service in front of the venue on the night he was scheduled to play.

Audiences at "Beatlemania" on Broadway cheer loudest when images of Presley are projected. Downtown, so does the audience when the punk rock band, the Dictators, dedicates its set to Elvis "because he was the one who started it all."

Similar scenes are re-enacted throughout the country. The K-Mart chain has reportedly placed the biggest book order in history—2 million copies for "Elvis—What Happened," a book by three of his former bodyguards which provides an entirely new perspective on the secluded star.

Presley Tribute Records Begin To Flow Nationally

NASHVILLE — Several Elvis Presley tribute records have already reached the airwaves, and the early leader appears to be "The King Is Gone" by Ronnie McDowell on Scorpion Records.

The disk has stirred such emotional reaction at the radio station level that GRT Records has leased the master from Slim Williamson's Scorpion label.

Tom McEntee, national promotion director for GRT, reports heavy airplay in Jacksonville, Birmingham, Atlanta, Cincinnati, Miami, Indianapolis and Nashville, with pop stations joining country stations in airing the song.

McEntee claims the record is gaining "phenomenal reaction with orders for more than 400,000."

McDowell, who both recites and sings on the record, produced and wrote the song with Lee Morgan.

Major Bill Smith, Fort Worth independent record producer, rushed out a record on his local LeCam label called "The King Is Free." Smith does a recitation over Bruce Chennel's singing an old Presley tune called "Love Me." Played over KABC in Los Angeles Sunday (21) on the Bill Moran show, the record has brought big mail response to Smith. He went on the press with it Thursday (25) and says he's taking "all kinds of backorders for it." It was written by Dean Charles, Smith and Dr. James Wakefield Burke.

Emerald Records, Vancouver, Wash., has issued "Elvis Is The King" by Louie Fontaine.

NAACP IS PLAINTIFF

22 So. Calif. Stations Face \$500 Mil Suit

By JEAN WILLIAMS

LOS ANGELES—Twenty-two Southern California radio and television stations are being charged with racial discrimination by the labor and industry committee of the Beverly Hills/Hollywood chapter of the National Assn. For the Advancement of Colored People (NAACP).

On Wednesday (23), according to Jim Cato, spokesman for the group, NAACP instructed its attorneys to file briefs with the FCC seeking to deny broadcast renewal licenses to 22 local outlets.

A release sent to the stations states in part, "We are instructing our attorneys to file damage suits against the entire Southern California broadcasting industry, individually and collectively, for cultural reparations damage in the amount of \$500 million."

The group claims it's taking action because in its judgment, stations are depriving blacks within the Southern California area "meaningful

participation in employment, programming and management."

Radio stations charged range from Top 40 to r&b formats but according to the group, the charge is basically the same.

Stations listed are: KNX radio and KNXT-TV, owned and operated by the Columbia Broadcasting System; KABC radio and tv, owned and operated by the American Broadcasting Co.; KNBC-TV, the National Broadcasting Co.; KLAC radio and KTTV-TV, Metro Media and Inc.; KMPC radio and KTLA-TV, Golden West Broadcasting; KFI radio and xTRA Coast, operated by the Cox Broadcasting Corp.; KHJ radio and tv, owned by RKO General; KBRT-AM and KBIG-FM, operated by the Bonneville Corp.; KGBS and KIOQ-FM, owned by Storer Broadcasting; KPOL-AM and FM, operated by Capitol Cities Broadcasting; KDAY

(Continued on page 20)

Stan Lewis, veteran record distributor in Shreveport, La., who also owns a one-stop operation and six local retail stores, says his entire stock of 25,000 albums, singles and tapes sold out in one day. He ordered 150,000 more tapes, singles and albums; it took him four hours to get through to RCA's sales office in New York because of other distributor calls.

"The demand is enormous for Elvis product, the supply is marginal," says Steve Kugel, vice president of merchandising for ABC Record and Tape Sales Corp., one of the nation's biggest rackjobbers.

He says that as of Thursday (25), he has had only partial shipments on orders that were placed just after the announcement of Elvis' death.

He says that the demand has not slackened off for Elvis product, and that now he is getting orders from such outlets as Woolworth and Woolco, which were never that strong on this before.

While nobody is really sure about what the ultimate demand for Elvis product will be, Kugel says it will be another two to three weeks before the supply can catch up with the demand. He expects that Elvis sales will be strong through the fall, not only in records, but also in posters, T-shirts, etc.

John Lilly, LP buyer at Transcontinent Record Sales Inc., a large East Coast rack and one-stop, says that his demand for Elvis product is 30 times his supply. He says he is still waiting for copies of "Moody Blue" he ordered a week ago.

He says he received one shipment of Elvis catalog product, "whatever they had lying around," and that was gone within the day.

On the retail level, Jerry Polito, assistant manager of a Discomat store in New York, says his store never had such a run on anything as it has had on Elvis.

He notes that his Elvis stock went in three hours, and that the store has placed a "huge order" which he is expecting will be filled "any day."

"People have really gone on the whole thing," says Polito, who adds that there has been no slackening off on Elvis product a week after he died.

Eric Jacobson, store manager at a Record Land store outside Cleveland, says in his area, near a Ford Motor Co. plant, demand for Elvis was always strong. But when he died, it went through the roof, he says.

"People were super-paranoid about this. They thought the records wouldn't be put out anymore. People didn't care what they were buying. I had some \$2.99 discount gospel records by him, and if I were unscrupulous, I could have sold them for \$6 each.

He says that while RCA has been polite, there is not much it has been able to do to fill his demand. He says his supply is gone. And he had to remove from the store a stand-up Elvis display bin he got for "Moody Blue" because people kept trying to walk off with it.

Bradley To Praise

NEW YORK—Praise Recordings Inc. of Baltimore has acquired the Bradley Recording Co. of that city. A 16-track studio will handle remote jobs, mixing, radio and television commercials, convention taping and high speed cassette duplication. Address is 531 North Howard St., Baltimore, Md., 21201, (301) 727-0950.

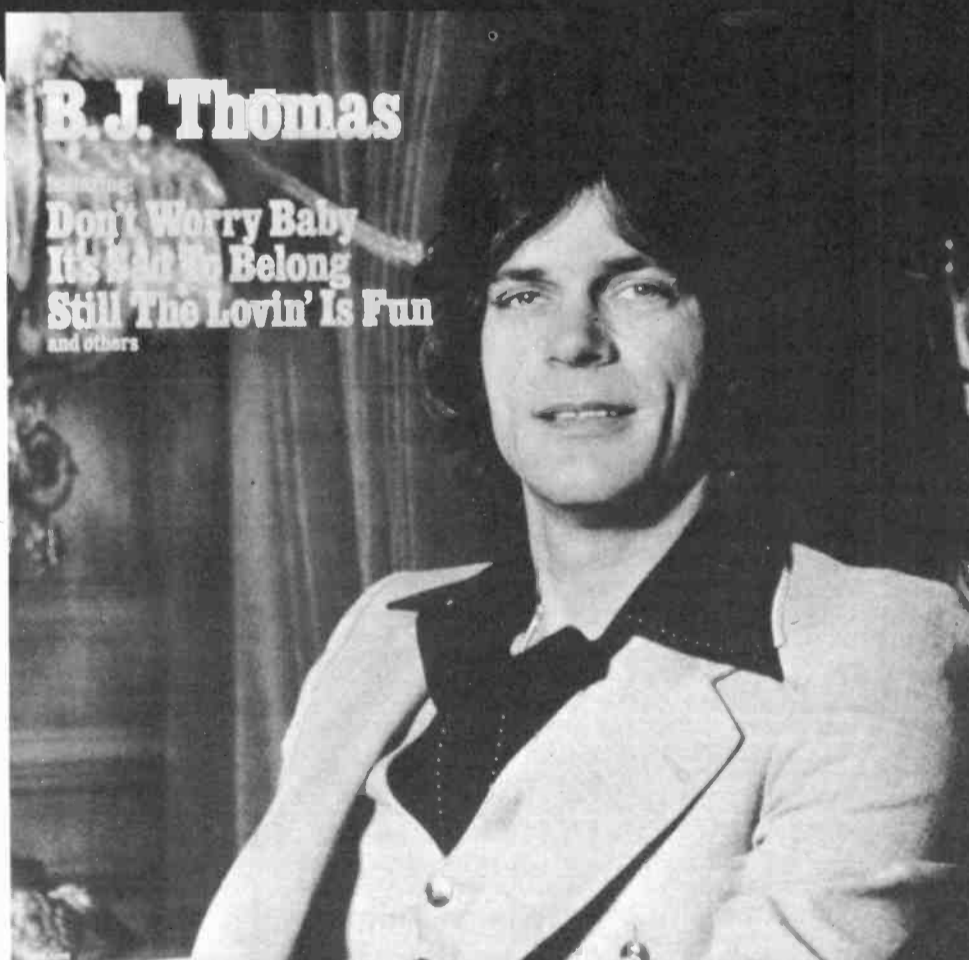
B.J. THOMAS HE'S BACK

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from his HOT debut album from MCA



MCA-2236

Produced by Chris Christian of Home Sweet Home Productions
for Paige Productions

Personal Management: Den Perry Productions

MCA RECORDS

22 California Stations Face \$500 Mil Suit

Continued from page 18
radio, operated by the Rollins Corp.: KGFJ-AM and KUTE-FM, operated by Tracy Broadcasting; and KFWB radio, owned and operated by Westinghouse.

The NAACP committee alleges

the above outlets during the past 10 years do not have as a matter of record a black at the radio level in the position of manager, assistant manager, chief engineer, chief operating engineer, general manager, national sales manager, assistant sales manager, news director, assignment editor (news), sports director, operations manager, traffic manager, play by play sportscaster or editorial writer.

Al Herskovitz, program director of KPOL, says "We feel committed to our responsibilities in this area and feel we have been fulfilling them."

"As a matter of fact, Lamont Waddell, our business manager, is black and with our station that's a top management job."

"We're in consultation with our attorneys as is every other station."

All stations surveyed admit they have received a copy of the NAACP release.

Sam Bellamy, program director at KMET, (not charged) sister station to KLAC which is on the group's list says, "We were not listed I suppose because we employ a lot of blacks."

During the past two years we have lost a lot of good black employees to better jobs.

"The latest one was our weekend announcer who was stolen by WRVR in New York. I would have moved him up but nobody quit and there was no place to move him. He's now music director there."

On the other hand, Bill Ward, general manager of KLAC would only say "No comment." The same statement was issued by Paul Batisti, sales manager of KDAY which has an r&b format. "I can't comment until I see the briefs that are filed with the FCC," he says.

Cal Milner, group operations manager of Tracy Broadcasting Corp. which includes KGFJ-AM and KUTE-FM, both listed, says,

"As of now we have no comment but we have notified our Washington attorneys of the situation."

"It will be up to them to advise us as to what the next step will be. We don't know if this is a combination civil suit or petition because there's money involved in this. It's not clear in that area."

"Many of the charges are general," Milner continues. "It's not specific station by station but KGFJ has had a black news director, program directors, sports directors and others. But KUTE is not programmed to the black community like KGFJ. We're not allowed to do that because KUTE is licensed to Glendale (a Los Angeles suburb). In 1973 we took a study which informed us that Glendale had 64 blacks."

Promo Staff Seeking 'Native New Yorker'

NEW YORK—RCA's local promotion team is offering cash and free records as prizes to the artist or photographer who comes up with the best visualization of "a native New Yorker."

The stunt is pegged to the release of the LP "Odyssey," by a pop/r&b group of the same name. The LP contains the cut "Native New Yorker," described as an uptempo musical impression of what it's like to a denizen of Gotham. RCA's staff is setting up contest displays in photo and art supply houses, as well as record stores.

Posters and T-shirts plugging the tune will be distributed to stores participating in the promo.

RCA Videorecorder In Bow

Continued from page 4
Toshiba unit that is available at suggested \$1,700.

Blank cassettes will be a key add-on factor to sales, with industry estimates of 15 tapes sold in the first year, half of those in the first 60 days

after the machine is purchased. Supplied to RCA from Matsushita, with TDK and Fuji tape initially, the VK-250 2 1/4-hour cassette will retail for \$24.95, and the VK-125 1 1/2-hour cassette at \$17.95, slightly above the \$16.95 suggested list for 2-hour Beta-format and 2-hour VHS tapes. Domestic sources also are indicated, with RCA acknowledging talks with 3M, among others.

About 5,000 RCA dealers—about half—initially will handle the machines, with distributor reaction to the introduction in Indianapolis Aug. 18-19 "exceptional," according to all reports. Sales training of retail personnel and service training for technicians, already is in high gear. RCA's Sauter sees 250,000 units sold by all home video firms this year, most in the fourth quarter; 750,000 next year, and 1.25 million in 1979, with RCA having a potential 25% of the total market share.

A massive \$4 million ad/promotion campaign will kick off the sales from mid-September on, including a series of network and local tv commercials, also featuring Gorshin as spokesman; five consecutive weekly ads in 227 newspapers covering 112 key markets; a special in-store display for the videorecorder, a 19-inch RCA tv set, camera and other accessories, and a wide array

of point-of-purchase and consumer material.

If the RCA bow did nothing else, it squelched much of the skepticism about the viability of a 4-hour recorder, and the suggested pricing has to dominate the thoughts of all the competition. This includes anticipated 4-hour VHS units from Magnavox and Panasonic later this year, as well as the incompatible Beta and Quasar formats.

Probably the most effective demonstration of the new system's main advantage—a drop in raw tape cost to about \$6.25 per hour "retail"—was an appearance by George Willig, who scaled the World Trade Center earlier this year, and NBC-TV "Today" host Tom Brokaw.

A set of four hour-long 3/4-inch U-Matic cassettes—on which the pair of two-hour "Today" segments devoted to the climb had been recorded—was exchanged by Sauter for one paperback-sized 4-hour VHS tape, slightly larger than the current 2-hour Betamax cassette.

It's certainly a whole new ballgame with new players entering all the time. And each new entry adds another element to the marketplace that is opening a host of potential applications for the music industry—as a prime source of entertainment programming.

A&M Promotion With Seventeen Magazine

LOS ANGELES—A&M Records has tied in with Seventeen magazine, whereby A&M artists are featured in Seventeen's fashion road shows running throughout August at top department stores.

A&M posters are prominently displayed and A&M music is featured before and after each show. Artists featured include Peter Frampton, Cat Stevens, Supertramp, Pablo Cruise, Rita Coolidge and the Captain & Tennille.

Columbia Pictures Ready For Pay TV

NEW YORK—The first four specials in a series of musically-oriented shows presented by Columbia Pictures for its pay television division will be ready for distribution Oct. 1.

ColPix produced one of the shows itself, starring Seals & Crofts and featuring Anne Murray, Kenny Rankin and Paul Williams. Three others were acquired for use, including "A Night On The Town" with Rod Stewart; "Fusion," featuring the Electric Light Orchestra, and the Broadway hit, "Scapino," hosted by Joel Grey.

Industry Rebuke

Continued from page 16
not selling," Judge Ferguson retorted.

He later labeled that logic as "pure, utter nonsense." He told Altpeter to inform record companies and industry suppliers of his feelings, adding, "I hope it does some good."

Mail-Orders Zoom

Continued from page 16
suburban Upper Darby, said if it hadn't been for Presley, he wouldn't be where and what he is today. Shively said he "got a million calls" about his Elvis inventory, which includes the 45 singles on Presley's old Sun Records label that bring in \$100.

Presley's old records, Shively says, are his second best sellers. The Beatles come first.

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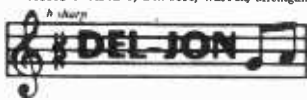
Words and Music by JOHN DROGAS

The sud-den hush of Christ-mas Eve makes me feel blue, The good old times I start to grieve, they're now so few. And when chil-dren sing, and sleigh bells ring, I feel a sense of loss. Oh those hap-py days, so sad to lose, now just THE CHRIST-MAS BLUES. When Christ-mas lights blink in the night, I get for-lorn; When win-ter stars are burn-ing bright, lost dreams I mourn. The songs that were sung when I was young, each year bring out my tears. For the way I feel I can-not choose, 'cause I've got THE CHRIST-MAS BLUES.

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Titles and traditions are often invented or overstated. The title “King of Rock and Roll” and the tradition started by Elvis Presley are absolute facts. For generations to come, Elvis the man, Elvis the singer and Elvis the performer will be written about, discussed, dissected and most of all, be remembered. His mark on the world is indelible. We all mourn his passing.

The decision to produce a tribute record was not easy. The more than obvious commerciality is there—we live in a commercial world. The selection of the song, the singer and the proper background must be there—we are judged on our ability to produce those components on a recording by our experience and more important our desire to make that recording in good taste. On both counts, we hope our decision has been a proper one.

Peer-Southern Productions and its two fledgling record labels—Spark, London and Spark, Italiana—are still in the embryo stage at this point, but they have behind them in support, a title and a tradition.

The title is “Peer-Southern Links The World.” Never has that been truer than with the placing of “Elvis” completely around the world on various labels* within a time span of five days. The Peer and Southern branches and their branch managers are a viable and vibrant part of the international music scene.

The tradition started by the late Ralph Peer, whose insight and innovative and creative talents fused fifty years ago next year are still in effect today. The guidelines of music publishing he established have been used, imitated and copied, and their durability is a fact. That tradition and those guidelines within his own company are carried forward by his wife Monique, his son, Ralph Peer II and their assembled staffs around the world.

Titles and traditions are often invented or overstated. But mostly, they are earned.

Gene Nash,
Special Projects Consultant
Peer-Southern World Organization



*POLYDOR—Germany, Austria, Switzerland; PHONOGRAM—Scandinavia; SPARK—United Kingdom; SPARK—Italy; CANYON—Japan; PHONOGRAM—Australia, New Zealand; KILLROY TELSTAR—Holland, Belgium; GULL (EMI)—South Africa; MUSART—Mexico, Colombia, Central America

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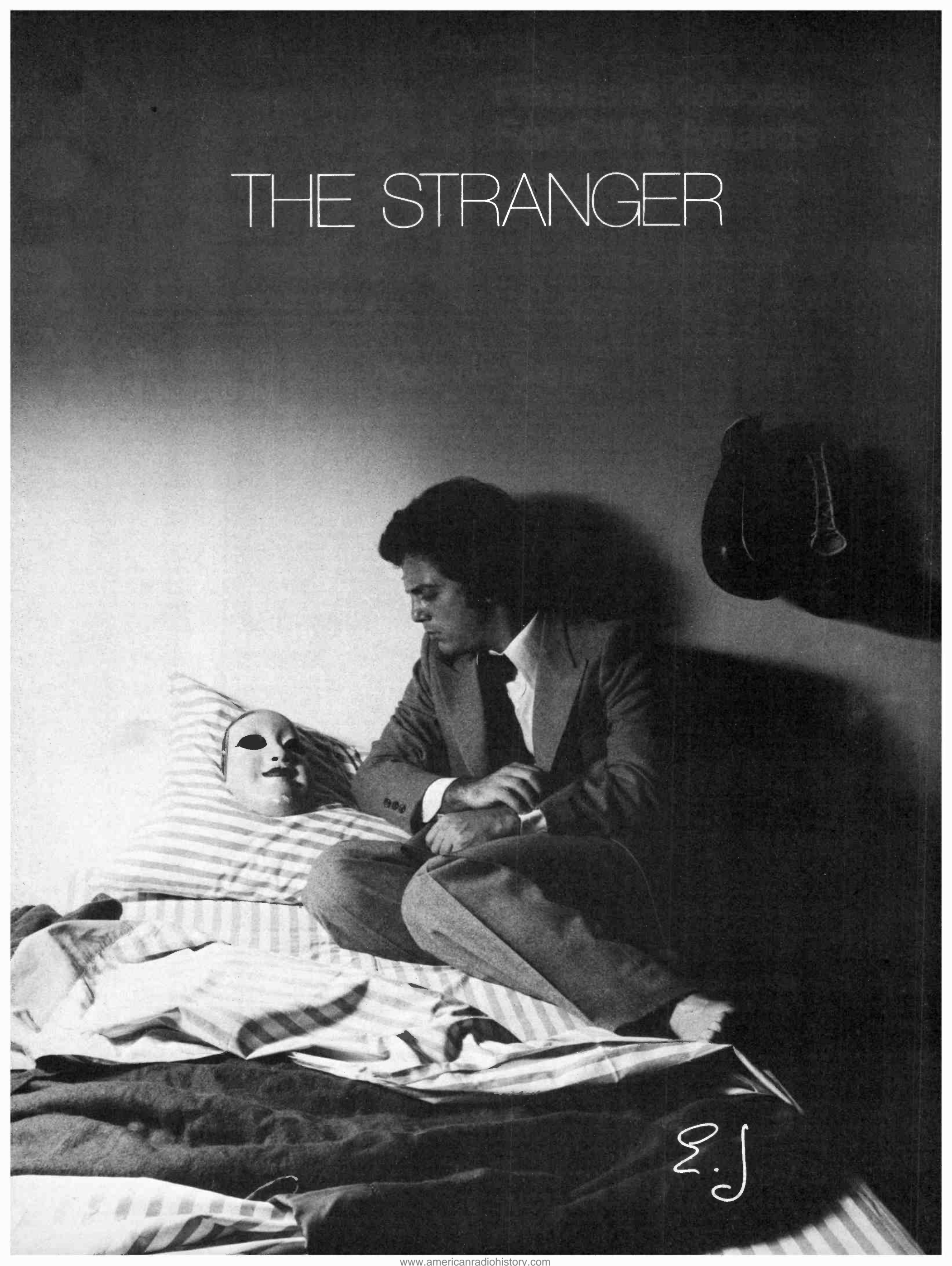


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THE STRANGER



E.J.

BUT DON'T TRY TO TAKE HIS PICTURE

Mike Joseph & How He Evolved Into a Top Programming Figure

By MIKE ADASKAVEG

HARTFORD, Conn. — Sitting back in a hotel chair and folding his hands, the father of the "programming consultants," Mike Joseph, unravels his life story . . . a story of hard work, of hard thinking and of ideas that worked.

Joseph, who refuses to be photographed, pictures himself as a "regular guy," but would rather not have anyone else "picture" him, unless, of course, it is done mentally.

Speaking with the authority of a college professor, Joseph gives the impression that he'd be a Ph.D. in radio.

"Why do stations call for me?"

"There are many reasons. Most of the reasons stem from one major reason—rating problems, even though this may not be the case all of the time," says Joseph.

Programming consultants, according to him, are called to help a station with a decreasing amount or lack of business. A consultant may be called because there is a transition from young to old demographics, or vice versa. Or, a consultant could be called in to merely survey a market after a corporate acquisition.

"I may be called to consult a station after continued deterioration of that station," adds Joseph. "After trying everyone and everything, the station comes to me as a last resort."

Much of his work has been with network or newspaper-owned stations. Network stations want a sound to complement the network which they want to work with. Joseph is one of the few programmers in the nation able to make network-associated stations successful in rating and billing.

Joseph attributes the success of all the stations he has consulted to merely "playing it by ear." He listens for a missing sound which is complimentary to the station in need. He programs one station at a time, and then holds onto a station for a retainer.

"After reprogramming a station, during which I am on the scene to provide my services, I am retained for a minimum period of 12 months," he explains. "During this time, I am available to the station by phone and mail correspondence for advice, monitoring of tapes and criticism. I will also provide the station with feature and promotional ideas. I assist the station in the acquisition of personnel and programming aids."

Joseph also improves the format and techniques he instituted at a reprogrammed station. He also does a weekly check of music lists, and he checks on the ratings in the market.

"I strengthen any weak spots in the format, and make myself available for callbacks, to meet with management and personnel in servicing the format."

Joseph likes to work with numbers. He spends hours doing statistical analysis of markets. He keeps intricate records in neatly filed notebooks which date back to the beginning of his career. All of the ratings, all of the studies, all of the analyses, all of the formats and even all of the music surveys from the 55 stations he has worked with comprise his personal library.

Stations have hired Joseph for music studies and questionnaires which are a comprehensive surveying of the retail outlets, one-stops

and rackjobbers, and which is done in person.

Other facets in Joseph's radio career involve audience flow studies and monitoring and critiquing of a station's sound in comparison to a competitor's sound, including music, programming and production.

Joseph saw his heavy involvement in radio begin as a youngster. As an avid listener, his interest grew and grew. By the time he was a teenager, he, like many other future radio personalities and program directors, began "hanging around" local radio stations.

"I spent many hours every week at stations in Youngstown and Cleveland. I worked for nothing just to get in on the ground floor," he notes. "I was a staff announcer, part time, at many area stations."

After graduating from Western Reserve Univ. in Cleveland, Joseph immediately landed a job at WTNS, Coshocton, Ohio. There he served as program director, news director, disk jockey and "everything else" at a station that was all things to all people.

One year later, Joseph moved up to a job that he would find very influential on his career. He was hired at WJEF, a basic CBS affiliate station in Grand Rapids.

"It was there that I learned about organization of a radio station: administration and creativity in programming by working for a great pioneer broadcaster, John E. Feizer."

While at WJEF, Joseph began sensing the demise of network radio.

"I just knew independent radio would take over," explains Joseph. "The onset of television was strong in the early '50s. Radio couldn't compete with tv if it was identical."

"Radio needed another niche, another way," he says. "I wanted to be part of it."

Joseph introduced the top 30 across the board Monday through Friday at WJEF in 1952. The station featured a top 30 countdown from

Billboard's chart every day at 2:30 p.m.

"There was tremendous response to the countdown," says Joseph. "I knew that music would become popular from the audience response."

In 1955, Joseph moved on to program WTAC, a Founders station, in Flint, Mich.

"I immediately took the station from an old line NBC affiliate sound to a 'modern' Top 40 sound," he explained. "This was done before rock. A lot of people don't realize it, but Top 40 radio came first. We were playing non-rock records in a Top 40 format, including Patti Page, Eddie Fisher, Perry Como, Tennessee Ernie. . . ."

The first "rock'n'roll" record featured was the Crewcuts' "Shamboom," which was sired before Bill Haley's "Rock Around The Clock," according to Joseph.

With Joseph at the controls, WTAC swept the ratings in the market of six stations just six weeks after reprogramming. WTAC held 45% to 75% of the audience around the clock.

At the time he was programming Top 40 at Flint, the Storz stations in Omaha, New Orleans and Kansas City were also featuring that format. Joseph, however, knew little of what the Storz stations were doing.

Six months after arriving at WTAC, Joseph was named national program director of the Founders chain. Under his programming were stations WFBL in Syracuse, WSMB in New Orleans and KPOA in Honolulu. All three became No. 1 in their markets quickly.

It was at that time that Joseph began market studies which tailored each of the stations under his control to the market they were in. He varied the formats from market to market.

"Even at that time, I found that LPs were a bigger factor in the market than anyone expected," asserts (Continued on page 30)



MORE MOORE—Taping an hour special at WBCN in Boston is Tim Moore, Elektra/Asylum Records artist. From left: Moore at the piano; Tommy Hodges, personality at WBCN; WBCN program director Bob Shannon; Kurt Nerlinger of the E/A promotion staff; and John Brody of the WBCN air staff.

Vox Jox

By CLAUDE HALL

LOS ANGELES—Janet Gavin of the Gavin Report, San Francisco, died last week and funeral services were Friday (26) in Mill Valley where she and her husband Bill Gavin lived for years. Janet was one of the most pleasant women in the world; I shall deeply miss her.

* * *

Ron Dennington has been promoted to operations manager of KZ-100, San Antonio; he'd been program director. Newsman John Czaja joins the station from WQXI, Atlanta. . . . KLDK in San Jose is looking for a heavy personality; talk to program director Ronni Richards. Station is heard in San Francisco; it's a good operation.

* * *

If you'd like to get an autographed copy of "This Business of Radio Programming" by Claude and Barbara Hall, send \$15.95 to: Claude Hall, Billboard Magazine, 9000 Sunset Blvd., Los Angeles, CA 90069. This offer will be good for only about a week.

* * *

Roger Skolnik has joined WDAI, Chicago, as program manager. He used to program WRIF in Detroit, but has been writing a book the past few months. . . . John Harper, one of my favorite people, is now doing the morning show at WAME in Charlotte; he'd been over at WSOC-FM, also a country music station. Jack Melvin, current program director of WAME, is leaving to become afternoon personality at WSPA in Spartanburg, S.C.

* * *

The Casey Kasem interview will be continued next week when Casey tells how he finally became a big time air personality by rescuing a book out of the radio station trash can one day. Yes, friends, that was the start, actually, of the syndicated "American Top 40" radio program which jelled several years later.

* * *

Chuck Carney, news director at WKMI, Kalamazoo, Mich., is leaving the station after more than four years and is looking for a new station; call him at 616-345-6424. . . . Don Wallace is looking for air work: 213-334-7141. . . . Gary Perkins, once of KSON in San Diego, is now programming K-101 in El Paso, a country music station consulted by Scotty Brink. Perkins programmed KHEY, the AM country station in El Paso, back from 1967 to 1970.

* * *

The Chicago Radio Syndicate, Chicago, may have been one of the last firms out with an Elvis Presley

special, but Joe Weidensall at the firm is promising the best. He has new interviews with such artists as Brenda Lee, Ray Stevens, Wolfman Jack, Chubby Checker, James Brown, Bo Diddley, Tommy James, Bobby Vee, Jackie DeShannon and on and on, including Claude Hall. It's a multi-hour documentary, narrated by Gary Gears of Chicago radio fame. Call Joe at 312-944-7724 for details and a demo.

* * *

For those who would like to have cassettes of all of the sessions or a particular session at the 10th annual International Radio Programming Forum Aug. 3-6 in Toronto, please contact Butterfly Media Dimensions, 213-995-0700. A single cassette of a session is \$6.95. Postage and handling is \$1.50. There are 16 cassettes in all covering everything from the promotion summit meeting guided by John Lund to the hot seat session guided by Gary Stevens and the "FM Faces the Future" session featuring such as Bill Tanner, Ira Lipson and Bill Parris.

* * *

Elma Greer, with KSFO in San Francisco for more than 16 years as music director, is leaving to join the Gavin report, San Francisco. Word is that the new music policies of KSFO didn't make her all that happy of late.

* * *

Dick Downes, program director of KAAY in Little Rock, would like to expand his market base and is looking for consulting work and/or a programming position in a larger market. Management knows. Call him at the radio station, 501-661-1090, if you have something interesting to offer, or at home, 501-227-4126.

* * *

The American Forces Radio and Television Service, Los Angeles, has notified Father Harry G. Schlitt, Archdiocesan Communications Center, 50 Oak St., San Francisco, that his "Love On The Rock" program is not only the most popular religion-oriented program distributed around the world, but "usually we do not list programs in the entertainment and religion categories on the same popularity chart. However, I thought you would be interested to know that 'Love On The Rock' is in the top 11 series overall, ahead of 22 purely entertainment daily and weekly series. Congratulations." Robert J. de la Torre, officer in charge, AFRTS, signed the letter. If any radio station would like a demo of Father Harry's show, write him. I

(Continued on page 30)

LISTENERS CHOOSE

D.I.R. Sets Rock Awards Broadcast

By ED KELLEHER

NEW YORK—D.I.R. Broadcasting has announced plans for its first annual "North American Rock Radio Awards Show," a two-hour special airing Thanksgiving Eve on more than 250 participating stations in the U.S. and Canada.

Hailing the event as "the first time radio listeners will be allowed to select their personal favorites in performer and song," D.I.R. has selected eight categories of 1977 releases and named a 10 person board of directors comprised of leading industry executives.

Nominees will be chosen in these categories: best male singer, female singer, group, debut album, album, song, single and singer/songwriter. In addition, a ninth award named in honor of Tom Donahue, will be presented to the person contributing most significantly to FM radio during the past year.

Nominees in the eight categories will be made by program directors of D.I.R. stations. Each station may

nominate 10 names in each category, with the five most named designated as final nominees. These names will appear in voting ballots in Rolling Stone and People Magazine.

Winners in the eight categories will be determined by popular vote. The recipient of the Tom Donahue Memorial Award will be selected by the award show board of directors.

Named to this board are Dee Anthony, Bandana Enterprises; Frank Barsalona, Premier Talent; Clive Davis, Arista; George Duncan, Metromedia Radio; Terry Ellis, Chrysalis Records; Gil Friesen, A&M; Shelley Graffman, Century Broadcasting; Bill Graham, FM Productions; Joe Smith, Elektra/Asylum/Nonesuch; and J. Robert Wood, CHUM Broadcasting.

The awards program, scheduled for Nov. 24, 1977, will feature winners accepting their awards, plus recordings of winners performing in concert.

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narrator: Wink Martindale

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Joseph: How He Evolved As Programmer

• Continued from page 28

Joseph. "LPs rivaled, then later surpassed, 45s in popularity. I wanted to play product that was unique, yet popular in a market as I counter-programmed."

At the time, the WTAC format featured tight production, a "moving" sound and a structure which had personalities mention their names at the beginning and close of each segment, on or near the quarter hour. There were also time, temperature and weather forecasts with the station's call letters.

As for promotions, there were "Lucky House Numbers" and "Lucky Dollars" at WTAC.

But, at the same time, things were different in Honolulu. Joseph intro-

duced the first short playlist in the Founders chain. The "Big 30" was played on KPOA. It was a tight playlist which featured a countdown of the top tunes 7-10 p.m. nightly, just before Bill Gavin's "Lucky Lager Dance Time."

With his success as national PD of the Founder's chain, Joseph found he wasn't totally satisfied. He wanted something different, yet better.

Late one night at Honolulu's "Kow Kow Korner," Joseph's life changed.

"I was sitting in the corner, crying on the shoulder of the KPOA sales manager," he recalls. "I was bemoaning the fact that I had increased the ratings, the billings, for all the stations, but didn't increase my salary. Everyone was making money but me."

"The sales manager said 'If you can do it for someone else, why not do it for yourself?'" Joseph recalls. "I spent six months planning, then tendered my resignation to become a 'program consultant,' which was a term I had invented."

After he left Founders, Ron Jacobs, who was KPOA program director under Joseph, became program director of KHJ, where he featured the "Big 30."

The first client Joseph had use his services was WMAX in Grand Rapids. He took the daytimer from sixth to first in the market in a month's time. The station's straight Top 40 sound captured 42% of the audience.

"I kept all the personalities at the station," says Joseph. "I told them to

be bright, logical, and attuned to the market and the station's sound. The format was tightened, the right techniques were instituted and the station was promoted and updated."

Joseph did the same for WROK, WIBW, WKXO, and KDAL—with all rising to first place in their markets.

In 1958, Joseph programmed former religious station WKBW, in Buffalo, where the call letters stood for "Well Known Bible Worshipers." Today, Joseph sees the staff at WKBW as the greatest staff of all times.

Joseph's program consulting of WKBW led to his programming other Capitol Cities-owned stations, including WROW in Albany and WFRO in Providence.

"After WROW, I was hired by Capitol Cities to completely overhaul a dying giant—WPRO," remembers Joseph. "When I began in 1959, the station was sixth in a market of 12 stations. Six weeks later, it had catapulted to first, with a 55% share of the audience for morning man Salty Brine."

Joseph utilized a tight play list for the Providence station. It played the "Big 30," six picks, and three preview LPs. The station featured personalities Brine, Jack Spector and Dave Sennet. The rest of the format was filled by CBS network features.

"Salty was a super old-line personality," declares Joseph. "I brought him up to date. He was a guy any station would love to have. He had an image and a unique feel for the public which few men at the time

had. WPRO couldn't miss with Brine: he grew up with the audience. All I did with his show was to introduce a Top 40 format and "Pulse Beat" news. WPRO was the first station in a competitive major market with a heavy network load that programmed Top 40 and skyrocketed."

One step led to another, and Joseph soon was asked to program one of the nation's giants, WABC in New York.

He had first talked with Hal Neal, who was president of ABC Radio, when Neal was station manager at WXYZ in Detroit. Neal had talked about Joseph programming WXYZ after he left WTAC.

Both WPRO and WABC were represented by John Blair in 1960. Blair brought Joseph to the attention of Art McCoy, president of Blair Radio, and Welles Barnett, public relations manager, who talked Neal into hiring him to reprogram WABC.

The station launched its new format after an all-out promotional campaign and months of research on the part of Joseph and Neal. The station featured a new disk jockey staff, all personality deejays playing Top 40 records.

The surveys conducted analyzed audience flow to determine programming requirements. At the time, Joseph was quoted as saying "You can't be original with music, but you can with everything else—sound, techniques, promotion and news."

Continued Next Issue

Vox Jox

• Continued from page 28

believe the Center sends it out free to any radio station that wants it. It counts as public service. And, as you can see from the comment from AFTRS, Father Harry's show is one of those programs you might wish to play in prime time instead of sloughing it off on Sunday morning.

★ ★ ★

Steve Hibbard is the new production director of WGLD, High Point, N.C. He's also assistant operations manager. He has been at the station as an air personality for about a year and a half. . . . Keith Greer has been promoted to music director at KROK, Shreveport, La. He replaces Tim Brandao, who is moving into sales at the station. Ken Shepherd, program director of the FM station, says that record industry people should place calls 2-5 p.m. Wednesdays about music on the station,

★ ★ ★

Gerry Cunningham, KFYY, Arroyo Grande, Calif., writes: "It was interesting to note Bill Hennes moving to WMAQ, Chicago. He was the guy who initially broke me in on a mike back when he was Wild Willy and doing the 7 p.m. until midnight gig at WKLO in Louisville in the mid-1960s. It was a teen club type of thing and I was representing my school."

"Ran into Bill again in Louisville when he was programming WKLO and I was programming WXVW in Jeffersonville, Ind. He worked with me and really straightened me out."

(Continued on page 32)

Attention: Reverend Moon - It's 10 P.M. Do You Know Where My Children Are?

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Radio-TV Programming

Vox Jox

• Continued from page 30

And now I've left contemporary radio and switched to country, moving from 6-9 p.m. at KITE in San Antonio to program director of KFYV. **Bill Hennes** does the same thing, only with bigger dominoes.

"Our lineup is: Promotion director **Gary Michaels** 5-9 a.m., public service director **Guy Davis** 9 a.m.-1 p.m., program director **Gerry Cunningham** 1-4 p.m., production director **Jeff Perry** 4-8 p.m., music director **Bill Bishop** 8-midnight, and **Steve Elliott** midnight-5 a.m. This station is doing really great. We're the only country station on the central coast, so anything country belongs to us and our listeners really like the station; they think we're their personal property—and I guess we are. Anyway, mention that old 'Robert E. Lee' from WVLK and WROK and WKLO is still alive and well and playing country in the country."

* * *

Charles Berberian of KRAM in Las Vegas reports on the name game that "my air name is **Chuck Manning**; at one time I was **Dan Dayton** at WBAX in Wilkes-Barre, Pa." ... And here's a letter from **Mike Hoyer**, KFGO, Fargo, N.D., about unname games: "I've been here at KFGO nearly a year, back on the all-night thing which I did for six years, 1965-71, at WHO in Des Moines, Iowa. After spending about four or five years on daytime radio, still country, of course, in various markets, I've decided night time is my bag. I prefer doing a laid-back show, no shouting, no 18 commercial minutes per hour which gives you absolutely no time for injecting any personality and playing whatever you feel like playing.

"I'm quite happy and intend to stay here for the rest of my career which hits the 32nd year mark Oct. 30. I've seen a lot of changes in radio—some good, some bad—but it's all that I've ever done. Business on my show is very good, considering it's midnight-6 a.m. Of course, never 18 commercial minutes, but I have had hours that ran eight to 10 minutes. We're just starting to get national business now.

"I had a ready-made audience here, as people could and did hear me during my WHO days. It's really strange; many folks would call and say there's something about my voice that's familiar. In other words, they remembered the voice, but not the name. That's good. I think.

"Which brings up the reason I'm writing this letter. I just read in Vox Jox about the search you and **Gary Owens** are conducting in real names

A 'Damn' Good Package Bared

INDIAN ORCHARD, Mass.—The Music Director programming service here has created a new music package called "Damn Good Programmers."

The series was assembled by Budd Clain, music research chief, who explains, "the only criterion used for selecting the titles was that they all had to be bright, happy: not necessarily big chart hits, but basically uptempo records that simply sound great on the radio."

Clain spent six months researching and preparing the 18 master reels of tape, available in stereo or mono. Stations that have the music on hand can obtain a list of the 271 songs involved by writing the service. Box 103, Indian Orchard, Mass. 01050.

of air personalities. May I submit mine—**Myron Heuer**. The Mike came about during my tenure in ARFS in Korea during the Korean conflict and anyway Heuer is a German name which is really pronounced Hoyed.

"I worked with **Gary Altman** at KMA in Shenandoah, Iowa, must've been about 20 years ago. **Gary Owens** certainly must remember his short tenure. He was only there for about three months, just long enough for my wife and I to have him and his wife over for dinner. He left before he could reciprocate. If I ever get back to Los Angeles, I expect the return favor.

"While at KMA, Gary was on the doorstep of his hop scotching around the country changing jobs like the proverbial floater. We all, back at KMA, thought he'd never make it if he didn't settle down. Well, obviously, he did make it after he settled down in Los Angeles. When he left KMA to go to KOIL in Omaha is when he changed his name to Owens and it was the first time I believe he really had a chance to do his humor on the air; it was the first time I ever heard the word 'aardvark.' Just a little background on who I think to be radio's best voice—**Gary Owens Altman**. He deserves the 'Gong Show.'"

You'll be happy to know, Mike, that Gary has given the "Gong Show" the final gong and gone on to bigger and better television projects. Aardvarks all over the world are flangling their floogle at his success.

* * *

Would somebody just translate what I just said. Maybe I've been working too hard lately.

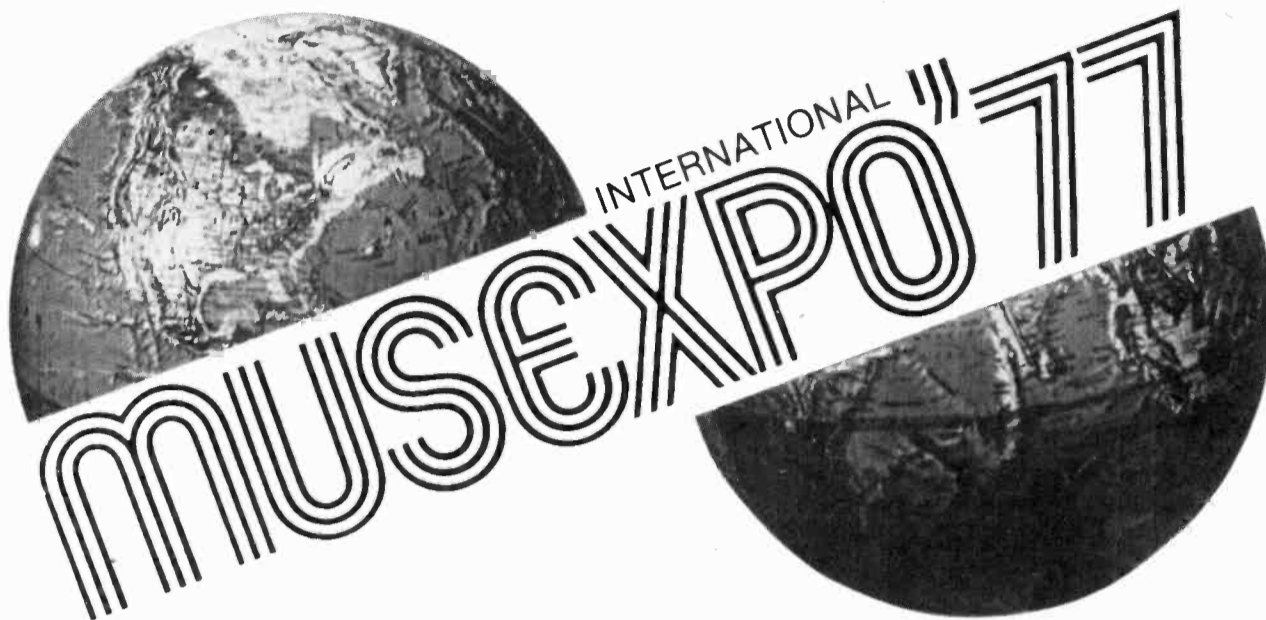
Bubbling Under The HOT 100

- 101—ROLLING WITH THE FLOW, Charlie Rich, Epic A-50392
- 102—NIGHTS ON BROADWAY, Candi Station, Warner Bros. 8357
- 103—EXODUS, Bob Marley & The Wailers, Island 089 (RSO)
- 104—TURN THIS MUTHA OUT, Idris Muhammad, Kudu (Creed Taylor) 940
- 105—I CAN'T HELP IT, Michael Henderson, Bud-dah 578
- 106—LOVE & HAPPINESS, Al Green, London 2324
- 107—THEME FROM STAR WARS, Maynard Ferguson, Columbia 310595
- 108—ALONE AT LAST, Neil Sedaka, Elektra 45421
- 109—TOO HOT TO HANDLE, UFO, Chrysalis 2157
- 110—SLOW DANCING (FEELS SO GOOD), John Travolta, Midsong International 10977 (RCA)

Bubbling Under The Top LPs

- 201—PABLO CRUISE, Pablo Cruise, A&M SP 4528
- 202—HERBIE HANCOCK, V.S.O.P., Columbia PG 34688
- 203—RY COODER, Showtime, Warner Bros. BS 3059
- 204—MANHATTANS, It Feels So Good, Columbia PC 34450
- 205—SHOTGUN, Shotgun, ABC AB 979
- 206—SCARLET RIVERA, Warner Bros. BS 3060
- 207—STEPPIN' OUT, Discos Greatest Hits, Midsong International BKL 1-2423 (RCA)
- 208—BOHANNON, Phase II, Mercury SRM-1159 (Phonogram)
- 209—MIRACLES, Greatest Hits, Tamla T 6357 SI (Motown)
- 210—PABLO CRUISE, A&M, SP 4528

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BOB PITTMAN, Program Director WNBC-AM
JOHN FARINA, General Manager WDJZ
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4 <input type="checkbox"/> Four Office/Booths.....	\$4,950
5 <input type="checkbox"/> Five Office/Booths	\$5,940
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New Vegas Hilton Seats 5,200

By HANFORD SEARL

LAS VEGAS—Final construction is nearing completion on this entertainment capital's first multi-purpose, custom-designed facility to house network sports events, rock concerts and convention-trade shows.

The new, \$7.5 million Hilton Pavilion, which will open next month, will seat 5,200. The plush hall is entirely wired for television network production and has Hilton officials enthused.

"We will be seeing a whole generation of excellence in all these areas of major tv sports events, concerts, conventions and trade shows," says Ron Amos, director of promotion

and special events for the hall. "We're closing in fast on negotiations with different events at this time."

Although no permanent entertainment policy has been established regarding concerts, Amos admits rock concerts is the last area to be bridged. The earliest date to book major music acts is 1978.

Entertainment Director Dick Lane and Ted Nelson, head of hotel convention sales, round out the triumvirate team for the Pavilion.

"We had talked to Elvis Presley about being the first theatrical attraction for the Pavilion, but right now we don't have any set touring concert act in mind," says Lane.

Lane says he does not foresee any other main showroom stars, such as big draws like Liberace, the Osmonds or Ann-Margret, going into the Pavilion, as Presley was prepared to do.

A brainchild of Barron Hilton, the chain's corporation head, the rectangular building contains 44,130

square feet of space, a 24-foot ceiling which raises to 36 feet in the center and contains three sound and lighting booths.

The facility, which will feature collapsible, roll-away, pop-up chairs similar to the '76 Montreal Olympics Sports Hall, was designed by Rissman and Rissman of Los Angeles with interior design by Howard Hirsch and Associates.

Amos notes that special consultants were hired to upgrade and professionalize all areas, from sound, lighting and television production aspects to staging the individually backed seating and convention setup and breakdown.

Located at the southwest side of the present hotel high-rise structure, the world's largest resort-convention facility presently at 2,319 rooms, the new pavilion will increase the Hilton's convention potential to 125,000 square feet and a possible 900,000 square feet when adding the next-door Las Vegas Convention Center space to an overall package.

Hilton officials, meanwhile, deny any direct attempt to openly compete with existing concert facilities, namely the Aladdin's \$10 million, 7,500-seat Theatre For The Performing Arts or the nearby 6,500-capacity Las Vegas Convention Center, both strongholds for rock acts here.

The Aladdin is booking major rock acts on a successful weekly basis while the convention center occasionally stages concerts.

The Hilton will, however, be in direct bidding for major tv contracts and worldwide publicity with Caesars and the MGM Grand Hotel.

The MGM tapes Dean Martin roasts for NBC, segments of "Dinah" and major network tv series on locations and Caesars hosts tennis tournaments, tv series, movie locations and some 40 weeks of Merv Griffin.

The Hilton in the past has taped Mike Douglas and the now retired Monty Hall "Let's Make A Deal" series in its 2,000-seat main showroom.

"We are making possible several things that other strip hotels can't handle, plus adding more versatility and plushness which will equal any showroom in town," says Amos.

Brand Nets Dollars With 'Fringe' Single

By ED KELLEHER

NEW YORK—Remember that Sid Caesar routine about the progressive jazz performer who kept a sideman on radar "to warn us in case we approach the melody?"

No such watchman is on duty when South African jazz pianist Dollar Brand sits down to play. In fact, this music veteran is the man behind one of the most melodious jazz ditties to surface since Dave Brubeck and company decided to "Take Five."

The tune, a 13-minute record entitled "Cape Town Fringe," has become a summer favorite on FM stations and, in a shortened three-minute version, has crossed over to turn up on numerous AM playlists.

Actually, the United States is one of the last countries to discover the bouncy rhythms of "Fringe," which has already achieved gold status in

South Africa and rolled up impressive sales figures throughout Europe.

The song, on Chiaroscuro Records, is built around a simple but ingenious eight-note musical phrase which Brand keeps in constant motion, abetted by accompanists on bass, sax, flute and drums.

"Capetown Fringe's" unusual piano sound, almost tinny but not quite, came about practically by accident. Early for the recording session, Brand impishly inserted tacks in piano keys, thereby altering the tone. Liking what he heard, he added more tacks and the session took off.

"It was something I remembered from childhood," he explains. "I used to put tacks in my parents' piano when I was a kid back in Cape Town."

Born there in 1934, Brand studied piano as a child and, by the time he was 17 was a full-fledged jazz pianist. He worked with a variety of local bands before forming the Jazz Epistles, a group which included Hugh Masekela.

In the late '50s, he was discovered by Duke Ellington, who asked him to substitute for him on an East Coast tour, while the Duke was completing a film score in Hollywood.

"It was the period of soloists like Cat Anderson, Ray Nance and

(Continued on page 40)

Ronstadt At Vegas

LAS VEGAS—Linda Ronstadt makes her second appearance at Aladdin's Theatre for the Performing Arts Sept. 15. She was re-signed for this year after she drew more than 4,000 persons her first time around.

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Las Vegas: TV Special For Spain

LAS VEGAS—The first hour-long special "Las Vegas! Las Vegas!" sponsored by National Television of Spain, is expected to draw an estimated viewing audience in excess of 100 million, taped at the MGM Grand Hotel here.

The Aug. 18 and 19 sessions were hosted by Vikki Carr with guest recording star Dionne Warwick and special guest star Rod Stewart. Other Strip entertainers and acts joined the trio.

This first co-production venture of the Spanish National Radio & Television System and Las Vegas International Productions, Inc. was taped at the hotel's 1,800-capacity Ziegfeld Theatre, home of award-winning "Hallelujah, Hollywood" production show.

Paco Madariaga, Madrid head of variety programming for the network, is representing the firm in the project with executive producers George Soares and Pio Nunez. Lawrence Einhorn, producer-director, has worked the Alan King and "Victor Awards" specials here.

Trans-America Video and local affiliate Las Vegas Television Productions provided the technical equipment and crews. Hotel Sahara's entertainment director Jack Eglash scored original music for the show.

According to Soares and Nunez, the special also will be made available for worldwide syndication soon after its premiere showing in late September on the Spanish television network.

The special also will be a pilot production for a planned series of musical-variety-comedy programs to emanate from this entertainment capital for the entire European market via the Madrid-based network.

Location filming around Southern Nevada and the 24-hour city will be edited into the final mix of "Las Vegas! Las Vegas!" Future shows will feature North, South American, Asian and European stage extravaganzas from their theatres.

Several dozen top name American and international stars will be in future guest host slots. Being sought are Stevie Wonder, Joan Baez, Alice Cooper, the Beach Boys, Neil Sedaka and Olivia Newton-John.

Sinatrama Debuts In Atlantic City

ATLANTIC CITY—Banking on the fact that Frank Sinatra enjoys a wide following among the gambling fraternity, and with casino gambling soon to make its bow at this resort, Joe Morgenstern has converted his Trinidad Cocktail Lounge into the Sinatrama Room.

Realizing he would never be able to afford Sinatra's salary for singing even a single chorus, Morgenstern did the next best thing—he stocked the club's jukebox with possibly every single recording ever cut by ol' blue eyes.

Sinatra posters, pictures and memorabilia, plus album covers, cover the walls to give the room a Sinatra feeling. Idea of a "Sinatrama Room" is not exactly new. A decade ago, the late Bill Rodstein in midtown Philadelphia introduced a similar room which was a huge success while he was alive.

GARDEN GOES 100% TO G&W

NEW YORK—The operation of Madison Square Garden will continue as before with no change in its music policy, following its complete takeover by the Gulf & Western conglomerate, says Joe Cohen, senior vice president of the Garden.

The conglomerate, which had controlled 81% of the stock of the Madison Square Garden Corp., recently bought up the remaining 19% at \$10 a share, giving it complete ownership of the sports and entertainment facility.

This summer has been the Garden's busiest music season, with 27 shows through Sept. 10, most of them SRO. Most recently there was a three-night stand by Peter Frampton, with upcoming shows scheduled by the Isley Bros. and Parliament/Funkadelic.

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Backstage Moves To Cross Audiences

By JEAN WILLIAMS

LOS ANGELES—The Rolling Stones, with high budgeted production, and Parliament/Funkadelic, with more than \$250,000 sets, may come together next year at the Hollywood Bowl if Backstage Management has its way.

Ron Strasner, co-owner in Backstage with Charles Bassoline and Robert Mittleman, feels bringing the two groups together in one major, prestigious arena will go a long way to help cross music and audiences.

"While a lot of promoters and managers talk about bringing music together, I feel the only way to bring it together is to do just that, put black rock 'n' roll and white rock 'n' roll in the same arena at the same time," says Strasner.

Backstage, which manages Parliament/Funkadelic, Bootsy Collins and Bootsy's Rubber Band, has expanded its roster to include more black rock 'n' roll acts along with a line of jazz artists.

Strasner notes that Parliament/Funkadelic leader, George Clinton, is in the process of creating an entirely new production which will probably be unveiled sometime next year.

The new production is expected to exceed in cost the current P-Funk more than \$250,000 production. Clinton was the creator of P-Funk concept.

Strasner is setting up European tours for the Parliament/Funkadelic. "Europeans love black American acts but they are totally unfamiliar with black rock 'n' roll live shows. My acts are as much visual as they are recording artists and we have spent a large amount of money proving this.

"We lost money on the P-Funk tour. Our costs are tremendous because of heavy overhead. We're spending about \$40,000 a week on staging and people to actually handle the shows. But the entire country is aware of this group and Bootsy."

\$1 Mil Bond Asked For Rock Concerts

ADEL, Ga.—Southern jam promoters who planned a major rock concert here recently will have to come up with a \$1 million property bond to cover any damages that might result from the concert, and a \$2,500 permit.

Eight Tift County men who were attempting to promote the concert at Capricorn Park, a 31-acre soybean field in Cook County here, could not determine if they could meet such a demand.

The precedential order, mandating such a heavy property damage bond, would work a tremendous hardship on rock concert promotion anywhere.

The company has filmed portions of the P-Funk tour in preparation for a feature length motion picture to be distributed in the fall by an independent distributor. Strasner notes that the film will be comparable to the "Woodstock" film.

Backstage has another plan for its jazz acts which include Jon Lucien, Gloria Lynn, Gary Bartz and Lee Garrett.

The firm has formed a new art department which will not only handle photography for some LP covers but will, with the artists, create images for the acts.

"We will take the old image of the jazz act and in some cases update and with others start fresh. But most of all the acts themselves will have a hand in creating their own images. That's why we are working on this development from within the company."

He claims that his objective is to take his acts from the strictly night-

club circuit and move them into 2,500-seat arenas and "class theatres such as the Academy of Music in Philadelphia, Shubert Theatre in Los Angeles, Carnegie Hall in New York and other such places," says Strasner.

Backstage's method is to first expose the acts prior to releasing product. It will utilize the college circuit with its already built-in audience. "We will expose the jazz acts to this audience which will tell its friends about the acts. When we put out a record they (students) will be familiar with the artist."

He notes that he is negotiating with several well-known contemporary pop and r&b oriented producers for his jazz rosters, but he declines to name the producers until contracts are signed.

Backstage has also employed the outside services of the Warren La-

(Continued on page 40)

Music Hall Sets 1st Pop Festival

NEW YORK—Radio City Music Hall, home of the Rockettes and family films but little live music, is rectifying the situation with the announcement of the New York pop Arts Festival to run Sept. 18 to Nov. 8.

Organized by Syd Bernstein, Billy Field and Lee Goober with the Music Hall, the festival will feature some 20 acts ranging from Marvin Gaye to Yatra, the Ukrainian dance troupe, to Kris Kristofferson to the Boston Pops to Muddy Waters.

Ticket prices will run from \$7.50 to \$12.50, depending on the act. There will be shows almost every night with some afternoon shows.

The festival is modeled after such events as the Saratoga Festival in New York, the Garden State Festival in New Jersey and the Greek Theatre in Los Angeles. If the festival works the organizers may make it a biannual event.

New On The Charts



JESSE WINCHESTER
"Nothing But A Breeze"—100

This 33-year-old singer/songwriter was discovered by Robbie Robertson of The Band, who led him to Albert Grossman's Bearsville label and also produced his first album, "Jesse Winchester," in 1970. Winchester's songs have since been recorded by such artists as Jimmy Buffett, Joan Baez, the Everly Bros. and Jonathan Edwards.

Yet, because of Winchester's inability to tour in this country, he has had only limited sales. Just two of his five Bearsville albums have made the charts: 1972's "Third Down, 110 To Go" and the current, "Nothing But A Breeze."

Born in Shreveport, La., Winchester moved to Canada in 1967 rather than be drafted into the Vietnam War. He became a Canadian citizen in 1973 and now lives in Montreal with his French-Canadian wife and their two children.

Winchester is one of thousands affected by President Carter's declaration of amnesty last January for all Vietnam draft evaders. In fact, four months after the announcement, he began his first-ever U.S. concert tour.

The new album was produced by Brian Ahern, who has produced several top 10 singles for Anne Murray and also handled Emmylou Harris' last album. (Murray and Harris in fact, serve as backup vocalists on several of the cuts on this LP.)

Winchester, who is best known for his plain, straightforward, unpretentious songwriting style, is managed by Arnie Naiditch of Bearsville, (514) 481-3238. Bookings are by Dan Weiner of Monterey Peninsula Artists in Carmel, Calif., (408) 624-4889.

Fantasy Cooks Out

BERKELEY, Calif.—The 10th annual Fantasy barbecue held at Tilden Park on July 10 drew approximately 500 people. The group consisting of label staffers, friends, family members and artists, enjoyed performances by Pleasure group members Bruce Carter, Bill Summers and Bruce Smith.



CHARLIE
"Turning To You"—

This five-man British group is finding its niche adopting familiar American styles: the exceptional harmonies of Steely Dan, CSN or the Byrds and the concise arranging style of Dan or Boston.

The group has been together, with some personnel changes, for five years. It had an early single on Decca in the U.K., followed by an album two years ago in Columbia, "Fantasy Girls." That led to English tours with the likes of the Who, Fleetwood Mac and Focus.

Its second album—and first American release—came out on Janus in February, when the label was scoring its first top five, platinum LP with Al Stewart's "Year Of The Cat." Charlie's album has been charted for three months, and did well enough to land the act the opening slot on a July Doobie Bros. tour of the States.

The group is led by guitarist Terry Thomas (no relation to the actor), who co-produced the album and wrote this single. Also in the group are bassist John Anderson, drummer Steve Gadd, keyboardist Julian Colbeck and guitarist Eugene Organ.

Charlie is managed by Stuart Love of Chalice Productions in L.A. (213) 658-7002, and booked by Dan Weiner of Monterey Peninsula Artists, (408) 624-4889.



PAUL NICHOLAS
"Heaven On The Seventh Floor"—★

It's become commonplace for established record acts—from Roger Daltrey and Elton John to Peter Frampton—to dabble in film. Nicholas is working the other way; having established a healthy list of stage and screen credits, he is making his U.S. record bow with this release.

The 29-year-old Englishman got his first stage break in 1968 when he landed the role of Claude in "Hair" for a successful two-year West End run. In 1972 he took on the title role in "Jesus Christ: Superstar" for a year, and then was cast as Danny Zuko in the '50s rock musical, "Grease."

In 1974, Nicholas worked with David Essex and Keith Moon in the film, "Stardust," playing the leader of the Stray Cats. He then played rotten Cousin Kevin in Ken Russell's "Tommy," only to later be selected by Russell to play Richard Wagner opposite Roger Daltrey's Franz Liszt in "Lisztomania."

Nicholas will soon be adding to his collection of credits by appearing as the brother of Billy Shears (who is being played by Peter Frampton) in the musical of "Sgt. Pepper," soon to start filming in L.A.

The Briton's record career began almost inadvertently, when he didn't get the main role in a Broadway production of a rock musical of "Hamlet" (which, as it turned out, closed after seven days) because of a union conflict with American Equity.

He then decided to make a record with the first, a chirpy tune called "Reggae Like It Used To Be," making the top 20 in Britain in early 1976. This RSO single is, though, his first domestic release. There is an album in Britain, but there is no tentative U.S. release date at this point.

Nicholas is managed by Brian O'Donoghue of RSO in London, 011-441-629-9121, who is also the U.S. booking contact.

Chairperson Named

LOS ANGELES—Helen Reddy will serve as the 1977 honorary chairperson of the Kidney Foundation of Southern California.

Reddy, who is a victim of kidney disease, will serve with Scott Bolin, the 1977 poster boy who is waiting for a kidney transplant.

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The New Deal!



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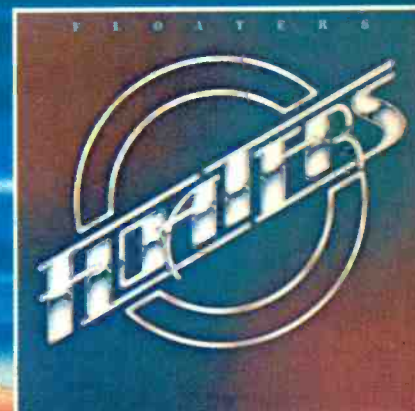
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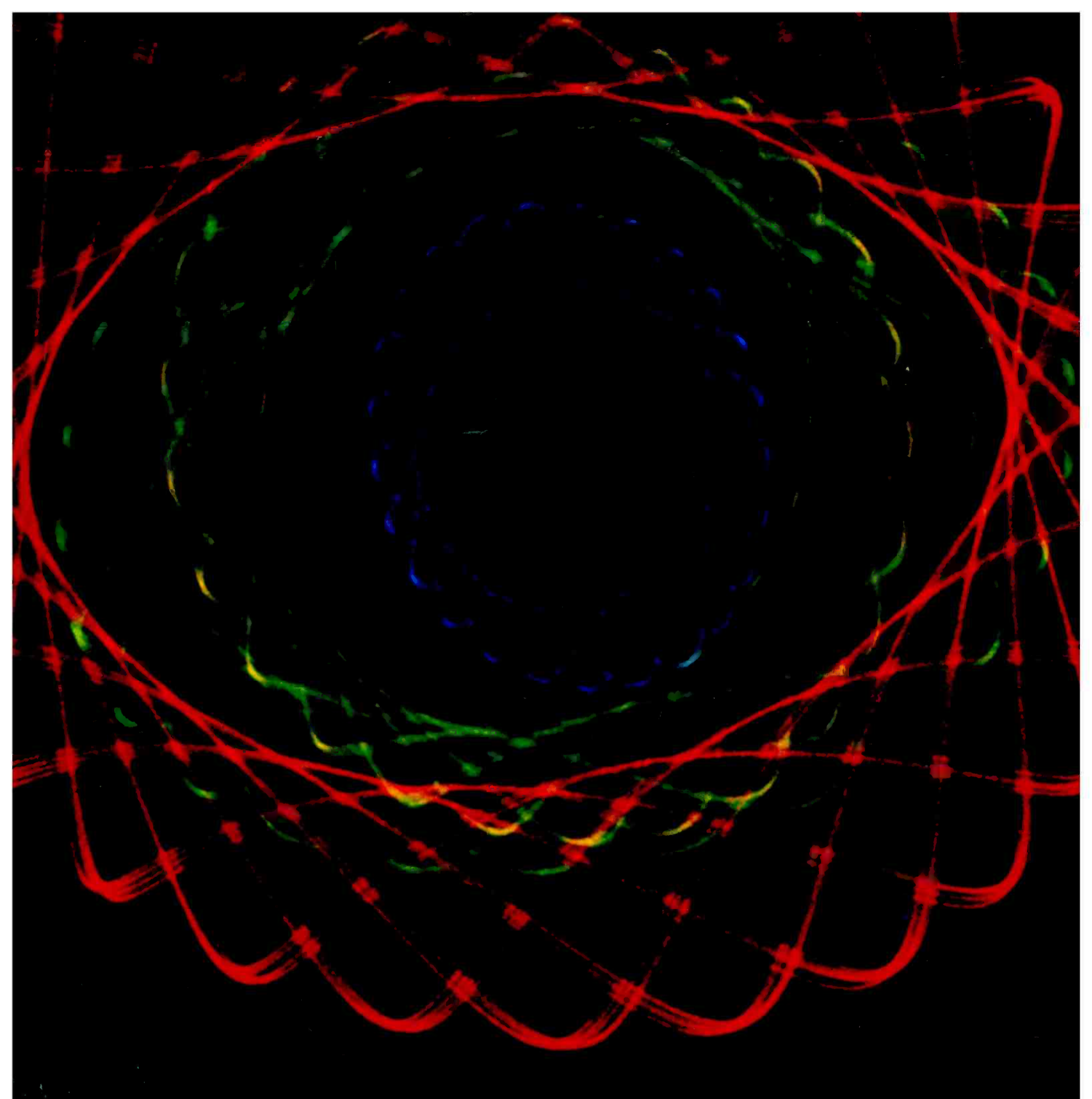
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The Changing Sound Of Records

By ROBERT FORD JR.

NEW YORK—In the three years since the Hues Corporation and George McCrae first rocked the record industry into recognizing disco, the music had undergone radical changes.

In the wake of "Rock The Boat" and "Rock Your Baby" came a slew of records that have expanded disco music from a mutation of r&b to a separate and distinct musical idiom.

Today disco music can be defined as embodying much more variety, with most artists seeking their own hit formula rather than following the styles of others. In this context, many of today's disco hits feature slower tempos than were originally thought palatable to dancers.

Since that fateful summer of '74 discos have had a huge effect on the record business. Scores of new acts, like Brass Construction, Donna Summer and KC & the Sunshine Band have established themselves with the help of discos. And discos have given new life to older performers like Thelma Houston, the Emotions and the Bee Gees.

Dominance in disco music has also helped to establish fledgling record companies like TK, Casablanca and Midsong as well as giving birth to new disco-oriented labels such as Salsoul, Beam Junction and Red Greg. Disco music even served as a life support system, postponing the eventual demise of Scepter Records.

Billboard's Disco III At Americana

• Continued from page 1

Crown Heights Affair and Vicki Sue Robinson in person.

Tuesday's agenda calls for additional panel sessions, informal meetings in the hotel and entertainment starting at 7:30 p.m. featuring Double Exposure, First Choice, K.C. & the Sunshine Band, Thelma Houston and Andrea True.

Forum director and associate publisher of Billboard, Bill Wardlow, is to chair the "hot seat session" tabbed for Wednesday morning. Also participating, from this publication's New York editorial staff, will be Stephen Traiman and Radcliffe Joe.

Perhaps the most spectacular event of all will be the disco awards dinner starting at 6 p.m. Wednesday. And after trophies are bestowed upon those women and men judged to be outstanding in various fields, yet another spectacular entertainment program will be seen with the Salsoul Orchestra, Charo, Loleatta Holloway, Moment of Truth, the Emotions, Brass Construction and C.J. & Company, a party which may well run until 2 a.m. Thursday at the Americana.

To be seen and heard throughout the numerous panel and discussion sessions Monday through Wednesday will be the industry's most prominent personalities representing every conceivable aspect of the industry.

This year's event boasts three times the number of exhibit booths operated at the first two Disco Forums. Also new are separate sound and non-sound exhibit areas.

Full coverage of Disco III will be published in future issues of Billboard, including profuse presentations of photographs.

At the major labels, discomania brought on extreme reactions. Some big labels chose to ignore the disco boom, writing it off as a passing fad. Others jumped into discos with both feet hiring extra personnel and spending extra dollars to develop and promote disco. Time and profits have caused most of the majors to moderate their thinking and while most of the big labels now make some effort to promote in discos only Atlantic maintains a substantial disco force.

Norman Harris, who as a producer, composer, arranger and guitarist has been involved with virtually every major disco record to come out of Philadelphia in recent years, says, "In Philly today we're trying to create a slower, mellower sound, somewhere between Marvin Gaye's groove on 'Got To Give It Up' and the high energy sound we have been getting with the Trammps."

Besides slower tempos, disco audiences also demand longer cuts. "In the early days we made songs longer

by editing," says Midsong exec Ed O'Loughlin. "But today we work on arrangements that can sustain interest for 15 to 18 minutes."

According to Harris, keeping a tune interesting for that long really tests a producer's mettle. "Frankly I get tired of hearing the same thing for too long," Harris states. "So we are trying to make our music more melodic and our lyrics better as well as using new rhythm patterns."

Satiating dancers is not the only reason that today's disco producers are striving to make the music more interesting. "We're trying to make

(Continued on page 62)

How Safe Are Discos In U.S.?

By RADCLIFFE JOE

NEW YORK—In the last 2½ years, discotheques have emerged as the Pied Piper of entertainment in this country, affecting young and old, rich and poor alike with an almost hypnotic urge to get dancing.

With the disco boom has come a staggering demand for dance environments, a demand which has in turn spawned a rush of manufacturers, designers and consultants.

The fierce competition created by this whole new industry has brought to the U.S. a club environment that has established new dimensions in sight and sound. But even as these multimillion-dollar light and sound extravaganzas are luring patrons with their breathtaking appeal, a spectre of danger has emerged from behind all the glitter and tinsel, and the disturbing question is being asked: "How safe are our discotheques?" (Continued on page 62)



HEAVY SOUNDS—K.C. of K.C. & the Sunshine Band is a picture of intensity as he appears during a recent concert.

Major Revolution In Disco Sight & Sound

By STEPHEN TRAIMAN

NEW YORK—The sight and sound revolution in the disco industry continues to expand in overflowing circles—crossing over from both consumer and professional lines into new and innovative applications for the far more sophisticated deejay and club owner of today.

Audio, lighting and video are well into their second stage of disco development, where many more established firms and new custom companies are bringing out specially tailored units for both portable and permanent operations.

What is happening, both here and abroad, is spotlighted on the main exhibit floor and in the special fifth floor sound rooms of the Americana Hotel at Billboard's Disco III.

While not every company in-

volved in the overall disco environment scene—which is where it's at today—is on hand, most of the emerging concepts will be demonstrated in various presentations. These will range from decibel-deafening speaker systems to unbelievably sophisticated lighting controllers and the newest video cassette and super 8 m.m. film systems utilizing large-screen projector television.

The continuing mix of old and new companies with strong market shares in the audio side of the business is readily evident from the club survey that is part of Billboard's 1977 International Disco Sourcebook published this April.

• Meteor Light & Sound tops the mixer category with 16% of responding clubs using various Clubman

(Continued on page 60)

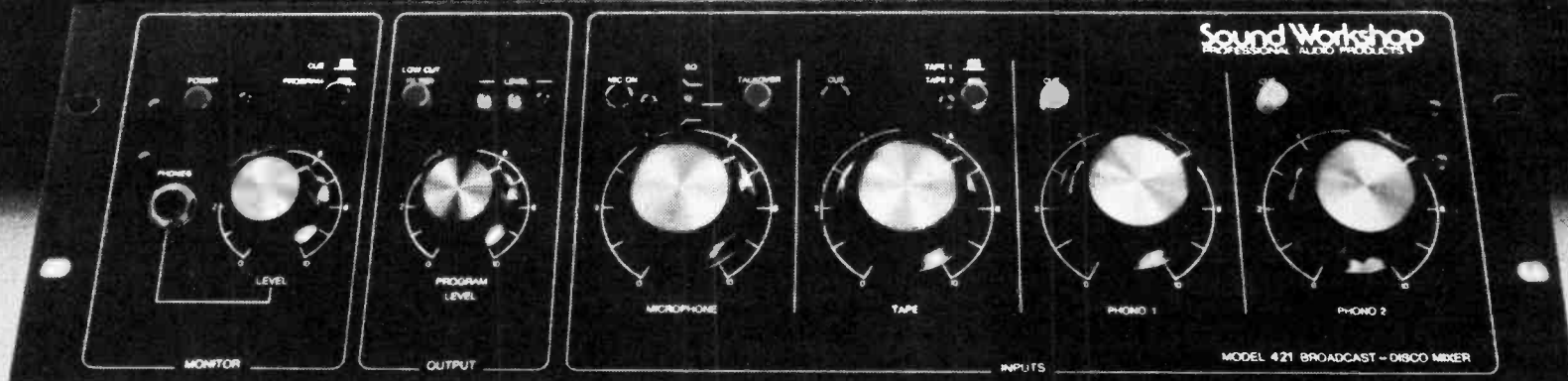


PEOPLE MOVER—Bo Crane, disco consultant, mobile disco operator and deejay is one of the driving forces behind the growth of the disco industry in Florida. Picture shows Crane spinning disco disks at the Casablanca Room in Deerfield Beach, Fla.

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Imported Disks Gaining In Clubs

By AURORA FLORES

NEW YORK—A musical revolution is taking place in the disco industry, and in the midst of those sweeping changes which have seen significant shifts in emphasis from the fast, heavy beat of early George McCrae and the Hues Corporation to today's slower, more mellow sounds, is the as-yet unexplained phenomenon of the disco dance imports.

Within the past year, imported

disco record products have literally taken the country by storm, resulting in fierce rivalry among local record labels, which are reportedly bidding record prices for licensing rights to these viable new products.

Although some record company executives are still reluctant to recognize the impact imports are making on the U.S. market by stating that this country has the best rhythm players in the world, and will always

be the center of dance music, successes of such foreign groups as Silver Convention, Cerrone, Love & Kisses, Munich Machine and Giorgio Moroder cannot be ignored.

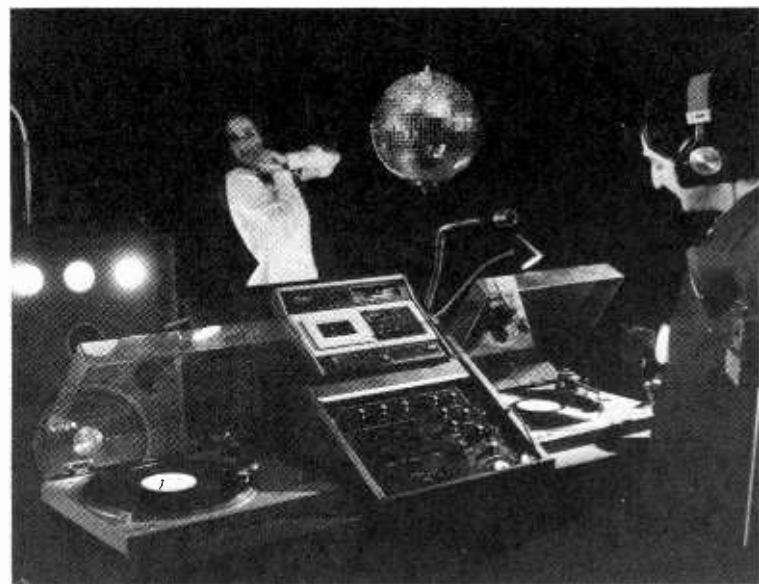
Industry observers may have a partial answer to the phenomenon when they state that if disco music is to grow then it must undergo change. The foreign music market, through such innovators as Eddie Barclay, Henri Belolo and Jacques Morali of Scorpio Records of France, have been offering that change.

According to Scott Dockswell of Record Haven, one of the leading importers of disco disks in this country, the import boom began as a sort of novel alternative to locally released products, then grew in demand as disco deejays sought to outshine their rivals by spinning records to which no one else had access.

Dockswell feels the rivalry and resulting demand, which continues in spite of the fact that imports cost almost twice as much as their domestic counterparts, is due in part to the paucity of exciting local fare.

Although the boom has had tremendous advantages for importer, retailer, deejay and the disco industry as a whole, it has not been without its setbacks. Dockswell explains that the fierce rivalry has, to some extent, retarded the growth of the imports market, as deejays in their zealous efforts to maintain exclusivity

(Continued on page 65)



RAPTURE IS—Pretty disco devotee strikes a rapturous pose, as unidentified deejay from a Murray the K's Disco On Wheels franchise spins the platters that send her into ecstasy. Billboard photo courtesy of Franz Edson, Inc.

Portable Operators Flourish—On Wheels

By MAURIE ORODENKER

PHILADELPHIA—Within the last two years mobile disco operators have emerged as an important facet of the discotheque industry.

From a bunch of high school or college kids with a \$200 hi fi set, the business had grown to a point where the mobile operation is just a portable version of a conventional club.

Portable disco operators now feature some of the most sophisticated sound and lighting equipment available on the market, and equipment manufacturers, cognizant of their importance, are beginning to design and manufacture products specially geared to their needs.

The portable disco operation is also being franchised by some enterprising operators, the foremost of which is Murray "Murray the K" Kaufman. A setup like this costs the franchisee thousands of dollars, but according to spokespeople for Murray the K, demands are outstripping supply, and there is actually a waiting list for systems.

John Shamberger of Disco Associates in Philadelphia put it into perspective when he explains, "The mobile operations are here to stay, and we'll be around longer even than the conventional clubs."

He continues: "As long as people want to dance, there will be the mobile jock providing the musical incentive."

Along with his brothers Osborne, Ray and Cecil, John formed Disco Associates, one of the pioneer mobile operations, based in suburban Cornwell Heights.

Shamberger's enthusiasm is shared by others as well. Hal Weinberg, who heads Purple Haze, based in suburban Havertown, Pa., and which is probably the most active mobile operation in the area, sees the mobile discos as having a "tremendous" future—not just as part of the disco scene, but as a fully established medium to bring recorded musical entertainment to an ever-growing public.

While Disco Associates and the mobile operation of Dick Findley with his "Portable For Parties" emphasize dancing, Purple Haze and the mobile operation of Herb Cohen's United Sounds, also one of the bigger and more active and mobile operations, stress the entertaining factors.

"We sell entertainment through records," says Purple Haze's Weinberg. "We don't sell disco. That is not our image. We want to entertain our clients, and that's what we sell."

For Purple Haze, with a staff of some 15 disk jockeys plus five girl dancers, and averaging 20 engagements per week, only 3% to 5% of the music played is disco of the New York variety. For the most part it's rock 'n roll, the big band sound, Frank Sinatra, Andy Williams and the hits of the '50s.

"If we limited ourselves to the disco sound, we would have to operate in a small and restricted market," says Weinberg. "We avoid the image of being radio or disco jocks."

"We are music makers who provide musical entertainment. Regardless of how little a person can afford, recorded music is cheap enough for everybody to enjoy it. And as mobile jocks, we are able to give the people a medium they might not be able to afford if records were not available."

Weinberg does not see the mobile jocks as replacing the live bands. Rather, as being part of the party scene along with the live musicians, and offering an acceptable alternative to those who can't afford live music.

Purple Haze, he says, does many wedding and bar/bat mitzvah engagements where there is a live band engaged to play primarily the ethnic Jewish music for the older folks. The mobile jock keeps the party continuous with music for the younger crowd.

United Sounds, with 20 disk jockeys and 15 technicians on call, and averaging as many as 15 engagements on good weeks, also sees mobile jocks primarily as "entertainers."

Cohen says his units play everything from Roger Miller to K.C. & the Sunshine Band, while the programming for the youth and school gig takes the Top 40 and late rock (from 1969 on).

It is significant that neither Purple Haze or United Sounds have radio backgrounds. Weinberg says there are no radio people on his staff.

"We are not communications oriented," he says. "We are people oriented." Purple Haze uses school teachers, camp counselors, youth workers, recreation center workers, college students and even young professionals.

"We find that they are able to relate to the people who attend the parties we play," Weinberg says. "Who can relate better than one of their own kind."

Weinberg himself is fresh out of college, graduating from Temple

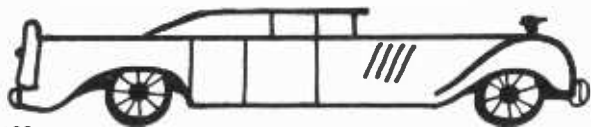
(Continued on page 64)

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DOUBLE EXPOSURE

This quartet of Philadelphians gave you three major standards off their debut album. "Ten Percent," "Everyman" and "My Love Is Free" are all being freely played even though their chart days are over. And, "Ten Percent" can also be remembered as the first commercial Giant 45, ever. They're back in the studio now for a new album due early fall.

LOLEATTA HOLLOWAY

Poll winner and critics' darling, this awarding performer appears in clubs around the country to thunderous ovations. "Surely one of the hottest female vocal albums this year," said Vince Aletti in Stereo Review. Her album, produced by Floyd Smith and Norman Harris for Baker-Harris-Young Productions, offers a succession of hits including the current "Hit and Run." This gutbucket of soul may also be noted for her guest vocal of "Run Away" on The Salsoul Orchestra's Magic Journey album. A new album's due out this fall.



EDDIE HOLMAN

"This Will Be A Night To Remember" is Eddie's first major hit since his spectacular gold record, "(Hey There) Lonely Girl." His rich, soaring tenor strikes a new high for his recent album, "A Night To Remember," and his just released single, "You Make My Life Complete." Holman's off on a new tangent ably aided by the creative talents of Baker-Harris-Young Productions.



CLAUDJA BARRY

Claudja Barry's own brand of "Sweet Dynamite" is explosive. The danger is if you listen to her music, it'll make you wanna "Dance, Dance, Dance." This singing sexation of two continents is exploding on the air from coast to coast.



SILVETTI

The infectious instrumental of "Spring Rain" put Argentinian-born Silvetti on the charts earlier this season. Silvetti, who now lives in Spain, and who lists as his major influences Nat "King" Cole, Wes Montgomery, Oscar Peterson and Frank Sinatra, has a brand new album to be released shortly. It's sensational. Listen for The Sensuous Sound Of Silvetti.



MOMENT OF TRUTH

The frenzied foursome that has been bustin' the charts and shakin' bodies with international classics like "Your Love," "Helplessly" and "So Much For Love," have arrived with a new album. At long last. And, a brand new single, "You've Got Me Humming." Everyone needs a Moment Of Truth. Get yours now.



CAROL WILLIAMS

Ms. Williams' version of "More" launched her as a favorite of the disco dens and her debut album "Electric Lady" made her known from coast to coast as the singing sensation she is. She has the distinction of being the first female artist to be signed by Salsoul Records, for an album with music by The Salsoul Orchestra, produced, arranged and conducted by Vincent Montana, Jr.

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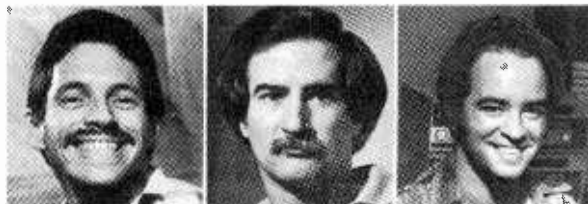
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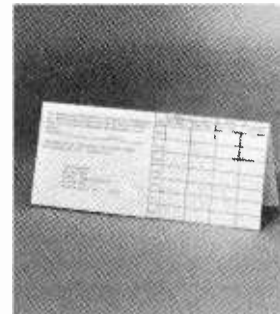


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Authorities Act, Make It Easier To Be Admitted To N.Y. Clubs

By AURORA FLORES

NEW YORK—Major membership discos and other private clubs in New York have acquiesced to a State Liquor Authority order to

open their establishments to the general public. The move comes in the wake of widespread charges of discrimination, and at least one multi-

million-dollar suit brought against Regine's by a Manhattan restaurateur, who alleges to have been refused admission to the chic East Side nitery.

According to Commissioner Lawrence Gedda, chief executive officer of the SLA, once-exclusive membership clubs now open to the public include Regine's, the Gaslight Club, the Playboy Club and the "Windows On The World" atop the World Trade Center.

In Boston too, the exclusive Whimsey's disco which last year was found guilty of racial discrimination by the Boston Licensing Board has

(Continued on page 58)

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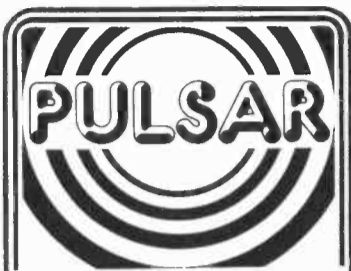
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ANOTHER OPENING, ANOTHER SHOW—The familiar Murray The K Disco On Wheels mobile van heads for another assignment. This operation got in on the ground floor of the popular disco franchising business and is today reporting a booming operation. Billboard Photo courtesy of the Disco Factory.

CLUB CHAINS *Despite Dire Predictions, Peaceful Relations Exist With Independents*

NEW YORK—One of the most intensely debated topics at the last Disco II Forum was the then newly emerging concept of disco franchises.

Franchise operators came under heavy verbal fire from opponents of the concept who argued that disco worked best on personalities, and questioned the ability of a sterilized computer-run operation to grasp the mood of club patrons, and to indulge and sustain that mood.

Opponents, at the time, also expressed fears that they would probably soon lose their independence to the computer operations.

However, a year has passed since those hot seat sessions, and none of the gloom and doom predictions about franchises have materialized. Instead, a pattern of peaceful coexistence seems to have developed between the independents and the franchisers.

At that Disco II session, the fear was also voiced that because of the impersonality of franchised operations, the mortality rate of this concept in clubs would be high, largely because of the absence of the personal touch, and lack of experience of the operators.

However, according to Tom Jayson, president of 2001 Clubs of America, the nation's largest disco franchiser, not a single location has closed since the concept went into effect. "In fact," he states, "many operators have been so successful they have moved from one to two and even three additional locations."

This year alone 2001 franchises have been established in places like Pensacola, Fla.; Jamestown, N.Y.; Pittsburgh, Pa.; Memphis, Tenn.; Rochester, N.Y., and in Ohio. Operators have ranged from ordinary businessmen to professionals including a group of doctors; and even the chairman of the board of Holiday Inns of America.

Jayson explains that although the clubs have all remained essentially turnkey operations, in that they are all operated the same way, each new club today has an identity of its own.

The Memphis Club, for instance, is described by Jayson as a revolving extravaganza, atop a high-rise building, with an imposing view of the city, on the other hand the Long Island club borrows its theme from Walt Disney's World.

To ensure that his franchisees stay in business, Jayson not only runs intensive training courses for managers, deejays and other club personnel, his corporation is constantly looking over its franchisees' shoulders to ensure that they toe the viable business line.

A number of umbrella divisions

of the 2001 Corp. also play an important role in ensuring the success of the concept. Among these are 2001 Industries that manufactures equipment which is in turn sold at "a cut above cost" to franchisees; 2001 Productions which provides films, slides, light shows, and advertising aids to club operators; and 2001 Sales Group, which purchases supplies in bulk from manufacturers and resell to operators at prices considerably lower than what he would pay on the normal retail market.

Jayson confesses that the road to the success of 2001 Clubs has not been an easy one. "We have experi-

enced numerous difficulties, but we have learned from our mistakes, and I would like to believe that we have now ironed out most of our kinks," he says.

Another disco franchise that has also been enjoying unprecedented success in spite of early negativism, is Murray the K's Disco On Wheels.

This operation was put together just over a year ago with just over 20 licensees. Today, Bert Tenzer, the firm's president, says his company has all but lost official count of the continually escalating number of franchises across the country.

(Continued on page 66)

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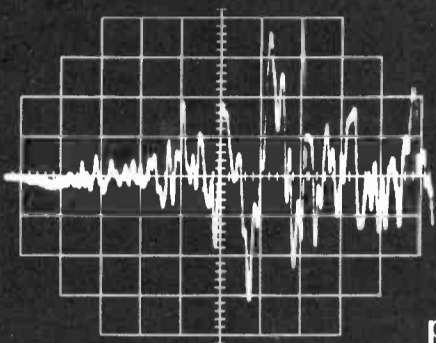
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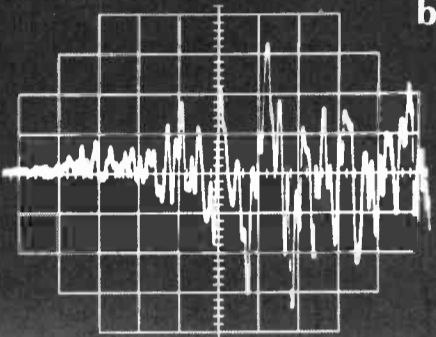
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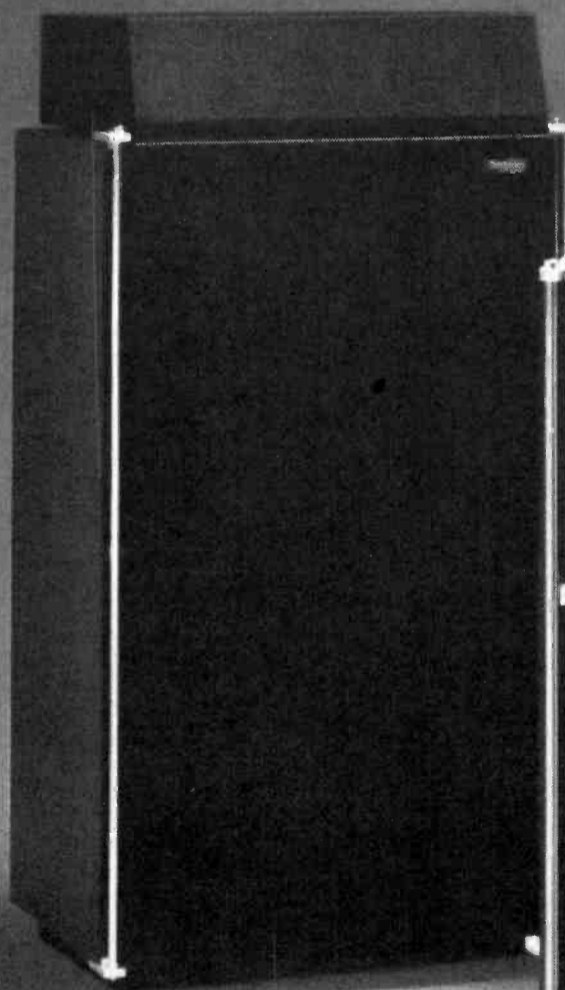
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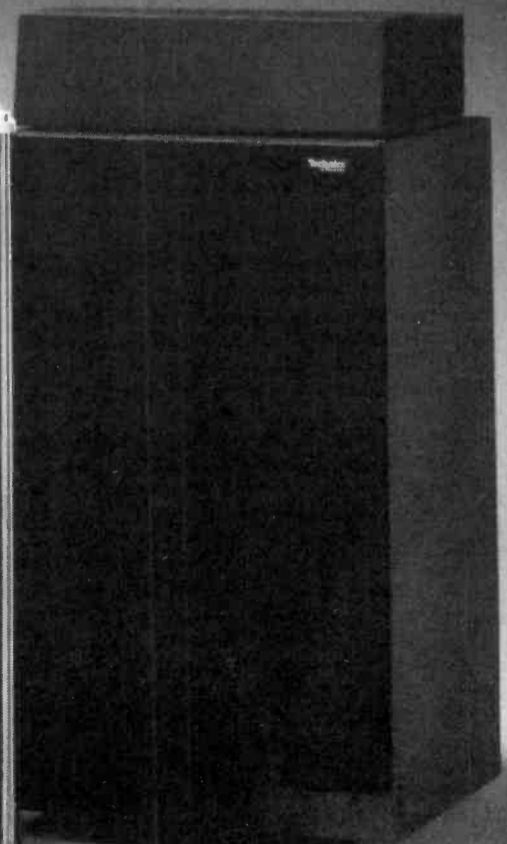
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SB-5000A

2 Years Old, But 12-Inch Single Still Cannot 'Walk'

By ALAN PENCHANSKY

CHICAGO—The 12-inch disco single was born more than two years ago, yet unlike most children of its age, the super-single has not yet learned to walk. True, TK, Salsoul,

Casablanca and others have enjoyed sales success with the medium, however growth of the 12-inchers has been restricted to a crawl by marketing inadequacies, and it can be

claimed that as many 12-inch single sales are lost, as are consummated.

To identify these youthful inadequacies at the outset: Distributors and retailers generally are not in

touch with discotheques, and stocking is thus often hit or miss; distributors lag behind their markets in disco, and consequently back-orders is often the rule; promotion and in-

store merchandising is grossly neglected in marketing 12-inch product; merchandising procedures, where they do exist, are not standardized, nor is the disk format itself.

To some extent, these shortcomings characterize the disco market overall, yet lacking in particular have been the energies and talents necessary to properly launch the 12-inch product.

"We're searching in a forest taking it as it comes," says Ray Caviano, TK marketing strategist in the disco field. "Until major label involvement we can't tell the forest from the trees," admits Caviano, whose company nonetheless is having sales and promotional success with the format.

"None of the majors are taking it seriously," Caviano continues. "They were smart enough to know to get into it, but they didn't get into it with any sense of priorities. There is a lack of real understanding by the major labels."

Representatives of the majors will candidly admit that 12-inch single sales and promotion remains in a haphazard stage. "I don't think they're being worked properly," says a Midwest singles marketing specialist for a major that bowed with more than a dozen 12-inch singles this summer. "I think they could really go, but they just get out there and die. We work singles, we work albums, but these are in the middle somewhere and they're not being worked. They're just floating out there."

Yet, the frustrated specialist notes, demand for the 12-inch singles "keeps picking up all the time," with one-stops "coming in really strong," and interests recently evident from two of the nation's giant racks, Pickwick and Lieberman.

The label source, who characterizes the disco buyer as a "rich singles buyer," identifies merchandising as the "key to disco singles."

Al DiNoble, a Casablanca Records marketing executive agrees: "Merchandising is the key to this item," he says, calling for more emphasis on creating displays and promotions. DiNoble says new merchandising programs are "in the works," and hints that Casablanca may soon release a 12-inch single on a rock act.

"We're finding a totally new audience for the singles," says DiNoble, when asked if the big singles eat into album sales.

At Casablanca, the 12-inchers still are regarded as promotional vehicles, according to executive vice president Larry Harris: "It's used as a promo tool. It's very much like a 7-inch single, but we're taking more of a chance on returns because it costs more to make," Harris explains.

"The 12-incher can sell to people who are unfamiliar with an artist, afraid to lay out \$5 for an album. If it's a one-song artist the 12-inch serves the same purpose. But once someone gets into the artist the chances are they're going to go back and check out the ten cuts on the album."

"It's a new area, something people are just trying and testing," Harris concludes.

Chuck Rush, a Salsoul product manager, concurs about the necessity of improved planning and methodology in marketing the disco singles: "More air play is required, more in-store play, and merchandising in terms of posters and the like," he observes.

Rush believes many record buyers, prospective customers for the giant singles, don't even know of

(Continued on page 66)

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TV Equipment In Clubs Setting Up Possible Litigation

By ROBERT ROTH

NEW YORK—Video equipment is being used in a growing number of discotheques around the country, but it is doubtful that many club owners are informed of the possible legal problems they may encounter.

Television offers clubs a variety of shows which, when projected on large screen receivers, are good audience draws. "Disco '77" and Don Kirshner's "New Rock Concert" are examples of two programs featuring big name acts, which most clubs cannot afford to present in person. When one of these programs is presented on a seven-foot wide screen accompanied by a good sound system, a crowd is almost guaranteed.

Niteries may also be recording tapes of programs or segments (like the recent appearance of Silver Convention on the Mike Douglas Show) for later replay. Rarely, if ever, is permission sought or obtained from copyright owners.

With BMI and ASCAP now licensing discos for record playing, may club owners use large screen tv without additional payments?

For many years the performing rights societies have been licensing clubs for the use of copyrighted musical compositions, but large screen tv has never been specifically mentioned in agreements.

Bernard Korman, general counsel of ASCAP, and a witness at many copyright revision hearings, reveals that his organization intends to look at the context in which the equipment is being used. He adds, "If a club is currently licensed by ASCAP for performing music, either live or mechanically, no distinction would be made for tv use, but for an establishment like a restaurant or bar, whose sole entertainment is by

means of large screen tv, ASCAP would demand a license fee after Jan. 1, 1978." Korman continues: "When widescreen tv use becomes more widespread, we will take another look at the situation."

Ed Chapin, chief counsel of BMI and a person who has long been in the forefront of copyright revision, states that the question of licensing discos specifically for music used on large screen tv would be under consideration between now and January. He also notes that BMI would again license restaurants and clubs for using radio to entertain patrons.

The performing rights societies represent only composers, lyricists and publishers of music. There is a separate copyright obtained in a tv

program or videotape, and at present no licensing organization representing television programmers. (Compulsory licensing of tv broadcasts to CATV systems will take effect Jan. 1, 1978, but the five-member Copyright Royalty Tribunal which will decide royalty disputes is still to be named by President Carter.)

Dan Moelis, vice president of Don Kirshner Productions, and himself a lawyer, states that his organization would "absolutely not permit unlicensed use of programs. The only use now permitted, according to Moelis, 'is exclusive broadcasting.' We would consider anybody marketing 'Rock Concert' to be in violation of our rights," he emphasizes.

(A performance right in sound recordings is still a possibility although Register of Copyrights Barbara Ringer is not due to make her

(Continued on page 56)



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'TREMENDOUS INFLUENCE'

Composite Patron: Youth Is the Key

NEW YORK—The composite of audiences which are the life blood of the disco industry is drawn from a wide cross-section of the entertainment-seeking populace.

One of the most important segments of that composite is the college and high school student. Their influence on the growth patterns of clubs and the creation of the music to which they dance is tremendous.

Mobile disco operators confess that the bread and butter of their business are drawn from high school proms and fraternity and sorority parties, and an increasing number of conventional club operators are seeking locations within close proximity of college campuses.

Experts in the industry readily admit that the inter-relationship between discotheques and college and high school students is nothing new.

Many of today's sophisticated club and mobile operators confess that their original base of operation was a second-hand hi fi set, a handful of platters, a group of students willing to dance and party to the music for a then nominal fee.

Among the campuses' most popular disco settings are the school's pub, club or even the cafeteria, as long as it provides enough space to set up the equipment, and transform the eatery or ale house into a weekend dance arena.

Discotheques on the college campus have grown so rapidly in popularity that today many schools run their own disco service.

However, in the majority of instances there is still room for the mobile operator, and the sound and light extravaganza of the off-campus facility.

Today, discotheques have all but phased out live bands on the college campus, and the mobile deejay, especially the more professional ones with sophisticated sound and light systems, and looked on as something of a campus kingpin.

Entertainment coordinators for many college campuses admit to encouraging the disco craze. Colleges, like every other segment of business and industry have felt, and are still feeling the pinch of the fiscal crunch.

With drastically curtailed budgets many can no longer afford the luxury of live entertainment. To them, the disco boom was something of a godsend.

Others, with equally practical but different reasons for encouraging the growth of discos on campus, state that the medium offers an ideal

pipeline for funneling student energies. "Today," states one professor philosophically, "instead of marching and waving placards, sit-ins and other hostile, anti-establishment activities, they are dancing their little feet off to the music of K.C. & the Sunshine Band, Gloria Gaynor, the Ritchie Family, Love & Kisses, and all the other disco artists that have emerged on the entertainment scene."



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"Cocomotion"—EL COCO (A.V.I.)

"Disco Lucy"—THE WILTON PLACE STREET BAND (Island)

"Dream Express"—THE HONEYBEES (Roxbury)

"Get Your Boom Boom"—LE PAMPLEMOUSSE (A.V.I.)

"I've Got To Dance"—THE DESTINATIONS (Master Five)

"Let's Get It Together"—EL COCO (A.V.I.)

"You Are The Music Within Me"—BARBARA PENNINGTON (U.A.)

Additionally, ADVANCED VENTURES handled disco-promotion for the Western Region on THE WALTER MURPHY BAND ALBUM—"A Fifth Of Beethoven."

"I'd like to give a special thanks to Patrick Jenkins for his solo promotion on 'Nice And Slow'—Florence Greenberg, (former Scepter Records president) when accepting the award at last year's "DISCO II" for "Disco Single Of The Year (disco play for most part)."

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Discos



DOING THEIR DISCO THING—Individualism is the key here as dancers create their own interpretation of the music at the Starship Discovery 1 disco in New York. Billboard photo courtesy of Intergalactic Pleasure Cruises.

A 'Giant Step' In England

By PETER JONES

LONDON—If the U.K. disco industry has taken several years to find its feet, there can be no argument that in 1977 it has taken a giant step towards furthering professional standards and gaining respectability.

These thoughts gain credibility in the runup to Discotek '77, hailed as "Europe's biggest disco exhibition" to be held (Sept. 12-14) at the Bloomsbury Centre Hotel in central London.

This time last year, the U.K. picture was gloomy for those connected with the disco industry. The National Assn. of Disk Jockeys had folded and while the Disco North trade exhibition had been moderately successful the much-anticipated London show just didn't stand a chance, through over-grandiose planning, of getting off the ground.

To add to the situation, Disco Mirror, latest in a line of disco publications, had been discontinued by its publishers and so another important link in the chain had been severed.

It added up to the fact that the British disco industry had a strong pulse beat but manufacturers and disk jockeys were woefully short on a stimulus to protect all interests.

The challenge was eventually
(Continued on page 65)



LATIN HUSTLER—Latin disco dance instructor Ralph Lew and wife Lucille delight crowds with their high stepping version of the Latin Hustle at a recent salsa review.

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Forum Attendees Get A 10% RSI Discount

NEW YORK—Record Source International (RSI) is offering a 10% discount on any of its services purchased by attendees of Billboard's Disco III Forum, according to Nancy Erlich, manager of Broadcast Programming, the BPI division which administers RSI.

As Erlich explains, RSI which offers a variety of record packages to conventional disco owners and mobile disco operators, is the world's largest supplier of record programming services.

RSI operates through special agreements with virtually all U.S.-based record labels to provide singles and albums at low cost for promotional play. The firm's disco and radio customers are said to number in the thousands, and range from discos in France to radio stations in Kodiak, Alaska, and record hops in Godollo, Hungary.

According to Erlich, RSI is the primary source of music programming for thousands of discotheques in this country alone. It also services broadcasters which are not ordinarily recipients of full promotional records from the record labels.

The RSI executive continues: "Acting as liaison between the manufacturers and the disco deejays, RSI provides one central source from which records from all labels may be purchased at special discount prices. Since RSI pays the record companies manufacturing costs for all products used, the result is widespread free promotion for the labels, and an inexpensive, reliable record service for the deejays."

RSI offers two services specifically designed for use by discotheques. One is a basic record library, the RSI disco starter package,

a collection of 90 albums and 20 12-inch 33 1/3 disco disks which Erlich explains creates the disco music standards that are a must for any club's record collection.

Records from dozens of different labels are included in this package, and all are commercial or deejay pressings by original artists. To date, some 265 discotheques have started their record libraries with the RSI collection.

New material is provided through a subscription service which ships singles and albums on an average of once a week, depending on the amount of available new material. Each subscription package consists of two LPs, and either three seven inch singles, or one 12-inch single.

Material included is selected by Tom Moulton, Billboard columnist and a prominent disco record producer; and through Billboard's own record review staff. Included with these packages are reviews, commentaries and recommended cuts for each record.

While the disco services are RSI's most popular offerings in discos around the world, many clubs with varying formats subscribe to RSI's other services which include the weekly singles subscriptions, (packages of 10 singles chosen from Billboard reviews and charts in Hot 100, Country, Easy Listening and Soul). They also use the monthly album order form which offers new releases as well as the albums on Billboard's Top 200 LPs charts.

RSI's services are not available to the general public, and all inquiries about the service must be made on club or company letterhead. Inquiries may also be made in person at Booth 54 at the Disco Forum.

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TALLYING THE TAKE—The Ritchie Family, dressed in the regalia of their African Queens image, join with mobile disco deejay, Steve Love to tally the take from their New York charity street disco party and auction of copies of their "African Queens" album.

From all of us under the TK tree, thanks for one hell of a year



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WILLIAM EATON**

TV Equipment In Clubs Setting Up Possible Litigation

• Continued from page 52 report to Congress on the subject until Jan. 3, 1978.)

What can copyright owners do about the use of large screen television in clubs and bars and how can disco operators avoid costly legal hassles?

When the United States Supreme Court decided *Twentieth Century Music v. Aiken* in 1975, many felt that the licensing of restaurants to receive radio broadcasts of copyrighted music was over. Aiken owned a fried chicken restaurant in Pittsburgh which had four ceiling-mounted loudspeakers continuously

monitoring a local AM station. Calling the ASCAP demand for a \$5 per month licensing fee a "shakedown," Aiken refused to pay and was sued for copyright infringement. With the intervention of Muzak, the case was appealed to the Supreme Court. The 7-2 opinion by Justice Stewart absolved Aiken of liability by holding that he did not "perform" any copyrighted music by the sole act of turning on his radio.

The McClellan and Kastenmeier subcommittees which drafted the new copyright act (effective Jan. 1, 1978) both saw the desire to overrule the holding of Aiken at least in part.

Section 110 (5) of the new law will exempt from copyright liability the reception on a "single receiving set of a type normally used in private homes" of a copyrighted work in a public establishment provided there would be no direct charge to see or hear the broadcast and it would not be "further transmitted to the public."

When the House and Senate conferees worked out the final version of the law they provided guidelines for the interpretation of this section. According to the Conference Report, a small establishment like a "Mom and Pop" business, which

wouldn't as a "practical matter" justify a subscription to a background music service, would be exempt from copyright liability. But any larger establishment, or one that used something other than a home-type receiver, could not avoid an infringement action.

It would appear to be difficult to argue that a club able to afford a \$10,000 large screen tv and videotape system is unable to afford Muzak fees, or that such a system is the kind found in the average living room.

The new copyright statute will also make it possible for live broad-

casts to be copyrighted if they are simultaneously recorded. Copyright owners will also be able to obtain injunctions against infringement prior to broadcasting provided certain notice requirements of section 411 (b) are met. Advance protection could thus be obtained for live broadcasts of concerts, sporting events or opera.

Should lawsuits be filed against club owners over the use of large screen television receivers, it will not be the first time the question has been raised in court. In 1948, four little-remembered lawsuits were brought by promoters of the Louis-Wolcott heavyweight championship fight against ballroom operators in Philadelphia, Boston and New York.

NBC had bought the exclusive right to live tv coverage and had licensed theatres to show the broadcast on their movie screens and charge admission to viewers.

When Philadelphia's Broadwood Hotel advertised "ringside seats" for a \$2.50 minimum at tables opposite an "actual movie-size screen Pioneer television" in their main ballroom, an injunction was issued by that city's Court of Common Pleas. The ruling of Judge Harry S. McDevitt appears not to have been based on the law of copyright since neither the fight itself nor the broadcast were copyrightable, but rather on the principles of state unfair competition law. (McDevitt had previously decided a famous case brought by bandleader Fred Waring to enforce a record label restriction against radio station use. Although upheld by the Pennsylvania Supreme Court, the ruling was not followed elsewhere and was expressly rejected by Judge Learned Hand in a 1940 suit by Paul Whiteman against RCA. This was an attempt at the creation of a performance right apart from copyright which failed.)

An unfair competition case of this type is based on the theory of misappropriation of a competitor's property rights, or as a Supreme Court Justice once put it, "to reap where one has not sown." Such cases are usually brought in state courts since the federal Lanham act in this area applies only to mislabeling or tampering with goods. (The recent case brought by British group Monty Python against ABC was based on section 43 of the act making ABC liable for deletions of parts of a program the network had a legal right to broadcast.)

The difficulty of bringing such actions in state courts lies in the lack of any body of case law in most states other than New York, Pennsylvania and California and the uncertain effect of a provision of the forthcoming Copyright Act.

Section 301 of the new law "pre-empts" any state-created rights or remedies that are "equivalent" to federal copyright protection. At the Kastenmeier subcommittee hearings in July 1976, Justice Department lawyers took the position that cases based on misappropriation under state laws would be barred if copyrightable subjects were involved. At the May Practising Law Institute Seminar on copyright law in New York, legal experts were divided on the question.

But whether the case is brought in federal or state courts, it seems fairly certain that broadcasters and the performing rights societies will be able to enjoin unauthorized use of their work through tv projection systems. Club owners would do well to seek legal advice before setting up such equipment in discos.

OK, this is it: Forget all about what you've come to know as "programmed light controllers." Because now there's **THE DISCO LIGHTING MACHINE**. It's new from Diversitronics. The first "programmable" controller that doesn't need the "quotes" It's truly programmable, thanks to PROM (that's short for programmable memory module). That means you're not locked forever into some factory-set program.

The DLM-12 does have its own standard program, which includes 7 effects—march, burst, slirk, bar progression, merge, dance and normal chase. Anybody want to take it from there? Be our guest and produce the lighting patterns and sequences that work for your club and customers. The possibilities are as boundless as your imagination.

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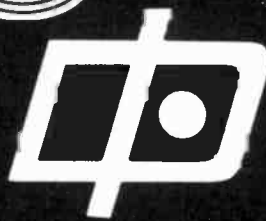
- optional zone mixing

- optional low voltage models

... there's more, but it's best to see the DLM-12 on a one-in-one basis. Let's just put it all together by saying: It was designed with the club owner and D.J. in mind.

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Authorities Act, Make It Easier To Be Admitted To Clubs

• Continued from page 48

agreed to pay \$150 in restitution to each of 13 blacks who were denied admission.

The club, in an agreement reached recently with the Massachusetts Commission Against Discrimination, also agreed to hire a black

doorman, and is in the process of preparing a compliance statement which will be permanently posted.

Whimsey's, which had its liquor licenses suspended for four days last January because of the charges, also issued a joint press release with the commission stating that the club was open to all people. Recently, Chandler Atkins, general manager of Whimsey's, stated the club is now enjoying a vastly improved relationship with the Boston community, and is doing "all in its power" to erase the discrimination blot on its image.

In New York, Gedda explains that the agreements with the clubs named developed out of disciplinary proceedings brought against Regine's. He adds: "Administrative license hearings were conducted between officials of the SLA and representatives of Regine's."

The SLA, with the backing of the Supreme Court has, since last November, been investigating private membership clubs in and around New York City. Lending impetus to the investigations are additional leg-

islative clout and more manpower. The SLA dispenses liquor licenses and is the sole authority endorsing membership clubs which sell liquor for profit.

Gedda states that clubs licensed by them and operating for profit cannot legally claim to be "membership only" establishments. "By law," he states, "they must admit all law abiding citizens willing to pay the established cover charge." Clubs exempt from these rulings are non-profit organizations—American Legion Posts—and clubs serving only beer, wine and/or soft drinks. Some provisions are also made under the law for bottle clubs where patrons are permitted to bring and pour their own alcoholic beverages. However, these too must be sanctioned by the State Liquor Authority.

Since the stepped-up investigations, other agencies such as the Department of Consumer Affairs, the Fire Department, the Mayor's Task Force and the Buildings Department have also taken more stringent measures against disco clubs to enforce safety and constitutional laws which they feel are being largely ignored by private clubs throughout the city and state.

This move was precipitated by recent disastrous club fires in the city and a growing list of consumer complaints that membership clubs tend to discriminate against certain social and ethnic groups.

According to Billboard's International Disco Sourcebook, at least 15% of all discotheques charge membership fees ranging from \$1 to \$99 annually. Another 1% charge between \$100 and \$300 with yet others in the over \$500-a-year membership racket.

Consequently, a short time after government agencies began enforcing these actions, a band of disco owners collaborated to form the N.Y. Alliance of Social Clubs in an attempt to stall and protest the authority. They leveled charges of unfair pressure from the agency and other government regulatory agencies.

George Freeman, president of the Galaxy 21 membership discotheque and organizer of the Alliance, stresses that private membership clubs are not designed to discriminate against people of different colors, races, social backgrounds or sexual preferences, but are aimed at "effective audience control and the weeding out of undesirable influences."

The organization is aimed at ensuring that "the basic constitutional guarantees of club owners and members are not jeopardized," states Freeman. Members of the alliance include club owners from Galaxy 21, Infinity, Flamingo, Anvil and others.

In spite of its successes the authority admits that it is walking on a type of legal tightrope in trying to enforce the new laws.

The laws are vague about right of admission to licensed, profit-making clubs. Commissioner Gedda states that although such a club owner may set a dress code, decorum standards and charge admission, they cannot deny entry merely because a customer's name is unknown, or his face unfamiliar.

To determine whether or not a club is indeed guilty, the authority

sends its own investigators, unannounced and at varying times to gain admission to the club. Should they be turned away for any but the accepted reasons for refusal of admission, the authority could then do anything from issuing a warning to charging a fine or lifting the club's liquor license.

Developments in recent months show that the authority has focused most of its investigations on Regine's, a posh Park Avenue disco restaurant in which one night's entertainment for two with dinner costs at least \$100.

The bulk of the authority's list of complaints has pointed toward Regine's as a prime culprit in discrimination.

Although owner Regina Zylberg prefers to call hers a card club, Regine's is a membership establishment. Corporate membership costs \$1,000 a year with individual membership going at around \$600 albeit this allows each member seven guests and the \$10 cover charge is waived.

Until now non-members were

permitted into the club, but most potential patrons were offended by the tight scrutiny to which they are subjected in order to gain entrance.

by a doorkeeper who decides whether or not the person or persons on the outside meet the "requirement" for admission.

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1 Heavy Disco/Heavy Radio Play

"Cherchez La Femme" **Dr. Buzzard's Original Savannah Band**
"Uptown Festival" **Shalamar**

2 Heavy Disco/Light Radio Play

"Daylight" **Vicki Sue Robinson**
"I Gotta Keep Dancin'" **Carrie Lucas**
"I'll Play the Fool" **Dr. Buzzard's Original Savannah Band**

7 Disco Artist of the Year

Dr. Buzzard's Original Savannah Band
Carol Douglas
Faith Hope & Charity
Love Childs Afro-Cuban Blues Band
Vicki Sue Robinson

8 Most Promising NEW Disco Artist

Black Light Orchestra
Brainstorm
Carrie Lucas
New York Community Choir
Shalamar

We're Looking Good

3 Disco Single/or LP Cut of the Year

"Express Yourself" **New York Community Choir**
"Life Goes On"/"Peace of Mind"
Faith Hope & Charity
"Midnight Love Affair" **Carol Douglas**
"Should I Stay" **Vicki Sue Robinson**
"Touch Me, Take Me" **Black Light Orch.**

4 Disco Album of the Year

"Midnight Love Affair" **Carol Douglas**
"Dr. Buzzard's Original 'Savannah' Band"
Savannah Band
"Life Goes On" **Faith Hope & Charity**
"Uptown Festival" **Shalamar**
"Vicki Sue Robinson" **Vicki Sue Robinson**

5 Best Disco Producer

Sandy Linzer "Dr. Buzzard's Original Savannah Band"
Van McCoy "Life Goes On"
Warren Schatz "Vicki Sue Robinson" & "New York Community Choir"

6 Best Disco Composer

Van McCoy "You're My Peace of Mind"/"Life Goes On"

9 Disco-Mix of the Year

Elton Ahi "Uptown Festival"
David Todd "Life Goes On"/"You're My Peace of Mind"
David Todd and Warren Schatz "Express Yourself"

10 Disco DJ's Favorite 12" Disk

"Express Yourself" **New York Community Choir**
"Uptown Festival" **Shalamar**
"Life Goes On" **Faith Hope & Charity**

11 Disco Record Label of the Year

Midsong International
RCA
Soul Train

12 Disco-Record Promotion Person of the Year (in-House)

David Todd, RCA Records National



Disco III Exhibit Spans All Products, Services

The following exhibitors were firmed for Billboard's Disco III a week prior to the Aug. 28-31 run at New York's Americana Hotel. Included is the company name, address, contact for products and/or services, and booth location—AH

for Albert Hall, SR for Fifth Floor sound room.

AH-1, **Capitol Stage Lighting**, 509 W. 56 St., New York, N.Y. 10019, Jack Ransom.

AH-2, **Blackstone Productions**,

802 Rio Grande, Austin, Tex. 78701, Lowell Fowler.

AH-3, **Discotronics**, 3225 Lemon Ave., West, Suite 130, Dallas, Tex. 75204, Mike Lewis.

AH-4, **Chicago Disco Pool**, 323 E. 23 St., Chicago, Ill. 60616, Eddie Thomas.

AH-7, **CDM Productions**, 901 S. Ashland Blvd., Suite 213, Chicago, Ill. 60607, Charles D. Miller.

AH-8, **Miami Victory Campaign**,

3041 Grand Ave., Coconut Grove, Fla. 33133, Bob Kunst.

AH-10-11, **Kole & Owens Productions**, 805 La Miranda, Laguna Beach, Calif. 92651, Walter Kole, Jerry Owens.

AH-12-13, **Audio Visual Labs/Lighting Systems International (AVL/LSI)**, 500 Hillside Ave., Atlantic Highlands, N.J. 07716, Ed McTighe.

AH-14, **Sapan Engineering**, 245

7th Ave., New York, N.Y. 10001, Jason Sapan.

AH-15, **Coburn Corp.**, P.O. Box 387, Route 9, Freehold, N.J. 07728, Steve Rosenbaum.

AH-16, **De-Lite Records**, 200 W. 57 St., Suite 1101, New York, N.Y. 10019, Bernie Block.

AH-19, **Josef Roisman & Co.**, 14628 Mack Ave., Detroit Mich. 48215, Josef Roisman.

(Continued on page 66)

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Locomotion; St. Tropez, JeT-Aime; Rod McKuen, Slide . . . Easy In; Giorgio, From Here to Eternity; Barry White, Sings for Someone You Love; Sister Sledge, Together; Patti LaBelle, Odyssey; Showdown; Caress; Johnny Melfi's, Sun, Sun, Sun; Liza Minnelli, Tropical Night, 12"—Philly USA, Speak Well, 7"—imp's—Sheila B. Devotion, Love Me Baby; Superdance, Bus Connection; Gene Farrow, Hey You Should Be Dancing; dom's—High Energy, You Can't Turn Me Off in the Middle of Turning Me On.

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Major Sight & Sound Revolution

• Continued from page 43
units, followed by Bozak with 14%; GLI 12% and Sony 10%.

• Crown and Phase Linear share the power amp preference with 11% each, closely followed by BGW with 9%, Marantz and McIntosh with 7% each. Bozak is the leader in preamps with 15%, Crown a close second at 14%, Marantz with 10% and GLI and McIntosh each with 9%.

• JBL has 23% of speaker preference, followed by Altec with 19%, Cerwin-Vega 15% and Electro-Voice 6%.

• In equalizers, a growing component in importance, Soundcraftsmen is the leader with 26%, SAE has 16% and BSR 7%.

• Tape decks, an increasingly used add-on component, shows TEAC on top with 33%, Sony with 25%, Akai at 11%.

• The "runaway" categories are microphones, where Shure has 63% preference, and Sony second at 11%; turntables, with Technics by Pana-

sonic at 52%, and runnerup QRK with 9%; phono cartridges, where Stanton and Shure each are preferred by 42% of responding clubs, and headphones, where Koss has a commanding 34% preference, followed by Sennheiser with 16%.

While separate preferences weren't indicated for lighting systems, the custom designer has a much wider opportunity here. The increasing use of neon in many clubs, the growing applications of safety-tested, low-wattage lasers, and the technological breakthrough with flexible "rope" lighting leading to an infinite variety of designs and panels for walls, floors and ceilings, have given clubs many ways to go.

Equipment manufacturers and designers are taking a more important role in actual club management, recognizing that investment in the club can serve as a viable showcase for many of the custom products applicable to many operations. Houston's Guy Micehl is actually launching a club to commercially display his American Lighting and Manufacturing Corp. equipment (Billboard, Aug. 27, 1977).

Capitol Stage lighting created a total disco environment at its New York showrooms in time for Disco II last year, and the display was a traffic draw via limousine service to and from the hotel.

And Juliana's of London, just setting up a U.S. office in Manhattan, has acquired interests in most of facilities with which it is connected.

As much as the interest in new audio and lighting equipment, there is even more attention to the just emerging home video systems. The bulkier and more expensive ¾-inch U-Matic video tape recorders from Sony, JVC, Panasonic and others, currently in use at most video-equipment clubs today, may soon give way to a new generation of ½-inch VTRs.

It was just six months ago that only the Sony one-hour Betamax and Quasar (Matsushita) 2-hour "Time Machine" were available in half-inch (though incompatible) systems.

But by year end, at least a dozen major suppliers will have up to four-hour record/playback machines available—unfortunately in three incompatible configurations.

The tape economies, first in half-versus three-quarter inch, then in four-hour versus only one-hour, make the new machines a very viable disco component.

Tied in with a growing number of large-screen projection tv systems, the lower cost, and virtually equal-in-picture-quality, half-inch VTR can put video within reach of many more clubs. Up to now, it took a fairly large, high traffic operation to support a video installation, but within a year, the availability of approximately \$1,000 player/recorders from RCA, Magnavox, Panasonic, Sony, Zenith, Sanyo, Sears, Pioneer, Toshiba and other major firms will make video much more viable.

The problem of taping programs

off the air for showing in clubs, a prevalent practice, is open to various legal implications of which all operators should be aware (see separate story, this section). There are strict limitations on the use of such programming "in house" so to speak, and club owners should know them.

As for the much-promised custom programming themed to the disco operator's needs, it is still not at hand in the volume necessary to support an ongoing subscription service for clubs. The basic problem of securing legal performance and mechanical rights to current music and videotape programs is still unresolved.

However, progress is being made, as more and more record labels are convincing artists and their managers that promotional use of their music and tapes is as important as the spins by the deejay in the club. An increasing number of disk companies are providing promotional videotapes for in-store use by record/tape dealers, and some are soon to experiment with discos as well.

A number of custom programming firms are still more or less in business, but the tremendous supply of tapes necessary to meet a typical club's demand for fresh progress is still some time away.

Every club owner should be aware of the copyright situation on any tape with music and/or artist performance used in the disco. Proof of clearance for such play should be given by the supplier of the program, for both they and the club operator are liable for any royalties due the copyright owners.

Much more sophisticated equipment will be shown at Disco III in all areas of interest, as the industry has moved well into the "21st Century" of sight and sound. Virtually every firm exhibiting will have either new components or improved applications of existing equipment. Put together, they offer a dynamic showcase for a still-growing market.

The fear that disco equipment has "topped out" as a viable mart for any type of component couldn't be further from the truth. Earlier venues in New York, Chicago and Los Angeles, among the first cities hit by the new disco boom, already are in "replacement" situations with updated, upgraded and more powerful equipment.

But many more smaller cities are just now emerging into the disco spotlight, and any company involved in the business from the start can tell you that the opportunities are many—for solid products with the backing of service and warranties.

Today's club owner can't afford to take chances on equipment ripoffs that can leave him—or her—with a damaging shutdown due to a system blowout. The equipment industry has matured to the point where—for the most part—it is serving its customers well.

(A Complete Rundown of New Equipment Highlights at Disco III will be featured in Billboard's Forum report.)

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Monroeville, Pa. Holiday House	Buffalo, New York The Boardwalk
Clarksdale, Miss. Movin' N' Groovin'	Groton, Conn. The Grotto
Santa Domingo, Dominican Republic El Morocco Disco	Ithaca, New York The North Forty
Cleveland, Ohio Disco to go	Leonsburg, Surinam, S.A. Hotel River Club
Wierton, West Va. Olympia Disco	East Lake, Ohio Vine Lanes
Bloomington, Indiana Backstreet Disco	Buffalo, New York The Great Gatsby
Buffalo, New York Port Shark	Albany, New York The Golden Fox
El Paso, Texas Gillespie's	El Paso, Texas Mr. G's
Evansville, Indiana Funky's	Las Vegas, Nevada Le Cafe
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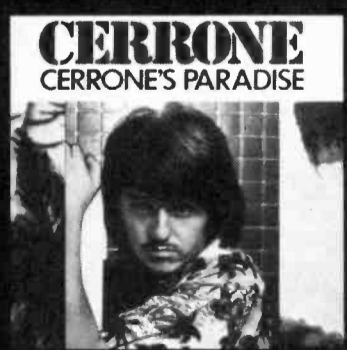
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Photographed at Regine's discotheque

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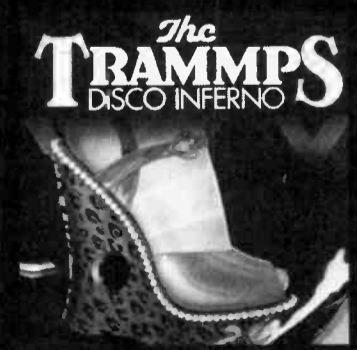
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Discos

Disco Disks Now a Distinct Musical Idiom

• Continued from page 43

our music more acceptable to pop audiences," Harris points out.

The increasing difficulty disco music is having in crossing over to pop record buyers is a growing concern with many disco-oriented record people. "There was a time when acts like Barry White, Hues Corporation and the Three Degrees were crossing over from disco to r&b and top 40," says Ray Caviano, national disco promotion director for TK Records. "but today, with the

possible exception of Thelma Houston's 'Don't Leave Me This Way' nothing is crossing over. It is as if there is a mentality in Top 40 that does not appreciate disco." Caviano continues. "Then again it could be a lack of full disco commitment by the major labels."

Midsong's O'Loughlin lays the blame for decreased disco crossover at radio's door. "Radio people don't like disco," he states. "It's like bubble gum music was a few years ago. Radio people didn't like it but

the records sold anyway and the stations were forced to play it."

Another trend that has caused concern among disco people of late is the increasing popularity of foreign records in American clubs. "The European sound predominates today," Caviano says. Marc Paul Simon, vice president at Casablanca Records, a label actively involved in foreign disco music, feels the international sound is the wave of the future. "We're moving away from the Philly sound to a more international

sound," says Simon. But O'Loughlin disagrees. "America will always be the center of dance music. We have the best rhythm players in the world here."

There will probably be room for both American and European music for some time to come. Discos demand a lot of good music as any deejay who has to program a club continuously for five or six hours will tell you. As long as there are discos there will always be a market for good dance music. So much music is played at the average disco on any given night that no trend will predominate for too long because audiences will continue to grow. "We're doing the same sound over and over again."

The future of disco music is tied to the future of the clubs. As the clubs grow and attract larger and more diverse audiences the music too will grow and become more diverse. And most observers feel that disco audiences will continue to grow. "We are only reaching about 10% to 15% of the potential market," according to Simon of Casablanca.

TK's Caviano feels that disco music is at a critical crossroads in its development. "The events of the coming months could decide whether disco grows as a legitimate business or returns to being a sub-culture of American entertainment," Caviano notes.

How Safe Are Discos In U.S.?

• Continued from page 43

The gravity of the question has been emphasized by recent disastrous disco and cabaret fires in New York and Kentucky which have claimed dozens of lives at such clubs as the Blue Angel in New York; the Beverly Hills Supper Club in Kentucky and other clubs in Port Chester and Bronx, N.Y.

New York City boasts one of the most stringent fire prevention laws in the nation in the form of its 1968 amendment to the building code. Enforcement of this law comes under the joint jurisdiction of the Buildings and Fire Departments.

The law emphasizes, among other things, sprinkler systems, adequate exits, occupational limits and approved electrical wiring and fireproofing of all drapes and scenery, according to spokespersons for the Fire Department.

Fire Department officials also stress that enforcement of this law has been stepped up in the wake of the Blue Angel fire and of the fire at the Bronx social club. However, major disco consulting and design firms, and some lighting equipment manufacturers catering to the disco industry, are growing increasingly vocal in their pleas for government investigation of lighting equipment used in clubs across the country.

The appeal follows what observers say is a growing number of incidents in which lighting equipment produced by low-end equipment manufacturers has either blown up or failed entirely to work.

Club owners who have been affected by malfunctioning equipment are growing increasingly fearful that unless some form of government control is instituted, major disasters, for which they may be held liable, could take place in their clubs.

A Billboard survey of such watchdog agencies as the New York State Consumer Protection Board, the Dept. of Consumer Affairs, Underwriters Laboratories and Consumers' Union, reveals that none has jurisdiction over safety standard for discotheque lighting, or have been asked to look into the problem.

Jack Ransom of New York-based Capitol Stage Lighting reveals that although the Department of Buildings is charged with the responsibility of inspecting clubs before issuing a permit, their investigators concern themselves primarily with "permanent" lighting fixtures.

These so-called permanent fixtures are usually limited to lighted dance floors and lighting panels. Most other disco lighting fixtures, from chasers, strobes, pinwheels, track and tube lights are usually categorized as "portable" equipment, and not subject to stringent examinations.

Further compounding the hazard factor is the revelation that outside of major cities like New York, Los Angeles, Chicago and some New England cities, even minimum gov-

ernment control is not a prerequisite for opening a club.

This, states Ransom, allows the irresponsible lighting equipment manufacturer and supplier to "hit and move on without interferences to his next mark."

Graham Smith of GSA Associates in New York and Ed King of Sound Unlimited Systems in Los Angeles confirm the problem, and disclose that a significant percentage of their work at this time is undoing the harm done through use of cheap equipment and shoddy installations by industry charlatans.

King states flatly. "Some of the equipment in use out there is just plain junk." In an effort to combat what he describes as "rampant lack of professionalism," King tries working closely with clients in an effort to secure the best equipment possible for use in their clubs.

Smith feels that reputable companies in the industry should band together and police themselves, rather than wait for government regulators to step in.

Citing instances where equipment either blew up, did not function, or arrived without proper installation instructions, or instructions that "were pure gibberish," Smith says his firm is working on the idea of soliciting bids for equipment, and making specifications, warranties and other safeguards an essential part of any contract.

Only recently a club owner in the Midwest complained of an incident where lighting equipment was purchased and failed to function following installation. After numerous calls to the supplier, the manufacturer agreed to have someone look at the malfunctioning equipment for a fee.

The disgruntled owner states that the supplier eventually showed up only to look at the equipment and inform him that certain parts had to be ordered. "That," states the club owner, "was the last we heard from him. Several followup calls were received by an answering machine and never returned."

Ransom says this problem is increasing in frequency, and that smaller club owners with little expertise and/or legal recourse, are finding themselves saddled with unbelievable amounts of junk.

A spokesman for Underwriters Laboratories asserts that being a private testing agency, UL can only approve equipment supplied by a manufacturer with a sense of responsibility to his consumers, or by those that are forced by their insurance underwriters to have their products tested. He adds that little disco lighting has been submitted for testing.

In New York City some of the disco lighting equipment must be union approved before licensed electricians will install it. However, Ransom points out that this does not necessarily imply that the product is expected to measure up to any given set of safety standard.

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Portable Operators Blossom As Industry Flourishes

• Continued from page 44

Univ. last year as an accounting major, but seeing the mobile disco business as having a greater future for him.

Cohen, who also started out six years ago playing Sweet 16 parties

and fraternity dances as a student at Temple, also looks outside of radio for his record spinners.

While some of his staff do have FM-studio roots, Cohen says they have to be trained to handle the jobs for his United Sounds. "Radio

people, for the most part, are not accustomed to playing records for an audience," says Cohen.

"They sit by themselves in a small studio, see nobody, and even the records they play are programmed for them by somebody else at the station. They don't have to concern themselves with crowd reaction and a good mobile jock must be sensitive to crowd reaction at all times.

"Some of them can't even cope when somebody comes up to them and requests a tune.

Radio they feel gave them the technical and musical quality which enables them to meet the demands of every type of audience. For the Shambergers, it means being able to program properly for the different disco sounds—the New York disco (salsa, Munich Machine, Grace Jones, etc.), the Latin sound, including Reggae; and the disco that calls for a mixture of soul and rhythm & blues.

In addition, there are the gigs, especially at schools, where there has to be a mixture of pop, rock and disco—generally 50% rock, 40% big band, and 10% golden oldies.

For Dick Findley, it's his radio background as a deejay at the top-rating FM station on the band (WYSP) that encouraged him to embark on a career as a mobile jock six years ago.

At that time it was mostly playing rock records at a school gym, doing about two gigs a week and taking 65% of the gate.

Today, Findley specializes in club dates—both disco clubs and rock clubs like the Zig Zag near Ft. Dix, N.J., where he appears every Saturday night.

Findley finds that the youngsters who are attracted to the rock clubs prefer that type of music. "They like the sound and relate to it," says Findley.

"I find that drinking people prefer the music of Led Zeppelin, Aerosmith and especially Lynyrd Skynyrd's 'Free Bird'.

"If I played LaBelle, they would laugh me off the stand. The disco music, especially New York disco, is preferred at the clubs catering to a dancing crowd—where the patrons come in well dressed. The people who spend more money on clothes and not much at drinking, and they are the ones who want the disco music."

The one big problem that concerns them all, however, and seen as the major factor hurting the industry, is the "unprofessional" mobile jock who rips-off the public. And the vast majority of the mobile jocks operating in the Philadelphia-Southern New Jersey market are the "unprofessionals."

"There is no limit how far we can go in the mobile field," says Cohen. "But the bad mobile jocks can kill the business for us. They'll spend \$200 or \$300 on equipment, another \$100 on records and set themselves up as a mobile jock.

"They take an ad in the newspapers and they're in business—cutting prices and making all kinds of promises they know they can't deliver. They come on a job with lousy sound and poor programming—and sometimes they don't even show up. They are giving the mobile jock industry a bad name."

Cohen estimates that as many as 90% of the self-asserted mobile jocks in this area are "unprofessionals." "And they lead people to believe that all mobile jocks are the same," Cohen adds.

"The public is being ripped-off by the unprofessionals," charge the Disco Associates brothers. "In order to do a job properly as a mobile operator, you have to know how to hook up your system correctly, know how it works, and have a backup system.

"That's a big investment in time, money and experience. But these roving deejays come out with a home hi fi set and palm themselves off as professional jocks."

Weinberg, of Purple Haze, is looking forward to the day when the professional mobile operator will be organized well enough to give professional status to the industry

and be in the position to protect the consumer against the unprofessionals.

Weinberg sees a "tremendous potential" for the mobile jock industry once they "get rid of those who don't belong in it." For himself, he envisions his operation as being able to gross as much as \$500,000 a year.

For the well-qualified mobile operator the field is far more than just a string of Sweet 16 parties, bar mitzvahs, fraternity parties, school gym dances and club dates.

While most of their dates are private parties and dances at hotel and motel ballrooms and fixed nights at discos like the new Ebony in Camden, N.J., Disco Associates has found the outdoors a booming market for their services.

This summer they have had many bookings at tennis clubs, swimming pools and even for parties in private homes that have large outside lawns to allow for dancing.

Findley sees the growth for the services of the mobile jock on the club circuit. Apart from the discotheques, rock clubs are beginning to mushroom.

The Other Side, just opened near Wilmington, Del., features the mobile jock along with the live rock bands. In Philadelphia, Gene's-on-the-Boulevard, Velvet Lounge in Northeast Philadelphia, and Central Park in suburban Wayne, are going strong as rock clubs.

Also building strong as a rock club circuit are the seashore resort spots in the Wildwood area of Southern New Jersey.

For United Sounds, there is no limit to the type of locations where the mobile jock fits in. "We're geared up to entertain people of all ages," says Cohen. "Anyone or any place that wants more than just music, we are able to entertain them—indoors, outdoors, you name it."

Purple Haze sees its "big future" in diversifying the kinds of locations that can use the services of a mobile jock. And Weinberg has already begun to move into those areas. He sees the business and industrial field as being wide open.

Apart from recreational hall dances at summer camps in the upstate Pocono Mountains, weddings and swim club parties to fill the summer calendar, Purple Haze recently handled a successful three day "street sale" for the Castor Ave. Merchants covering a three-block area in Northeast Philadelphia.

Purple Haze not only provided a musical background for the sale but also provided the excitement to attract people to the stores.

"We were able to create a real carnival atmosphere," said Weinberg. "We attracted people even before we played the first record. The mobile jocks not only spun records but also served as barkers—calling attention between records to the various specials offered at the various stores along the street."

Street sales, which are plentiful in this area at shopping areas and malls, are not the only thing.

Weinberg finds the mobile jock creating enthusiasm and the proper musical setting for fashion shows—programming music to match the style of each fashion shown, with the lighting adding eye-appeal to the dresses, coordinating the music with the fashion coordinator.

Just as effective is the mobile jock for the opening of a new hair salon—playing suitable music between demonstrations of various hair styles and cuts. Industrial company affairs also loom big. Purple Haze handled recently the annual dinner party of the big Chilton Corp. here, where

(Continued on page 66)



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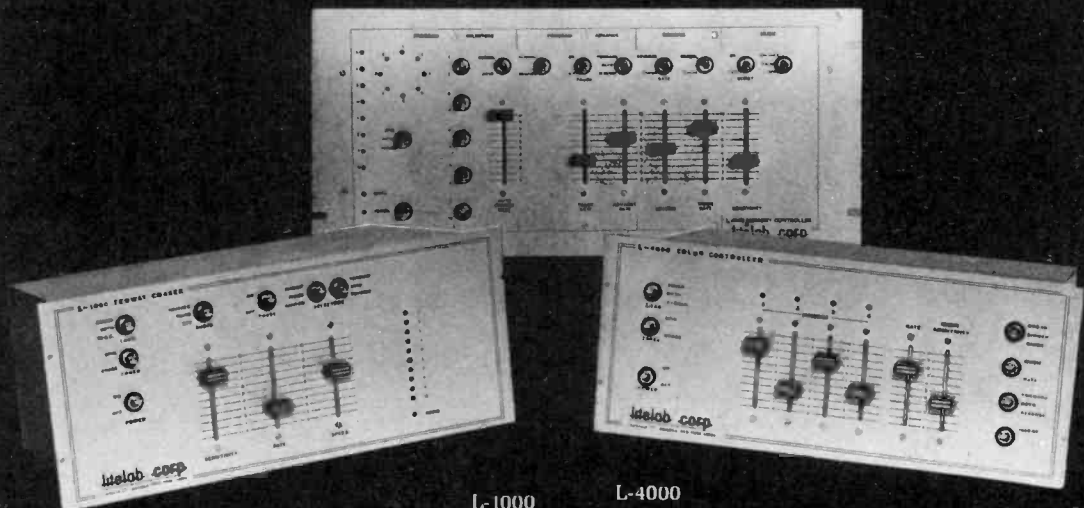
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Imports Gaining

• Continued from page 44

ity over their record collections go to almost any lengths to camouflage the identity of the records they spin.

Dockswell, who got in on the ground floor of the import business, states that because he does not have exclusive distribution rights to the product he brings into the country, his business has been hurt through fierce competition from other importers trying to cash in on this lucrative market, and from the growing number of record labels, which have mounted active campaigns to gain licensing rights to hot disco imports.

In trying to explain the imports phenomenon, Dockswell states that American disco audiences have voracious appetites for new and original sounds, and "it appears that local entertainers and producers are unable to cope with this demand."

He continues: "Consequently, the originality of a German, French, Canadian or British sound sparks a ready market of buyers willing to pay premium prices for the distinction of being the first to spin the new product in their clubs."

Still, the imported products are not necessarily monopolized by foreign artists. Although many domestic artists have found it necessary to go abroad and channel their talents back into the U.S. via foreign labels. Gloria Gaynor and Donna Summer, for instance, got their start in Germany.

On the other hand, the Ritchie Family has been tooling along as a studio group out of Philadelphia until Belolo and Morali of Scorpio Records came along with a plan for a disco remake of "Brazil," the old Russell/Barroso evergreen. They cut the tune at Sigma Sound Studios in Philadelphia using the Ritchie Family. The concept took off and the rest is history.

Another important contributor to the disco import business is Eddie Barclay of Nouvelles Editions, one of France's largest music publishers. Barclay, who recently entered into an agreement locally with Stephen Johnson and Systems Four, a local management and music publishing firm, is currently represented on the local music charts with "Love & Kisses."

Johnson, who likes to think that Systems Four has a musical foot planted firmly on either side of the Atlantic, also acquires U.S. disco catalogs for distribution in foreign markets. He believes that until disco music is de-stigmatized, local musicians will shy away from it and foreign musicmakers will enjoy unprecedented popularity.

He states that unlike the U.S., club operators, record labels, music publishers and musicians in places like France and Germany, have been quick to recognize the potential of dance music. In some cases government departments even got into the act by sponsoring concerts. An example of this is the upcoming Sopot Festival in Poland at which the Ritchie Family is appearing at the invitation of the Polish government.

Still Johnson feels that a change in attitude will come to this country, and that "disco factories" like Casablanca Records, Midson International, Philly International, TK Records, Salsoul and Marlin will help to inspire it.

Today, New York, Philadelphia, Washington, D.C., and San Francisco are among the prime markets for disco imports, but Dockswell complains that promotion still remains something of a problem. He

Great Britain Takes a Giant Step Forward

• Continued from page 54

taken up. At Roger Squire's suggestion, Dave Durie of Optikinetics circularized U.K. manufacturers, some of whom had lost stand deposits because of the cancellation of the earlier London show, and eventually the British Assn. of Discotheque Equipment Manufacturers (BADEM) was set up, with Durie in the chair.

Geoff Hood, of FAL, was made treasurer and Jimmy St. Pier, of the Project company, became secretary.

At the same time, disco deejay Theo Loyla, with the backing of his own powerful South-East Discotheque Assn. behind him, worked towards a new national federation by laying down guidelines to the plethora of regional associations springing up in the U.K.

Just two months ago the Disk Jockeys Federation (Great Britain) was set up, winning wide support from the 15 or so associations already in existence.

Now a very large percentage of British disk jockeys are persuaded that a national federation, properly run, can look after their varied interests.

And both organizations go confidently into the ambitious Discotek '77 show, with Jimmy St. Pier now in the chair of BADEM. Two other important factors in unifying the U.K. disco industry this year have been the record companies: growing awareness of discos as a medium for successful promotion—and the setting up of a new trade publication, Disco International, which has received a warm trade welcome.

The failure of previous publications had contributed to the general gloom and created doubts about whether the growth of the industry in the U.K. was more myth than fact. But Disco International was launched in October last year and took a new approach to the business in general.

Now many affiliated members of BADEM have made positive inroads this year into the U.S. market and, in turn, it now wants to show the U.S. counterparts the power it now wields, using Discotek '77 as the platform. Exhibition organizers and public relations consultants Victor Brand Associates were taken on to control the planning.

The aim was to sell 40 of the 50 stands, and those have now gone. Another aim is "to show an air of respectability to the industry."

explains that this is due in part to the fact that imports seldom receive vital radio airplay until after they have broken out as hits. As a result, Dockswell and other entrepreneurs like him must rely on the competitive spirit of deejays and the willingness of retailers to display the product. Recent decisions to release the disks in colored vinyl are also helping to boost sales.

John Kalish, part-owner of Downstairs Records here, states that the disco import market is growing "by leaps and bounds." He adds that major disco deejays would rather obtain imported records even though their domestic counterparts are being released by major record labels. "This," he explains, "is because the fidelity of the imported product seems to be of better quality than locally released disks. The pressings are also considered better."

Downstairs Records specializes in the retailing of imported records, and Kalish boasts of having a mail order of imports that services the entire U.S. and even back out of the country to Europe and South Africa.

Says Jimmy St. Pier: "We've upheld a certain standard of exhibitor of the show. We're aiming primarily at the home market, but look for overseas visitors. At one meeting disk jockeys thought the exhibition

should be a place where they could buy gear cheaply, but we're trying to rise above that. By not inviting retailers we can avoid the situation of having a market style price war.

"We hope to make it an annual

event. But already there is talk of a second exhibition coming up soon. That will provide a test of loyalty. We have to ensure the industry is loyal to us."

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Billboard photo by Grier Lowry

Tape carrying cases are lined atop the prerecorded 8-track and cassette display units as far as the eye can see at Davey's Locker Records & Tapes in Kansas City, providing impulse sales on a steadily upward curve.

KAN. SIEBERTS' OUTLET

Display Boost For Accessory \$ Sales

By GRIER LOWRY

KANSAS CITY, MO.—Given strategic display positioning to exploit their impulse sales value, tape and record accessories have moved steadily upward on the sales graph at Davey's Locker Tapes & Records in the Antioch Shopping Center here.

According to manager Jay Nelson, blank tape, sheet music, music books and carrying cases are enjoying month-to-month sales increases.

"Thanks to good, incessant promotions, especially our solid tie-ins with concerts, we pull good traffic," the store manager says, "and we're not about to pass up the ripe oppor-

tunities to make accessory sales ties.

"We've scored a decisive beat on other specialty tape and record shops by catering to the growing demand for sheet music and sheet music books," he adds. "We've put together one of the largest selections of this merchandise in the area. These are called-for items and back-of-the-store display gets the job done. But on other accessories, particularly carrying cases, extremely visible display is the key to building impulse business.

"We opened in June a year ago

(Continued on page 72)

IHF Plans Its Own Audio Show

Atlanta Site Of May 19-21 Event; See CES Conflict

By JIM McCULLAUGH

LOS ANGELES—In what could set the stage for a major trade show tug of war within the audio industry, the New York-based Institute of High Fidelity has revealed plans for an exposition to be held in Atlanta next year for retailers nationwide.

The event, planned for May 19-21 at the Georgia World Congress with exhibit space set for 150,000 square feet, is called the International High Fidelity Show and is designed to be trade-oriented, devoted exclusively to audio products with the exception of consoles and radios.

The dates put it in almost direct conflict with the EIA-sponsored CES scheduled for Chicago's McCormick Place June 10-13. The CES is the traditional major trade show for the audio industry held on a biannual basis.

Management of the IHF-sponsored event will be handled by the

Charles Snitow Organization which until the previous year had managed the CES before EIA began administering it.

The decision to establish an annual trade show devoted exclusively to high fidelity products was reached at the IHF's most recent board of directors meeting in New York.

That board consists of Bernie Mitchell, current president of the IHF and president of U.S. Pioneer; the largest component manufacturer in the U.S.; Jerry Kalov, IHF's chairman of the board and president of Jensen Sound; Walter Stanton, IHF treasurer and president of Pickering & Co./Stanton; Victor Amador, BSR; Jon R. Kelly, Audio-Technica; Ken Busch, Empire Scientific, and Allen Novick of TEAC.

Details of the show as well as space selection forms have been sent

by IHF to all manufacturers of high fidelity components.

The IHF cites what is in excess of a \$2-billion industry at retail and growing at 20% annually as justification for the move.

While the IHF is the audio industry's official trade organization with close to 40 members and has in the past sponsored consumer shows, advertising programs, traveling educational displays and consumer hi fi guide books, the society has never attempted a trade show.

The IHF emphasizes that conditions are now right, however, for an audio trade show sponsored by its own trade association, despite CES.

The Institute further underlines the fact that the event will be a seminar-laden trade show devoted to encompass high fidelity components.

(Continued on page 70)

MAXELITE, MICHELEX

Maxell Fights Fake Tapes

By STEPHEN TRAIMAN

NEW YORK—Maxell Corp. of America is taking decisive action to fight two bogus cassettes that have surfaced since late June in varying parts of the country.

It is the second major recent instance of blank tape counterfeiting, with TDK going through a serious "KDK" ripoff just a year ago.

Maxell has alerted all its dealers, through its rep network, to be alert for bogus "Maxelite LP" cassettes that have surfaced in Florida and Northern California, and more recent "Michelex" tapes that have turned up in New York, New Jersey and Pennsylvania.

"We would like all our dealers to know that we do not regard this kind of imitation as a form of flattery," emphasizes Gene LaBrie, national sales manager, consumer product. "We take a very dim view of this attempt by some unscrupulous fly-by-night operators to capitalize, in an entirely illegitimate way on the good name and reputation of the Maxell product."

The Maxelite product, which came to the firm's attention when a consumer returned three jammed tapes for a refund, has been traced to a Hong Kong origin, notes Paul Miller, Maxell product/advertising manager. "Hitachi-Maxell, our par-

ent firm in Japan, is going after that source as vigorously as possible," he notes.

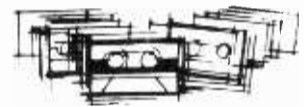
The Michelex tapes, also reproducing the familiar Maxell graphics, was tracked back to an upstate New York manufacturer, and to one major distributor in Pennsylvania, according to Miller. Both are in process of being served legal notice by Maxell attorneys, as are other distributors and retailers of both types of fake product.

While the outside of the Michelite product, in part, uses the same artwork, coloring and type face as the Maxell LN cassettes, the counterfeit is a "gutless wonder," LaBrie says. The interior of the fake has no

(Continued on page 69)

C-O CASSETTES

- SCREW TYPE - STEEL PINS
- HARD SOFT WINDOW
- TABS IN TABS OUT ■
- COLORS BLACK WHITE - IMMEDIATE DELIVERY ■



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SEPTEMBER 3, 1977, BILLBOARD

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INDUSTRY FIRST—Showing off the new four-hour RCA SelectaVision videocassette recorder built to the firm's specs by Matsushita is Roy Pollack, general manager of RCA consumer electronics division. It is the firm's first major consumer product since the debut of color television in 1954. (See story on introduction elsewhere in this issue.)

Capitol 1

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EIA Reports Import Rise In 2nd Quarter

WASHINGTON—Increased unit imports of record players, record-changers, turntables, audiotape recorder/players, videotape recorder/players, videotape players, home audiotape players and auto audiotape players in the second quarter of 1977 are reported by the EIA's marketing services department.

Unit imports of videotape recorder/players, color and monochrome, were 33,012, up 108.8% from 15,812 units landed in the second quarter a year ago. This is a direct reflection of the emerging home video market, mostly from Japanese suppliers.

Imports of phonograph/combo units rose to 653,036, up a whopping 66.3% from 392,625 units imported in the same quarter of 1976.

Total unit imports of record players, record changers and turntables in the second quarter amounted to 2,684,454, up 25.1% from 2,146,598 units brought in during the second quarter a year ago.

Home radio imports were 8,567,823 in the second quarter, an increase of 10.8%, compared with 7,735,243 units brought in during the second quarter last year.

Unit imports of audiotape recorders/players amounted to 2,961,922, a gain of 7.2% from 2,763,982 in the same quarter last year.

Home audiotape players imported in the second quarter amounted to 942,041 units, against 933,017 in the same period of 1976.

Videotape players, color and monochrome, imported in the second quarter totaled 49,783, an increase of 14.3% over 43,566 landed in the same quarter last year.

Auto radio units imported declined to 1,325,980, down 16.5% from 1,587,304 units for the same

quarter in 1976, while auto audiotape players imported in the second quarter declined by 10.2% to 2,080,152 compared with 2,315,334 in the same three month period last year.

Dollar value of imports, at customs value, increased in the second quarter for all consumer electronics product categories except phonographs.

The EIA marketing services de-

partment also reported that second quarter exports of videotape equipment, declined while home and auto radios, phonographs and audiotape unit exports increased over the second quarter of 1976.

B.I.C. Ad Changes

NEW YORK—Arthur Gasman, long-time advertising vice president at British Industries Corp. (B.I.C.), becomes a consultant to the firm and its parent company Avnet Inc., with Andrew Carduner named to his post.

Introducing 3 new ways to get the truth out of the finest cassette decks.



SEPTEMBER 3, 1977, BILLBOARD

Reaction Mixed On IHF Expo

NEW YORK—In the two weeks after the IHF made its announcement of a first-ever audio trade show to be sponsored by the group next May in Atlanta, reaction is mixed—but far from overall industry enthusiasm.

Ironically, some of the most heated criticism came from some of the 38 IHF general members. Biggest gripe was that none had been informed of the board's decision to go ahead with the expo, until after an Aug. 18 press conference in Manhattan.

Andrew Carduner of B.I.C., a long-time IHF stalwart, has sent out his own letter to the industry emphasizing that his firm will not participate. He feels IHF members should have been polled before the decision was made, and that an accommodation might have been reached with CES.

This was offset by a release from Jon Kelly of Audio-Technics U.S., one of the IHF's newest members, heartily endorsing the show. He made a major commitment for exhibit space and introduction of new products. However, A-T will continue to exhibit in the CES, Kelly says, while encouraging other audio-only companies to support the IHF event.

Irv Stern of Harman International, who withdrew his group of firms from the IHF a year ago over

(Continued on page 71)

Tape/Audio/Video

Tape Duplicator

John Chancellor, co-anchor on NBC-TV News, will keynote the first ITA Home Video Systems Seminar, Oct. 25-27 at the New York Sheraton, on the theme "Speculations on the future of information in the home." Attendance is limited

to 250, with a fee of \$85 for non-ITA members and \$235 for members.

Following each session on marketing, systems, technology and programming, a panel of press representatives will question speakers,

who then will open the floor for discussion. Member ITA firms will display equipment and products in hotel suites, and a special session "The copyright dilemma," will be chaired by Joe Bellon, CBS News.

Registration information is available from ITA, 10 W. 66 St., New York, N.Y. 10023, phone (212) 787-0910.

★ ★ ★

Special feature of the 1977 International

VideoDisc/Home Video Programming Conference, sponsored by Visiondisc Corp. Nov. 16-19 at NYU Loeb Conference Facility, New York, is a disk/tape production of a musical television program totally produced on stage at the conference. To demonstrate that the age of video programming has arrived, Sony color cameras, recorders and U-Matic editing equipment will be used for the production, notes Charles Arden, conference chairman.

Partial list of speakers, according to Arden, includes Harvey Schein, Sony; Angela Schapiro, Columbia Pictures; K. Blair Benson, Teletronics International; Hollis Alpert, American Film Institute; Ken Winslow, Public Television Library; Joseph Cohen, NARM; Gerald Levin, Home Box Office; Jim Draddy, Liberty Music Stores; Dave Rothfeld, Korvettes; James Bouras, MPAA; Steven Temmer, Gotham Audio; Dick O'Brien, JVC Industries, and Tom McDermott, consultant formerly with RCA SelectaVision.

Information on registration is available from IVPC, 24 Washington Square North, New York, N.Y. 10011, phone (212) 982-5244.

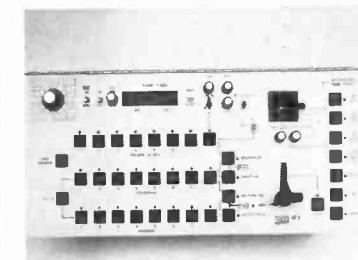
★ ★ ★

Recordex Corp., Atlanta-based tape duplicator equipment manufacturer, has bowed the Super Pro Four-Channel copier, a stereo version of the Super Pro, two-copy high-speed duplicator. Offering all the features of the mono version, it is capable of copying either two or four-track masters in a single pass at 15 i.p.s., the company claims. Up to five three-copy slaves can be added. Suggested list is \$1,795.

Also available from Recordex is model CR-100 cassette repair station that enables a user to remove his tape from a damaged cassette and wind it into a new one. Doubling as a one-position high-speed rewinder, the unit has a suggested price of \$150.

★ ★ ★

3M Co. Mincom division has introduced a low-cost model 812 production switcher for small video studios capable of 12 effects selected by knob control. Included are patterns such as circle, diamond, upper left corner and square diagonal, with a joystick positioner for five effects. The self-contained unit has eight video inputs, with all circuits on modular plug-in boards for easy accessibility, and has a 3-buss configuration: program, preview A&B. Suggested list is \$3,995.



Low-cost, versatile 3M model 812 production switcher for video effects is available now from the Mincom division.

Maxell Fighting Bogus Cassettes

• Continued from page 67

slipsheets, magnetic shield, stainless steel pins and guide rollers, high-precision pressure pad assembly or quality head-cleaning leader with side and direction indicators, all of which are part of the Maxell package.

The tape itself tested out as quite inferior in oxide formulation, base film quality and slitting precision, according to the Maxell sales chief.

Also involved in the situation is the ITA, through executive director Larry Finley, who has enlisted the aid of Esther Peterson, the President's assistant on consumer affairs, in alerting retailers to the new "fake tape" problem.

"We're as concerned about this as we were with the TDK-KDK affair," Finley says, noting that the counterfeiters have gone after the two leading high-end cassette marketers here.



The Master Series. A Scotch® cassette for every switch position.

Three totally different tapes. Each developed to deliver the truest, clearest sound possible at each tape selector switch position.

Our Master I cassette is for normal bias recording. It features an excellent dynamic range, low distortion, uniform high frequency sensitivity and output that's 10 dB more than standard tapes.

Our new Master II replaces chrome cassettes and is designed for use on hi-fi stereo systems with chrome bias (70 microsecond equalization). It features some spectacular performance characteristics, including a special coating that gives it a 3 dB better signal-to-noise ratio at low and high frequencies than chrome cassettes, yet it's less abrasive.

Our new Master III is for the ferri-chrome setting. It's formulated with the most advanced technology available, giving a 3 dB output improvement at low frequencies and 2dB at high frequency. And the unique dual layer construction increases both low and high frequency sensitivity over chromium dioxide and ferric oxides.

All this, plus unique inner workings you can actually see. Our new Master line has a special bonus feature. A precision molded clear shell that allows you to monitor the inner workings of the cassette. You can actually see the recorder head penetration and the unique roller guides in action. Look closely at the transparent shell and you'll see the water wheels which were specially designed to move the tape evenly across the head, reducing friction and noise. And two radially creased shims insure smoother wind, improved mechanical reliability and reduced wow and flutter.

It's worth bragging about. Naturally, we're proud of our latest accomplishments. And we're going to tell the whole world. In publications like Sterec Review, Audio and High Fidelity. And your customers will also be hearing about Scotch® recording tape in general consumer magazines, network radio and spot TV. So better stock up now. On the whole Master line. True sound for every switch position.

Scotch® Recording Tape.
The truth comes out.

3M
COMPANY

Conflict With June CES From May IHF Audio Show

• Continued from page 67

compact systems, car stereo, software and accessories.

Many factions within the audio components industry feel CES is not a pure hi fi show particularly with

mushrooming extraneous product exhibitors such as video game, calculator, digital watch and citizens band radio makers stealing a lot of the spotlight.

That point was underscored at the

previous CES when many audio manufacturers asked to be grouped separately at adjacent McCormick Inn.

Now manufacturers will be faced with the decision of participating in

either CES, the IHF-sponsored expo, or else both.

Already manufacturers are questioning the necessity of two Consumer Electronics Shows and the escalating costs and logistics they now

entail. The Winter CES is planned for Jan. 5-8 in Las Vegas.

The IHF dates also conflict with a number of manufacturer national sales conferences held in May.

Jack Wayman, EIA senior vice president for the CES Shows, reached in Las Vegas where he is preparing the Winter CES, comments, "It's an interesting development. Yes, I do feel it's a competitive show but if the IHF wants to go into the show business, they should be allowed to compete."

And while the IHF show maintains it is an audio only show, Wayman points out, "If you look at their brochure they are including compacts, car stereo, accessories and software. CES is 90% audio and I feel we've kept closely to that original credo.

"Sure, there are calculator, digital watch and games manufacturers at CES but that one innovative consumer electronics product draws a lot of people.

"Look how many people were drawn to the last CES to see the new developments in videocassette recorders. And that's also the nature of consumer electronics distribution. Reps handle more than one line and more than one type of product as do retailers.

"It all goes back to show business," continues Wayman, "It took three years for our show to get approved and we've been working a long time to develop and refine it.

"We've developed in to the fifth largest trade show in the U.S. and will have 400,000 square feet next summer with close to 300,000 square feet set for Las Vegas. We are also building more specialized sound rooms to be responsive to audio manufacturers.

"We'll have 100 sound rooms available next summer in both McCormick Inn and McCormick Place. And some 100,000 square feet of open exhibit space is planned for audio component systems next summer.

"Remember," Wayman also points out, "that most of the big
(Continued on page 72)

There's a whole new business in the accessory department.

In the short time it's been around, Sound Guard® record preservative is setting records in just about every outlet it's in.

Because it works.

For your customers, Sound Guard maintains sound fidelity by reducing record wear and resisting dust accumulation with its built-in, permanent anti-static property.

For you, it's something more than a major breakthrough in record care. Sound Guard is a remarkable product that's creating more sales where today's smart money is—your accessory department.



And now, two new Sound Guard products:

1. Sound Guard™ record cleaner kit.

Developed for both light and thorough cleaning to remove everything from dust particles to oily fingerprints.

2. Sound Guard™ Total Record Care System.

Sound Guard record preservative and Sound Guard record cleaner—all in one package. There's no other system like it for total record care.

See your Sound Guard representative.



Sound Guard® keeps your good sounds sounding good.



Sound Guard preservative—Sound Guard cleaner—Sound Guard Total Record Care System
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Squire's In U.K. Now 'Pro-Audio'

LONDON—The studio equipment division of the Roger Squire's company based in northwest London is changing its name to Roger Squire's Pro-Audio.

The company runs a chain of shops specializing in professional discotheque equipment and the studio division was originally set up two years ago as a sideline to the recording studios. But now, because of the greater range of studio and professional audio product being sold, the name has been changed to more accurately reflect the goods available.

Pro-Audio now boasts an impressive range of product "on agency" (distribution), including Soundcraft, Allen and Heath, Chiltern, H/H, Alice, MM, AKG, Calrec, Shure, Otari, Teac, Tascam, Revox and others. The name change links with the publication of the first Pro-Audio catalog, which lists the product available with technical specifications.

Signing of the Tascam agency is a new move. Important in the range is the Tascam 80-8 track recorder with the option for an 8-channel dbx noise reduction system built in. Squire's has already sold a complete Tascam system to David Dundas, chart artist with "Jeans On."

Sound Waves

By JOHN WORMAN

NEW YORK—Recent announcements from JBL and Altec point up the complexities of designing the "ideal" speaker system. Although the requirements of the home listener and the public address system audience are quite different, some problems are common to both locations, while others are not. Needless to say, there will never be a speaker to satisfy both sets of conditions.

A recent engineering "white paper" from JBL notes that "High frequencies tend to radiate into the listening space, while low frequencies tend to couple into the space, and the typical full-range loudspeaker system is at a disadvantage in attempting to fulfill both requirements.

In developing its new L212 Loudspeaker System, JBL's research engineers decided to treat the very low frequency transducer requirements separately from the rest of the audio frequency spectrum. After extensive listening tests, it was decided to design a bass reproducer that would only handle frequencies below 70 Hz. This frequency is just below the second lowest D on the piano keyboard.

The listening tests indicated that frequencies below 70 Hz did not influence stereophonic localization, and so the low frequency reproducer could be placed anywhere in the listening room.

An advantage of a separate low frequency reproducer is that a special sub-woofer/amplifier system can be designed especially to meet the requirements of this limited por-

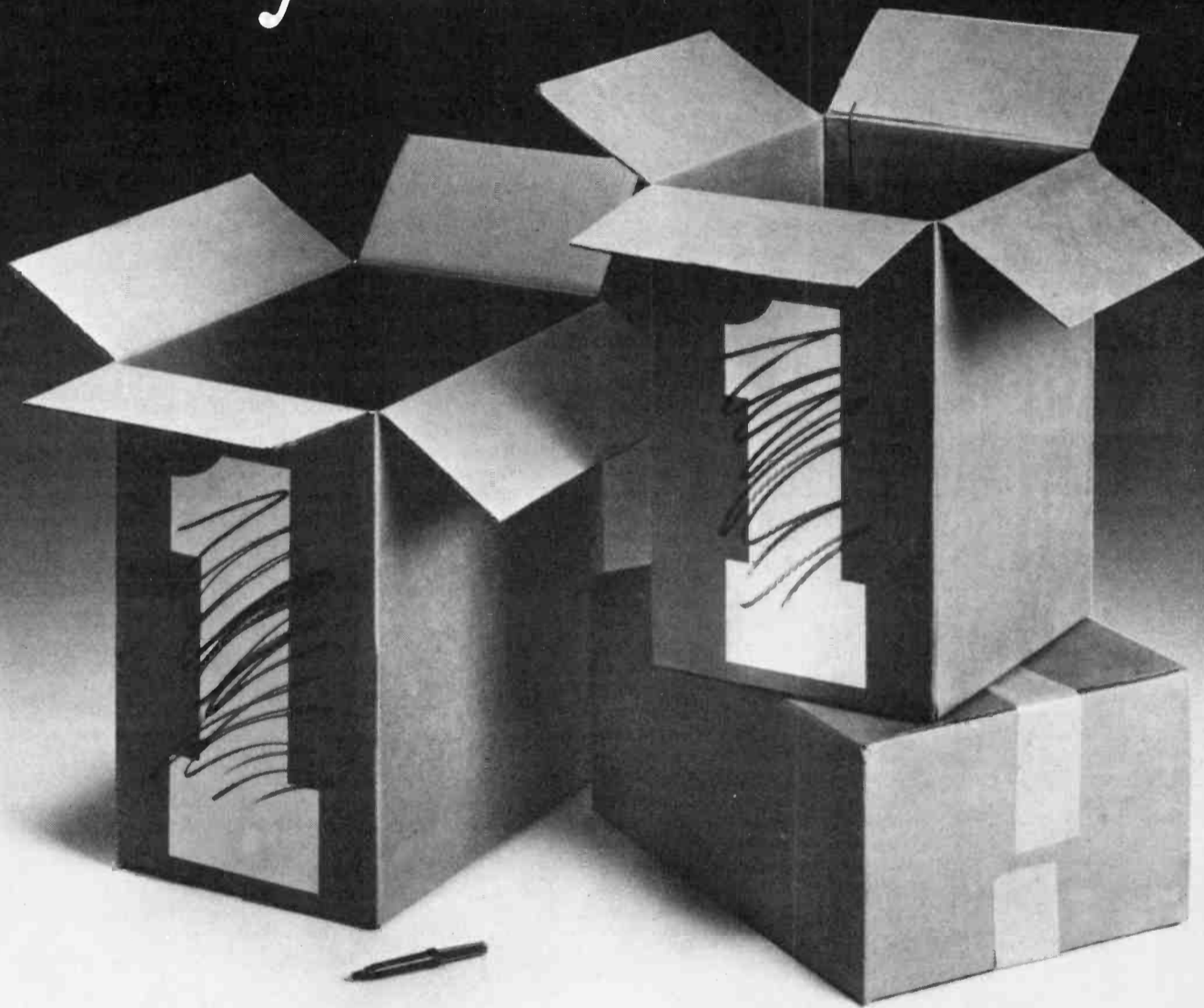
tion of the audio frequency bandwidth. And since these low frequencies are non-directional, only one sub-woofer system is needed for two-channel stereo reproduction.

Frequencies above 70 Hz are handled by two traditional speaker enclosures. In the JBL L212, these are called "side modules," and since they do not have to handle great

amounts of low frequency energy, the transducers may be made relatively small. Those in the L212 are: an 8-inch cone transducer (70 Hz-800 Hz), a 5-inch cone transducer

(800 Hz-3 kHz), and a 1-inch dome transducer (above 3 kHz). Each side module measures 38 3/8 inches high and 17 inches wide. The enclosure
(Continued on page 74)

If your No. 1 line isn't filling your needs, how come it's still your No. 1 line?



IHF Reaction

• Continued from page 68

the Audex situation, is enthused about the IHF plans, "provided it lives up to its claims," he emphasizes.

"We have the IHF show under study by all our divisions and I think it's a logical extension of where we as a hi fi industry are going. I'm impressed with IHF, particularly since it is trying to promote the audio industry, despite any mutual differences we may have had in the past," Stern notes.

"The key, I believe, is truly having a show dedicated to audio without all the encumbrances one has to go through with CES. If Atlanta can provide an easy, comfortable forum with adequate facilities, then we are for it."

Most other leading audio companies also are closely studying the situation. While U.S. Pioneer and TEAC indicated unequivocal support for the event, others like Technics by Panasonic, Kenwood, Sansui and Superscope were far more non-committal.

Just prior to departing for Japan, Jeff Berkowitz, Technics' general manager, commented "We really don't see a need for a separate hi fi show. As I said last year about Audex, I see the CES as an audio show, and primarily a hi fi show." The IHF event also comes just after Technics' national sales meeting, and may conflict with regional dealer sessions, he said.

Other companies also face the problem of two-step product introduction meetings through May, another factor in their less-than-enthusiastic endorsement of the IHF event.

However, Charles Snitow, who had to cancel his own Audex due to lack of support earlier this year, maintains that with IHF support the new show will be a success.

When you first took on your present #1 line you were promised the world. Unfortunately, you can't take promises to the bank. Then, to top it off your #1 supplier is now the #1 supplier to more and more of your competitors.

Many dealers have found the ideal solution. They've switched to another high quality line. JVC. Thanks to our continuing investment in product development and quality control, effective dealer support programs, and outstanding performance vs. price ratio, JVC's diversified line of components enjoys remarkable acceptance by ever increasing numbers of buyers. And because of hard-hitting year round advertising your customers are readily

receptive to buying a JVC product. Because they know that JVC builds in

features that nobody else has.

And when it comes to distribution, JVC dealers know they're not boxed in by competitors selected to increase the supplier's sales volume, rather than their own.

Declare your independence from your present #1 line. Join a highly select group of audio specialists who were fed up with empty promises and switched to JVC. The profitable alternative.

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JVC

We build in what the others leave out.

Displays Up Tape Accessory \$\$\$ At Kan. Davey's Locker

• Continued from page 67

and in the initial six months blank tape, carrying cases and needles accounted for about 5% of our total gross, with music books and sheet music also pulling, roughly, 5%. But business has jumped in recent months. We are getting good sales on accessories, chiefly, because we don't do a throwaway merchandising job on them. For example, we don't stick carrying cases on shelves back of a showcase and let the dust collect."

Davey's Locker is operated by Sieberts, Little Rock, Ark.-based subsidiary of Handleman Co., with nine stores in Little Rock, Atlanta, Dallas and San Antonio. Handleman earlier this year purchased the three Franklin Music stores in Atlanta, which stock both audio equipment and software. The Kansas City unit is strictly a software operation, and the company has plans to expand with other outlets in the Midwest and South.

The Kansas City store has achieved meteoric growth, with LPs, prerecorded 8-track and cassettes all showing dramatic increases. The inventory includes over 20,000 different LP titles, 8,000 8-track tapes and 3,000 cassettes.

"Couple our big selection with outstanding in-store promotions and you've got the key of how we're running skyhigh software sales, accessories included," Jay Nelson says.

"Eight-track carrying cases are getting very big and credit goes to our display strategy. We show a total of 40 different styles of cases, in the Le-Bo and Savoy lines, across the top ledge of the 8-track tape display racks. They get ideal exposure here.

"We're riding a couple of favorable trends on carrying cases," Nelson says. "First, the growing tendency of people to take better care of their 8-track tapes, and two, a trend to high-end cases, not discount junk. We stock a number of different sizes including the 12, 15 and 24-cartridge cases, with the 24-unit size, priced at \$9.95—list is \$11.98—the big seller.

"One thing it takes to move carrying cases is to show all the colors," says Nelson. "Customers in both sexes match carrying case colors to car colors like crazy.

"We don't sit back and let display sell the tapes. When we sell a few prerecorded tapes we say to the customer: 'Hey, it pays to take care of your tapes, keep them in a case.' Then we open a case and run our fingers along it to show the good construction. Time spent? A little over a minute. Sales chances? Good.

"We're also big on little comments like 'hey, when's the last time you've changed the needle on your player?' There's nothing great about this but we do it and we keep doing it."

Though he hasn't done it yet, he's going to stack 150 carrying cases at the front of the store, put a special

price on them and watch the graph escalate.

Blank tape, in such brands as Memorex, BASF, Scotch, Ampex and Maxell, are pegboarded on the wall at the side of the case register

where a watch can be kept on them. For recording music, Nelson says the 90-minute Memorex 8-track priced at \$3.39 is a favorite. For recording conversation, customers buy the cheapest.

The firm also has a Memorex 45 8-track for \$2.79 and a 60-minute tape for \$2.99. In cassettes, Memorex's C-90, priced at \$3.99, and the C-120 for \$4.19 are competitively priced top-sellers.

(This two-part profile on Davey's Locker Tapes & Records operations concludes next week with a look at folio and music book merchandising, concert tie-ins and other innovative promotions.)

THE NEW GENERATION OF RECORDING INSTRUMENTS IS AVAILABLE AT THESE TASCAM DEALERS:

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Sonics Associates Inc.
Gadsden
Roy Grantlands Sound World

ALASKA

Anchorage
Team Electronics
Juneau
Alaska Music Supply

ARIZONA

Phoenix
Bruces World of Sound
Tangent System

ARKANSAS

Fayetteville
BSC Audio

CALIFORNIA

Burbank
United Sound Systems
Chico
Sounds By Dave
Costa Mesa
The Express Sound Co. Inc.
Hollywood
Audio Industries
Long Beach
ACT Electronics
Los Angeles
Audio Concepts
Federated Electronics Inc.
West LA Music
North Hollywood
Everything Audio
Oakland
Leo's Music Inc.
Redwood City
Accurate Sound Company
Sacramento
Advance Sound &
Electronics Inc.
San Diego
Apex Music Co. Inc.
Pacific Recorders &
Engineer Corp.
San Francisco
Sound Genesis
San Jose
Alco Paramount
Electronic Corp.
Guitar Showcase
San Luis Obispo
Warehouse Sound Co. Inc.
San Rafael
Bananas At Large
Santa Barbara
Fancy Music
Torrance
Quantum Audio
Upland
Sun Tronics
West Los Angeles
The Eighth Note

Colorado
Denver
DTR Sound Corporation
Sight & Sound Entr Inc.

CONNECTICUT
Berlin
Fred Locke Stereo
Stamford
Audiotechniques Inc.

DISTRICT OF COLUMBIA
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Shrader Sound Inc.

FLORIDA
Fort Lauderdale
Modern Music
Jacksonville
Stereo Systems Inc.
Miami

GEORGIA
Atlanta
Citizens Jewelry Co.
Environmental Electronics
Meltons
Chamblee
Pro Audio Atlanta
Tucker
B & H Distributing

HAWAII
Honolulu
Audissey
Electronic Systems Inc.
Mountain View
Rain Recording

ILLINOIS
Arlington Heights
Roy Baumann Music
Chicago
Continental Music House
Midwest Enclosure
Midwest Sound
Sound Market Recording Co.
Cicero
DJ Music Ltd.
Collinsville
Swing City Music
Marissa
Ye Olde Music Shop
Normal
Glenn Poor's Audio Video
Palos Hills
Gill Custom House Inc.
Pekin
Milam Audio
River Grove
BSC Inc.
Roselle
Roselle Music
Schaumburg
The Stereo Studio

INDIANA
Evansville
Risley Electronics
Fort Wayne
Classic Stereo Pak
Indianapolis
Graham Electronics Supply, Inc.
South Bend
Audio Specialists
Communications Systems
The Stereo Scene

IOWA
Des Moines
Thad Productions, Inc.
Victor's House of Music
Iowa City
Advanced Audio
Engineering Inc.

KANSAS
Hays
Hayes Music Company
Lawrence
Innovative Electronics
Overland Park
David Beatty Stereo
Wichita
Superior Sound

KENTUCKY
Covington
American Sound &
Electronics Inc.
Louisville
Hi Fi Corner
McDonald Sound Goods
Paducah
Risley Elect.
Rowton TV & Sound Corp.

LOUISIANA
Baton Rouge

Ace Music Center Inc.
Hi-Fi Associates
World Electronics
Orlando
Discount Music Center Inc.
Pensacola
Grice Electronics Inc.
Tallahassee
Norton Music
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Ann Arbor Music Mart
Detroit
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Grand Rapids
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NEBRASKA

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NEVADA

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NEW JERSEY

Burlington
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New Brunswick
Hi Fi Haven Inc.
Paterson
Professional Audio Video Corp.
Oakhurst
Sound Arts Co. Inc.
Scotch Plains
Audio International Corp.

NEW MEXICO

Albuquerque
Hi Fi House
Maynards

NEW YORK

Albany
Seiden Sound
Amherst
Transcendental Audio Ltd.
Buffalo
Purchase Radio
Unistage Inc.
Hemstead
Professional Sound Labs Inc.

NEW YORK

Ithaca
Stereo Shack of Ithaca
Jamestown
Transcendental Audio Ltd.
Massena
Michelle Audio
Morris
Boynton Studio Inc.
New York City
Harvey Sound Inc.
Lyric Hi Fi Inc.
Manny's Musical Instruments
and Accessories Corp.
Martin Audio/Video Corp.
Rensselaer
Cathedral Sound
Rochester
Maynards Sound World
The Sound Chamber Inc.
Roslyn, L. I.
Audio by Zimet Inc.

NORTH CAROLINA

Burlington
Don's Music City
Charlotte
Reliable Music
Sounds Impressive
Greensboro
Audio Unlimited of
No. America
Raleigh
Sound Ideas
Winston-Salem
Long Engineering Corp.

OHIO

Akron
Audio Hall
Chillicothe
Appalachia Sound
Cincinnati
Swallens Inc.
Columbus
Custom Stereo Electronics Inc.
Palmer Stereo Center
Sound Advocate Inc.
Dayton
Dayton Communications Corp.
Niles
United Electronics
Parma
Winter Radio Inc.
Youngstown
New York Music
United Electronics

OKLAHOMA

Oklahoma City
Ford Audio & Acoustics Inc.
Stillwater
Stillwater Music Center
Tulsa
Ford Audio & Acoustics
Imperial Sound Inc.
Music Sound World

OREGON

Oregon City
Electronic Control Co. Inc.
Portland
Rex Recording Co.

PENNSYLVANIA

Allentown
Heifrich Recording Lab.
Narberth
Barclays Electronics
New Brighton
Television Parts Co.
Pittsburgh
Audio Innovators Inc.
Wynnwood
Barclays Electronics

SOUTH CAROLINA

Columbia
Pecknel Music Co.
Florence
Whitstone Inc.
Greenville
Pecknel Music Co.

SOUTH DAKOTA

Sioux Falls
U A Recording

TENNESSEE

Bristol
Joe Morrell Music Co.
Chattanooga
Music Mart
Memphis
Strings & Things
Nashville
Audio Systems Inc.
Hi Fi Corner Inc.
Nashville Studio System

TEXAS

Amarillo
Billy's Band-Aid
Dallas
Recorder Center
El Paso
Casa Sonida, Inc.
Garland
Arnold & Morgan Music Co.
Houston
Sound West of Texas
Irving
Audio Video Designs
Odessa
Electronic Service Centers
Richardson
Collins Radio
San Antonio
Bill Case Sound

UTAH

Ogden
The Hi Fi Shop
Salt Lake City
Broadway Music
Sound Systems

VIRGINIA

Norfolk
Ambassador Sound
Music & Sound

WASHINGTON

Bellingham
Quad Corner
Seattle
Electriccraft Stereo Centers Inc.
Electronic Music Box
Joe Farmer Music Inc.
Spokane
Hoffman Music Co. Inc.
Wenatchee
Belmont Music Center Corp.

WEST VIRGINIA

Huntington
Pied Piper Inc.

WISCONSIN

Green Bay
Sound Design
Madison
American TV & Appliance
Spectrum Audio
Milwaukee
Harry Melcher

TASCAM SERIES
BY **TEAC**

Show Conflict

• Continued from page 70

trade shows in other industries encompasses a broader scope. Sure, different product segments can have their own shows but would they fade when business gets rough? Audex was conceived in much the same manner this IHF show was, for Las Vegas this past April—but it never got off the ground. This IHF show appears to be a competing event under the guise of a pure audio show."

(The Audex event was conceived by the Snitow Organization on its own, but after initial, limited support from some industry segments, never got the space contracts necessary to make it a viable event, and it was subsequently canceled.)

RepRap

Markman Co., Van Nuys, Calif., promised a fast moving, easy to understand program Aug. 24, when it presented "A Day In The Life Of A Microprocessor," a marketing seminar for distributors and dealers. Dr. David Cohn, professor

of electrical engineering at Notre Dame Univ., conducted the seminar, that was preceded with exhibition of manufacturer's products. The day-long event, being held at the Roger Young Auditorium in Los Angeles, was for those "who plan

to be still in the industry in 1980," Markman says.

* * *

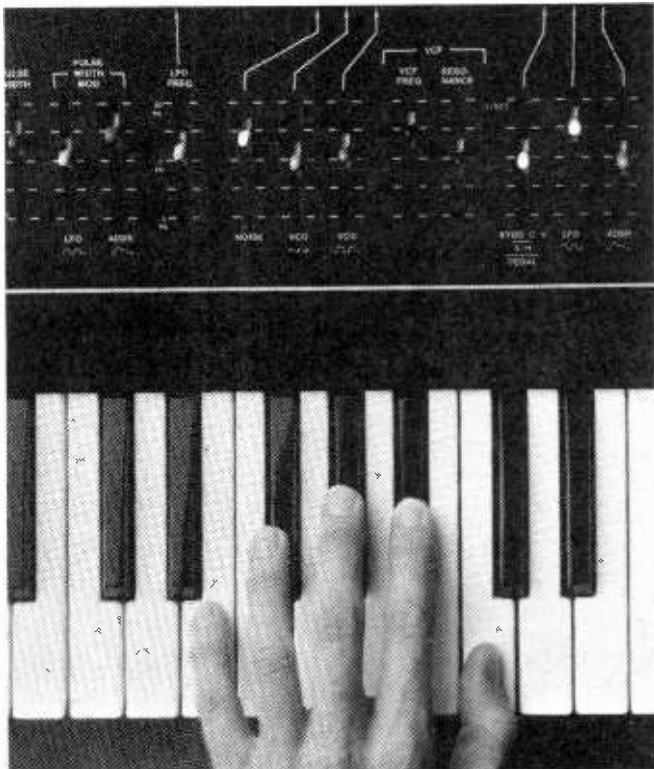
As part of its overall sales expansion, Neosonic Corp. of America, Hicksville, N.Y., named

five rep firms to handle its U.S. marketed lines of Lenco turntables (Swiss), Sonosphere auto and boat speakers (France), and Grabern speaker stands (U.K.), according to Mort Leslie, vice president, marketing and sales.

Included are Cowan Assoc., for the New England states; Raulson & Co., Miami, for Florida; Scowcroft & Assoc., for the Rocky Mountain region; Jerry Bauer Assoc., Tujunga, Calif., for Southern California, and H & K Sales (Heaton and Keyser), Redwood City, Calif., for Northern California.

* * *

Criterion, newly formed company at 2225-J Martin Ave., Santa Clara, Calif. 95050, phone (408) 243-3600, is National Semiconductor Corp. sales rep for Northern California and Northern Nevada. Criterion's principals include president Anthony Danluck, with National for the prior nine years; Paul Pagnini, most recently with QuadRep; Richard Wiler, also from QuadRep, and Lee Reiman, for the past two year's National Southeast area distributor manager.



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We think musical styles change because musical talents change.

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For every kind of music, for every kind of need, at home and on the road, by price and application, everything we make

has the same goal as everything you make—be the best.

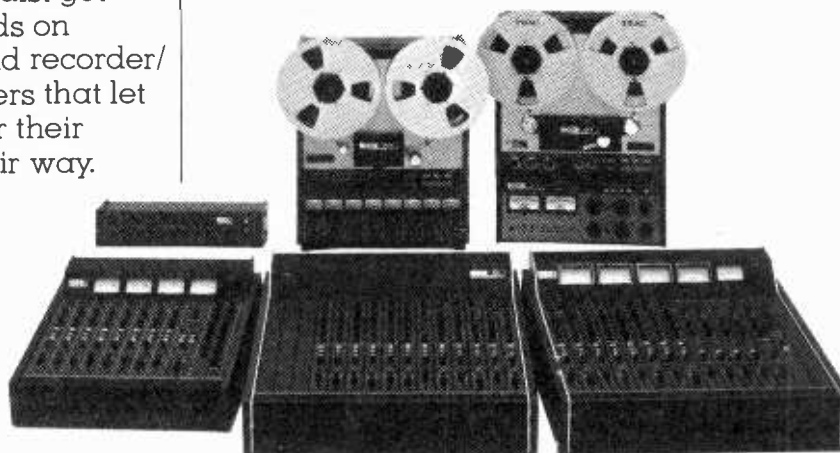
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TEAC Corporation of America
7733 Telegraph Road, Montebello, California 90640

In Canada TEAC is distributed by White Electronic Development Corporation (1966) Ltd



The Model 5-EX shown with four optional 201 input modules. Model 5 shown with optional 204 talk back/slate module.

©TEAC 1977

TEAC Bows Seminars For Rep Training

LOS ANGELES—TEAC is introducing a two-hour basic sales training seminar using videotape, script and question and answer sessions to its reps nationwide for its products.

The show, presented by Linda Feldman, TEAC training manager, is slated to be presented to four Eastern rep firms at the New York Plaza hotel Aug. 29.

The course, which took a year and a half to develop, has already been presented to Midwestern reps in preview showings and has completed showings to Western reps at TEAC headquarters in suburban Montebello and to Southern and South-eastern reps in Atlanta at the Hyatt Regency.

Conceived by TEAC's vice president of marketing Allen Novick and produced by Metavision in Los Angeles, the course attempts to inject "fun and show business excitement into the presentation to make it dynamic and as memorable as possible," according to Novick.

Integrating humor into instruction, the course attempts, according to TEAC, to prepare rep organizations to make similar presentations to dealers in their area. The course demonstrates positive approaches to customers, offers professional closing techniques, instructs the viewer/listener in how to overcome customer objections and cautions against overselling.

The course points out that nearly half of all lost sales are blown in the first 10 seconds of a presentation.

Feldman, a sound engineer who has been involved in equipment testing and consumer education at TEAC, was recently named manager of the company's training department.

In another TEAC move, the company closed its books Aug. 1 on all countervailing duty lines charges assessed to TEAC of America dealers.

"We will run a special audit," Novick comments, "account by account, to determine how much money should be refunded to each dealer."

"In effect, we are doing exactly what we said we would do. The countervailing duty was assessed on certain models as a separate line item charge and even though we were fairly sure the ruling would be overturned it was prudent to initiate the charge system."

The ruling was overturned July 28 by the U.S. Court of Customs and Patent Appeals in Washington which ruled that the U.S. cannot impose a special duty on Japanese products imported into the U.S.

Sound Waves

No Ideal Design For Speaker Systems

• Continued from page 71

depth is 5 inches at the top, flaring out to 13 inches at the base.

The sub-woofer enclosure is 19½ inches high, and width and depth are both 18½ inches. Dubbed the "ultrabass" loudspeaker, it is powered by its own integral amplifier. The amplifier is driven from a summing network, which takes left and right below-70 Hz signals and combines them before amplification.

For p.a. requirements, Altec has introduced a new line of Musical Sound Systems, most designed to handle up to 125 watts. Highlighting the series is a new "tangerine" radial phase plug, so-called because of its resemblance to a peeled tangerine. The phase plug is designed to reduce the distortion that sometimes occurs in high frequency drivers, due to phase cancellations within the transducer itself. Altec reports that the new design "allows for more high frequency energy from the driver."

Altec's "tangerine" and JBL's "ultrabass" are both examples of recent

developments in loudspeaker design technology, and while neither one is apt to become an industry "standard," they are both examples of the continuing research and development going on today.

* * *

And in case your own ideal speaker system needs help, JVC announces two new S.E.A. (Sound Effects Amplifier) graphic equalizers.

The SEA-20 offers seven center frequencies, each adjustable within a ±12 dB range. The larger SEA-7070 is a two-channel device with 10 center frequencies at one-octave intervals, from 40 Hz to 16 kHz. Each center frequency may be switched one-third octave up or down from its normal position.

An additional pair of slide faders offers 11 selectable frequencies, none of which is duplicated in the main section.

The control range is switch-selectable to either ±6 dB or ±12 dB. Another set of switches allows the equalizer to be inserted in the tape recorder lines so that the selected equalization is applied to the tape being recorded.

Clement Up 38% In 1977

NASHVILLE—A 38% increase in revenue for the first six months of 1977 has been reported by the Jack Clement Recording Studios compared to the same time period last year.

Al Mifflin, co-owner of the studios, attributes the increase to four main factors: new equipment, remodeling, an improved economy and the attraction of a variety of artists to the studio for recording.

"Undoubtedly, installation of a Harrison 3232 automatic ready console, a new 3M 24-track tape machine with a complete M-24 Dolby noise reduction system in Studio A and complete remodeling contributed to the overall success of the operation," says Mifflin.

Full active trapping techniques have been used in such areas as the control room, drum booth, bass booth and piano setup. Two JBL-4320 speakers are encased in 19-foot towers decorated in barnwood, and 2½ tons of rock from log cabin fireplaces encircle the drum booth and serve as a dividing wall between the control booth and the studio.

"Also, the overall healing of the national economy has been felt in Nashville," says Mifflin, "and money is available for recording."

In March, to draw attention to the continuous number of number one records produced at the studio, a Clement cup award was established and, according to Mifflin, the program is already a success. Gene Watson and Don Williams have already won the cup and a permanent exhibit of the award is displayed in Studio A's lobby.

Among the variety of artists who have recorded in the studio this year are Roger Wilhoit, on CC International; the Charter Sisters, produced by Roger Cook for Polydor Records in England; Ruth Buzzi; Steve Lawrence and Eydie Gorme; Gunther Gabriel, a German artist produced by George Richey; B.B. King, collaborating with James Talley; the Oakland City Choir; Blue Jug, for Capricorn Records; Merle Haggard; and Kenny Rogers, with Larry Butler producing.

'SCULPTS' EFFECTS

Excitement Grows For Aphex Sound

By JIM McCULLAUGH

LOS ANGELES—Because of its unique "sound sculpting" properties, the Aphex Aural Exciter, gaining mushrooming acceptance at the studio and live performance level, may just be to sound what holography is to light.

The invention of Swedish engineer Curt Knoppel, Aphex is an acronym for Aural Perception Heterodyne Exciter, and is an audio processing instrument that is claimed to add brightness, presence, warmth and fullness to live and recorded sound.

It accomplished this, according to Knoppel and Marvin Caesar, who recently brought their Aphex Systems, Ltd., to Los Angeles, by addressing psychoacoustic circuitry, including the ear and allied nerve systems, in the brain of the listener through its electronics to extract clarity, detail and presence from the processed material.

With only a limited number of the machines which resemble flat stereo amps or pre-amps in existence (six "retired" model 402s and approximately 50 newer model 602s) the units are available only for lease, rental or on a project basis.

In fact, "we only charge \$30 a minute for finished product," emphasizes Caesar. "We don't charge for the recording studio situation per se. And we don't believe in charging if the client does not receive maximum benefit from it. This is not hardware in the conventional sense."

Prices for touring with Aphex runs \$100 a day, \$250 a week, \$600 a month, \$750 for six weeks, \$1,200 for three months, \$2,000 for six months and \$2,400 for a year.

Aphex got its first big break, adds Caesar, when the system was used on NBC-TV's "Midnight Special" last year and has been used on every broadcast since. Aphex Systems, Ltd. was formed in March 1975 in Massachusetts.

Then Aphex was employed by Showco for live Paul McCartney & Wings dates. Producer Peter Asher heard the Wings system and decided to use it on Linda Ronstadt's "Hasten Down The Wind" album. Later Aphex was used on the floor of the Democratic National Convention.

Since then, Aphex has been cropping up more and more on recording projects and tours, recently being used on albums by Jackson Browne ("The Pretender"), Fleetwood Mac ("Rumours"), Carole King ("Simple Things"), Donald Byrd, Eric Carmen, Burton Cummings, England Dan & John Ford Coley, and Mac Davis. Linda Ronstadt's currently in production album is also using Aphex.

Aphex is also on tour with Yes, Natalie Cole and Neil Sedaka and has toured with America, Bruce Springsteen, Led Zeppelin, Pink Floyd, Supertramp, Grateful Dead and others.

"The credibility the McCartney tour gave us," says Caesar, "was vital. People couldn't believe the 'live' acoustic sound of the piano. News about Aphex has been traveling word of mouth and now we are getting many more credits on album jackets and Aphex is in more demand, limited only by the number of machines available."

Knoppel is also quick to point out that Aphex is not just another equal-

izer, but rather something quite unique in audio.

Explaining further, Knoppel indicates that Aphex actually "adds intelligence" to the brain. In practice, each component in a sound mix, whether it's vocals, keyboards or rhythm instruments, is Aphex processed at a desired level and then returned to a console main output channel where it takes on the character of a "sub-carrier" about 20dB below the main signal level. A differential input is created and upon processing by the listener's aural circuitry, unique effects for the listener are rendered.

"We can, for instance," adds Knoppel, "using this method enhance a voice that for some reason doesn't quite stand out in the mix. The only way you would normally get it out of the mix would be to push the level but this is something you may not wish to do for esthetic reasons. If you put Aphex on the voice, this sub-carrier triggers in the brain of the listener this differential effect and a whole array of new tones is actually born in the brain. We are adding intelligence which is being contributed by the brain."

"We find what we do demonstrable and it's far from unimportant. It really makes a difference."

Both Knoppel and Caesar add that normal procedure is to demonstrate and educate to engineers how Aphex works and "most competent engineers usually have no problems learning how to properly use it."

"The main problem," says Knoppel, "is overdoing it since it becomes addictive. You can get Aphex happy and then it becomes an effects machine. It should be used subtly. A little here and there."

Knoppel and Caesar add that the reason the unit is not being offered for sale is that their company is constantly working to refine Aphex and "We don't want to unload obsolete equipment on anyone. It's a highly critical piece of equipment and we want to maintain the high technology and quality control. We don't want it abused, either."

Knoppel also adds that Aphex does not increase sound pressure levels.

"The volume," he concludes, "is in the listener's head."

Alpha Expanding

NEW YORK—Alpha International Recording Studios of Philadelphia opens a second new 24-track facility, Studio B on Sept. 12, the company says.

Alpha, opened now for six months, has hosted The Rolling Stones, Johnny's Dance Band, Bunny Sigler and others as well as serving independent producers associated with Management III, Far Out Productions and Atlantic and Windsong Records.

L.A. NARAS Has Synthesized Lunch

LOS ANGELES—The Los Angeles Chapter of NARAS hosted a luncheon Aug. 11 featuring the latest developments in synthesized sound.

Musicians Ian Underwood, Lee Ritenour, Mike Boddicker and Clark Spangler showcased the Oberheim, Polymoog, Arp and Synthesized Guitar at the Sportsmen's Lodge.

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"It's a gas."

*Grateful for 15 years of love and friendship,
Felton*

Classical

HEEBNER LOOKS TO EUROPE

Direct-Mail Piano Label Toasting 15th

By DAVE DEXTER JR.

LOS ANGELES—It's a particularly satisfying 15th anniversary for Walter S. Heebner's Welte Legacy of Piano Treasures label which the long-time industry veteran operates from offices in suburban North Hollywood here.

For two years, until recently, Heebner virtually froze professional activities while he endured and then recovered from an eye ailment which required complex surgery.

"It's all better now," Heebner notes as he prepares coming fall-winter releases of LPs which feature revered musicians like Ravel, Debussy, Bartok, Busoni, Grieg, Glazunov, Scriabin, Mahler, Faure and numerous others performing on the remarkable Welte-Mignon reproducing piano—a German instrument—which Heebner has meticulously dubbed off piano rolls and converted into beautifully sounding stereo LPs.

Heebner's firm sells only by direct-mail. Earlier experiments with distributors proved impractical.

A Philadelphian originally, Heebner played saxophone and clarinet with Lester Lanin and Meyer Davis before he got into the record business in the '40s. His credits include top executive spots with RCA, Capitol, Allied and GNP-Crescendo Records.

"Our promotion and sales efforts," he confides, "are built around letters I compose and send to high schools and colleges, particularly the librarians. We feature a package of 12 albums, 'The Legendary Masters Of The Piano,' which we list at \$147.50 and which includes a fat 48-page monograph containing all kinds of information on the artists involved and how the Welte-Mignon piano functions.

"The Book Of The Month Club has offered three of our albums to members since 1963," Heebner

First Caldwell Cincinnati Date

CINCINNATI—Sarah Caldwell, for the last 20 years artistic director of the Opera Company of Boston, which she founded, will become the first woman to conduct the Cincinnati Symphony Orchestra when she opens the orchestra's 73rd season at Music Hall Sept. 23-24. Guest soloist will be pianist Andre Watts, who will perform Beethoven's "Fourth Piano Concerto."

Caldwell replaces ailing Thomas Schippers, in his eighth year as music director, who is undergoing treatment at Memorial Sloan-Kettering Cancer Center in New York. Schippers is tentatively slated to return for November concerts at Music Hall.

Walter Susskind, former music director of the St. Louis Symphony, and Leonard Slatkin, newly named director of the New Orleans Philharmonic, will replace Schippers for the second (Sept. 30-Oct. 1) and third (Oct. 7-8) weeks of subscription concerts, respectively.

Susskind will conduct Vaughn Williams' "Second Symphony" in its first Cincinnati performance since 1941. Soloist for his concerts will be violinist Eugene Fodor, who will perform Paganini's "First Violin Concerto." Slatkin's October program will be announced later, as will the remainder of the program involving Miss Caldwell and Susskind.

adds. "Our next move is to export our label, and right now we're dickering with parties in Sweden and England."

Stock is pressed by United Artists' Researchcraft factory in Los Angeles. Approaching 60, the resourceful Heebner handles his label's graphics himself and writes his own annotation.

"Except for the two-year period when I was battling a cataract and a detached retina, we've steadily been building as a company since 1962," Heebner declares.

And which of his renowned label stars are most popular?

"That," he says, "is easy to answer. Alexander Scriabin of Russia is tops. He invented mad, changing, wildly spectacular lighting to accompany his music back before the first World War—50 years before the rockers described it as psychedelic.

"But they all have appeal. My task is to somehow let the world know that these geniuses can all be heard at the piano, playing brilliantly, in the most contemporary sound."

DG & Philips Overstock Goes To Cutout Mart

By IS HOROWITZ

NEW YORK — Deutsche Grammophon and Philips overstock, normally withheld from the retail cutout market, is being offered by the Publishers Central Bureau, a firm long specializing in the direct sale of budget and distress records and books.

More than 25 of the imported classical titles are listed in the company's latest mail-order catalog at \$3.98 per single LP, and less in the case of multi-record sets.

It's understood that the source of the material is Polymusic, Polygram's own mail-order facility, rather than its record distribution arm Phonodisc.

Nevertheless, among the titles listed by Publishers Central are a number released rather recently by DG and Philips, with most still being offered as standard retail catalog product by the respective labels.

Included in the direct-mail offering is the five-record set of Richard Strauss tone poems performed by Herbert von Karajan and the Berlin Philharmonic at \$13.99; the six Paganini violin concertos played by Salvatore Accardo, also five records at \$13.99; the four-disk Ravel orchestral set featuring Seiji Ozawa and the Boston Symphony (\$11.99); and the Colin Davis-Covent Garden production of Mozart's "Don Giovanni" (four records at \$11.99).

Other records feature such artists as Sviatoslav Richter, Claudio Arrau, Stephen Bishop, Karl Bohm, Josef Krips and the Beaux Arts Trio.

Genesis Back With Major Autumn Plans

By ALAN PENCHANSKY

CHICAGO—The Genesis label, following more than six months of relative inactivity and speculation about its impending sale, will resume its release schedule and promotional activity this fall, under founder/owner Robert Commagere.

Commagere, a 32-year-old musician and cinematographer, admits he contemplated unloading Genesis and entering the motion picture field earlier this year, but says he has decided to continue, through the label, his dedication to rediscovery of the nineteenth century classical repertory.

Commagere, who studied cinematography at USC in the same class as George Lucas of "Star Wars," founded Genesis in 1970 as an outgrowth of his studies with pianist Jacob Gimpel, a renowned performer and pedagogue then living in Southern California. The label is devoted primarily to piano music of forgotten Romantics, and the two Gimpel Beethoven recordings which Commagere originally licensed and released here, are virtually its only forays along the beaten path.

Commagere estimates that 90% of his 62 released albums contain first recordings and that a large percentage represent first recordings of a given composer. Names like Goetz, Kalkbrenner, Thalberg, Henselt, Raff and Rubenstein highlight the catalog, which includes a number of orchestral items.

Much of the music Commagere himself has uncovered, visiting antique music dealers in Denmark, Germany, Holland and England. Genesis headquarters in Santa Monica, Calif., is repository for this rare collection.

The young label chief says upcoming releases will include the complete piano sonatas of Hummel, played by Artur Balsam, and the complete songs of Hermann Goetz, a composer Genesis already has championed with complete orchestral, piano and chamber music volumes.

Other new releases will include solo piano music of Bortkiewicz and two records featuring the violin/piano team of Benno and Silvia Rabinoff.

Commagere says he may someday record himself in the ragtime he enjoys playing. Rag composers James Scott, Joseph Lamb and Zez Confrey are represented on Genesis.

Pianists Genesis has recorded include Adrian Ruiz, Jorge Bolet, Jacob Gimpel, Frank Cooper, Frederick Marvin and John Jensen. Commagere has worked with orchestras including the Nuremburg Symphony and the Monte Carlo Opera Orchestra.

Dan Pollack is marketing director for the label, which employs independent distribution and sells direct to certain large users.

Classical Notes

The French Pathe-Marconi label has been brought to court by composer Marius Casadesus, brother of the late pianist, in a dispute that will determine whether Mozart's "Adelaide" Concerto, a work "discovered and orchestrated" by Casadesus and introduced in 1931, is actually by the Salzburg master. The concerto has been accepted into the authoritative "Kochel" catalog of Mozart's works, but the 85-year-old Casadesus now is claiming that "Adelaide" was his inspiration entirely. Friends who

heard the concerto as an unpublished draft, Casadesus explains today, were so persuaded of its authenticity that the composer decided to go along with the ruse. He is seeking indemnification from Pathe in connection with a recent recording of the work featuring Yehudi Menuhin, one that appeared here on Angel. Says Casadesus, "I defy anybody to come up with Mozart's original manuscript of Adelaide. The only original manuscript is my own, the same one I turned in more than 40 years ago."

Billboard
Top 50

Billboard SPECIAL SURVEY For Week Ending 9/3/77

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	2	12	HANDY MAN James Taylor, Columbia 3-10557, (Unart, BMI)
2	3	11	DON'T WORRY BABY B.J. Thomas, MCA 60735, (Irving, BMI)
3	6	8	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
4	1	9	SUNFLOWER Glen Campbell, Capitol 4445 (Stonebridge, ASCAP)
5	5	14	JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
6	7	7	STAR WARS (Main Theme) London Symphony Orchestra, 20th Century 2345 (Fox Fanfare, BMI)
7	8	20	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
8	9	6	HARD ROCK CAFE Carole King, Capitol 4455 (Colgems-EMI, ASCAP)
9	4	14	MY HEART BELONGS TO ME Barbra Streisand, Columbia 310555 (Kiki/Koppelman-Bandier, BMI)
10	10	9	IT'S A CRAZY WORLD Mac Macnally, Ariola 7665 (I've Got The Music, ASCAP)
11	13	11	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
12	14	7	SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP)
13	11	18	LOOKS LIKE WE MADE IT Barry Manilow, Arista 0244 (Irving, BMI)
14	12	9	I'M DREAMING Jennifer Warnes, Arista 0252 (Almo, ASCAP/Irving, BMI)
15	15	9	EASY Commodores, Motown 1418 (Jobete/Commodores, ASCAP)
16	20	10	WAY DOWN Elvis, RCA 10998 (Ahab, BMI)
17	21	4	JUST REMEMBER I LOVE YOU Firefall, Atlantic 3420 (Stephen Stills, BMI)
18	19	5	ALONE AT LAST Neil Sedaka, Elektra 45421 (Leba/Kirshner, ASCAP)
19	22	6	I CAN'T GET YOU OUTA MY MIND Yvonne Elliman, RSO 877 (Polydor) (Perren-Vibes, ASCAP)
20	23	5	DAYTIME FRIENDS Kenny Rogers, United Artists 1027 (Ben Peters, BMI)
21	33	3	DON'T IT MAKE MY BROWN EYES BLUE Crystal Gayle, United Artists 1016 (United Artists, ASCAP)
22	18	19	HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)
23	17	18	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor) (Stigwood/Unichappell, BMI)
24	24	7	ARIANNE Johnny Mathis, Columbia 3-10574 (E.H. Morris, ASCAP)
25	27	6	DON'T STOP Fleetwood Mac, Warner Bros. 8413 (Gentoo, BMI)
26	16	16	IT'S SAD TO BELONG England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Ironside, ASCAP)
27	30	6	HOW MUCH LOVE Leo Sayer, Warner Bros. 8319 (Screen Gems-EMI/Summerhill/Chrysalis, ASCAP)
28	26	10	I'M IN YOU Peter Frampton, A&M 1941 (Almo/Fram-Dee, ASCAP)
29	31	9	PIANO DANCIN' George Fischhoff, Columbia 310533 (April, ASCAP)
30	34	4	ALL THAT KEEPS ME GOING Jim Weatherly, ABC 12288 (Kece, ASCAP)
31	28	6	KENTUCKY MORNING Al Martino, Capitol 4444 (Silver Blue, ASCAP)
32	35	8	ROLLIN' WITH THE FLOW Charlie Rich, Epic 8-50392 (Algee, BMI)
33	42	3	THE GREATEST LOVE OF ALL George Benson, Arista 0251 (Columbia Pictures, BMI)
34	25	21	YOU'RE MY WORLD Helen Reddy, Capitol 4418 (Chappell, ASCAP) (Gruppo Editoriale Ariston, BMI)
35	29	23	MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
36	39	3	SMOKE FROM A DISTANT FIRE Sanford-Townsend Band, Warner Brothers 8370 (Salmon/Muhon/Unichappell/Turkey Tunes, BMI)
37	37	6	I BELIEVE IN LOVE Kenny Loggins, Columbia 3-10569 (First Artists/Emanuel/Gnosnos/Three-Some, ASCAP)
38	38	5	FOR A WHILE Mary Macgregor, Ariola America 7667 (Capitol)
39	48	2	STAR WARS TITLE THEME Meco, Millennium 604 (Casablanca) (Fox Fanfare, BMI)
40	49	2	THE LIGHT OF MY LIFE Starland Vocal Band, RCA 11067 (Cherry Lane, ASCAP)
41	NEW ENTRY		LOOK WHAT YOU'VE DONE TO MY HEART Marilyn McCoo & Billy Davis, Jr., ABC 12298 (Screen Gems, EMI/Traco, BMI/Colgems, EMI/Spec-O-Lite/Jobete, ASCAP)
42	44	2	STRAWBERRY LETTER 23 Brothers Johnson, (Kidada/Off The Wall, BMI) A&M 1949
43	NEW ENTRY		THE RIGHT FEELING AT THE WRONG TIME Hot, Big Tree 16099 (Atlan.) (I've Got The Music, ASCAP/Song Tailors, BMI)
44	43	6	HOLD ME, THRILL ME Bobby Vinton, ABC 12293 (Mills, ASCAP)
45	47	2	EDGE OF THE UNIVERSE Bee Gees, RSO 880 (Polydor) (Casserole/Unichappell, BMI)
46	NEW ENTRY		KEEP IT COMIN' LOVE K.C. & The Sunshine Band, TK 1023 (Sherlyn/Harrick, BMI)
47	45	3	THAT'S THE WAY LOVE SHOULD BE Dave And Sugar, RCA 11034 (Famous ASCAP)
48	NEW ENTRY		I BELIEVE YOU Dorothy Moore, Malaco 1042 (TK) (Musicways/Flying Addressi, BMI)
49	46	3	C'EST LA VIE Greg Lake, Atlantic 3405 (Palm Beach, ASCAP)
50	NEW ENTRY		MY FAIR SHARE Seals & Crofts, Warner Bros. 8405, (Warner Bros., ASCAP/Warner-Tamerlane, BMI)

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Soul Sauce

Acts Meet To Testify For Christ

By JEAN WILLIAMS

LOS ANGELES—Frank Wilson, producer/conductor and head of Spec-O-Lite Productions, pulled together a host of recording artists to testify for Christ and perform spirituals Aug. 21 at the Shrine Auditorium in Los Angeles.

The packed house (about 6,000) heard Smokey Robinson, who came in from Chicago where he had performed the night before, first testify and then recite lyrics of a tune he had written five years ago: Martha Reeves sang "You'll Never Walk Alone"; Freda Payne offered "The Lord's Prayer."

All performers testified before giving their talents. Others on the program included Billy Preston, who rocked the house; Johnny Bristol, Al McKay of Earth, Wind & Fire; Christopher Joy and Jayne Kennedy, both stars of Smokey's new film "Big Time."

The concert, free to the public, also offered a 150-voice choir plus a band made up primarily of studio musicians with Wilson conducting. All donated their services.

According to a spokesperson for Spec-O-Lite, this concert was the first in a series to be held across country. The idea is to bring not only the general public but entertainers to Christ.

★ ★ ★

20th Century Records has come up with a new merchandising plan for Barry White's newest LP, "Barry White Sings For Someone You Love."

The LP comes with four different color jackets, brown, gray, black and beige. There is a locket space which when opened has a picture of White. Of course White's photo may be removed to insert one's own favorite photo.

★ ★ ★

Ron Granger, West Coast r&b promo director for Atlantic Records and Johnny Bristol, when hearing that female prison inmates at the California Institute for Women at Fontana, Calif. were deprived of live entertainment, decided that Johnny should perform for the group.

Granger and Bristol visited the prison to view the facility and make arrangements for a concert. The event, scheduled for two hours, was received with such enthusiasm that the singer encored for 90 additional minutes.

Prior to the concert, Granger contacted the Professional Entertainers for Prisoners (PEP), an organization responsible for providing entertainment to male institutions and obtained its help in getting transportation and sound equipment for the prison.

Granger and Bristol are attempting to obtain radio equipment for the institution and they're soliciting the aid of local stations including KACE, KDAY, KJLH and KSOL.

The pair is also asking the stations' personnel to donate their time to go to the prison and help train inmates in operating a radio station.

★ ★ ★

Brenton Wood's new LP on Cream Records, "Come Softly," has backup assistance from War's Charles Miller on sax and flute, the Crusaders' Wilton Felder on bass and Earth, Wind & Fire's Al McKay on guitar.

(Continued on page 79)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 9/3/77

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	11	FLOAT ON—Floaters (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC/Dunhill/Woodsongs, BMI)	35	44	5	I FEEL LOVE—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 884 (Pick's, BMI)	68	78	6	I'M AFRAID TO LET YOU INTO MY LIFE—Freddie Waters (T. Jarrett, R. Holmes, F. Waters), October 1011 (Ankh, ASCAP/All Night, BMI)
2	4	11	L.A. SUNSHINE—War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), Blue Note 1009 (United Artists) (Far Out, ASCAP)	36	23	12	THE SOUL OF A MAN—Bobby Bland (B. Bland, A. Bragg), ABC 12280 (Don/ABC-Dunhill, BMI)	69	80	4	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (B. Gibb), RSO 872 (Stigwood/Unichappel, BMI)
3	3	12	STRAWBERRY LETTER 23—Brothers Johnson (S. Otis), A&M 1949 (Kidada/Off The Wall, BMI)	37	47	5	LADY OF MAGIC—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4456 (Pecle, BMI)	70	70	6	MUSIC—The Family (T. Brunson, R. Marsh), Little City 10106 (Little City, BMI)
4	5	10	LET'S CLEAN UP THE GHETTO—Philadelphia International All Stars (Lou Rawls, Billy Paul, Archie Bell, Teddy Pendergrass, O'Jays, Dee Dee Sharp, Gamble) (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3627 (Epic) (Mighty Three, BMI)	38	46	5	EVERLASTING LOVE—Rufus Featuring Chaka Khan (K. Murphy, D. Wolinski, D. Belfield) ABC 12296 (American Broadcasting/Mother Pearl/Dennis Earl, ASCAP)	71	82	2	OHH, BABY, BABY—Shalamar (W. Robinson, W. Moore), Soul Train 11045 (RCA) (Jobete, ASCAP)
5	7	11	I BELIEVE YOU—Dorothy Moore (D. Addrisi, D. Addrisi), Malaco 1042 (TK) (Musicways/Flying Addrisi, BMI)	39	49	6	GIVE ME SOME SKIN—James Brown & The J.B.'s (D. Brown, Y. Brown), Polydor 14409 (Dyanatone/Belinda/Unichappel, BMI)	72	75	4	MUTHA FUNK—Sholgun (T. Steals, G. Ingram, E. Lattimore, W. Gentry, W. Talbert, L. Austin), ABC 12292 (Ainal, BMI/Mother Pearl, ASCAP)
6	10	8	THE GREATEST LOVE OF ALL—George Benson (M. Masser, L. Creed), Arista 0251 (Columbia Pictures, BMI)	40	28	14	A REAL MOTHA FOR YA—Johnny Guitar Watson (J. Watson), DJM 1024 (Amherst) (Vir-Jon, BMI)	73	77	5	YOU CAN'T SEE FOR LOOKIN'—Betty Wright (W. Clarke), Alston 3734 (TK) (Sherlyn, BMI)
7	8	7	WORK ON ME—O'Jays (K. Gamble, L. Huff), Philadelphia International 3631 (Epic) (Mighty Three, BMI)	41	30	12	VITAMIN U—Smokey Robinson (L. Brown, T. McFaddin), Tama 54284 (Motown) (Jobete, ASCAP)	74	NEW ENTRY	DO YOU DANCE Pt. 1—Rose Royce (N. Whitfield, D. Turner), Whitfield 8440 (Warner Bros.) (May Twelfth/Warner Tamerlane, BMI)	
8	13	10	BOOGIE NIGHTS—Heatwave (R. Tempton), Epic 8-50370 (Rondor/Almo, ASCAP)	42	33	10	PARTY LIGHTS—Natalie Cole (T. Stephens), Capitol 4439 (Utom, BMI)	75	85	2	GOTTA GET A HOLD ON ME—Margie Alexander (R. Tulo, J. Tribble, L. Simon), Chi-Sound 1033 (ADPA, ASCAP/Silo, BMI)
9	2	13	DEVIL'S GUN—C.J. & Co. (B. Green, R. Roker, G. Shury), Westbound 55400, (Atlantic) (ATV, BMI)	43	48	7	INTO SOMETHING (Can't Shake Loose)—O.V. Wright (E. Randle, J. Shaw), Hi 77501 (Cream) (Jec, BMI)	76	NEW ENTRY	THE WHOLE TOWN'S LAUGHING AT ME—Teddy Pendergrass (S. Marshall, T. Wortham), Philadelphia International 34390 (Epic) (Mighty Three, BMI)	
10	6	15	BEST OF MY LOVE—Emotions (M. White, A. McKay), Columbia 3-10544 (Sagfire, BMI/Steelchest, ASCAP)	44	42	6	CAN'T GET ALONG—Impressions (E. Ellis, Richmond), Cotillion 44222 (Atlantic) (High Class, BMI)	77	87	3	CREAM CITY—Aalon (Aalon, Jerry Goldstein), Arista AS-0249 (Milwaukee Music, Inc./Far Out Music, Inc., ASCAP)
11	9	10	O-H-I-O—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73932 (Phonogram) (Play One/Unichappel, BMI)	45	31	15	SEE YOU WHEN I GET THERE—Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3623 (Epic) (Mighty Three, BMI)	78	NEW ENTRY	IF YOU'RE NOT BACK IN LOVE BY MONDAY—Millie Jackson (G. Morton, S. Throckmorton), Spring-175 (Phonogram) (Tree, BMI)	
12	20	6	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1023 (Sherlyn/Harrick, BMI)	46	34	17	LOVING IS REALLY MY GAME—Brainstorm (B. Woods, T. Womack), Tabu 10961 (RCA) (Interior, BMI)	79	89	2	I TRUST YOU—Billy Paul (K. Gamble, L. Huff), Philadelphia International 83630 (CBS) (Mighty Three, BMI)
13	11	10	MAKE IT WITH YOU—Whispers (O. Gates), Soul Train 10996 (RCA) (Colgems, EMI, ASCAP)	47	57	5	BETCHA NEVER BEEN LOVED (Like This Before)—Dells (R. Kersey, A. Felder, P. Harris, R. Tyson), Mercury 73901 (Phonogram) (Six Strings, BMI)	80	NEW ENTRY	THE RIGHT FEELING AT THE WRONG TIME—Hot (B. Wyrick, K. Lamb), Big Tree-16099 (Atlantic) (I've Got The Music, ASCAP/Song Tailors, BMI)	
14	17	7	GOODNIGHT MY LOVE (Pleasant Dreams)—Tavares (G. Motola, J. Marascalco), Capitol 4453 (Trio/Freddy Bienstock/Unichappel, BMI)	48	45	11	I NEED LOVE—Persuaders (A. Felder, N. Harris, R. Curington), Calla 3006 (Epic) (Jam, BMI)	81	NEW ENTRY	FUNK, FUNK—Cameo (L. Blackmon), Chocolate City-011 (Casablanca) (Better Days, BMI)	
15	21	7	WE NEVER DANCED TO A LOVE SONG—Manhattans (G. Alston, E. Bivins), Columbia 3-10586 (Manhattans/Blackwood, BMI)	49	43	14	GET IT UP—Ben E. King & AWB (N. Doheny), Atlantic 3402 (Warner Bros./Longdog, ASCAP)	82	NEW ENTRY	YOU CAN'T TURN ME OFF (In The Middle Of Turning Me On)—High Energy (P. Sawyer, M. McLeod), Gordy 7155 (Motown) (Jobete, ASCAP)	
16	16	15	SUNSHINE—Enchantment (M. Stokes, B. Johnson), Roadshow 991 (United Artists) (Desert Moon/Willow Giri, BMI)	50	61	7	DOCTOR LOVE—First Choice (N. Harris, A. Felder, R. Tyson), Gold Mind 4004 (Salsoul), Lucy Three/Six Strings, BMI)	83	93	2	WE GONNA PARTY TONIGHT—Willie Hutch (W. Hutch), Motown 1424 (Stone Diamond, BMI)
17	12	16	SLIDE—Slave (S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, O. Wilhoite, C. Bradley), Cotillion 44218, (Atlantic) (Spurtree, BMI)	51	72	3	LOVING YOU (Is The Best Thing)—Little Milton (M. Campbell), Glades GL 1743-4 (Trice, BMI)	84	88	3	LOVE SHOCK—Kitty and the Haywoods (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73931 (Playone, BMI)
18	18	9	I DON'T WANNA GO—Moments (B. Roberts, C. Sager), Stang 5073 (All Platinum) (Begonia Melodies/Fedora, BMI)	52	51	13	OVER AND OVER—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8391, (Nick O'Val, ASCAP)	85	NEW ENTRY	JUST FOR YOUR LOVE—Memphis Horns (J. Gadsen, C. McDonald, A. Abrahams), RCA 11064 (Penne Ford, ASCAP)	
19	19	8	EXODUS—Bob Marley & The Wailers (B. Marley), Island 089 (Bob Marley/Almo, ASCAP)	53	53	15	JOYOUS—Pleasure (Heppburn, Pleasure), Fantasy 793 (Funky P.D./At-Home, ASCAP)	86	86	3	LOVE MUSIC—Regal Dewy (D. Randall, I. Levine), Millennium 603 (Sashimi/Westl. Levine, BMI)
20	15	11	LOVE IS SO GOOD WHEN YOU'RE STEALING IT—Z.Z. Hill (J. Lewis, F. Johnson), Columbia 3-10552 (Jalew, BMI)	54	54	6	FANTASY IS REALITY—Parliament (G. Clinton, B. Worrell, L. Ware), Casablanca 892 (Rick's/Malbiz, BMI)	87	NEW ENTRY	RUNNING AWAY—Roy Ayers Ubiquity (R. Ayers, E. Birdsong), Polydor 4415 (Roy Ayers Ubiquity/Michelle Bird, ASCAP)	
21	22	8	TURN THIS MUTHA OUT (Pt. 1)—Idris Muhammad (D. Matthews, Sarafino), Kudu 940 (CTI) (Char-Liz, BMI)	55	68	3	SHAKE IT WELL—Dramatics (Eddie Robinson, Don Davis), ABC AB 12299 (Groovesville Music, BMI/Conquistador Music, ASCAP)	88	NEW ENTRY	HEAVEN ON EARTH (So Fine)—Spinners (C. James), Atlantic 3425, (Mighty Three, BMI)	
22	32	8	DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6258 (TK) (Sherlyn/Decibel, BMI)	56	71	4	THIS COULD BE THE NIGHT—R. B. Hudman (D. Daley), Atlantic 3413 (Unarl/Sunshine Rabbit, BMI)	89	90	6	SO YOU WIN AGAIN—Hot Chocolate (R. Ballard), Big Tree 16096 (Atlantic) (Island, BMI)
23	14	15	EASY—Commodores (L. Richie), Motown 1418 (Jobete/Commodores, ASCAP)	57	69	3	LOOK WHAT YOU'VE DONE TO MY HEART—Marilyn McCoo & Billy Davis Jr. (J. Foolman, T. McFaddin, F. Wilson), ABC AB 12298 (Screen Gems/Traco/Col-Gems/Speco-Lite, BMI/Jobete, ASCAP)	90	92	2	IT'S ALL OVER—Walter Jackson (C. Mayfield), Chi-Sound 1044 (Warner-Tamerlane, BMI)
24	25	8	SINCE I FELL FOR YOU/I'M FALLING IN LOVE—Hodges, James & Smith (H. Johnson/W.M. Stevenson), London 256 (Warner Bros., ASCAP/EI Patricio, BMI)	58	58	7	NO ONE COULD LOVE YOU MORE—Phyllis Hyman (S. Scarborough), Buddah 577 (Unichappel, BMI) (RCA)	91	91	3	TELEPHONE MAN—Meri Wilson (Boomer Castleman, Jim Rutledge), GRT 127 (Castleridge, ASCAP)
25	29	7	STOMPED, BEAT-UP & WHOOPED—Graham Central Station (L. Graham Jr.), Warner Bros. 8417 (Nineteen Eighty Five, BMI)	59	64	5	THE REAL THING—Sergio Mendes (S. Wonder), Elektra 45416 (Jobete/Black Bull, ASCAP)	92	94	7	CHECK IT OUT (Part 1)—Sophisticated Lady (B. Womack), Mayhew 532 (Bareback) (B. Womack/Unart, BMI)
26	35	4	IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME—Barry White (N. Pigford, E. Paris), 20th Century 2350 (Sa-Vette, BMI)	60	59	7	NOWHERE TO RUN (Pt. 1)—Dynamic Superiors (Holland, Dozier, Holland), Motown 1419 (Stone Agate, BMI)	93	95	2	HOLD TIGHT—Vicki Sue Robinson (David Gates), RCA 11028 (Kipahu, ASCAP)
27	24	12	LIVIN' IN THE LIFE—Isley Brothers (R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper), T-Neck 2267 (Epic) (Bovina, ASCAP)	61	60	7	DO IT THE FRENCH WAY—Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1592 (Delightful/Cabrina, BMI)	94	NEW ENTRY	FINALLY FOUND SOMEONE—Side Effect (E. Joyner), Fantasy 796 (At Home, ASCAP)	
28	52	4	WHEN I THINK ABOUT YOU—Aretha Franklin (A. Franklin), Atlantic 3418 (Springtime, BMI)	62	62	13	JAM ON THE GROOVE—Ralph MacDonald (R. MacDonald, W. Salter), Marlin 3312 (TK), (Antisa, ASCAP)	95	NEW ENTRY	SHOO DOO FU FU OOH—Lenny Williams (L. Williams, B. Thompson), ABC-12300 (Len-Lon, BMI)	
29	26	14	NIGHTS ON BROADWAY—Candi Staton (B. Gibb, R. Gibb, M. Gibb), Warner Bros. 8387 (Casseroles/Unichappel/Stamm, BMI)	63	73	3	YOU CAN DO IT—Arthur Prysock (Eve Sands, R. Cerminaro, B. Weissman), Old Town OT 1002 (Every Little Tune/Eve Sands/Blen/American Dream, ASCAP)	96	NEW ENTRY	STAR WARS THEME/CANTING BAND—Meco (J. Williams), Millennium 604 (Casablanca) (Fox FanFare, BMI)	
30	38	6	I CAN'T HELP IT—Michael Henderson (M. Henderson), Buddah 578 (Electrocard, ASCAP) (RCA)	64	NEW ENTRY	BRICK HOUSE—Commodores (Commodores), Motown 1425 (Jobete, Commodores, ASCAP)	97	76	6	EXPRESS YOURSELF—New York Community Choir (B. Diggs, W. Meeks, Jr., A. Freeman), RCA 11035 (Dunbar/Nycom, BMI)	
31	39	6	CHALK IT UP—Jerry Butler (P. Wilson), Motown 1421 (Iceman/Stone Diamond/Padavon-Portofolio, BMI)	65	81	2	DUSIC—Brick (R. Ransom, R. Hargis, J. Brown), Bang 734 (Web IV) (Calber/Good High, ASCAP)	98	NEW ENTRY	RAINY DAYS, STORMY NIGHTS Pt. 1—Impact (Deith Barrow), Fantasy 798 (Miss Thang, BMI)	
32	40	6	JUST LET ME HOLD YOU FOR A NIGHT—David Ruffin (C.H. Kippis, Jr.), Motown 1420 (Charles Kippis, BMI)	66	NEW ENTRY	ANOTHER STAR—Stevie Wonder (S. Wonder), Tama 54286 (Motown) (Stone Diamond, Black Bull-ASCAP)	99	NEW ENTRY	HEAVEN ON THE SEVENTH FLOOR—Mighty Pope (Bugatti, Musker), Private Stock 45157 (Keyboard Pentium/Chappel, ASCAP)		
33	27	11	CAN'T STAY AWAY—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8403 (Rubber Band, BMI)	67	67	4	BOHANNON DISCO SYMPHONY—Hamilton Bohannon (H. Bohannon), Mercury 73939 (Phonogram) (Bohannon Phase II/Intersong-USA, ASCAP)	100	100	5	UP FOR THE DOWN STROKE—Fred Wesley & The Horny Horns (W. Collins, B. Worrell, G. Clinton), Atlantic 3408 (Rick's/Malbiz, BMI)

SEPTEMBER 3, 1977, BILLBOARD

Disco Covers Idea Behind An L.A. Label

By JEAN WILLIAMS

LOS ANGELES—Kelvin Anderson, former operations manager of the eight-store VIP retail record chain here, has formed Magic Disc Records with plans to initially build its revenue by covering current hit records with instrumental disco versions.

The Most Requested Rhythm Band, a group of studio musicians, is the first act to record for the label. And according to Anderson, other LPs will be forthcoming of top charted records done disco style.

He notes that the label was formed to first serve local residents, then move nationally, a chance to purchase "more of what they are already buying."

"Because of my knowledge of the retail business and realizing that customers, if they like a particular record would prefer a longer version, I believe this concept will work, at least to help build a label."

Anderson explains that while he is looking at new groups, he will not sign any until Magic Disc is in a position to fully support the act.

But in the meantime he's putting on a staff to work the product that's already in the marketplace.

The label is using independent distribution on the West Coast, Record Merchandising in Southern California and Pacific Records & Tapes in Northern California.

"Although we're dealing with these two distributors, we will for the most part deal with one-stops because one-stops are known to pay much faster than distributors," says Anderson.

He asserts he is looking at new acts as opposed to established artists because of the LP price increase, namely the \$7.98 list.

Tying the two together, he says, "I saw at the retail end that blacks are rejecting the \$7.98 price because frankly, they don't have that kind of money to spend on one LP. And although some say it's not true, we're having a hell of a time selling some of these \$7.98 albums."

"Why should I create a difficult situation for myself by signing acts that will demand a lot of money, which will force us to release their LPs at \$7.98, when we can sign new acts, work with these acts, build the acts, and give the people what they want at a price they can afford?"

The label is using four local studios because as Anderson contends, "Each studio offers us its own unique sound." Its debut release was recorded at Artists Studio, Eldorado, H.B. Barnum and Wally Heider Studio.

Magic Disc is located on the site of the now defunct Magic Disk Record Shop. The retail outlet owned by Anderson's brother and owner of the VIP chain Cletus Anderson, was one of L.A.'s first major all-olddies outlets.

Abattoir Contracts Northwest Distrib

LOS ANGELES—Abattoir Records, distributed nationally by independents, has set regional distribution in the Northwest with ABC Records & Tape Sales in Seattle.

The agreement is part of an effort on Abattoir's part to assure availability of product to retailers and consumers in conjunction with its recently released "Kalapana III" LP.



Robert Gantt photo

Prison gig: Johnny Bristol is surrounded by inmates at the California Institute for Women following a live concert.

Wonder Tops TV Awards Nominations

LOS ANGELES—Stevie Wonder leads all nominees for the third annual Rock Music Awards, which will be beamed live from the Hollywood Palladium Sept. 15 over NBC-TV.

Clean Ghetto Philly Goal Of Gamble, Huff

PHILADELPHIA — Kenneth Gamble and Leon Huff, who head the locally-based Philadelphia International Records distributed by CBS Records, scored a goodwill coup this week in launching a "Clean Up The Ghetto" campaign locally which they backed up with a \$50,000 contribution. In addition to the donation, the campaign is being financed with the net profits of a record album and single, both titled, "Let's Clean Up The Ghetto."

The album, which has sold some 200,000 copies, includes a number of the label's artists in Teddy Pendergrass, Billy Paul, Lou Rawls, Archie Bell and the Drells, Harold Melvin and the Blue Notes, the Three Degrees and the Intruders. Campaign kicked off with a street parade and a number of street mini-concerts and shows.

Gamble and Huff, one of the best-known teams of record producers in the rhythm and blues, soul and disco scene, aim to turn the spirit of the cleanup drive into an ongoing effort by organizing the "United Communities of Philadelphia" as a community development program. The program, said Gamble and Huff, will seek to unite community groups around the city to build an "educational program of self-help."

The \$50,000 grant came evenly divided from Gamble and Huff and from CBS Records, who will continue to give net profits of the record sales to keep the campaign effort going.

Hosts of the Don Kirshner event will be Cher and Peter Frampton, last year's winner of the rock personality prize.

Wonder drew 10 nominations in eight categories, while Fleetwood Mac had five nominations and the Eagles and Boz Scaggs each had four. Elvis Presley was nominated posthumously for the Hall Of Fame, along with Little Richard, the Rolling Stones, Buddy Holly and Bob Dylan. The nominees for rock personality of the year include such wide-ranging talents as Barry Manilow and Johnny Rotten of the Sex Pistols, along with Fleetwood Mac, Wonder and Bob Seger.

'Empire' LP Film

NEW YORK—"Blows Against The Empire," the 1972 Paul Kantner album, released on the RCA distributed Grunt label, is set to be made into a feature film, marking the first cinema project for the Jefferson Starship.

Kantner and Starship companion Grace Slick have pacted with Michael Arciaga of the Filmusic Agency to package the film version of the science fiction album. "Empire" has the distinction of being the only non-print nominee in the history of the science fiction Hugo Awards.

MCA Pacts Writer

LOS ANGELES—Writer/producer Patrick Adams has signed an exclusive worldwide co-publishing agreement with MCA Music. The signing includes all of Adams' compositions as well as the catalogs of his Myopic Music and Pap Music companies.

tion, will have Ben Vereen as host. Lee Miller is producer and Sid Smith will be directing.

For the first time the Jacksons and the Sylvers will team up in concert. The two groups will join Sept. 9 at the Civic Auditorium in Cincinnati; Sept. 10 at the Coliseum in Hampton, Va.; Sept. 11, Commonwealth Convention Center, Louisville; and Sept. 18, Omni, Atlanta.

George Benson has been set to perform at the third annual Rock Music Awards Sept. 15. The live show, at the Hollywood Paladium, will air via NBC-TV.

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

Billboard Soul LPs

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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	REJOICE Emotions, Columbia PC 34762	31	29	23	ANGEL Ohio Players, Mercury SRM-1-3701 (Phonogram)
2	2	11	FLOATERS ABC AB 1030	32	42	3	THE TWO OF US Marilyn McCoo & Billy Davis Jr., ABC 1026
3	3	22	COMMODORES Motown M7-884R1	33	31	7	STORMIN' Brainstorm, Tabu BQ11-2048 (RCA)
4	4	16	RIGHT ON TIME Brothers Johnson, A&M SP 4644	34	32	12	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
5	5	21	GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic)	35	34	11	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052
6	6	7	PLATINUM JAZZ War. Blue Note BN-LA690-J2 (United Artists)	36	37	4	FEEL THE FIRE Jermaine Jackson, Motown M6-888S1
7	7	26	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	37	33	6	LIVE! LONNIE LISTON SMITH RCA APL 1-2433
8	17	7	TOO HOT TO HANDLE Heatwave, Epic PE 34761	38	35	6	CHOOSING YOU Lenny Williams, ABC AB 1023
9	8	23	SLAVE Coltision SD 9914 (Atlantic)	39	39	4	BIG TIME/ORIGINAL MOTION PICTURE SOUNDTRACK Smokey Robinson, Tamla T6-355S1 (Motown)
10	9	11	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108	40	40	4	INTO SOMETHING (Can't Shake Loose) O.V. Wright, Hi HLP 6001 (Cream)
11	11	12	ENCHANTMENT Roadshow RS-LA682-G (United Artists)	41	59	2	MUTHA'S NATURE James Brown, Polydor PD 16111
12	13	12	SWEET PASSION Aretha Franklin, Atlantic SD 19109	42	36	7	FIRST LADY Shirley Caesar, Roadshow RS-LA744-G (United Artists)
13	14	6	SOMETHING TO LOVE LTD, A&M SP 4646	43	45	3	MORE STUFF Stuff, Warner Bros. BS3061
14	12	10	DEVIL'S GUN C.J. & Co., Westbound WB 301 (Atlantic)	44	44	12	HAVIN' A HOUSE PARTY Willie Hutch, Motown M6-874S1
15	10	20	A REAL MOTHER FOR YA Johnny "Guitar" Watson OJM DJLPA7 (Amherst)	45	54	2	BELIEVE Mass Production, Atlantic SD 9918
16	24	4	SHAKE IT WELL Dramatics, ABC AB 1010	46	41	14	HOT Big Tree BT 89522 (Atlantic)
17	20	5	LET'S CLEAN UP THE GHETTO Philadelphia International All Stars (O'Jays, Lou Rawls, Teddy Pendergrass, Billy Paul, Dee Dee Sharp, Gamble, Archie Bell & The Drells), Philadelphia International JZ 34659 (Epic)	47	43	9	SHOTGUN ABC AB 979
18	15	6	BENNY AND US Average White Band & Ben E. King, Atlantic SD 19105	48	46	5	MUSIC SPEAKS LOUDER THAN WORDS Candi Staton, Warner Bros. BS 3040
19	16	14	TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)	49	38	28	UNPREDICTABLE Nataie Cole, Capitol SO 11600
20	18	15	TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34684 (Epic)	50	47	45	PART 3 K.C. & The Sunshine Band, TK 605
21	19	11	EXODUS Bob Marley & The Wailers, Island ILPS 9498	51	48	8	FINGER PAINTINGS Earl Klugh, Blue Note-BN-LA737H (United Artists)
22	21	13	I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	52	52	9	THE GREATEST/ORIGINAL MOTION PICTURE SOUNDTRACK George Benson, Mandrill & Michael Masser, Arista AL 7000
23	58	2	IN FULL BLOOM Rose Royce, Whitfield WH 3074	53	51	18	PARLIAMENT LIVE—P. FUNK EARTH TOUR Casablanca NBLP 7053
24	27	4	GOIN' PLACES Michael Henderson, Buddah BDS 5693 (RCA)	54	50	13	HERE AT LAST... LIVE Bee Gees, RSD RS-2-3901 (Polydor)
25	25	10	CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)	55	53	47	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)
26	22	22	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, T7-352R2 (Motown)	56	57	2	LOVE & KISSES Love & Kisses, Casablanca 7063
27	23	7	OPEN UP YOUR LOVE Whispers, Soul Train BVL1-2270 (RCA)	57	55	3	JOYOUS Pleasure, Fantasy F9526
28	28	18	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)	58	NEW ENTRY		LOVE STORM Tavares, Capitol STAO 11628
29	26	5	DOROTHY MOORE Malaco 6353 (TK)	59	NEW ENTRY		AFRICAN QUEENS Ritchie Family, Marlin 2206 (T.K.)
30	30	25	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	60	60	21	UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic)

Studio Track

By JIM McCULLAUGH

LOS ANGELES—In busy Kendun action: Katy Moffatt working on an LP, Glen Spreen producing and Alex Kazenegras at the board; Dionne Warwick doing vocals and mixing for a new Warner Bros. LP, Steve Barri eyeing production and Phil Kaye engineering; Mary Kay Place working on a Columbia project, Brian Ahern and Geoff Sykes handling production and engineering respectively; and in the mastering room, Steve Hillage, produced by Malcolm Cecil, cut by Rick Collins.

Mary Travers working on an LP at Sound Labs, Vini Poncia producing and Bob Schaper engineering; Graham Nash producing Steve Gillette, Don Gooch at the board; Armin Steiner and Gary Klein producing and engineering Dolly Parton; and Clair Lawrence engineering the Hometown Band for A&M Canada.

At the Record Plant, producer Felix Pappalardi completed tracks and overdubs for Mercury artists Sierra, Don Geaman engineering; Bill Halverson completed the new Richard Supa LP; Lee Hazlewood producing Capitol's Colleen Peterson, Deni King at the board; Wes Farrell of Chelsea Records producing Monty Rock III, Michael Braunstein engineering; and Bruce Botnick producing Columbia artist Eddie Money, Andy Johns at the dials.

Wayne Henderson producing Carl Carrolton for At Home Productions at ABC Studios, Reggie Dozier engineering; Joe Sample, ex-Crusader, working on a solo LP with Rik Pekkonen and Leslie Jones handling board chores; Jermaine Jackson producing Motown's Switch, Howard Gale, Barney Perkins and Zollie Johnson at the board; and Jerry Goldstein continuing to produce War, Ed Barton, Michael Boshears and Bruce Brown turning the knobs.

At the Record Plant, Marla Miller upped to assistant to studio manager Rose Mann. Also, Scooter Dorsey joins staff as secretary and Jane Arnn becomes a night assistant manager and head of new setup dept.

In more Sound Labs action: Armin Steiner and Gary Klein working with Gladys Knight; Gary Wright producing himself with Matt Hyde behind the console; and Don Murray producing and engineering the Neilson Pierson Band for Epic.

Bob Monaco producing Pat Gammon for Chrysalis at Conway as well as Blaze from Sweet City.

Neil Portnow producing Fandango at Group IV, Gus Mosler engineering with David Campbell doing some of the arrangements. Columbia artist Cheryl Lynn was in Group IV also sweetening her new LP with Jerry Peters producing and guest engineers Tom Flye and Bob Edwards.

David Chakler, president of Chalice Productions, has inked an exclusive recording deal between Chalice and Filmways/Heider. The commitment will include a number of projects over the next year.

Ken Scott, production partner Jackie Kroft and Chateau Recorders hoisted a few celebrating a new console, a Trident 32-track Series A.

John Klemmer using Neil Atkinson's new UMS rehearsal studio as well as Paul Sabu and Casablanca's Sunset Bombers.

Arranger/producer Ray Pohlman producing Diana Benedict at Gold Star with Ed Epstein engineering.

* * *

In out of town notes:

Thom Bell set to produce Elton John at Seattle's Kaye-Smith Studio. In other activity there, Arista president Clive Davis dropped in to check on Striker, a new band being produced by Harry Maslin.

Recent location recordings by Factory Productions, Berkeley, Calif., have included Cal Tjader at the Great American Music Hall in San Francisco, as well as Eartha Kitt at the Mocambo, Buckdancer for Common Groun Productions at Cassidy's in Davis, and for Concord Jazz Records, Soprano Summit with Bob Wilber, Kenny Davern and Marty Grosz and the Ross Tompkins Quartet with Joe Venuti and Scott Hamilton.

Taj Mahal working on a double LP for Warner Bros. at Bear West, San Francisco. . . . Richard "Radar" J. Moore is back working in San Francisco. He recently produced/engineered Countryside for Rainstorm Productions at a new studio called Quark in Northern Marin County, Calif. . . . Punk rock group the Weirdos worked on an LP project at Safty Dog Recording Studios, Sunland, Calif., with Craig Leon producing and David Coe engineering.

Fat Albert Productions' Ron and Howard Albert, riding high with the Crosby, Stills & Nash LP, are handling sessions at Soundmixers Studios, N.Y., for a "mystery" LP project for Land-

mark Music Productions. The as yet unnamed group features former Rascals Gene Cornish and Dino Danelli along with a third and still unidentified major artist.

Johnny Rosen's Fanta remote truck cut Head East in both St. Louis and Milwaukee.

Lots of activity at Jack Clement, Nashville. In recording were Hoyt Axton, producing himself with Rick Horton engineering; Billie Jo Spears, Larry Butler producing; and producer Bob Montgomery overdubbing strings and mixing on r&b artist Randy Crawford's next album for Warner Bros.

Bee Gee's Barry Gibb turns producer for a fellow Australian, vocalist Samantha Sang, at Criteria Studios in Miami. . . . CBS's Blue Oyster Cult completing tracks for a new LP at New York's Record Plant, produced by David Lucas.

Work began on Hot's new LP for Big Tree with Clayton Ivey and Terry Woodford producing at Wishbone, Muscle Shoals, Ala. . . . Joel Diamond in a Media Sound, N.Y., producing a Gloria Gaynor session, Harold Wheeler arranging.

Producer Eddie Kilroy in Fireside Studios, Nashville, working on sessions for Playboy artists Mack Vickery and Bobby Borchers. . . . Sea Level began a second LP at Capricorn Studios, Macon, engineering handled by Rik Pekkonen. . . . Producer Buddy Killeen recording Joe Tex in Nashville at Sound Shop.

Stephen Marra, Ed Walsh and Bob Terry were at the Underground Recording Studio in Indianapolis working on new product for Marriage, Doug Baab engineering.

Ashford & Simpson's new LP was cut at Sigma Sound, New York.

Babyface was in cutting an album at Audiotek Systems, Inc., Minneapolis, with Dan Holmes producing. . . . John Pilla produced Shendoah for Warner Bros. at Shaggy Dog Studios, Stockbridge, Mass., with Chuck Ange at the board. Cain was also in putting finishing touches on a second LP with John Struthers producing and engineering.

Shaggy Dog Now Is In Full Swing Again

NEW YORK—Shaggy Dog Studios of Massachusetts is "fully operational" again after a year and half hiatus resulting from a fire in 1975.

Shaggy Dog is a 16-track studio complex situated on a 40-acre tract in Stockbridge, Mass., owned by Gordon Ross. Heavy damage from fire and water closed it down until last summer, when it reopened on a limited basis, handling mixing and editing chores.

The 16-track studio has been rebuilt in the process, and work on a separate 24-track facility in an adjacent building has resumed.

Engineer Les Kahn has returned to editing the fabled Jimi Hendrix tapes, along with producer Alan Douglas, for a forthcoming LP and Shaggy Dog also plans to record Arlo Guthrie, a neighbor and frequent client, at various remote sites.

Producer Michael Masser has been preparing a Gladys Knight soundtrack for a new movie and also using the studio to mix Knight's new single.

Redondo Pacific Opens In California

LOS ANGELES—A new 24-track recording studio called Redondo Pacific has officially opened its doors here.

Located in suburban Redondo Beach the facility is located in close proximity to the ocean and co-principals include Leigh Genniss and Pat Yarborough. Staff engineers include Jim Lanham, Kit Carson and Genniss. Christine Courtney is studio manager.

24-Track Kingdom

NEW YORK—Kingdom Sound Studios, Syosset, Long Island, has converted to 24-track. The year old facility claims it is now the first 24-track on Long Island.

Gospel
Crouch Accepts 500-Pound Cake

By PAT NELSON

NASHVILLE—Andrae Crouch and the Disciples have sold more than one million albums of the group's eight releases in the past 10 years, according to Light Records, which hosted a reception for Crouch at the Christian Booksellers' Convention in Kansas City.

A congratulatory cake, weighing more than 500 pounds, was prepared for Crouch as the main attraction at the event, thanking him for his continual dedication and leadership in gospel music.

"We are proud of Andrae and happy to have a part in his ministry," Ralph Carmichael, president of Light Records, announced as he presented the cake to Crouch.

Divulge Winners Of Talent Contest

ESTES PARK, Colo.—Among the many events taking place at the Christian Artists' Music Seminar in the Rockies (Billboard, Aug. 20, 1977), were a series of talent contests.

Winners were: the Lifelighters, large group; Lance Garrett, instrumental solo I, ages 15-19; Cindy Simmons, vocal I solo, ages 15-19; Jeff Painter, instrumental solo II, ages 20-24; Chris Womack, vocal II solo, ages 20-24 and the Singing Brass, small group.

They won out over a highly competitive, talented field and performed before more than 2,000 persons at the concerts.

Survey Indicates Radio Demographics

NASHVILLE — KFKZ radio, Greeley, Colo., has come up with some interesting results in a survey to determine the age of the listeners its gospel music programming attracts.

The survey shows the majority of listeners are in the 20-29 age bracket—44%. Ages 30-39 run 18%. Next comes the 40-49 segment with 15%, followed by "over 50" with 12% and "under 19" with 11%.

Acts Featured At Calif. Parks

NASHVILLE—California theme parks have recently been hosting appearances by many of the country's top gospel soloists and groups, indicating an increased use of gospel music as a means of entertainment for fairs, theme parks and outdoor tourist attractions.

Disneyland's second annual "Night Of Joy," an evening of contemporary Christian music, featured, among others, Larry Norman, the Archers, Chico Holiday and a special appearance by Andrae Crouch and the Disciples.

In Valencia, Magic Mountain's third annual "Hallelujah Jubilee," a week-long festival of music, highlighted the Clara Ward Singers, Crouch, Brush Arbor and Randy Stoneman, among others, while Knott's Berry Farm in Buena Park featured Daniel Amos, Aslan, Mustard Seed Faith and Gospel Seed at its "Maranatha Night."

According to Don Butler, executive director of the Gospel Music Assn., "These evenings are further encouragement to the association's goals and substantial proof of the rising interest in contemporary Christian music."

One of the leading "pop-gospel" entertainers, Crouch's music is starting to surface in the nation's secular r&b market but he remains an important example of gospel music, serving as producer and advisor to several rising gospel performers.

Crouch's first album, "Take The Message Everywhere," was released

when he began recording with the Disciples in the late '60s. Since that time, the group's releases have included an album taped live at Carnegie Hall in 1973 which sold more than 200,000 units, and their sixth LP, "Take Me Back," which won a Grammy in 1976.

Children Of The Day provided entertainment at Crouch's reception.

Kenneth Copeland Promo Planned By Tempo Label

NASHVILLE—Tempo Records will be launching Kenneth Copeland Promotion Days, Oct. 3-8, that will include savings to dealers on Copeland product.

Copeland, who has signed a distribution agreement with Tempo, has an active teaching and singing ministry and is host of "The Believer's Voice Of Victory," broadcast via 500 stations daily.

During the campaign period,

product coupons—part of the Tempo Savings Plan—will be available, plus free shipping, and recorded radio spots will be provided free with tag space for store identification. There will also be special mailings to radio stations of Copeland singles.

For each dealer who agrees to set up a special display of Copeland's product during the promotional week, a free set of his tapes and book, "Laws Of Prosperity," will be included.



ASSISTANCE OFFERED—Word Records recording artist Carol Lawrence receives a little help from her friends during a recording session of her new single "Tell All The World About Love."

Gospel Scene

By GERRY WOOD

The new Birdwing Records release—a family album/book titled "The Music Machine" by Candle—has been called "the most exciting project since I've been with the company" by Don Klein, promotion director. The total media concept is a record and also a 12-page full-color book illustrating the lyrics. Billy Ray Hearn, executive producer, notes that pre-release sales have been close to 30,000 units—very big by gospel music standards.

Nashville's Mike Johnson, an experienced singer/songwriter and New Pax recording artist, is forming Lifespring, a new booking agency for contemporary Christian performers. With more than 15 years of concert touring experience in the music industry, Johnson began his musical career in his teens as a traveling guitarist with the Mike Bloomfield blues band. His latest New Pax LP, "More Than Just An Act," is due in August.

Pat and Shirley Boone's soon-to-be-released book, "The Honeymoon Is Over," was featured at a special reception in Kansas City during the Christian Booksellers Convention. Jointly sponsored by Lamb & Lion Records and Creation House, the reception featured entertainment from Boone, who founded the gospel label, and the group Dogwood.

Joseph Johnson and the CBS Trumpeteers are releasing their first LP for H.S.E. Records, "The Mighty Number." A single is also being shipped by the group which has been signed to a five-year contract with H.S.E. Enterprises and Su-Ann Publishing Co., according to Hoyt Sullivan, president of H.S.E. Records.

"I Won't Let Go Of My Faith" by the Sensational William Brothers has topped the chart of WPF, Middletown, Ohio. . . . Shirley Caesar recently completed a concert swing of Western states with good crowds and good reviews. . . .

More than 2,000 members of the Gospel Music Assn. are participating in a "One For One" campaign to bring the group's membership to the 5,000 level this year.

Word Records is working on a strong promotional program for Carol Lawrence with a radio focus on more than 1,200 stations nationwide. Her new single and LP are titled "Tell All The World About Love."

David Meece, who has recorded his first LP for Myrrh Records—"David," launched his musical career when he was only 14 years old. The event was his conducting debut with the Houston Chamber Orchestra.

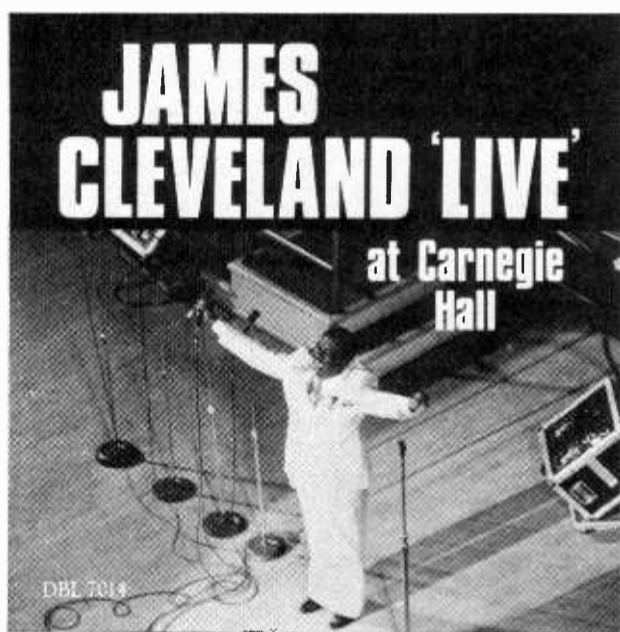
Dave Ashbrock has joined the staff of Edward E. Bosken's QCA Records in Cincinnati, superseding the company's radio promotion. He replaces Todd Leiser who has shifted to WUBE, Cincy's high-rated country station. Meanwhile, at QCA, the Blue Ridge Quartet stopped off to complete the final mix on its new LP, and the Keith Manley Trio of Rochelle, Ill., until recently on QCA's Promise label, has been contracted to appear exclusively on QCA's New Day label.

New Chrim Label

NASHVILLE—The creation of a new division of contemporary Christian music has been announced by Tempo Records under the label Chrim.

Tempo artists and their LPs represented on the Chrim label include "Tranquility" by Tranquility, "Second Look" by Hope Of Glory, "Welcome Warrior" by Ray Hildebrand, "Hideaway" by Pete Carlson and "The Trumpet Song" by Dan Whittemore.

Rejoice.



A James Cleveland concert performance is a celebration of life itself. His new album recorded live at Carnegie Hall captures all the electrifying excitement of gospel music's number one artist. This special two-record set also features The Southern California Community Choir, The Cleveland Singers, The Troubadors, Harold Williams, The New York Gospel Symphonette Orchestra directed by Alexander Hamilton, and narration by Edna E. Tatum.

“James Cleveland ‘Live’ at Carnegie Hall”
On Savoy Records
the number one gospel label.

Distributed by Arista Records.



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CRAIG DILLINGHAM, a super new talent with a great new record—

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Cash Visit: Johnny Cash autographs his newest LP during an in-person promo trip to the new Target Store in Dallas.

Cash Visit Pulls A Target Crowd

NASHVILLE—Johnny Cash made the Target Store's Dallas opening a memorable event at a recent in-store appearance.

The Columbia artist, on his first promo tour in more than 10 years, drew some 3,000 fans at his record store stopover.

KBOX broadcast a live remote for three hours as Cash autographed his "Rambler" LPs and tapes. Target's floor space was converted into a stage with a cleared, open area to accommodate the fans. Cash posters, "Rambler" LPs and catalog displays adorned the store walls. Dallas Cowboy cheerleaders helped host the event.

New Distrib & Promotion Firm Will Choose Product Via Board

By SALLY HINKLE

NASHVILLE—With a solid base in the record industry, including buyer experience for Consolidated City Music and 15 years with Record Service, Russ Reeder plans to institute new concepts with his new company, Record Distributing Service, Inc. in Houston.

Created to distribute and promote independently produced records via a network of independent distributors throughout the U.S., RDS will be concentrating its efforts "with quality material, instead of quantity," and has instituted a review board for its selection process.

"We feel that by going to a board of knowledgeable and objective people we can get a good opinion on whether a record will sell or not," explains Reeder. "If our review board says that a particular record couldn't be a national hit, then we'll advise the master owner and artist to keep the advance fee because we feel it would be wasted."

RDS has a review board established in three categories, including country, soul and Top 40, and probably sometime will have a jazz board, according to Reeder.

"In each category, we will have a list of some 20 or 30 people who listen to records for a living such as program directors, wholesale and retail buyers and so on, but these people will not review every record. Each record will be submitted to only five persons and records won't be submitted to the same five each time."

Upon submission of a record to the company, there will be a charge of \$25, which will be used to pay each of the five persons on the board for reviewing the record.

Among the U.S. and international artists confirmed for the first Tulsa International Country Music Festival, Sept. 10-11, are Capitol's Canadian songstress Colleen Peterson, El Condor from Mexico City, Asleep At The Wheel, George Hamilton IV, Marvel Felts and Norton Buffalo Stampede. These acts will join artists from the Jim Halsey Co. roster, as well as talent from other parts of the globe, for two full evenings of well-rounded entertainment sponsored by the Tulsa-based agency. Rebecca Fisher and Riverrock, two newly signed acts with the Halsey Co., will also be introduced at the event.

WBOS Radio in Milwaukee sponsored "red, white and blue week" Aug. 1-7 giving listeners a chance to win their choice of patriotically colored prizes including a Red, White and Bluegrass LP from Mercury, a six-pack of beer from Pabst Blue Ribbon, or an American flag from the

Country Finalists Tabbed For CMA Awards

By GERRY WOOD

NASHVILLE—Merle Haggard, Waylon Jennings, Ronnie Milsap, Dolly Parton and Kenny Rogers are the five finalists for the CMA entertainer of the year award.

CMA's membership has selected the finalists for the annual awards to be announced Oct. 10 at the 11th annual CMA Awards show. Johnny Cash will host the CBS telecast from the Grand Ole Opry House.

Other finalists include five songs vying for single of the year: "It Was Almost Like A Song" by Ronnie

Milsap on RCA; "Luckenbach, Texas" by Waylon Jennings, RCA; "Lucille" by Kenny Rogers, United Artists; "Margaritaville" by Jimmy Buffett, ABC; "Southern Nights" by Glen Campbell, Capitol.

For album of the year: "I Don't Want To Have To Marry You" by Jim Ed Brown and Helen Cornelius, RCA; "I Remember Patsy" by Loretta Lynn, MCA; "Kenny Rogers" on United Artists; "Ol' Waylon" by Waylon Jennings, RCA; "Ronnie Milsap Live" on RCA.

Song of the year nominees are "I'm A Stand By My Woman Man" written by Kent Robbins; "It Was Almost Like A Song" by Hal David and Archie Jordan; "Lucille" by Roger Bowling and Hal Bynum; "Luckenbach, Texas" by Bobby Emmons and Chips Moman; and "Southern Nights" by Allen Toussaint.

Crystal Gayle, Emmylou Harris, Loretta Lynn, Barbara Mandrell and Dolly Parton are the finalists as female vocalist of the year, while the male vocalist nominees are Larry Gatlin, Waylon Jennings, Ronnie Milsap, Kenny Rogers and Don Williams.

Competing for vocal group of the year are Asleep At The Wheel, Dave & Sugar, the Eagles, Oak Ridge Boys and the Statler Brothers. Vocal duo honors will go to one of five nominees: Bill Anderson/Mary Lou Turner; Loretta Lynn/Conway Twitty; Jim Ed Brown/Helen Cornelius; Tammy Wynette/George Jones; Waylon Jennings/Willie Nelson.

The instrumental group of the year will be chosen from Asleep At The Wheel, the Carlie Daniels Band, Danny Davis and the Nashville Brass, the Marshall Tucker Band and the Original Texas Playboys. Finalists for instrumentalist of the year are Chet Atkins, Roy Clark, Johnny Gimble, Charlie McCoy and Hargus "Pig" Robbins.

The nominees reflect the strongest encroachment yet of progressive country music on the CMA balloting. Jennings and Nelson, past winners, are back again, this time joined by such country/pop artists as Rogers, Buffett, Harris, the Eagles, the Charlie Daniels Band and the Marshall Tucker Band. It could make for some controversial results, adding fuel to the traditional versus progressive fire raging in Nashville.

Robert Precht will produce the show for Sullivan Productions of New York. Irving Waugh is CMA Awards show chairman.

Songwriters' Gala To Be Held Oct. 9

NASHVILLE—Oct. 9 is the date set for the annual awards ceremony and dinner of the Nashville Songwriters Assn., International.

The function will again be held at the Sheraton South in Nashville. Reservation blanks have been mailed to all association members and tickets are also now available on a first-come, first-served basis. The \$15 tickets are available through writing the organization at 25 Music Square West.

Finalizing the banquet plans are Maggie Cavender, the group's executive director; Mary Reeves Davis, awards ceremony committee member; and Edie Jameson, the hotel's catering director.

Nashville Scene

By PAT NELSON

The local Peaches store tied in with the promotion with in-store displays and a spotlight on the Mercury LP.

RCA artists, Jim Ed Brown and Helen Cornelius, will be spotlighted in an upcoming issue of People magazine. . . . Carl Smith has completed interviews with Australian radio announcer Frank Billet who was in Nashville speaking with various country artists. . . . Dave Dudley will be the spokesman for Freightliner Trucks in a series of commercials scheduled to begin airing in September to coincide with his Rice Records release, "Rollin' On (We Gone)." . . . Linda Hargrove's next Capitol LP, "Impressions," will be on the market Monday (5).

KWMT Radio in Fort Dodge, Iowa, will be taking 140 fans on a tour of Nashville, Thursday

(Continued on page 83)

a subtitle under RDS. This will alleviate some of the problems in the inventory control room and accounting."

RDS has engaged a CPA firm which will handle all of its accounting and will computerize all of its invoicing and statements.

Confirmed distributors for RDS include Pickwick in Houston, Dallas, St. Louis, Minneapolis and Miami; All South in New Orleans, Tara in Atlanta, Bib in Charlotte, N.C., Music City in Nashville, Hot Line in Memphis, Stans in Shreveport, Krupp in El Paso, MS in Los Angeles, Denver and Chicago, Pacific Records and Tapes in Oakland, ABC Records in Seattle, Action in Cleveland, Universal in Philadelphia, AMI in Detroit and Adelphi in Washington, DC.

"We have personally contacted and gone to every distributor on our listing, including owners, managers and promotion personnel," notes Reeder.

Reeder and Louis Crapitto are the main owners of RDS with Reeder

(Continued on page 83)

Tulsa KVOO Center Of Festival Network

NASHVILLE—KVOO Radio in Tulsa will head up the radio network of the International Country Music Festival, presented by Jim Halsey, Sept. 10-11.

The event is expected to include some 50 country music artists from around the world featuring such top names as Hank Thompson, Don Williams and Barbara Fairchild, among others.

Country

Republic Label Projects Autumn Incentive Program

NASHVILLE—A catalog and new release discount incentive program will be coordinated in conjunction with the Republic Records release of six LPs in September and October.

"I will be presenting the program personally to as many of our distributors as possible," notes Arnie Theiss, Republic marketing director, "and they will have the leeway to set whatever discount incentives they want in their own market. Also, we will probably include a salesman's incentive program for best performance overall based on quota."

Entailing distributor promotional aids such as posters and T-shirts, among other items, the campaign will also be followed with a heavy radio and press advertising campaign.

Among the LPs, which will be released three weeks apart during the September-October period, are two Gene Autry LPs, "Gene Autry Sings Songs Of Faith"—a first for Autry singing gospel—containing never before released material, and "Gene Autry Classics."

Others include "Lovingly" by David Rogers. "I Don't Want To Be Alone Tonight" by Ray Sanders. "Kathy Barnes Sings Gene Autry" by Kathy Barnes and the label's pop group Muench with "Muench."

"We will be concentrating a lot of emphasis with the Muench album," says Theiss, "which will include basically a separate T-shirt campaign and salesman's incentives for breaking this particular group. It's our major push throughout the rest of the year."



ICY SNOW—Hank Snow's new RCA LP "# 104 Still Movin' On" is encased in a 300 pound block of ice in this promotion at Ernest Tubbs' Record Shop in Nashville. Similar to RCA promotions in other parts of the country, contestants had to guess how long it would take the ice to melt completely. It took 66 hours and 39 minutes. The winner received an Igloo cooler.

Nashville Scene

Continued from page 82

(8)-Sunday (11), guided by drivetime deejay Shannon Reed. Reed has hosted Nashville tours for more than 1,000 since working with the station. . . . True Records has announced the October release of Tiny Tim's first country single to be followed by "The Country World Of Tiny Tim" album. Produced by Jimmy Rogers, the LP will include "Help Me Make It Through The Night," "I Heard You Calling My Name," "I Just Found This Hat" and "I'm Gonna Be A Country Queen."

Roy Clark and Bonnie Franklin, star of the "One Day At A Time" daily television drama, will co-host "Hanna-Barbera's All-Star Comedy Ice Revue," a 60-minute CBS-TV presentation featuring a celebrity roast of Fred Flintstone and ice follies with 14 other colorful Hanna-Barbera characters. . . . Ethel Delaney has cut her first album with her own band, the Buckeye Strings, for release on the Ohio label in September. . . . Faron Young and the Country Deputies filmed segments for "Pop Goes The Country," "Good Ole Nashville Music" and the "Marty Robbins Show" in the last three months. Young and his band will be working with the Merle Haggard show in September for an extensive tour of Canada.

The LaGarde Twins, in the midst of promoting their newly released Koala Records single "Andaleigha Mia," will appear at the 43rd annual International Twins Convention in Washington, D.C., Friday (2)-Monday (5).

Billboard's Bill Moran and Paul Grein visited Billy Parker's show on KVOO, Tulsa, to plug the upcoming Texas music special over the booming 50,000-watter. They roused Gerry Wood via telephone to gain some comments on the state of the country music industry.

Tommy Overstreet, ABC/Dot artist, and his producer Ron Chancey have narrowed down to four the songs in contention for his next single. . . . Don Williams has been splitting his time between a recording studio, where he's working on a new LP, and road shows with Jerry Jeff Walker, Waylon Jennings and Emmylou Harris.

Toni Lynn Craft from Kentucky won Johnny Dollar's Short's Gap, Va., talent show and mountain music festival. Besides her prizes, she'll appear as a special showcase guest at Dollar's Pensacola talent show and music festival Friday (26). Meanwhile, Dollar plans to record heavyweight contender Ron Lyle on Johnny Dollar Records.

Kenny Starr recently completed a six-night run at Johnny Paycheck's Western Room, marking the first time the MCA artist has played a Nashville club. . . . Artist Eddie Rabbitt, producer-performer Rick Powell and promoter Billy Deaton were delayed on a recent Dallas to Nashville flight when an engine refused to start. However the balky engine was started externally and the rest of the flight was uneventful.

Tillis Pops Up On U.K. Beatles Show

NASHVILLE — Mel Tillis will guest on the musical tribute to the Beatles being taped in London this month. Tentatively titled "The Beatles Forever," the television special will also feature Paul Williams, Tony Randall and Ray Charles, among others, and is expected to air in the U.S. Nov. 23 on NBC. Tillis will perform "Rocky Raccoon" and participate in a group medley. The taping will be a break in the MCA artist's 105-day tour which began Wednesday (3) and takes him from Michigan to California for appearances in clubs, convention centers and state fairs.

New Distrib Firm

Continued from page 82 acting as manager and Crapitto as assistant manager. Others on the staff include Jane Reeder, office manager, and Linda Dunaway, secretary. The Brokaw Co. will be handling RDS' public relations.

'Ol' Waylon' Tops Chart 13 Straight

NASHVILLE—Showing incredible staying power, the Waylon Jennings RCA LP "Ol' Waylon" is heading into its 13th week as the No. 1 album on Billboard's Hot Country LPs Chart.

The long-lived LP popped on the chart in the May 21 issue at a starred 22, leaped to number 4 the next week, and to No. 1 in its third week of chart activity. It has been No. 1 from June 4 through the latest chart. Also a strong item on the Billboard Top LPs & Tape chart, "Ol' Waylon" marks its 15th week on the pop chart.

Billboard Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 9/3/77

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★ Star Performer—LPs registering proportionate upward progress this week.

Table with columns: This Week, Last Week, Weeks on Chart, TITLE—Artist, Label & Number (Distributing Label). Lists top country LPs like Moody Blue, Ol' Waylon, We Must Believe in Magic, etc.

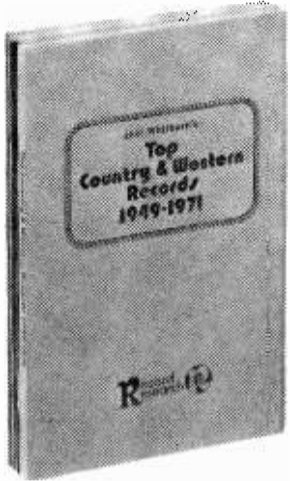
NARAS Showcase Scores With 500

NASHVILLE—"This was financially the most successful showcase to date," comments Roger Sovine, president of the Nashville chapter of NARAS, following the Aug. 16 show that featured several MCA artists.

The benefit concert for NARAS held at Nashville's Possum Holler starred Bill Anderson, Nat Stuckey, Mary Lou Turner and Geof Morgan. Some 500 attended the show.

The next NARAS showcase is slated for Sept. 27 at Possum Holler.

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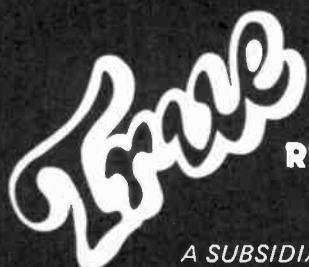
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CARLIN ACTS Appeal Is Lodged On Reversionary Rights

By PETER JONES

LONDON—Redwood Music Ltd. has filed an appeal to overturn a High Court decision in a "reversionary rights" hassle affecting the ultimate ownership of thousands of popular songs.

The court ruled last February that songs with music by one writer and lyrics by another are "collective works and therefore do not revert to the estate of the composer or lyricist 25 years after death" (Billboard, March 5, 1977).

The complex cross suit involves Redwood, a member of the Carlin group, and a number of other U.K. and U.S. publishers including Francis, Day and Hunter.

Declarations in favor of Redwood's opponents endorsed the copyright to publishers in the songs "Barney Google," "You've Got To See Mama Every Night," "Two Cigarettes In The Dark," "Come On Spark Plug," "Dear Old Southland," "All Joy Be Thine" and "Shipmates O'Mine."

Redwood was granted the ownership of the copyright in certain other musical works formerly owned by George Arthurs and composed by him after passage of the 1911 Copyright Act, and the ownership of mechanical rights in certain George Arthurs works composed before the act.

999 Forms Label

LONDON—Latest new-wave band here to launch its own record label is London-based 999, which has its debut single, "Quite Disappointing"/"I'm Alive," on the La-Britain label.

It is named after band member Pablo LaBritain, was recorded in West London, produced by Andy Arthurs, and distribution is by Lightning Records.

New Redwood Music argues that the judge was wrong in deciding that a song in which words are by one person and music by another is, in fact, a "collective work."

Redwood also claims that the judge erred in deciding that a "collective work" can exist without a proprietor or owner of the "collective work." It claims the judge gave too much importance to the publishers' arguments that difficulty would be caused in the music publishing industry if the copyrights in a song were "split," part for the lyricist and part composer. Redwood argues that such split copyrights are commonplace.

A further Redwood appeal is against the judge's decision that five out of the six renewal agreements before the court were held to assign to the publishers the U.K. reversionary copyright as well as the U.S. renewal term of copyright.

Redwood claims the judge was also wrong in deciding that a New York court would have interpreted the five agreements, which are all governed by New York law, in substantially the same way as U.K. court. It thereby failed to take into account the subjective intention of the widows of deceased composers and lyricists and of the publishers who signed the agreements to deal only with the U.S. renewal period, says Redwood.

The contention is that the agreements were ambiguous and the judge should therefore have taken into consideration evidence that the respective parties to the agreements had no knowledge of U.K. reversionary copyright and had no intention of dealing with it in those agreements.

Redwood also appeals that for two pre-1912 copyrights the judge was wrong in construing the words "express agreement" in Section 24 of the 1911 Act as including an agreement made before the commencement of that act.

In a final appeal, Redwood seeks an order that the costs of the trial held last November and December should be paid by the opponent publishers and not by Redwood.

If the Redwood appeal is successful, the copyright in the words or music of the songs in the litigation, regarded as a test case, and of a large proportion of some 40,000 other songs will revert to the estates of deceased lyricists and composers. They will then pass to Redwood Music which has taken assignments of copyright in these songs from the estates.

It is unlikely the appeal will be heard before summer of next year.

6 Territories Go To EMI In MPS Distribution Pact

VILLINGEN, West Germany—MPS Records, the jazz and easy listening label based here, has signed an exclusive distribution deal with EMI AG, the Zug-based company responsible for the administration of 12 of the EMI companies in mainland Europe.

Under the deal, EMI will release MPS product in Holland, Belgium, France, Spain and Italy. MPS was founded in 1968 by electronics engineer and jazz fan Hans George Brunner Schwer, and has a catalog of more than 300 LPs, including material from Oscar Peterson, George Shearing, Erroll Garner, the Clarke-Boland Big Band and Monty Alexander.

EMI launches the new deal in September. Most of the product for Holland, Belgium, France and Italy will be pressed for EMI in Holland, and EMI-Odeon in Barcelona will handle the Spanish product.

MPS product, licensed to BASF until that company withdrew from the music industry in mid-1976, is distributed by Metronome in the German Federal Republic, Austria and Switzerland, and by Polydor in Scandinavia.

12-Inch Singles Push Island Act

LONDON—To bolster interest in new reggae artist George Faith, Island Records here has released a steady stream of limited-edition, 12-inch singles by the artist.

The series started with "To Be A Lover" on June 24. Then came "In The Groove" (Aug. 5); "Midnight Hour" (Aug. 19); and the latest is "There's A Train" (Sept. 2). All are from his album "To Be A Lover," out Sept. 16, and each is limited to 2,000 copies.

John Knowles, Island sales manager, says: "It is an unusual plan but we did it to get Faith's name around. We feel we have created a buzz in reggae circles. Some said it would kill the album by taking four singles off it in such a short time, but the limited edition means few people will have more than one of the series."

Record Production Dips In Japan; Tapes Inch Ahead

• Continued from page 1

riod a year ago when 99,254,000 units were manufactured.

Breakdown shows that the production of singles was down by 16% to 46,503,000 units from 55,067,000, while the EP production nearly tripled (2.99 times) to 314,000 from 105,000 units. LPs decreased by 6% to 41,407,000 units from 44,082,000.

Money-wise, the total production of records in the first half of the current year dropped by 1% to \$283.69 million, from \$286.40 million a year ago.

Singles were down by 6% to \$70.95 million from \$75.58 million. As for EPs, the production was up by 41% to \$370,000 from \$260,000. LPs rose by 1% to \$212.37 million from \$210.56 million.

Although the total production of prerecorded tapes in the first half of the current year did not decline when compared with the corresponding period a year ago, it did not show significant growth either.



MILLENNIUM/RCA PACT—Jimmy Ienner's Millennium Records will be distributed worldwide outside the U.S. and Canada by RCA Records. At the formal signing, seated from left, are Millennium president Ienner, RCA president Louis Couttolenc and Irv Biegel, Millennium executive vice president. Standing are RCA division vice presidents Myron Roth, left, business and talent affairs, and Karl Kurz Jr., RCA Records International.

HOT & HEAVY

Soundtrack Singles In U.K. Chart Contention

By ADAM WHITE

LONDON—Soundtrack singles have become hot on the U.K. charts, paced by Carly Simon's "Nobody Does It Better" on Elektra, from the James Bond movie "The Spy Who Loved Me," and DeEtta Little and Nelson Pigford's "You Take My Heart Away," on United Artists, from the Sylvester Stallone boxing saga "Rocky."

Good prospects are seen for music from "The Deep," "The Greatest," "Star Wars" and "New York, New York," among others, though some of the films concerned won't reach the U.K. until later this year.

One particularly hot contender is expected to be Donna Summer's "Deep Down Inside" (Casablanca), from "The Deep," and Peter Benchley-penned follow up film to his "Jaws." It comes in the wake of the singer's "I Feel Love," though it is not the official follow up to that GTO chart-topper. Pye released the disk through its new licensing deal with Casablanca, which has soundtrack rights to the film "The Deep," as well as a substantial investment in the movie itself.

Donna Summer's product proper does not revert to Pye/Casablanca in the U.K. until her next album.

"The Deep" will not be seen in cinemas here until December but Pye is making the soundtrack album, with music by John Barry, available at the end of September.

Arista hopes to cash in on recent personal appearances here by Muhammad Ali to push its single from the boxer's biographical film "The Greatest," which has just opened in the U.K. The disk features a vocal by George Benson, on loan to the label from Warner Bros. through his performance of several soundtrack songs. This one is "The Greatest Love Of All."

The album from "The Greatest" also features Mandrill, whose "Ali-Bombaye" was issued by Arista in 12-inch single form a few months back but without chart results.

Music from "Star Wars," now ahead of "Jaws" in U.S. boxoffice take, and on the way to becoming the biggest-grossing movie of all time, is already out in single and album form by 20th Century through Pye, the London Symphony Orchestra playing the John Williams music.

Two other companies, Motown and RCA, are battling here with disco versions of the "Star Wars" theme, regarded as the best available exposure since the film is not premiered here until Dec. 27. The Graffiti Orchestra is Motown's contender on the Prodigious label, and RCA comes out with Meco, through Millenium.

Apart from its chart progress with "You Take My Heart Away" by Little and Pigford, the music by Bill Conti, UA looks to single sales for Liza Minnelli's theme from "New York, New York," which opens in the U.K. later this year. Without the film on hand, the two-album soundtrack is already picking up sales.

And when Motown has finished promoting Smokey Robinson's current "Vitamin U" single, it will work on his reading of the main title from the film "Big Time." The singer is to visit the U.K. in September and is bringing a print of the film for promotional purposes, but no British premiere is set.

An earlier 1977 soundtrack single hit here was Barbra Streisand's "Evergreen" from "A Star Is Born."

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Industry Girds To Meet Mounting Presley Demand In U.K. & Europe

• Continued from page 3

tourists. We sold nearly 100 copies of his '40 Greatest' in just two days."

One unexpectedly low-key aspect of the whole "Elvis explosion" was the attitude of the normally exuberant Stiff Records' new wave organization. It was decided to keep a low profile on the company's new hit artist, Elvis Costello. It was felt that any action could be misunderstood by the media as a Presley cash-in, but reports that Costello would now change his "assumed" first name were strongly denied.

Germany

In many West German cities, all copies of the available Presley albums were reported sold. RCA sales chief Harald Heilmann says: "We sold 500,000 albums in the week after Presley's death and could have sold double that."

But the European pressing plants just can't cope. The RCA staff in Hamburg has to work on day-and-night shifts and dealers appreciate they have to stand in line to get records. The Presley boom in Germany is so strong that this week the old movie soundtrack albums are being re-released.

In newspaper coverage, the Presley death got the biggest treatment since the death of President John F. Kennedy. All reported how Presley stayed in Germany during his two-year U.S. Army spell. There was praise for statements about Presley by President Jimmy Carter. One paper wrote: "It would be impossible for a German chancellor or president to say something when a German pop singer dies. We should stop our arrogant attitude to the pop culture."

German discos played only Presley records after the news broke. Radio produced one-hour tributes. The music paper "Musik Joker" stopped the print of its new issue, replacing it with an "Elvis Special" for Sept. 5, with a print run of 180,000 copies.

German travel agents are arranging trips to Memphis, Tenn., for sightseers. Heilmann is sure the sales boom will run on into next year.

DGG has produced a single about Elvis, and Rainer Schmidt-Walk, international marketing manager, says "Superstar Elvis is a man of the century and will live on records forever. Dealers are very interested in our tribute."

Holland

In Holland, Inelco has sold more than 5 million Presley albums since the start of his career and more than 100,000 were sold in the first three days after his death.

Correspondents contributing to this article include Henry Kahn (France), Leif Schulman (Sweden), Wolfgang Spahr (West Germany), Willem Hoos (Holland), Kari Helopaltio (Finland), Knud Orsted (Denmark), and Ken Stewart (Ireland).

Such concentrated sales activity is considered phenomenal in Dutch music business history. There was special interest in the double album "Elvis Forever," the compilation "Portrait In Music" and the new "Moody Blue."

On the day of the funeral, Inelco re-released the single "Wooden Heart" and it appears a sure chart smash. The company brought forward a compilation "20 Fantastic Hits" originally planned for the end of September as part of the centenary of recorded sound.

A few hours after Presley's death, Dutch composer-producer Eddy

Ouwens, under the name Danny Mirror, recorded a tribute, "I Remember Elvis Presley" and it sold 10,000 copies in one day to hit the chart. Ouwens said he had to express his emotions about Presley. He learned the news while in the studio producing the group Teach-In, and completed his Presley song in 30 minutes.

But EMI-Bovema artist Jack Jersey, despite being known as "The Dutch Elvis" refused to tackle a tribute disk. He felt it was too much a commercial cash-in and said he might try a personalized single next year.

Dutch radio and TV outlets changed schedules to fit in Presley tributes and music. TROS-TV tried to transmit "Aloha From Hawaii" but there were problems on the rights. Certainly, many Presley films will be shown in cinemas here in coming weeks.

France

In France, virtually all papers frontpaged news of Presley's death, with Le Monde describing him as "the demon of rock." All concentrated on his phenomenal worldwide sales.

Sales of Presley records in France have fluctuated over the years, though recent LPs had sold up to 250,000. It was always felt that things would be different, even in a French-speaking territory, if he had made personal appearances here. Also underlined is the fact that rock'n'roll has far less of a following in France today and that many of today's pop fans were not born when Presley was in peak action.

Presley films were never in vogue in France and generally received a poor press. But some cinemas have paid homage with reruns of "Viva Las Vegas," and French tv and radio reflected interest in his career.

He was last on the chart here in April this year, but placed only at 23. But there has now been a sudden rush of record sales with RCA placing a production order for 250,000 albums immediately after news of his death.

Before that announcement, RCA in France had already announced a batch of three cassettes and three records to be released Sept. 1, but these were placed on sale immediately. Last year a similar batch of seven disks sold a total 10,000. Sales pressure, based on building waves of nostalgia, is expected to continue.

Sweden

In Stockholm, the Electra switchboard almost broke down under the pressure of calls the morning after Presley's death. Many calls were from fans, but most came from dealers running out of Presley records.

Lennard Andersson, Electra press officer, says: "We'll never have an artist of that stature again and there is no one to match him with any other company in the world. It was a great and sad loss. As for sales, it was just like a pre-Christmas rush, though one based solely on Elvis product."

Electra has 68 different Presley albums and some 50 singles in stock. The summer was used for stock-taking, so supplementary orders had already been placed on most Presley recordings.

He has sold around 8 to 10 million units in Sweden since 1956, with "Elvis Forever," the double album, the best-seller with 225,000 copies. This is regarded by Electra as "the ultimate Elvis compilation" and no new one is envisaged, though all upcoming product will be released.

Other best sellers include "Golden

Records" and "Aloha From Hawaii." "Moody Blue," the latest, is a chart record. Electra is working on a four-color complete Presley catalog to hand to all Scandinavian retailers. Also available is a giant poster.

Swedish stores reacted quickly. One shop in Stockholm devoted a whole display window for a special memorial display with sleeves, white carnations and Presley pictures. Most book shops arranged special Elvis displays. Swedish TV-2 has already scheduled the screening of several Elvis movies, notably "G.I. Blues," "Roustabout," "King Creole," "Fun In Acapulco" and "Girls, Girls, Girls."

Finland

There was widespread shock (Continued on page 92)

PRESLEY REACTION

Japanese Flock To Stores

By ALEX ABRAMOFF

TOKYO—News of Elvis Presley's death reached this country in the early morning hours of Aug. 17, setting off a barrage of radio and television coverage and creating long lines at record store counters as tearful fans rushed to buy albums by their late idol.

At a major record store in Tokyo's Ginza, fans began queuing at 10 a.m., a short time after NHK, the semi-governmental television station, first broadcast news of the singer's sudden demise.

Over the years, Presley has been a top record seller in Japan. Today he has sold 2 million albums and 5 million singles of 46 titles. "Elvis In New York," "Elvis In Hawaii" (a two-record set), and "Blue Hawaii" have all sold more than 100,000 copies. His other double LPs, "Presley Special 24" and "Presley Gold

30," have sold 60,000 and 50,000 respectively.

RVC, Presley's distributor here, has set Sept. 25 as the release date for the latest Elvis Album, "Moody Blue," which will feature a special "Elvis Forever" imprint on the jacket.

Radio stations responded to heavy requests for Presley songs with memorial programs. JOLF, a key radio station in Tokyo, was already sponsoring a rock 'n' roll festival Aug. 31 and has decided to turn it into a memorial concert for the king.

Television stations have also scheduled tributes to the late singer. Tokyo 12 channel and TV Ashai recently televised "G.I. Blues" and "Blue Hawaii," two vintage Elvis films.

(Continued on page 92)

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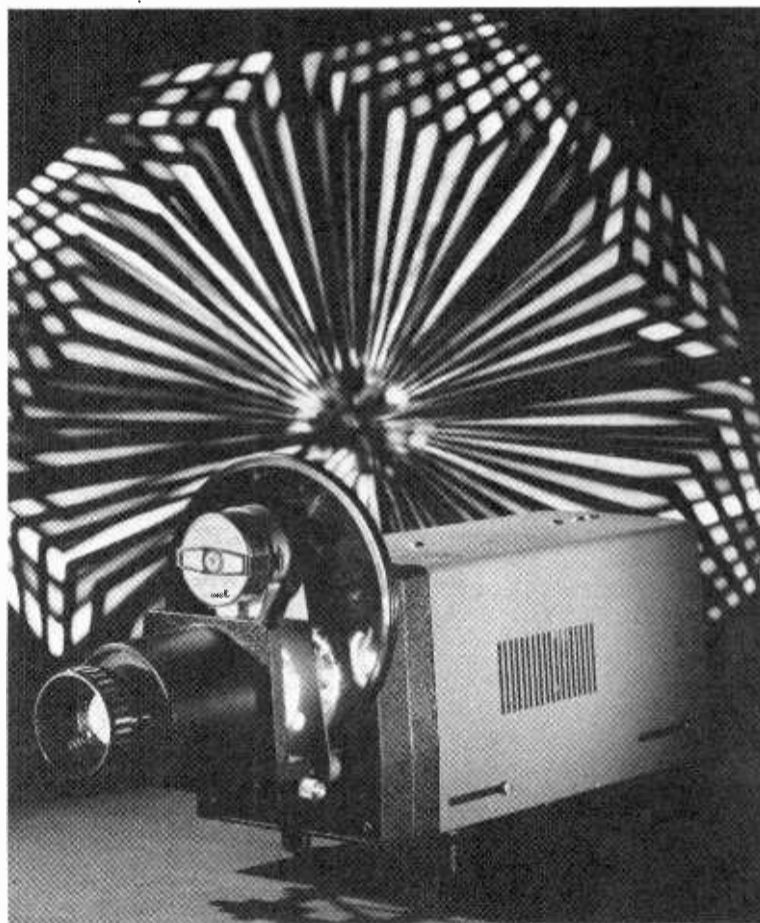
Cassettes. The cassettes (there are over 30 of them) consist of coloured liquid and moiré types. When projected, large and colourful mobile kaleidoscope and omeba patterns are produced. Rotator operated.

Six Inch Wheels. This range comprises liquid, graphic and liquid/graphic combined types. Really large and imaginative images are again produced when projected. Rotator operated.

Splode*. Coloured liquids are agitated by compressed air which produce pulsating colour patterns, which appear to keep time with music.

Catherine Wheel.* Four intermeshed cogs, each divided into the primary colours spin at high speed to produce a whirling rainbow effect that moves into and around itself.

Tri-Effect.* This precision attachment allows three cassettes to be used on one projector. Incorporating a timing device, the cassette plate will revolve each cassette through 120° to be projected at pre-set intervals.



FRONT-OF-LENS ATTACHMENTS.

Prisms. Available as 5, 4, 3 and 2 facet, these prisms clip onto the projector lens hood to split and overlap the projected image.

Prism Rotator.* This attachment revolves any of the prisms to give a highly mobile version of the otherwise comparatively static projected image.

Kinerama.* Fits onto the projector lens hood, this attachment will pan five images through a vertical or horizontal arc.



THE SYSTEM.

The 2E system is extremely versatile, well made and costs a lot less than comparable systems. The visual effect permutations are infinite – the only limitation is your own imagination.

For full colour brochures on the equipment and the effects contact Rank Audio Visual Limited.

*These effects are powered by the projectors' integral 12V socket.

RANK AUDIO VISUAL LIMITED

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Telex 27976
Cable Rankaudio Brentford.



LATIN AFFILIATES—Members of EMI's Latin American managers conference gather in Rio de Janeiro for the second annual manager confab include: Hans Beugger, regional director for Latin America and the Caribbean; Ken Butcher, EMI licensee controller; Dr. Henry Jessen, regional advisor in Latin America and Rolf Dihlmann, managing director, EMI Brazil.

ORTIZ-COHEN CO.

Turnstyle Turning To New Direction

LOS ANGELES—Luis Ortiz, a highly respected creative figure in contemporary salsa, has assumed partnership in a newly formed label designed as the vehicle for musical ideas that Ortiz hopes will take Latin music in new directions and into new markets.

The 27-year-old arranger/composer/trumpeter, has teamed with Marty Cohen, owner of Latin Percussion Instruments, in a new label called Turnstyle. The first release, by percussionist Jose Mangual, Sr., was issued about a month ago with Ortiz providing substantial musical direction.

The new label is, in effect, a spin-off of Cohen's Latin Percussion Records, a label supplemental to his instrument manufacturing firm.

While the first label has confined itself to LPs featuring famed percussionists in quasi-educational releases, Turnstyle has been set up to issue fully commercial LPs and to al-

low Ortiz to realize his notions for expansion of salsa and its markets.

"My ideas have been developing for a long time," explains Ortiz who has been a key figure for four years in Fania Records as producer, arranger and studio musician. "I just never had any money to support a project."

Ortiz' goal, not by any means a new one, is to help take salsa out of its Latin market confinement to reach a broad American public.

Ortiz promises, however, that his yet-to-be realized musical concepts will be unlike the jazz-rock-salsa fusions of people like Ray Barretto or Mongo Santamaria that have preceded him.

"I'm going, first of all, to identify my own sound so as to make sure that we don't get any comments that we 'sound like' Mongo or Tjader or Bobo," he insists.

But what promises to make the Ortiz effort unique among salsa crossover attempts, is his emphasis on providing thematic substance in the English lyrics, an element which has been missing from the lyrically simplified crossover records of the past.

"The contents—the communication—that's what has been lacking," he declares. "What I plan to do is take the type of contents, we have in the Spanish salsa songs, and condense that message in English."

Ortiz is now working on his own album for Turnstyle, titled "My Own Image" and due for November release, which he says will be the distillation of his long-simmering concept.

Ortiz says his new capacity as a&r director for Turnstyle is bound to interfere with his work at Fania.

"I don't want it that way because I've enjoyed my work there 100% and my relationship with Johnny Pacheco and Jerry Masucci is just stupendous. But it's a matter of time and my new project will require a lot of searching and a lot of work."

Ortiz says he and Cohen plan to nurture a roster of artists "as large as possible without losing control."

With a bachelors degree in musical education and formal training in orchestration and arrangement, Ortiz began his professional career in 1967 and has been associated with jazz artists like Dizzy Gillespie and Mongo Santamaria as well as pop artists like Ann-Margret, The Supremes and Tom Jones, he reports.

Los Angeles, has closed its doors for what seems to be economic reasons. The **Corso**, located on the same block on E. 86 St. will be opened every night of the week. Also, T.R. Record's p.r. woman **Carmen Benitez** has opened a club of her own at Friends Again Disco at 83 St. and York Ave. Monday nights are Latin nights presented by **Las Latinas** where the gimmick is that men are allowed in for free before 11 p.m.

Ray Rodriguez (Bobby Rodriguez Y Su Compania's brother) and his group **Duro** have been signed to Fania Records and will be at La Tierra Studios in September to record his debut LP. ... Regional publicity director for Fania **Ralph Lew** has left the firm. **Alex Masucci** will now do national and regional publicity and promotions for the firm with **Sandy Jackson** as his assistant in publicity and **Mary Marzan** as his promotion assistant. ... **Mongo Santamaria** will be performing at the Bottom Line Sept. 2, 3, and 4. ... The single "Abuso" sung by **Celia Cruz** and produced by **Willie Colon** is on the market and starting to receive much airplay. **AURORA FLORES**

LOS ANGELES

The practice in the Latin business of paying in LPs for advertisements in Spanish consumer publications has come into sharp question here. Sparking the controversy is a local weekly throw-away tabloid called "El Semanario," which has had growing readership in this city over the past year or so. The paper, specializing in entertainment and sports in the Latin field, began publishing the album covers of top Latin LPs along the perimeter of a page where it featured a Latin LP and singles chart. A total of 18 LPs appear each week in this fashion, but the reader is not advised that the LP covers are ad space unrelated to the chart.

The problem is that some labels were unaware of the distinction as well. Alhambra's **Tony Estevez** reports that he was approached for payment on the use of a **Julio Iglesias** LP cover only after it had been published. He says he told **Edgar Recinos**, a columnist/salesman for the newspaper, that he should have been informed beforehand and, naturally, refused payment.

Meanwhile, Caytronics, which has been aware all along of the charge for that feature, put a stop to payment in albums on command of **Lee Schapiro** in the New York office. **Alfredo Garcia**, owner and editor of the weekly, insists that all firms knew the space was ad space, saying the paper charges \$26 or 13 LPs for each album reproduced. He adds, significantly, that the paper is more interested in receiving money than albums, but that the Latin labels themselves had initially suggested the latter form of payment. He says almost all Latin labels here have purchased space, either with LPs or money.

Other publications, notably Mr. TV, charge LPs in return for ad space. But the growing feeling here is that the practice throws too much product into the market when it ends up at

Latin Scene

NEW YORK

The Puerto Rican All-Stars, the adroit aggregation of sidemen from Puerto Rico, produced by Frankie Gregory, have left Rico Records and are negotiating with other Latin labels to distribute the PRAS label. The all-star group, has also signed a three-year exclusive worldwide contract with RMM. Already a concert has been scheduled at Madison Square Garden for Nov. 11 in which the only gimmick planned is the flying of a 60-foot Puerto Rican flag. It is at this concert that Gregory plans to again challenge the popular Fania All-Stars to a musical duel. His first public challenge came last summer before the release of its first LP. The group's second LP is in the works titled "Los Profesionales" (The Professionals).

Vocalist **Luigi Texidor** formerly with Puerto Rico's **Sonora Poncena**, has left the group to sing with bassist **Bobby Valentin's** group. Valentin's former vocalist, **Marvin Santiago**, will embark on a solo career.

Meanwhile locally, vocalist **Azuquita** has left Tipica '73. Former Tipica member **Adalberto Santiago** will be filling the slot until a permanent replacement can be found.

Barney Google's, the affluent club for the

FILM BASED ON MIRANDA CAREER DUE

NEW YORK—Fania Records' young Puerto Rican vocalist **Ismael Miranda** is the star of a promotional movie based on his rags to riches career entitled "Asi Es Ismael Miranda," due for release within a month.

The one-hour, color film, produced by Producciones Boriquen in association with Miranda, is the first of its kind in the salsa music field.

It is planned for the film to be distributed throughout Puerto Rico in theatres and on television music specials. Negotiations are in the works for the film to be sold to Spanish television stations here. The film will also be used preceding some of Miranda's performances.

"Asi Es Ismael Miranda" will trace the artist's simple beginnings as lead singer with Larry Harlow, when he was in his late teens, all the way through to his present career as one of Puerto Rico's most popular solo vocal performers.

The special was filmed in Mexico; Puerto Rico and New York.

SEPTEMBER 3, 1977, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 9/3/77

Billboard Hot Latin LPs

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CHICAGO (Pop)		MIAMI (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JUAN GABRIEL Juan Gabriel Con Mariachi Vol. 2, Arcano 3353	1	CHARANGA 76 Charanga 76 En 77... Encore, TR 128
2	LOS TIGRES DEL NORTE Vivan Los Mojados, Fama 554	2	CELIA, JOHNNY, JUSTO & PAPO Recordando El Ayer, Vaya 52
3	LOS CADETES DE LINARES Los Dos Amigos, Ramex 1003	3	CONJUNTO IMPACTO Conjunto Impacto, Teca 3004
4	RIGO TOVAR Y SU COSTA AZUL El Triunfador Internacional Novavox 318	4	LOS KIMBOS The Big Kimbos, Cotique 1091
5	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	5	LA DIMENSION LATINA Presentando A Andy Montanez, TH 2018
6	ROBERTO CARLOS En Espanol, Caytronics 1487	6	JOHNNY PACHECO The Artist, Fania 503
7	JULIO IGLESIAS America, Alhambra 27	7	WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500
8	YOLANDA DEL RIO La Nueva Dona De La Cancion Ranchera, Arcano 3337	8	JOSE FAJARDO El Talento Total, Coco 135
9	LOS HUMILDES Numero 4, Fama 541	9	ISMAEL MIRANDA No Voy Al Festival, Fania 508
10	NELSON NED En Accion, West Side Latino 4075	10	JOHNNY PACHECO El Maestro, Fania 485
11	ELIO ROCA Contigo Y Aqui, Miami 6042	11	EL GRAN COMBO Mejor Que Nunca, EGC 013
12	CAMILO SESTO Razgos, Pronto 1025	12	TIPICA 73 The Two Sides Of Tipica, Inca 1053
13	JULIO IGLESIAS A Mexico, Alhambra 21	13	LA LUPE One Of A Kind/Unica En Su Clase, Tico
14	LOS TIGRES DEL NORTE La Banda Del Carro Rojo, Fama 536	14	THE FANIA ALL STARS Greatest Hits, Fania 511
15	GRUPO LA CRUZ Rumbo a Chiapas, Caliente 7215	15	MONGO SANTAMARIA Amanecer, Vaya
16	ROBERTO CARLOS Un Gato En La Oscuridad, Caytronics 1334	16	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415
17	LOS FELINOS Los Felinos, Muzart 1701	17	THE FANIA ALL STARS Rhythm Machine, Columbia 34711
18	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464	18	RAY BARRETTO Tomorrow: Barretto Live, Atlantic SD2-509
19	LOS HUMILDES Mas, Mas, y Mas, Fama 529	19	CHARANGA 76 Charanga 76, TR 119
20	LA TROPA CHICANA Tu Nuevo Carinito, Latin International 5056	20	CELIA CRUZ/JOHNNY PACHECO Celia & Johnny, Vaya 31
21	EYDIE GORME La Gorme, Gala 2001	21	ORQUESTA BROADWAY Pasaporte, Coco 126
22	LOS CADETES DE LINARES Cruzando el Puente, Ramex 1014	22	OSCAR D'LEON Con Bajo Y Todo, TH 2012
23	TANIA Increible, TH 2014	23	LA DIMENSION LATINA La Dimension Latina '77, TH 2008
24	YOLANDA DEL RIO Se Me Olvido Otra Vez, Arcano 3293	24	HECTOR LAVOE De Ti Depende, Fania 492
25	RIGO TOVAR Y SU COSTA AZUL Novavox 304	25	LA SONORA PONCENA El Gigante Del Sur, Inca 1054

THANKS

The following people and firms have contributed their time and services on behalf of Billboard's Disco III Forum.

WALTER KOLE / *Producer*

GENE HEIMLICH / *Artist Relations*

Formerly the manager of T.K. Recording artist George McCrea, Gene is the President of Masada Music, and the Manager of Fist-O-Funk Records.

JIM NAMETH / *Set Design*

As the head of Jim Nameth & Company, he has done design and construction on a number of restaurants and clubs, including Someplace Else in Cherry Hill, New Jersey; Zig Zag in Trenton, New Jersey; and Creation in West Orange, New Jersey.

MARK BEGO / *Publicity Director*

A national entertainment writer who has contributed to the pages of "Billboard," "Celebrity," "Rock," and currently for "Us." He is also the author of the forthcoming Grosset & Dunlap/Tempo paperbacks "Barry Manilow" and "The Captain and Tennille."

RICHARD LONG / *Disco Sound System*

Head of Richard Long & Associates Inc., is the man responsible for the spectacular disco sound systems for Manhattan's Studio 54, Regine's, and La Folie; and in London, England, Annabelles. The next club to feature Long's sound is C'est Soir, due to open next month in N.Y.

JEREMY STEELE / *Stage Sound System* MIKE JOHNSON

Studio Instrument Rentals, Inc. and S.I.R. Audio, their sound division, are doing both stage gear and sound reinforcement for this year's convention. Recently S.I.R. also staged both the C.B.S. Record Convention in London as well as the mammoth Bermuda Fest 77!

BOB LOBI LARRY ZIMMERMAN JON ALESTRA DANTE ARRIGO / *Accessory Lighting Effects*

All representing Design Circuit Inc., they are responsible for the lights and the sound for Manhattan's clubs New York New York, and Infinity. The New York-based company is soon to open a West Coast office in Los Angeles.

DAVID STONE / *Sound Engineer*

As a free lance engineer, Stone has worked on record with James Brown for four years, Bobby Scott and Essra Mohawk, and a soon to be released LP by Nat Adderly. Owner of Stone Man Productions, Stone worked on stage reinforcement for the forum.

DAVID A. INFANTE / *Laserist*

President and founder of Laser-Physics, Ltd., involved in research and development for industry and theatre, Infante created disco lighting effects for the forum. His studies in the application of laser research resulted in the development of the first successful simultaneous three-color dye mixture laser.

LOWELL FOWLER / *Multi-Image Presentation*

President of Blackstone Productions, Lowell has coordinated for the Disco Forum, a series of atmospheric projections including three screen matched panoramic sequential photography. Other effects Fowler will be displaying include polarized animation and dance floor eliminations, all designed to be controlled by a single Avtec computer.

MARTIN J. KIOSIS / *Special Effects Reinforcement*

As Product Marketing Director of Edmund Scientific Company, he deals in equipment and parts for every facet of the disco. Dealing in a variety of unique lighting effects including lasers projectors, mirrors, fibre optics and strobes, his contribution to the forum adds to the eye-catching atmosphere.

THE HUSTLE KINGS / *Disco Dancing*

The Hustle Kings will be representing Dale Dance Studios of New York City.

NICK ORFANOPOULOS CHUCK ARCHIBALD / *Hotel Coordinators*

As liaison representatives from the Americana Hotel to the disco forum, coordinated all facility details with the forum staff contributing to smooth running of all events.

SPECIAL CONTRIBUTIONS HAVE BEEN MADE BY THE FOLLOWING MANUFACTURERS:

Advent Audio
Bozak
Cerwin-Vega
Auto-Tec
(United Research Corp.)
J.B.L.
(James B. Lansing Sound)
Galaxy
(Pulse Dynamics Mfg. Corp.)
Thorens
(Elpa Mktg. Industries Inc.)
Stanton Magnetics
Shure Microphones
B.G.W. Amplifiers
Harry Munz/Acoustician
S.A.E.
(Scientific Audio Electronics)
Modern Album
Tech HiFi

Our special thanks to
Mr. BILL WARDLOW, Executive
Producer of Billboard Disco III, and
Associate Publisher of
Billboard Magazine.

We shared our first 'Gold'...

When Elvis gave the world
his first million selling
record, "Heartbreak Hotel"...
he gave us our beginning.

Jack Stapp

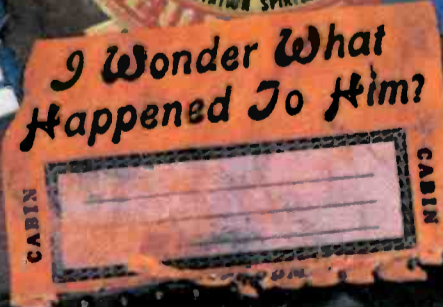
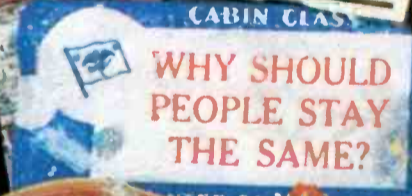
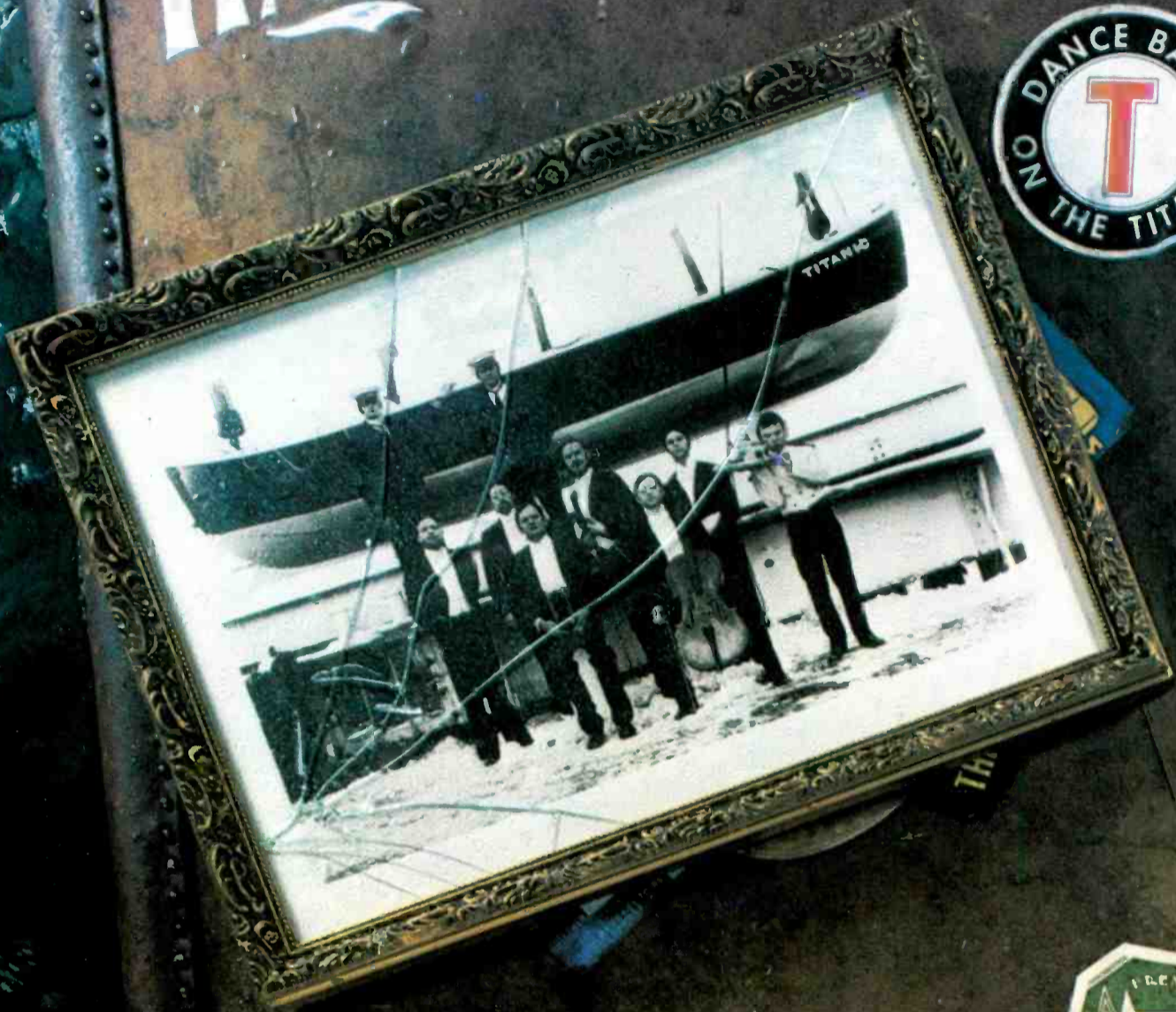
Buddy Killen



Free International

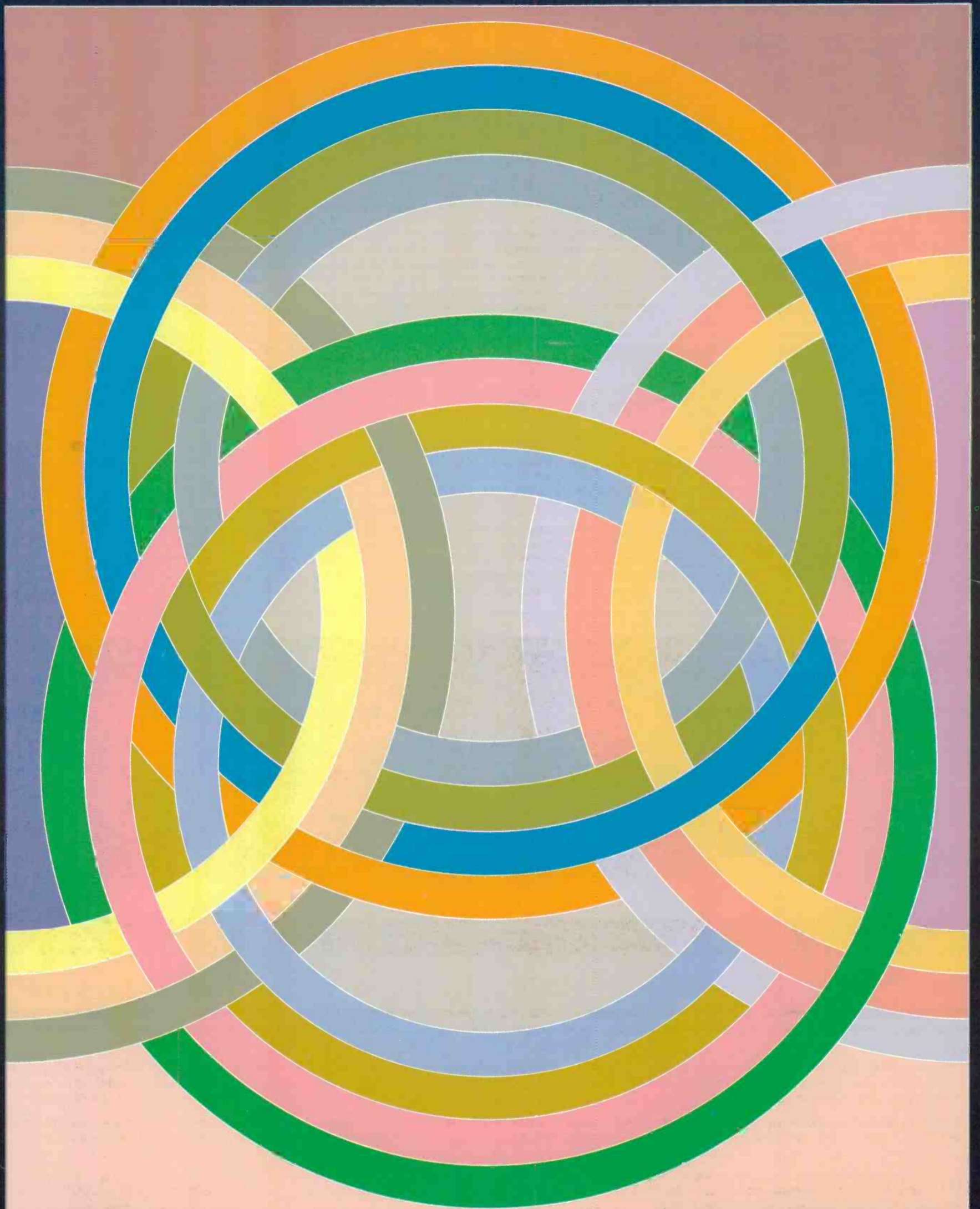
HARRY CHAPIN

A new double album from America's finest narrative composer, storyteller, singer, songwriter and entertainer. Harry calls it his "finest album ever."



"DANCE BAND ON THE TITANIC" FROM HARRY CHAPIN ON ELEKTRA
BUY IT BEFORE IT'S TOO LATE

JERRY WEINTRAUB/ MANAGEMENT THREE • Produced by STEPHEN CHAPIN



"CIRCLES" THE NEW CAPTAIN & TENNILLE SINGLE ON A&M RECORDS

AM1970
Produced by Daryl Dragon Associate Producer: Toni Tennille

From the album "Come In From The Rain" SP4700





Micki Krieger

Singer.
Songwriter.
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... mysterious girl and her music.



T.M.

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Billboard HOT 100

*Chart Bound

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NEEDLES AND PINS—Smokie (RSO 881 Polydor) BLUE BAYOU—Linda Ronstadt (Asylum 45431) A PLACE IN THE SUN—Pablo Cruise (A&M 1976)

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE-Artist, PRODUCER, WRITER, LABEL & NUMBER, DISTRIBUTING LABEL. Includes star and arrow indicators for chart movement.

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.

Three music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSL = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensor)

Index table listing song titles and artists with their corresponding chart positions and publisher/licensor information.

A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.


"I Wish"
T-54274F

"Sir Duke"
T-54281F

"ANOTHER STAR"
T-54286F

ANOTHER HIT!

From Stevie Wonder's multi-million selling album
"Songs In The Key of Life" T13-340C2



Includes
2 Records, Plus
Bonus Record,
24-Page Lyric
Booklet

Songs In The Key of Life
Stevie Wonder

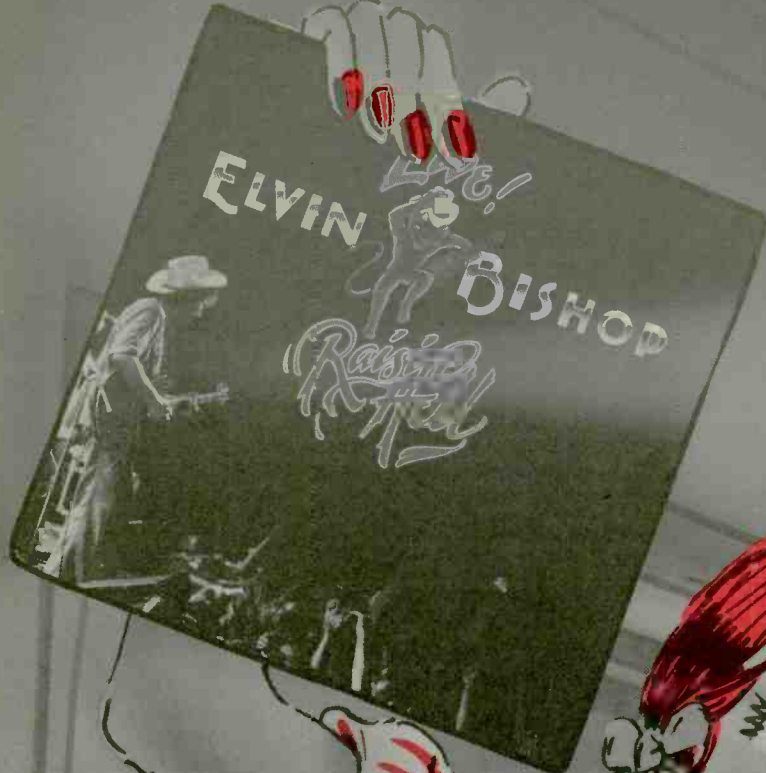
On Motown Records



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I'VE BEEN LISTENIN'
TO ELVIN BISHOP
AN' I FEEL BISHOP
RAISIN' LIKE
WELL!



FIRST WEEK OUT
R12 - HIGHEST DEBUT-ALBUM AIRPLAY
#2 MOST ADDED LP
BILLBOARD TOP ALBUM PICKS
#2 ADD - ON-NATIONAL
CASHBOX - #3 MOST ADDED LP
RECORD WORLD - #5 MOST ADDED - FM AIRPLAY REPORT

THIS WEEK
BILLBOARD
#1

RAISE A LITTLE HELL YOURSELF WITH ELVIN BISHOP
ON HIS NEW LIVE DOUBLE L.P. "RAISIN' HELL"
ON CAPRICORN RECORDS AND TAPES, MACON GA.



Chelsea Launches Unique 'Conference Call' To PDs

• Continued from page 1

weekly Top 40 calls are Bobby Rich of B-100 in San Diego, Dick Bozzi of CKLW in Detroit and Lee Grey of WKLO in Louisville.

A unique aspect of the conference calls is that only five program directors at a time are involved. Fiedel, for example, guides 10 calls. But another aspect is that he jells all of the information gained from his calls and prints a "confidential" report that is given free to all of the involved radio stations.

"We're also getting calls now from other program directors who'd like to get the confidential, even though they aren't on the conference calls," says Fiedel.

The information in the confiden-

tial, a three-page legal size report, includes the most added for teens, 18-35 ages, and 25-50 ages. "Cold As Ice" by Foreigner was listed last week as most active and six stations reported strong chart jumps. The top projected add was "Jungle Love" by Steve Miller.

Other elements in the confidential are a programmer's tip, other adds, biggest movers, most dropped, pop projected drop, significant drops and significant projections which features adds and drops. The confidential also gets into passive information such as: "Negative calls on Carole King might indicate a short life for this record. Excellent response to Alan Parsons show; listeners want to hear record often."

Left field records are played during the call, so instant information is provided. Job changes and needs are mentioned for air personalities and disk jockeys.

Fiedel says that he has been working on this project for close to a year, and that Chelsea president Wes Farrell is totally behind it.

In a letter to stations, Fiedel, Sargent and Antoon point out that the conference calls are "totally non-political. Product will be discussed on its merit only. Farrell and Chelsea are sponsoring the call, but no reciprocal time will be given to their product unless that product warrants the time. That decision will be made by the group stations. There will not be any record presentations of any kind. However, guests may be invited to participate. They may include promotion men, trade representatives and marketing experts."

Already, many program directors have found out about the calls and have asked to participate, says Fiedel.

Label Now Big

• Continued from page 12

member of the Sunshine Band. Probably one of the most ubiquitous singles released, it became an international hit, with sales of seven million copies claimed.

The label's ascension into the top 20 major labels (based on combined singles and LP chart status) is also due to the success this year of Celi Bee and the Buzzy Bunch, the T-Connection and, although the group didn't contribute to TK's top 20 entry, the Ritchie Family, which records for the affiliated Marlin label.

Other members of the TK family of artists include Timmy Thomas, whose hit a few years back, "Why Can't We Live Together," launched TK into international status; Little Beaver, a near legendary guitarist; Betty Wright, Gwen McCrae, Luther Ingram and Johnny Taylor.

It seems that Stone was right when he said a few years ago in an interview: "Miami is the funk capital of the world. I ain't lettin' no big companies in here to tell me what to do either. . . . We're exploding already. I wanna funk up the world, man, and I can feel it happening."

According to Billboard's CSAR study, TK's current standing in the combined Hot 100 and Top LP categories puts it ahead of such companies as Big Tree, MCA (ranked 23 in July), Island, Buddah, Chrysalis, Polydor, London and Sire.

Butterfly Flies

LOS ANGELES—Butterfly Records will be distributed by Music Trend in Michigan. The label was formerly distributed by Arc/Jay Kay in the area.

Inside Track

Contract negotiations between AFTRA and the recording industry are stalled, with no new bargaining sessions scheduled. This after six months of formal wrangling between the parties who have bounced the negotiating sites from New York to Nashville to Los Angeles and back again. The old pact expired March 31. . . Country/rock star **Waylon Jennings** faces charges of conspiracy and possession of cocaine with intent to distribute following his arrest in Nashville Wednesday (24) by agents of the Federal Drug Enforcement Administration and the Tennessee Bureau of Criminal Identification. A preliminary hearing is set for Wednesday (31). . . A federal judge has ruled it is unconstitutional to frisk music concert patrons. In a case involving North Carolina's Greensboro Coliseum, Judge Eugene Gordon opined that "warrantless searches" of concert fans are verboten. The judge, however, sidestepped the legal issue arising from the arrest of marijuana-possessing patrons while those found with alcohol (which can also be a crime in that state) are not arrested.

If Elvis fans who had tickets to his Aug. 22 concert at Nassau Coliseum in New York do not request refunds within a year, the money will be turned over to New York state as unclaimed property, an arena spokesman says. Since many fans are holding the ducats as souvenirs, only 1,250 of the 16,700 tickets sold have been returned. . . Psychology Magazine considering a cover story on the punk rock phenomenon soon. Just in time to analyze the report by rock press pundits that indy punk label owners are gloating over setbacks suffered by lowballing discount chains. The punk mind rejects mass market concepts in favor of local retailers who carry new wave indy disks and oldies. . . The U.S. Copyright Office plans all-day hearings on the new law calling on music publishers in New York, Nashville and Los Angeles to testify. Meetings in the three cities are to be set within the next two months. . . Conflicting reports on why **Linda Ronstadt** stormed off the stage at an Aug. 24 gig at Rockland (N.Y.) Community College midway through the set. Manager **Peter Asher** promised Elektra/Asylum officials he'll refund money to local promoter **Richard Cole**. Label says Asher told them Ronstadt had both "gynecological" and throat problems that caused her to collapse after she fled the stage. Backstage sources, though, say she was miffed at audience response while audience members claim their response was clearly enthusiastic.

Meanwhile, Ronstadt's fifth album for Asylum is to be released as scheduled Aug. 31. Asher is again producer. . . And ever-busy **Kim Fowley** is said to be planning to produce a double-pocket live **Helen Reddy** LP to be recorded at the singer's Nov. 8 Radio City Music Hall appearance. A report has it that Fowley also is about to sign a deal to produce the next Osmonds LP. . . Beatles manager **Brian Epstein** died 10 years ago Aug. 27. . . Mouths are still agape at Phonogram over the bill turned in by **Eileen Bradley**, West Coast publicist, after she feted **Larry Gatlin** and company following his recent "Tonight Show" appearance. . . The bill wasn't enough, though, to

keep Phonogram/Mercury from giving away to the first 1,000 fans at an Aug. 26 Chicago White Sox game a copy of "Na, Na, Hey, Hey, Kiss Him Goodbye," a former No. 1 single that overnight has become the official Sox anthem. Tucked in a new Sox logo sleeve, copies of the single are selling at Comiskey Park's concession stands. In a pre-game ceremony at home plate, marketing chief **Jules Abramson** presented a gold record of the 45 to ballpark organist Nancy Faust.

MORE LEFTOVERS FROM THE RECORD BAR CONVENTION: Mrs. **Doris Fleesick**, mother of three young men who hold managerial posts with the chain, received the mother of the year award from president **Barrie Bergman**. **Karen Jacobs** and husband, **Bobby**, who conducted their third annual convention, were rewarded by Bergman. Mrs. Jacobs leaves soon to bear her first child. The remaining awards for the 1977 convention were new store manager of the year, **Bob Wells**; merchandiser of the year, **Peggy Dunn**; store of the year: Knoxville, managed by **Lynn Stinnett**; manager of the year: **Paul Stassel**; label rep of the year: **Bill Black**, WEA and **Mickey Behela**, together distributing Atlantic. . . Bergman was presented with an appreciation award made on behalf of all his employees by **David DeFradio**. . . At the convention's end the chain's managers were informed that starting in October there will be a general 5% salary increase.

Grapevine has it that Columbia Records is mulling a single price structure for all classical product sold to large users. . . **Richard Shelton**, veteran music industry attorney in Chicago, lost no time setting up advertising, now that the American Bar Assn. has approved it. He sent out T-shirts emblazoned with: "Richard Shelton, P.C. (pretty cool) Fan Club."

Steven Ales, son of Motown president **Barney Ales** and West Coast sales manager for the firm, was married recently in Detroit to **Teresa Brenz**. Attending the ceremony along with Ales, Sr., were key Motown executives including **Mike Lushka**, **Steve Jack**, **Lois Hicks** and, from Motown in the U.K., **Ken East**. . . Famed classical pianist **Jose Iturbi** is listed in satisfactory condition following major surgery for an arm ailment. . . The city of Baltimore has proclaimed Aug. 28 **Shirley Caesar Day** in honor of the Grammy Award-winning gospel singer. . . Contrary to popular rumor, United Artists promotion v.p. and a&r chief **Stan Monteiro** will not be heading up the Blue Note division left headless after the departure of **George Butler**. . . In connection with an Oct. 23 "Salute To Glenn Miller" concert at the Anaheim Convention Center, the Anaheim East Rotary Club has planned an Aug. 31 luncheon to pay tribute to seven members of the original Glenn Miller Air Force Orchestra and Dance Band. **Jerry Johnson**, whose Sight and Sound Productions is co-producing the October concert with **Keil Enterprises, Inc.**, was the man who waited at Orly Field in France on Dec. 15, 1944, for the Miller plane which never arrived.

New Companies

Film Management launched in Hollywood by **Philip Losquardo** and **Marino Zara**. Clients include the group **Opa**, **The Zaras**, **Jamie Moran**, **Sugarcane**, **Opus VI**, **John Amore** and writer **Ruben Rada**. Address: 9157 Sunset Blvd., Suite 209, Los Angeles, 90069. (213) 274-9241.

Hotlanta Records formed as a division of **Dance-A-Thon Records** in Georgia, **Ed Crawley**, president. First release, "Just Another Avenue," a single by **Kadabra**, a St. Louis-based jazz/soul outfit. Address: Station K, Box 13584, Atlanta 30324. (404) 876-1073.

The correct address of **Magic-Disc Records** is 10816 South Main St., Los Angeles 90061, (213) 755-1161. The label is headed by **John Cooper**.

Kool Music (BMI) and **Alotagoodmusic (ASCAP)** formed by **Murray Deutch** and **Sonny Lester**, to be administered via **Buttermilk Sky Assoc.**, 545 Madison Ave., New York City, 10022, (212) 759-2275.

Major Acts For N. Y. Racetrack

By RADCLIFFE JOE

NEW YORK—In a move aimed at stemming the tide of declining attendance, Belmont Park raceway here in association with the New York Racing Assn., will spend an estimated \$1.75 million on promotional concerts by top recording acts during its fall season.

Among the lineup of artists are **Glen Campbell**, **Ray Charles**, the **Fifth Dimension**, **Billy Davis Jr.** and **Marilyn McCoo**, and **Mary Travers**.

The concerts will be staged every Saturday beginning Sept. 3, and will be held at the track's backyard bandstand. According to **Theodore Demmon**, vice president, marketing of the New York Racing Assn., it is the first time any race track has ever attempted such an ambitious promotional program.

Long range plan behind the program is to attract a new, younger and more music-oriented audience to thoroughbred racing, and to offset recent declines in track attendance, further aggravated by the opening

of the Meadowlands sports complex in New Jersey.

The concerts are free to track patrons purchasing either a \$2 grandstand or \$3.50 clubhouse ticket and are being booked by **Julie Kamen** of **Carnegie Talent**.

The special promotional campaign will be supported by a multi-million dollar media blitz, with emphasis on tv spots. In addition to the concert programs there will be additional features such as a special bonus week, a four-week computerized handicapping game in which big cash prizes will be awarded daily, and a two-week super sweepstakes in which winners will receive expenses paid vacation, for two, to major racing events slated for next year.

The promotional campaign is being staged in collaboration with **Silverman & Mower**, a Syracuse, N.Y. firm specializing in sales promotions. The advertising program is being arranged by **McCann-Erickson**.

LP SERIES REVIEW

Solid Jazz With Dizzy Via Verve

LOS ANGELES—Dizzy Gillespie is the dominant musician in Polydor's latest release of four Verve double LPs. His oddly configured horn is heard in two of the reissue packages.

"Diz And Getz" pairs Gillespie and the boyish tenor saxophonist on 20 tracks taped in 1953 and 1956 by producer **Norman Granz**. There are other capable jazzmen audible, too, including **Oscar Peterson**, **Herb Ellis**, **Max Roach**, **Ray Brown**, **John Lewis** and **Stan Levey**. Music ranges from a two-part "Siboney" to "Lover Come Back To Me" and while dated in certain passages, is moving enough to rate about a hard eight on a scale of 10.

"Afro-Cuban Jazz" places Gillespie in various settings going back more than 20 years when **Machito**, **Chico O'Farrill**, **Charlie Parker** and **Flip Phillips** recorded with him occasionally. Of course "Manteca Suite" is included—in four movements running 16:24 minutes—along with 18 other memory provoking cuts. But perhaps an even stronger performance is the two-part montuno, "No Noise."

Coleman Hawkins and **Ben Webster** are teamed throughout an album by that title. The two titans of the tenor receive impeccable backup from men like **Oscar Peterson**, **Roy Eldridge**, **Herb Ellis**, **Ray Brown**, **Alvin Stoller**, **Jo Jones**, **Budd Johnson**, **Jimmy Jones** and **Les Spann** throughout 27 tracks, performances which are less hectic and more relaxing than the Gillespie gyrations.

Much of the repertoire is, in fact, comprised of pashy but elegantly played ballads dating back to the '30s including "It Never Entered My Mind," "Time After Time," "Tangerine" and "You'd Be So Nice To Come Home To."

Ella Fitzgerald's "Rodgers And Hart Songbook" rounds out the release. It's a generous sampling of **La Belle Fitz** as she sounded in 1956 with **Buddy Bregman's** big band behind her. By our count there are 34 superb songs in the collection; none is mediocre and several are extraordinarily musical.

Attractive graphics are by **Jose Reyes** and **Basil Pao**. **Robert Hurwitz** prepared the albums from the old **Granz** originals. Engineering kudos are directed to **Ed Outwater** and **Bob Ludwig**. A good many Polydor people have every right to be pleased with the results.

DAVE DEXTER JR.

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Enjoy Exotic JAPANESE HOSPITALITY



In the background, the Meiji Shrine. In the foreground, three men responsible for putting WARNER-PIONEER in the forefront of the Japanese music scene.

Shin Watanabe (center) is the president of Warner-Pioneer, a company that brings the international music marketing power of WEA together with the home-grown expertise of Watanabe Productions and Pioneer Electronics. Jushiro Matsuda (left) and Keith Bruce (right) are Co-Managing Directors of Warner-Pioneer Records. Mr. Bruce is the very soul of internationalism, having done record business

everywhere from England to Africa to the broad reaches of Asia...leaving modern pressing facilities and fat market shares in his wake. In 1976, he joined up with WEA International.

Warner-Pioneer's success stems from a combination of fine domestic (Rumiko Koyanagi, Masashi Sada, Kariudo) and international (Queen, Eagles, Led Zeppelin, Shaun Cassidy, Rod Stewart) talents. That sort of one-two punch makes WEA your International Ear Line in countries everywhere.

